

Advanced Tonal Topics (Chapters 13-26)

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This outline **does not** replace careful reading of your textbook. Study this outline after reading your text and in consultation with the handouts on cadences, 6/4 chords, and 4-part (SATB) Part-writing.

7th chords (Chapters 13-15)

1. General rules for 7th chords:

- Incomplete chords must contain the root and 7th (and usually 3rd). Omit 5th if incomplete.
- Don't double tendency tones (i.e. 7th or LT)
- 7th resolves down by step; LT, if present, resolves up by step in outer voice or may resolve down a 3rd in an inner voice
- 7th can be approached as a suspension figure (use this approach for ALL except V and vii^o), PT figure, NT figure, or appoggiatura figure

2. Specific 7th chord usages:

- **ii⁷** → often the 7th is approached like a suspension, often first inversion, usually leads to V, cadential 6/4, or vii^{o6}/vii^{o7}
- **vii half-diminished 7th chord** → LT resolves ↑, 7th resolves ↓
- **vii^{o7}** → scale step 2 may go to 1 instead of 3, resolving only one of the TT. This avoids doubling 3rd of tonic chord. Or may go to V⁷ by moving 7th of vii^{o7}.
- **IV⁷** → goes to V, vii, or ii
- **VI^{M7} or vi⁷** → goes toward V, usually through IV or ii or both
- **I^{M7}** → usually goes to IV, ii, or vi (which may be 7th chords themselves)
- **III⁷** → most often occurs in sequences of 7th chords

3. Circle of 5ths sequences with 7th chords:

- If the 7th chords are in **root position**, **complete and incomplete chords alternate**. Incomplete chords omit the 5th and double the root (even if it is the LT! ONLY in sequential pattern!)
- If the 7th chords are **inverted**, either 6/5 and 4/2 chords will alternate, or 4/3 and 7 (root position) chords will alternate. All chords will be **complete**.
- In 3 parts, a circle-of-5ths sequence is usually in root position.

Chromaticism (Chapter 16)

1. Definition: use of pitches foreign to the current key

2. Nonessential chromaticism – non-chord tones

3. Essential chromaticism – Use of tones outside the scale *as chord members*; these chords are called *altered chords*.

Secondary chords (Chapters 16 and 17)

Secondary dominants:

1. Any major or minor triad can be preceded (tonicized) by its own “temporary” V or V⁷. In major V⁷/IV is used instead of V/IV(=I).
2. To lead in smoothly:
 - Step into accidentals
 - Avoid augmented intervals
 - Avoid cross-relations – keep the chromatic note, its preparation, and its resolution note in one voice (S,A,T, or B)
3. Common root movements preceding secondary dominants are ↓ 5th, ↓ 3rd, ↑ 2nd.
4. When 2ndary dominant (us. V/V) goes to I⁶/₄, LT ↑, 7th becomes member of I⁶/₄
5. V⁷/x can resolve to VI/x or vi/x, usually in root position, where x is any major or minor triad.

Secondary LT chords:

1. If triad to tonicize is minor, use a fully diminished seventh chord. If major, it is possible to use a half-diminished seventh chord, although fully diminished is still more common.
2. In outer voices, °5 resolves inward, +4 resolves outward

Modulation (Chapters 18 and 19)

1. Definition: changing to a different tonic pitch. NOTE: Change of mode is NOT modulation; you must change the tonic pitch to modulate.
2. Part-writing:
 - Must use an accidental
 - Approach accidental by step; avoid augmented melodic intervals
 - Need at least 2 chords in the new key; usually there is a cadence in the new key as well.
 - LTs usually go UP.
3. 5 Types of key relationships
 - **Enharmonic keys** are those which sound the same but are spelled differently; e.g. Gb=F#, Cb=B, etc.
 - **Parallel keys** are those that share a tonic pitch but have a different mode, e.g. C/c, E/e, etc.
 - **Relative keys** are those that share a key signature, but have a different tonic and mode, e.g. C/a, E/c#, etc.
 - **Closely related keys**: Difference of no more than 1 # or b in their key signatures. Most modulations are between closely related keys. 3 ways to find closely related keys:
 - a. Think of # of sharps/flats and take keys with one more or less sharp/flat.
 - b. Take keys of tonic, subdominant, and dominant, and their relative majors/minors, OR
 - c. Take keys of major and minor triads (only) within the given key
 - Keys that are not enharmonic, parallel, relative, or closely related are **foreign** and **distantly related**.
4. 6 Types of modulations
 - a) **Common chord** – 1 chord shared by both keys
 - b) **Altered chord as common chord** – common chord is a secondary dominant or secondary LT chord in one key, and is a diatonic chord in the other key
 - c) **Sequential** – restatement of materials at a different pitch level/key
 - d) **Common tone** – often involves chromatic mediant relation, in which roots are a m3 or M3 apart and both are major or minor triads or 7th chords based on major or minor triads
 - e) **Monophonic** – carried out by a single vocal or instrumental line
 - f) **Direct** – often called phrase modulation, in which the next phrase starts immediately in a new key without any immediate preparation

Mode mixture (Chapter 21) = Borrowing chords from the parallel major or minor key

1. Some common examples: bVI in major, bIII in major, iv in major, IV in minor, etc.
2. Major V in a minor key is NOT true mode mixture!
3. Borrowed chords can be used as common chords in modulations (ex: in C, f can become i in a mod. to f)

N⁶ Chords (Chapter 22)

1. Common voice leading:
 - M triad on b2, more common in minor keys
 - When a note is doubled, usually the 3rd
 - N⁶ goes to V (or i⁶₄-V), but vii^{o7}/V may be inserted between N⁶ and V. N⁶ usually doesn't go to iv or ii^o.
 - b2 (the root) resolves DOWN, esp. when it appears in the melody. Its goal is the LT, but the °3 below b2 is filled in by the tonic pitch when N⁶ moves first to i⁶₄ or vii^{o7}/V.
 - When N⁶ goes to i⁶₄, || 4ths are used to avoid || 5ths
 - The N⁶ is usually preceded by VI, iv, or i.
2. Unusual uses of N⁶:
 - N⁵₃ or N⁶₄ → double bass
 - N⁶ in major mode
 - N⁶ tonicized, temporarily or through modulation. VI=V/N
 - Modulation with N⁶ as common chord
 - Resolution to a chord other than V (uncommon)
 - N^{M7} → rare

+6 chords (Chapters 23 and 24)

1. Common characteristics:
 - Approach V (in particular, approach the pitch class of the 5th scale degree)
 - Minor mode 6 in bass (b6 in major keys); #4 in upper part (raised fourth scale degree)

2. Common types:
 - It+6 – “plain,” only 3 notes
 - Fr+6 – adds M2 above central (usually tonic) pitch
 - Ger+6 – m3 above central (usually tonic) pitch
3. Unusual uses of +6 chords:
 - b6 not in bass – usually then #4 is in bass (sometimes called °3 chord)
 - +6/x – Interval of the +6 sometimes leads to a scale degree other than 5. The “of” under the slash indicates the scale degree to which the +6 interval resolves. Standard types are +6/V b/c they lead to the fifth scale degree, but we leave the “/V” off.
 - +6 interval can expand to the 3rd or 5th of a chord instead of its root
 - +6 chord may not be one of the 4 standard types

Enharmonic Reinterpretation (see chapter 25)

Reinterpret this...	...as this...	...by reinterpreting these notes...	...and you will modulate...
V ⁷	Ger+6	Respell 7 th	↓ ½ step (us. to minor key)
o ⁷	a different o ⁷	Respell 7 th	↓ m3
aug. triad (=III+)	a different aug. triad	Respell lowest note	↑ M3
Fr+6	a different Fr+6	Respell both members of one of the M# pairs (top 2 or bottom 2 notes in standard +6 position)	↑ or ↓ a tritone

All of these reinterpretations work in the opposite direction as well; e.g. Ger+6 can become a V⁷.

“Other” chromatic chords

- V_{sub6}
- 6th above bass substituted for 5th of triad
 - spelled like iii⁶, but functions as V
- V⁺ or V⁺⁷
- resolves to a major triad;
 - has LT to 3rd of major triad as well as root.
 - May include an augmented 6th interval, but it is NOT considered an +6 chord.
- ct^{o7}
- moves to a major triad or dominant 7th chord whose root is the same as one of its chord members
 - roman numeral analysis: label as (ct^{o7}) in parenthesis to indicate its embellishing function (often of i/I or V). No inversions are indicated.
 - May be used as a neighbor or passing chord
 - If it leads to V or cadential ⁶₄, it may really be vii^{o7}/V, NOT ct^{o7}
- Omnibus
- Series of chromatic chords used to harmonize non-functional (i.e. linear) bass movement.
 - Usually there is a way to analyze harmonically, but linear functions should always be considered carefully as well because they explain the “why” of the harmony.

Mediant Relationships

1. Diatonic mediant
 - Roots a M3 or m3 apart; **contrasting** triad qualities
 - 2 common tones
 - ex: C and e, C and a
2. Chromatic mediant
 - Roots a M3 or m3 apart; **matching** triad qualities
 - 1 common tone
 - ex: C and E, C and Ab, C and A, etc.
3. Double chromatic mediant
 - Roots a M3 or m3 apart; **contrasting** triad qualities
 - No common tones!