Borrowed Chords

**Altered Chords Use Notes Outside the Scale as a Means of Adding a Different "Color" to the Chord.**

**For Example, the Following Chords are Diatonic Chords in C Minor:***

![Chord Diagram]

*Hey Minor! I'll have them back by Tuesday this time, I promise!*

But if we use them in a major key, they require **accidentals** and are therefore **altered chords**. We call these **borrowed chords** because they are **borrowed** from the parallel minor.

![Chord Diagram]

And, in fact, these six chords are the six most commonly used **borrowed chords** in the common practice period. (One of them, the major triad on the lowered mediant, or "flat three," was not used much by composers before the romantic era.)

Some theorists refer to the use of these chords as **mode mixture**.

All the usual part-writing rules apply to these chords. For example:

**The Borrowed Super tonic is a Diminished Triad, and is therefore always used in First Inversion.**

**The Borrowed Seventh Chords can be used in any inversion, but the Seventh must be approached and resolved properly.**

**It's usually best to resolve altered notes in the direction of their alteration, but doing so in the two altered root chords won't work.**

**The Leading-tone Fully Diminished Seventh is the King of Dominant Function. Don't even think of resolving it to anything but Tonic!**

How does a composer decide which altered notes to use? In a major key, one possibility is using notes and chords from the **parallel minor**.

Two of these chords, the "flat three" and "flat six," have altered notes as roots. We place a full-sized flat symbol before the roman numeral itself to indicate this altered root.

Wait... Why? Since we double the root, moving both roots the same direction can often result in parallel octaves.

It's more important to avoid parallelism than to resolve the notes a certain way, so this use of contrary motion is better.

**The Tierce de Picardie is a Major Tonic Chord at the End of a Minor Piece, so many theorists consider it a Borrowed Chord. Really, though, it's not adding Chromatic Variety... It's a Last-Minute Modulation!**

Named for 24th-century explorer Jean-Luc Picard!*  

*Nope.

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**Music Theory for Musicians and Normal People**

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