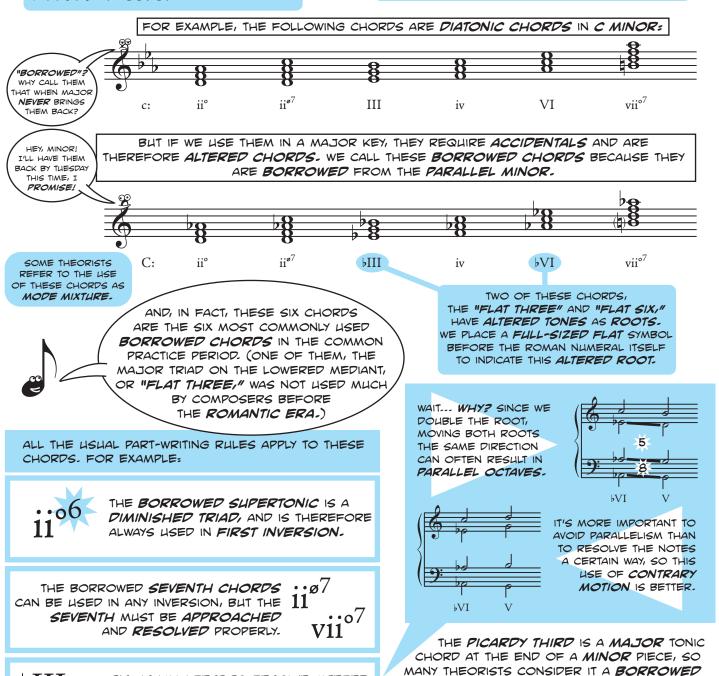
Borrowed Chords

ALTERED CHORDS USE NOTES OUTSIDE THE SCALE AS A MEANS OF ADDING A DIFFERENT "COLOR" TO THE CHORD.



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.



♭III ♭VI 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!

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NAMED FOR 24TH-CENTURY EXPLORER JEAN-LUC PICARD!*

MODULATION!



CHORD. REALLY, THOUGH, IT'S NOT ADDING

CHROMATIC VARIETY ... IT'S A LAST-MINUTE