

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?"

B \flat : 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: \flat III A: \flat VI G: \flat VII E \flat : ii° F#: vii°7

NEAPOLITAN CHORDS

Major triad built on $\flat 2$ pitch; usually inverted; Usually leads to V or cadential 6/4; $\flat 2$ note moves to LT of key

C: N6 V F#: N6 cad. $\frac{6}{4}$ V e: N 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. $\frac{6}{4}$ V

Notice: A \flat - C = M3, C - F# = A4, A \flat - F# = A6
A \flat 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.

A: V+ I C: V+7 I

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.)

A \flat : (ct°7) V6 B: (ct°7) V7
A: (ct°7) I6 G: (ct°7) IV6