

3.8 Chromatic Harmony: Representative Examples

SECONDARY FUNCTIONS

Tonicized chord can be any diatonic major or minor triad.
Mm7 = "secondary dominant?"; dim triad/7th = "secondary LT?"

Bb: V/ii ii e: V⁷/V V D: vii^{°6}/IV IV B: vii^{°7}/V V d: vii^{°7}/VI VI

MODE MIXTURE

Borrowing harmonies from the **parallel** major or minor key.
 Major V in minor is diatonic, *not* mode mixture!

C: iv D: bIII A: bVI G: bVII Eb: ii[°] F#: vii^{°7}

NEAPOLITAN CHORDS

Major triad built on b2 pitch; usually inverted; Usually leads to V or cad. 6/4; b2 note moves to LT of key; Double 3rd in 1st inversion or root in root position.

C: N⁶ V f#: N⁶ cad. ⁶/₄ V e: N V

Diminished 5th in bass for root position N to V.

+6 CHORDS

All include augmented sixth interval; usually +6 resolves to an 8ve; usually both notes of the +6 resolve to the 5th step of the scale

c: It+6 V c: Fr+6 V c: Ger+6 cad. ⁶/₄ V

Notice: A^b - C = M3, C - F# = A4, A^b - F# = +6; also A^b and F# each move a m2 in contrary motion.
 Fr+6 adds a M2 above the "center note" of the It+6; Ger+6 adds a m3 above the "center note" of the It+6.
 Other, unusual resolutions and voicings are occasionally found.

V+ / AUGMENTED DOMINANT

Augmented dominant chords have two tendency tones: the LT, which tends to go to tonic, and the #5th, which resolves up by step.

A: V+ C: V⁺₇

V+7 has 3 tendency tones. Note the LT resolving down in the inner voice in this ex. to give a complete tonic triad.

COMMON-TONE DIM. 7th CHORDS

The note that is held over (the "common tone") becomes the ROOT of the resolution chord. (CT can be any of 4 notes in dim7.)

B: (ct^{°7}) V⁷ A: (ct^{°7}) I⁶ G: (ct^{°7}) IV⁶ Ab: (ct^{°7}) V⁶

Root as C.T. 3rd as C.T. 5th as C.T. 7th as C.T.

Vsub6 CHORDS

Vsub6 is an abbreviated escape tone figure (see below). *Not technically a chromatic chord.*
 Sub6 note on top normally, always resolves down a third. **Pitches of III chord, but moves to V.**

C: V I C: V I C: V_{sub6} I

esc. *E subs. for D*