

## Pre-dominant Chromatic Harmonies: N6 and +6 chords


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There are many ways to emphasize or embellish the dominant of a key. Other than secondary dominants and secondary leading tone chords, here are four of the most common chromatic chords used. (Chromatic means using notes outside of the key.)

### Neapolitan 6th.

The neapolitan is a major triad built on the lowered second step of the scale. Because the third is usually in the bass, it is often called a "neapolitan 6th." The most important thing to remember about resolving N6 chords is that **the voice that has the lowered second step of the scale resolves to the leading tone.**

Neapolitan



c: N6      V  $\frac{4}{2}$

### Italian +6

An augmented sixth chord is a chord that contains the interval of the augmented sixth, which resolves to an octave. The +6 is usually created between the lowered sixth step of the scale (already lowered in minor) and the raised fourth step of the scale (here=F#).

There are three main types of +6 chords.

The simplest, called an Italian+6, has 3 notes. Study the intervals and resolution on the right.

Italian +6



C: It+6      V

### French +6

To create a Fr+6, first build an It+6, then add a note that is a **Major 2nd** above the "center note." In this case, D is a M2 above the "center note" C. Study the intervals and resolution at right.

French +6




C: Fr+6      V

### German +6

To create a Ger+6, first build an It+6, then add a note that is a **minor 3rd** above the "center note." In this case, Eb is a m3 above the "center note" C. Ger+6 chords occur more often in minor keys, because they require only one accidental in minor. (In C major, we would have needed Eb and F#, not just F#.) To smooth the voice leading, Ger+6 chords often resolve to a cadential 6/4 chord before going to the dominant. Study the intervals and resolution at right.

German +6



c: Ger+6      i  $\frac{6}{4}$  V

### Other +6 chords and resolutions (less common)

1. A note other than the lowered sixth step of the scale may be in the bass (order of parts rearranged).
2. The +6 **interval** may resolve to the root of a chord other than the dominant. In this case, you label it as "+6/x" where x is the step of the scale to which the +6 interval resolves.
2. The +6 interval may resolve to the third or fifth of a chord instead of its root.
3. Some +6 chords contain notes other than a M2 or m3 above the "center note."