In Chapter 5, we studied how the triad can be extended to form a seventh chord. As you probably realize by now, seventh chords are found extensively in all music, whether it be classical, jazz, folk, musical theater, or popular. With the rise in prominence of jazz in the early 20th century, classical composers became increasingly interested in extending the triad beyond the seventh. Play the following progression on the guitar or piano.

\[
\begin{align*}
\text{G:} & \quad I \quad IV \quad ii \quad V \quad vi \quad V/IV \quad IV \quad I \\
& \quad G \quad C \quad A-7 \quad D \quad E-7 \quad G7 \quad C \quad G
\end{align*}
\]
By extending several of the triads to include ninths, elevenths, and thirteenthths, the entire color of the progression is altered. Many times the added notes create unresolved dissonances, but it is important to note that the function of the chord does not change. For instance, the second subdominant chord would still function as a subdominant regardless of the added notes. Let's change the progression to include several common extended chords. The pitches used in each extended chord are notated below the progression.

\[
\begin{align*}
G: & \quad I & I V^9 & ii & V^9 & vi & V_7/IV & IV^11 & I \\
& G & C^9 & A- & E- & G^7 & C^11 & G \\
& \begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\end{array}
\end{align*}
\]

**Backstage Pass**

**The Original Blurred Lines: Impressionism**

By the late 19th century, the impressionistic movement was in full swing in both the visual and musical art communities. Visual artists such as Monet and Renoir began to experiment with colors, painting blurred lines to illuminate their masterpieces. In music, the clear structural components and functional harmonies that dominated the works of composers in the 18th and 19th centuries gave way to ambiguity in both harmony and form. Composers writing during this era preferred to use extended triads, such as the ninth, eleventh, and thirteenth chord, as a technique to create ambiguity in terms of function. Claude Debussy, one of the prominent composers of the era explains, “I love music passionately. And because I love it, I try to free it from barren traditions that stifle it. It is a free art gushing forth, an open-air art boundless as the elements, the wind, the sky, the sea. It must never be shut in and become an academic art.”

When listening to the music or viewing a painting from this time period, you can easily see and hear this “open-air art.” Take a few minutes to browse the Internet for a few examples of impressionistic art. As you are viewing the paintings, play *La Mer* by Debussy in the background. Do you feel a sense of blurring of the musical structure? Is the tonic pitch as clear as it once was in earlier music? How does this musical blending carry over into the images you see?

**Ninth Chords**

Any seventh chord can be extended to become a ninth chord; however, it is most common to see the ninth on the supertonic, subdominant, and dominant chord. Only three possible ninth chords—the diatonic ninth, lowered ninth, and raised ninth—exist in both popular and classical music. The example on the following staff illustrates all of the possibilities for 9th chords built on the dominant, including lead sheet symbols. Unless specifically notated in the chord symbol, the extensions will all be diatonic in relation to the key of the song or composition.
Play through the chords above on your keyboard or guitar. Which chord sounds the most dissonant? The raised ninth chord is used extensively in popular music and jazz, producing the dissonance of a half step between the third of the chord and the ninth. The pitch E♯ cannot be explained in the key of G major (or G minor) and is merely added as color to the dominant chord to create tension.

In many lead sheet transcriptions, you may see the symbol Dadd9. Is this a true ninth chord? The answer is no. The lead sheet notation for Dadd9 would be a D major chord with an added E, again to create tension through an unresolved suspension. In order for a ninth chord to function as an extended triad, the seventh of the chord must be present.

Another question you might ask is, why we simply don’t use the number 2 to show the addition of the ninth? After all, the ninth is really the second scale degree above the root, right? It is important to note that the extended triad is just that: an extension of the triad and not an added pitch.

Study the following chords in order to see common chord extensions. The extension of the ninth can be added to any type of seventh chord.

**ARTIST IN RESIDENCE**

**Barbara Hendricks: Curious Student, Scholar, Philanthropist, and Artist**

The home page of Barbara Hendricks’s website shows a striking African American woman with the quote, “I was born curious.” How does this curiosity carry over into famous opera singer Barbara Hendricks’s professional life? Raised in a small town in Arkansas, Hendricks was determined to make something of herself. She studied both mathematics and chemistry in college before graduating at the age of 20! That in itself is a huge accomplishment, only to be eclipsed by her acceptance at Juilliard in the same year. After studying at Juilliard, Hendricks became one of the most sought after opera singers of her generation.

In a quick glance at her discography, it is easy to see that Hendricks’s curiosity led her to study and perform in a wide variety of genres. She has made more than eighty recordings of various works, including art songs, lieder, jazz, and opera.

Hendricks has sung in the premier opera houses across the globe, but it is perhaps of her humanitarian effort that she is the most dedicated and proud. In recognition of her commitment to serving refugees, in 2002 she was named Honorary Goodwill Ambassador for Life by the United Nations Refugee Agency. According to the agency website, “In 1998 she founded the Barbara Hendricks Foundation for Peace and Reconciliation to personalize her struggle for the prevention of conflicts in the world and to facilitate reconciliation and enduring peace where conflicts have already occurred.” Beyond her success in music, Hendricks is determined to make the world a better place with her artistic performances and humanitarian efforts.
Listen to Hendricks's performances of Fauré’s “Après un Rêve” (1877) and “Chanson D’amour” (1882) on the YouTube channel. Each chanson (French song) contains several extended ninth chords, and each example provides excellent illustrations of impressionistic compositional techniques. What is the harmonic function of the chords analyzed with lead sheet symbols? Pay careful attention to the difference between the extended triads and the added note chords. Seventh chords are also used extensively in these two examples, so take a few minutes to complete a lead sheet analysis of each excerpt. How is Fauré’s use of the seventh chord different from that of, say, Mozart?

Barbara Hendricks, Fauré’s “Après un Rêve”
Translation: You called me and I left the earth to run away with you towards the light. The skies opened their clouds for us, Unknown splendours, divine flashes glimpsed.

Barbara Hendricks, Fauré’s “Chanson D’amour”
Translation: I love your eyes, I love your forehead, oh my rebellious and fierce one.
I love your eyes, I love your mouth on which my kisses will tire themselves out.
I love your voice, I love the strange gracefulness of everything you say,
oh my rebellious one, my dear angel, my hell and my paradise!
[Gieseking] was a painter of music, and harmony was his color. He phrased with a unique pliancy coupled to a rhythmic awareness and a sense of forward motion. Nobody had ever brought to piano playing, especially in Debussy, such a feeling of inspiration, a sense of evanescent sound hovering in midair, vulnerable to the slightest breeze.

Listen to Gieseking’s performance of Prelude No. 4, Op. 28, by Claude Debussy. The extended triads are labeled for you in the score below. Take a few minutes and try to complete a lead sheet analysis for the first two measures. Why would it be difficult to complete a Roman numeral analysis for this piece?

Walter Gieseking, Debussy’s Prelude No. 4 from Book I, Op. 28
ELEVENTH AND THIRTEENTH CHORDS

The following chart shows the most common eleventh and thirteenth chords in the context of G major/minor.\(^1\) It is important to note that not all chord members beyond the seventh need to be notated in order to label the chord as an extended triad. Also, notice that there is no diatonic eleventh added to the dominant seventh chord and the \(\#11\) is used instead.

Why do you think that most composers opt for the \(\#11\)?

Listen to Barbara Hendricks’s performance of Fauré’s “Automne” on the YouTube channel. The chords in measures 29 and 30 clearly outline C\(^{\#}\) minor. (Fauré is certainly not using one of the conventional six-four chords from chapter 8!) By measure 31, the harmonic rhythm speeds up, and a succession of seventh chords and triads push toward the final cadence in measure 36. The triads notated in measures 34 and 35 are not extended triads because the seventh of the chord is not present.

Barbara Hendricks, Fauré’s “Automne”

\(^1\)Although there are exceptions, triad extensions beyond the ninth are typically used on triads that are dominant in function. Often composers and artists call these chords altered dominants—meaning that the chord includes pitches that are not diatonic and/or contain borrowed pitches from the parallel key.
The opening two measures of Debussy’s “Deux Arabesques” contain an example of an extended triad. The pitches of the first chord are C♯, E, A, F♯, G♯, D♯, and B. One of the more difficult tasks of recognizing the extended chord is to determine the root. This piece is written in the key of E major, and the pitches can be arranged in such a manner to be based on the dominant. While it would be easy to eliminate the F♯ as a passing tone, the other pitches are all functioning as part of the chord. Listen to Gieseking’s performance of this piece as you follow along with the score.

Walter Gieseking, Debussy’s “Arabesque No. 1” from Deux Arabesques
While extended triads are found throughout music from the Impressionistic Era and beyond, they are even more prevalent in jazz music. It is, after all, jazz that influenced the French composers to experiment with extended triads. Listen to Bernadette Peters’s performance of “My Romance” on the YouTube channel. Most of the chords are extended to the seventh; however, a few of the chords are extended to the ninth, eleventh, and thirteenth. The notation for each of the extended triads is listed below the score. How do the extended triads create a sense of dissonance?

Bernadette Peters, Hart and Rodgers’s “My Romance”
twin-kling stars, no hide away, no soft guitars, My Romance does n't

need a castle rising in Spain, nor a dance to a constantly surprising refrain.

Wide awake I can make my most fantastic dreams come true; My Romance doesn't need a thing but you.
EXERCISES

I. Notate the chords on the staff when given the lead sheet symbol.

\[
\begin{align*}
&D^{M9} &G^{7M11} &E^{9} &B_{b}^{13} &E^{911} \\
&B^{\#11} &A^{9} &F_{b}^{7m11} &G^{9} &E_{b}^{(add9)} \\
&C^{\#5} &C^{7M11} &D^{7m9} &F^{7\#13} &F^{7M13} \\
\end{align*}
\]

II. Given the pitches on the staff, provide the appropriate lead sheet symbol. The key is given as a guide in order to determine altered tones.

\[
\begin{align*}
&D: &B_{b}: &F: &A_{b}min: &C^{#min}: \\
&E_{b}: &G_{b}min: &G: &C: &F^{#min}: \\
\end{align*}
\]
ANALYSIS

I. Complete a lead sheet analysis for the measures indicated by each musical example. Be sure to correctly identify any extended triads. Do not attempt a Roman numeral analysis.

Debussy, La Cathédrale Engloutie (“The Sunken Cathedral”) (measures 1 and 3)

Profondément calme (Dans une brume doucement sonore)

*) Doux et fluide

Peu à peu sortant de la brume

D: Emin: F: B: Amin:
Ravel, “Pavane pour une Infante Défunte” (measures 1–3, 6–7, and 11–12)

Assez doux, mais d’une sonorité large ($q = 54$)

---

Billie Holiday, “Prelude to a Kiss” (measures 7–12). Songwriter: Duke Ellington

If you hear a song in blue, like a flower crying for the dew...
II. The lead sheet symbols, along with the melody, are given for the jazz standards “A Cottage for Sale” and “Cheek to Cheek.” Using the staff paper below, correctly notate each chord for the lead sheet symbol given.


Our little dream castle with ev’ry dream gone__ is

lonely and silent. The shades are all drawn, and my heart is heavy as

I gaze up-on__ a cottage for sale. The lawn we were proud of is

waving in hay; our beautiful garden has withered away. Where

you planted roses, the weeds seem to say, “A cottage for sale.”

Our little dream castle with every dream gone — is

lone-ly and si-lent. The shades are all drawn, and my heart is heavy as

I gaze up-on — a cot-tage for sale. The lawn we were proud of is

wav-ing in hay; our beau-ti-ful gar-den has with-ered a-way. Where

you plant-ed ros-es, the weeds seem to say, “A cot-tage for sale.”

Fred Astaire and Ginger Rogers, “Cheek to Cheek.” Songwriter: Irving Berlin

Heav-en, I’m in heav-en, and my
Heav-en, I’m in heav-en, and the

heart beats so that I can hard-ly speak, and I

EXERCISES

OL1-16 | Exercises
seem to find the happiness I seek when we're
vanish like a gambler's lucky streak

out together dancing cheek to cheek.

Heaven, I'm in heaven, and my
Heaven, I'm in heaven, and the

heart beats so that I can hardly speak and I
cares that hung around me thru the week seem to

seem to find the happiness I seek when we're
vanish like a gambler's lucky streak

out together dancing cheek to cheek.
What, or who, inspired you to pursue music?
I grew up with music being a part of my life long before I had any idea that I would have it as a profession. I began singing in my father's church and sang in choirs all through junior and senior high. At that time, my greatest influences were my school choir directors. They introduced me to an enormous amount of repertoire. They gave me the background about different types of music (jazz, spirituals, classical). I actually was Amahl in the opera Amahl and the Night Visitors at age 12. Those choir directors really inspired me to continue to do music.

When I was studying at university, I received a scholarship to the Aspen Music Festival. It was there that I met Jenny Tourel, my voice teacher. I spent 9 weeks in Aspen, and it became clear that I had to figure out my talent, what it was about, why I had the voice that I had. I was surrounded by classical music for the first time in my life, and I felt quite at home. It was on a suggestion by Jenny Tourel that I came to study with her at Juilliard. She became my greatest, greatest mentor. She was able to see my talent in a different light. Arkansas (my home state) was still quite segregated at the time, [and] the thought of me becoming an opera singer was just too far-fetched for my earliest influences. My choral directors opened the door for me and helped to create the curiosity inside of me, but it was Jenny Tourel that provided the example and the support.

Has the study of music theory and musicianship helped you in your career?
If so, how?
Oh yes, of course! I didn’t start studying music theory until I entered Juilliard, after I completed my degrees in mathematics and chemistry at the University of Nebraska. I always considered myself a good student, and there I was in the remedial music theory courses at
Juilliard. I had a long way to go to catch up with the instrumentalists who had been studying music since they were 4 or 5! It was absolutely important to me to do these studies. I needed to know what I was doing, how does this all work together?

Ear training was very difficult for me, especially solfège. I had a different way of hearing music. I had to work very hard, and I still cannot sing in solfège like the French children. I had to learn my own way. I had scholarships to Juilliard, and I just knew that I had this opportunity to be in one of the most fascinating cities in the world and attending one of the best schools in the world. I was determined to soak up every bit of information I could. Of course, I would have rather have been in my acting or dancing class rather than my theory class (solfège was painful) but I wanted to be involved with everything that Juilliard had to offer.

It is not something I think about at all when I stand on the stage. But it does help me when I am learning music; it helps me to understand a composer's work and the language. I don't think we should take an intellectual approach to performance, but you must absorb any information you can in order to enrich your reading of scores.

If you had one bit of advice for an aspiring opera singer, what would it be?
You have to love what you do. It is also very important to know why you want to do it. It can be that you love wearing nice dresses and love the applause, but you must be clear to yourself on what that is. Be honest about that. I was lucky to study with someone who was a true artist, one who was always in observance of her art. Having her as a role model made it very possible for me to stand for what I believe. It made it easier for me to make choices for my life and career. Love what you do and know why you do it.

In a world full of input and media on who you are supposed to be and how you are supposed to behave, holding on to your real values is what makes it possible to make good life choices.

I would also tell students to be versatile and be open to all types of musical experiences and repertoire. I found that, especially after a certain age, nobody wants you to sing Susannah anymore. You have to be curious and versatile so that you are not dependent on singing your standard opera roles until you reach retirement. That may not happen depending on the roles you are singing. Jenny Tourel was a big influence on my listening to all types of music. I went to the theater and dance productions almost more than I went to the opera. That curiosity and versatility is something that will carry you much further than being in one little box.

Most significant learning experience of your career.
They happen all the time because I keep learning. Working with Jenny Tourel was of course a huge learning experience. But of course working with a few great conductors took me to another level; conductors such as Leonard Bernstein, Herbert von Karajan, and Carlo Maria Giulini. Those three always took me further than I imagined that I could. Part of it was their own greatness, but it was also their supporting my talent and my abilities to give the best of myself.

Greatest moment of your life so far.
Being a grandmother to a 1-year-old brilliant boy. It gives me enormous hope to see that life constantly renews itself.
CREDITS

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(alphabetical by song title)

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