Chromatic Harmony: Representative Examples

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SECONDARY FUNCTIONS

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



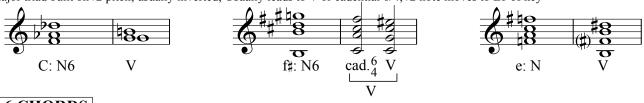
MODE MIXTURE

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



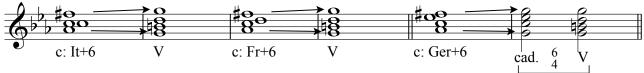
NEAPOLITAN CHORDS

Major triad built on b2 pitch; usually inverted; Usually leads to V or cadential 6/4; b2 note moves to LT of key



+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



Notice: Ab - C = M3, C - F# = A4, Ab - F# = A6Ab and F# each move a m2 in contrary motion. Fr+6 adds a **M2** above the "center note" of the It+6. V
Ger+6 adds a **m3** above the "center note" of the It+6.
Unusual resolutions and voicings are also possible.

V+/AUGMENTED DOMINANT

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



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 DIMINISHED SEVENTH 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.)

