Name the extension, spell the stack

LISTEN
Answers online
tissimo.co/exercises/extended-chord-spell-and-identify

Roots are **C, G, F, D**. Qualities: **9** (dominant ninth), **maj9** (major ninth), **m9** (minor ninth), **13** (dominant thirteenth). Spell in stacked thirds. See **Handout 483** for the full tertian stack and the omission rule.

A — BUILD THE STACK

GIVEN THE CHORD SYMBOL, WRITE THE FULL ROOT-POSITION STACK (EVERY NOTE, BOTTOM TO TOP).

1 **G9**

2 **F9**
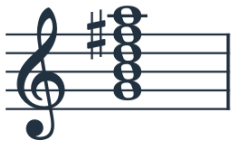
3 **Dmaj9**

4 **Cm9**
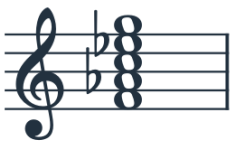
B — IDENTIFY THE CHORD

GIVEN THE NOTES BELOW, WRITE THE CHORD SYMBOL (E.G. GMAJ9).
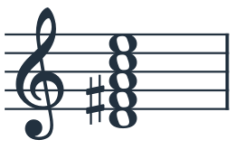
5
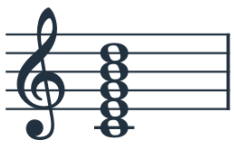


6



7



8



C — WHICH NOTE IS NORMALLY OMITTED?

Omission rule (closed answer). In a **dominant 11th**, the major 3rd and the 11th clash a minor 9th apart — the standard fix is to **omit the 3rd**. In a **dominant 13th**, the 11th is normally omitted (it causes the same clash), and the 5th is often omitted too, leaving the core: root–3rd–7th–9th–13th.

9

C11 = C E G B♭ D F.
Which tone is *normally omitted*? Why?

10

C13 full stack = C E G B♭ D F A.
Which tones are *normally dropped*? Write the remaining core notes.

D — REDUCE TO PITCH CLASS (SCALE DEGREE) — ABOVE A C ROOT

A **9th** (14 semitones) sounds like degree ____ — the note ____ An **11th** (17 semitones) sounds like degree ____ — the note ____ A **13th** (21 semitones) sounds like degree ____ — the note ____

Try it Play each chord you built in Part A on a piano or keyboard. Then play the whole stack from bottom to top as individual notes (arpeggiate), then as a blocked chord. Can you hear which note is the new extension? Compare **G9** and **Gmaj9**: same 9th (A), but different 7th (F vs F♯).

Answers (flip the page):

B1. G – B – D – F – A B2. F – A – C – E♭ – G B3. D – F♯ – A – C♯ – E B4. C – E♭ – G – B♭ – D 11. Gmaj9 12. Fm9 13. D9 14. Cmaj9 O1. Omit the **3rd** (E). E and F are a minor 9th apart — a harsh rub. O2. Drop the **11th** (F) always; often also drop the **5th** (G). Core: C–E–B♭–D–A. R1. 9→degree 2 (D); 11→degree 4 (F); 13→degree 6 (A).

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