Music Theory for Musicians
and Normal People

Chromatic Harmony

TOBYRUSH.COM

Altered Chords

UP TO THIS POINT, ALL THE CHORDS WE'VE BEEN TALKING ABOUT HAVE BEEN BUILT USING ***ONLY*** THE NOTES IN THE ***CURRENT KEY.***

ESSENTIALLY, THIS MEANS ***NO ACCIDENTALS,*** WITH THE EXCEPTION OF THE RAISED ***SIXTH*** AND ***SEVENTH*** SCALE DEGREES IN ***MINOR,*** WHICH WE CONSIDER TO BE PART OF THE KEY.

DIATONIC
ALTERED (CHROMATIC)

NOW THAT WE'VE COVERED ALL THE POSSIBLE ***DIATONIC CHORDS*** IN TERTIAL HARMONY, IT'S TIME TO OPEN THE DOOR TO NOTES ***OUTSIDE THE KEY...***

THESE ***"ALTERED CHORDS"*** ADD A CERTAIN RICHNESS TO THE HARMONY BY USING ONE OR MORE NOTES THAT ARE ***NOT*** IN THE KEY SIGNATURE AND THUS REQUIRE ***ACCIDENTALS.***

WE'LL BE COVERING SEVERAL CATEGORIES OF ALTERED CHORDS, EACH OF WHICH HAVE THEIR OWN UNIQUE RULES FOR USE.

HOWEVER, THERE ARE A FEW THINGS THAT THEY ALL HAVE IN ***COMMON!***

BORROWED CHORDS

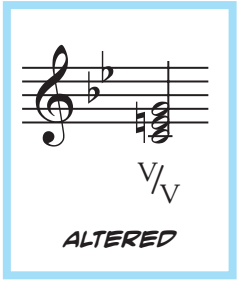
NEAPOLITAN 6

SECONDARY DOMINANTS

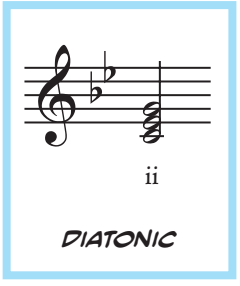
AUGMENTED SIXTHS

Secondary Subdominants

FIRST, EVERY ALTERED CHORD HAS TO HAVE AT LEAST ONE ***ACCIDENTAL...*** IF IT DOESN'T HAVE ANY ACCIDENTALS, THEN BY ***DEFINITION*** IT'S A ***DIATONIC CHORD!***

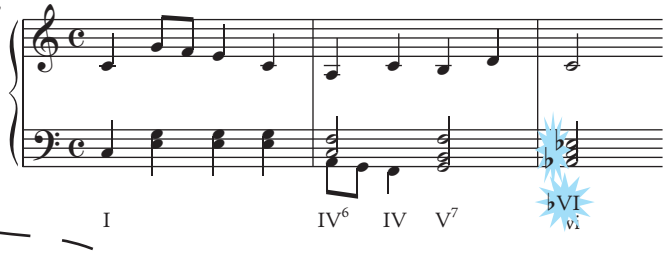


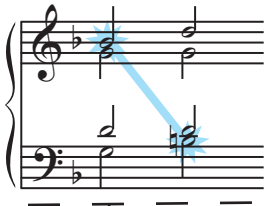
ALTERED



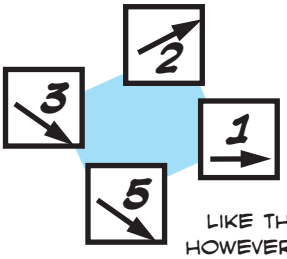
DIATONIC

SECOND, ALTERED CHORDS CAN BE EASILY USED IN PLACE OF THEIR DIATONIC COUNTERPARTS. IN OTHER WORDS, YOU CAN ADD SOME ***PIZZAZZ*** TO A COMPOSITION BY REPLACING A ***DIATONIC CHORD*** WITH AN ***ALTERED CHORD*** THAT HAS THE ***SAME ROOT.***





IN GENERAL, AVOID ***CROSS RELATIONS.*** A CROSS RELATION OCCURS WHEN A NOTE APPEARS WITH ***TWO DIFFERENT ACCIDENTALS*** IN ***TWO CONSECUTIVE CHORDS,*** IN ***TWO DIFFERENT VOICES.***

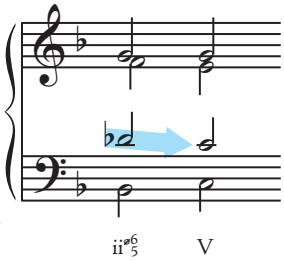


WITH FEW EXCEPTIONS, ALTERED CHORDS CAN USE THE SAME ***BASIC ROOT MOVEMENTS*** THAT WE'VE BEEN USING.

LIKE THE DIATONIC SEVENTHS, HOWEVER, THE ***COMMON ROOT*** SHOULD ONLY ***INCREASE TENSION...*** DON'T MOVE FROM AN ALTERED CHORD TO ITS DIATONIC COUNTERPART.

LASTLY, WHEN YOU USE THESE CHORDS IN ***PART-WRITING,*** YOU SHOULD, WHENEVER POSSIBLE, RESOLVE THE ***ALTERED TONES*** IN THE ***DIRECTION OF THEIR ALTERATION.***

SO IF A NOTE HAS A ***FLAT,*** TRY TO RESOLVE IT ***DOWN*** BY STEP OR BY LEAP.



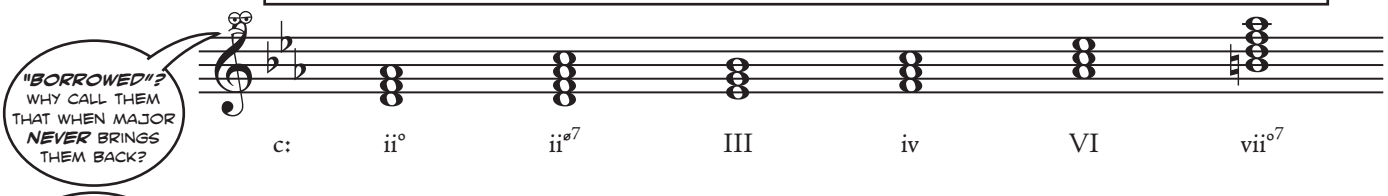
AND WE GENERALLY AVOID ***DOUBLING*** ALTERED NOTES, SINCE DOING SO WOULD TEND TO CAUSE ***PARALLEL OCTAVES.***

Borrowed Chords

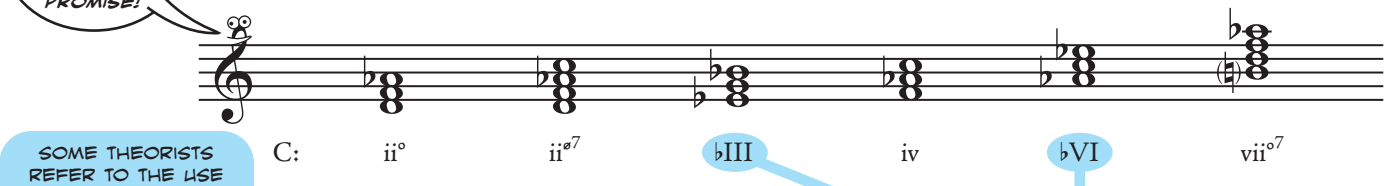
ALTERED CHORDS USE NOTES ***OUTSIDE THE SCALE*** AS A MEANS OF ADDING A ***DIFFERENT "COLOR"*** TO THE CHORD.

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.***

FOR EXAMPLE, THE FOLLOWING CHORDS ARE ***DIATONIC CHORDS*** IN ***C MINOR:***



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.***



SOME THEORISTS REFER TO THE USE OF THESE CHORDS AS ***MODE MIXTURE.***

TWO OF THESE CHORDS, THE ***"FLAT THREE"*** AND ***"FLAT SIX,"*** HAVE ***ALTERED TONES*** AS ***ROOTS.*** WE PLACE A ***FULL-SIZED FLAT*** SYMBOL BEFORE THE ROMAN NUMERAL ITSELF TO INDICATE THIS ***ALTERED ROOT.***

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.***)

ALL THE USUAL PART-WRITING RULES APPLY TO THESE CHORDS. FOR EXAMPLE:

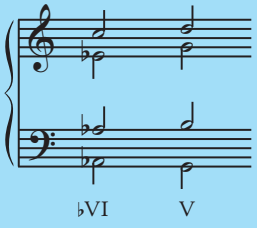
ii°6 — THE ***BORROWED SUPERTONIC*** IS A ***DIMINISHED TRIAD,*** AND IS THEREFORE ALWAYS USED IN ***FIRST INVERSION.***

THE BORROWED ***SEVENTH CHORDS*** CAN BE USED IN ANY INVERSION, BUT THE ***SEVENTH*** MUST BE ***APPROACHED*** AND ***RESOLVED*** PROPERLY. **ii⌀7** **vii°7**

♭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.

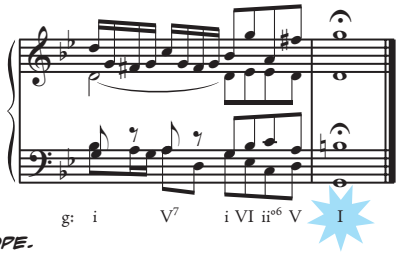
THE LEADING-TONE FULLY DIMINISHED SEVENTH IS THE ***KING*** OF ***DOMINANT FUNCTION.*** DON'T EVEN THINK OF RESOLVING IT TO ANYTHING BUT ***TONIC!*** **vii°7**

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 ***PICARDY THIRD*** 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.

The Neapolitan Six

IN ADDITION TO THE **ALTERED ROOT BORROWED CHORDS**, THERE IS ANOTHER **ALTERED ROOT CHORD** THAT FITS WELL WITH THE BORROWED CHORDS, EVEN THOUGH IT IS NOT ACTUALLY BORROWED FROM THE **PARALLEL MINOR**.

THAT CHORD IS A **MAJOR TRIAD** BUILT ON THE **LOWERED SECOND SCALE DEGREE**.

SINCE IT'S NOT A BORROWED CHORD, THIS CHORD CAN BE USED IN BOTH **MAJOR** AND **MINOR**.

THERE ARE A COUPLE OF INTERESTING THINGS ABOUT THIS CHORD. ONE IS THE FACT THAT IT IS **ALMOST EXCLUSIVELY** USED IN **FIRST INVERSION**.

SERIOUSLY! ALTHOUGH THIS CHORD IS **EXTREMELY COMMON** IN THE COMMON PRACTICE PERIOD, THERE ARE **VERY FEW** EXAMPLES OF IT USED IN **ROOT POSITION**. **SECOND INVERSION** IS EVEN **RARER**.

THE SECOND INTERESTING THING ABOUT THE CHORD IS ITS **NAME**: YOU MIGHT EXPECT IT TO BE CALLED A **"FLAT TWO,"** IN KEEPING WITH THE OTHER ALTERED ROOT CHORDS.

BUT, IN FACT, THIS IS THE FIRST OF A FEW CHORDS THAT HAVE SPECIAL NAMES. THIS PARTICULAR ONE IS CALLED THE **NEAPOLITAN CHORD**.

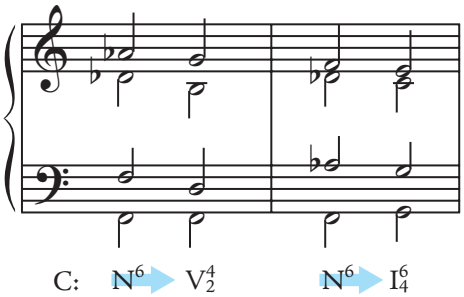
"NEAPOLITAN" MEANS **"FROM NAPLES,"** REFERRING TO THE CITY OF **NAPLES, ITALY**. THE CHORD ISN'T ACTUALLY **FROM** NAPLES, THOUGH; IT WAS JUST ASSOCIATED WITH THE OPERAS WRITTEN BY NEAPOLITAN COMPOSERS LIKE **ALESSANDRO SCARLATTI**.

NAPLES

FUNNY THING IS, THIS CHORD WAS USED PRETTY COMMONLY **BEFORE** SCARLATTI'S TIME, IN COMPOSITIONS FAR FROM THE COURTS OF ITALY.

IT'S ALSO WORTH NOTING THAT ALTHOUGH NEARLY EVERY THEORIST AND THEORY TEXTBOOK CALLS THE CHORD A "NEAPOLITAN **SIXTH** CHORD," IT IS MORE PROPERLY CALLED A "NEAPOLITAN **SIX** CHORD." THAT'S BECAUSE IN THE RARE SITUATIONS WHERE IT IS USED IN ROOT POSITION, IT IS SIMPLY CALLED THE **NEAPOLITAN CHORD**, AND WHEN IT IS FOUND IN SECOND INVERSION, IT'S CALLED THE **NEAPOLITAN SIX-FOUR**.

THE NEAPOLITAN SIX CHORD, SINCE IT IS BUILT ON A FORM OF THE **SUPERTONIC**, HAS SOME CHARACTERISTICS OF A **SUBDOMINANT FUNCTION CHORD** IN THAT IT OFTEN RESOLVES TOWARD A DOMINANT FUNCTION. IN FACT, IT IS VERY COMMON TO SEE THE NEAPOLITAN CHORD RESOLVE TO A **DOMINANT SEVENTH** IN **THIRD INVERSION**, OR TO A **CADENTIAL SIX-FOUR CHORD**.

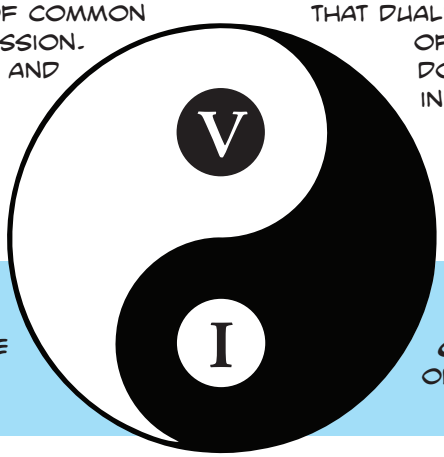


(EVEN THOUGH THE NEAPOLITAN CHORD HAS A LOT IN COMMON WITH OTHER SUBDOMINANT FUNCTION CHORDS, IT IS MOST OFTEN REFERRED TO AS PART OF A LARGER GROUP OF CHORDS CALLED **PREDOMINANTS**, AND THE LABEL OF "SUBDOMINANT FUNCTION" IS GENERALLY LIMITED TO THE **SUBDOMINANT** AND **SUPERTONIC** CHORDS AND THEIR VARIANTS.)

SINCE WE DON'T PRONOUNCE I^6 AS **"ONE SIXTH,"** WE SHOULDN'T SAY **"NEAPOLITAN SIXTH"** FOR N^6!

Secondary Dominants

THERE IS A ***DUALITY*** AT THE HEART OF COMMON PRACTICE PERIOD HARMONIC PROGRESSION. LIKE THE ANCIENT CONFLICT OF ***JEDI*** AND ***SITH,*** IT CONSISTS OF FORCES THAT, AT ONE LEVEL, WORK ***AGAINST*** EACH OTHER... BUT AT ANOTHER, HIGHER LEVEL, WORK ***TOGETHER,*** CREATING ENERGY THAT DRIVES ALL ELSE.



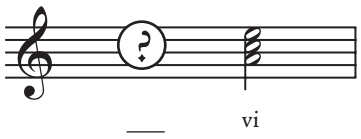
THAT DUALITY, OF COURSE, IS THE RELATIONSHIP OF ***DOMINANT FUNCTION*** AND ***TONIC.*** DOMINANT HARMONY TYPIFIES ***TENSION*** IN THE COMMON PRACTICE PERIOD, AND THE ***TONIC*** REPRESENTS RELEASE. ITS SIMPLEST FORM, THE ***AUTHENTIC CADENCE,*** HAS BEEN UBIQUITOUS IN WESTERN MUSIC FOR CENTURIES.

THE PROGRESSION OF DOMINANT MOVING TO TONIC IS SO STRONG, IT WOULD BE NICE TO BE ABLE TO USE IT TO PROVIDE MOTION TO CHORDS ***OTHER THAN TONIC.***

BUT THAT'S ***CRAZY TALK,*** THOUGH, ISN'T IT? I MEAN, HOW COULD WE ***CONTROL*** THAT MAGIC AND MAKE IT OBEY OUR ***COMPOSITIONAL WHIM?***

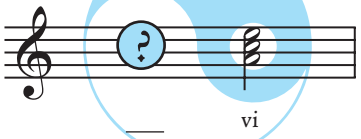
THE ANSWER, OF COURSE, IS WITH ***SECONDARY DOMINANTS.***

LET'S SAY WE WANTED TO APPROACH THIS ***VI*** CHORD.

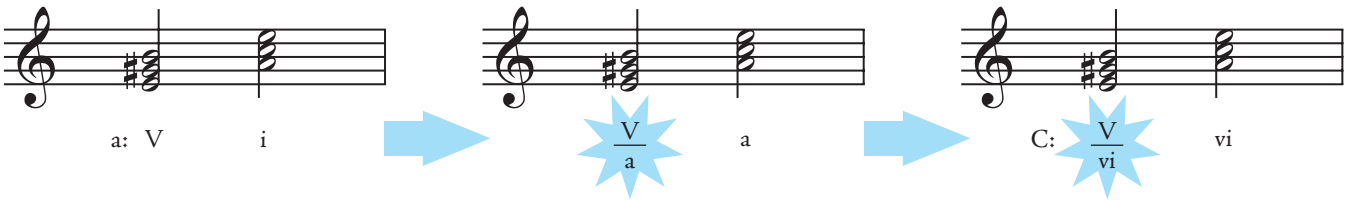


WE COULD USE ONE OF THE USUAL DIATONIC CHORDS, THE TONIC, THE SUBDOMINANT, THE MEDIANT... BUT WHAT IF WE'RE LOOKING FOR A BIT MORE ***TENSION AND RELEASE?***

WHAT IF WE WANTED TO USE THAT ***DOMINANT-TONIC*** MAGIC?



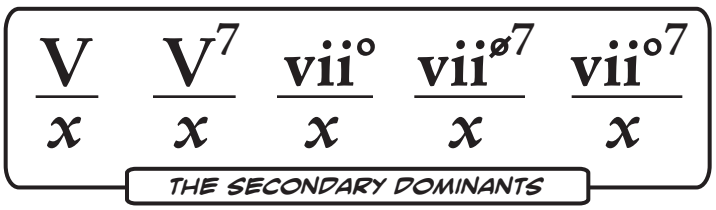
IF WE PRETEND FOR A MOMENT THAT THE CHORD WE'RE RESOLVING TO IS A ***TONIC*** CHORD, WHAT WOULD THE CORRESPONDING ***DOMINANT*** CHORD BE? ***ALTERED,*** YES, BUT WE'RE NOT AFRAID OF THOSE ANYMORE:



WHILE WE MIGHT HAVE ONCE CALLED THIS A SHORT ***MODULATION,*** IT IS REALLY MORE LIKE BORROWING ANOTHER KEY'S DOMINANT CHORD. IF WE THINK OF THE ***V*** CHORD IN THE KEY AS THE ***PRIMARY DOMINANT,*** V CHORDS OF RELATED KEYS ARE ***SECONDARY DOMINANTS.***

NOW, WE'RE NOT JUST LIMITED TO THE ***V*** CHORD: THERE ARE ***FIVE*** CHORDS WITH A DOMINANT FUNCTION!

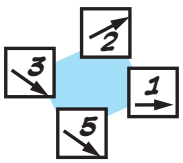
THAT GIVES US A HUGE LIST OF POSSIBILITIES!

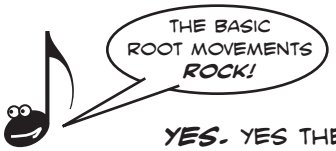


IN ***MAJOR KEYS,*** THE ***"X"*** ABOVE CAN BE ANY DIATONIC CHORD OTHER THAN ***TONIC*** (OBVIOUSLY) OR THE ***LEADING-TONE TRIAD.*** WHY? BECAUSE A ***DIMINISHED TRIAD*** HAS A HARD TIME ACTING LIKE A ***TEMPORARY TONIC CHORD.***

IN ***MINOR KEYS,*** THE COMPOSERS GENERALLY ONLY USED SECONDARY DOMINANTS OF ***IV*** AND OF ***V.***

THESE CHORDS OFTEN RESOLVE TO THE CHORD ***"UNDER THE SLASH,"*** BUT THEY CAN ACTUALLY BE APPROACHED AND RESOLVED USING THE ***BASIC ROOT MOVEMENTS!***

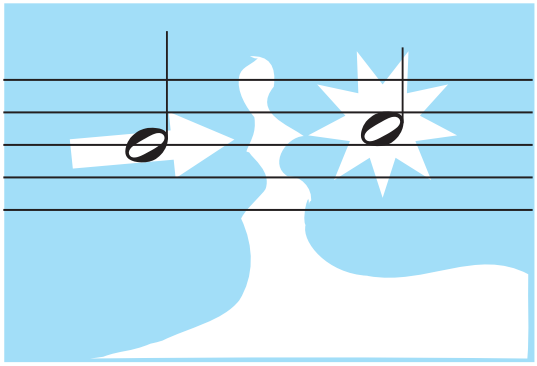




YES. YES THEY ***DO.***

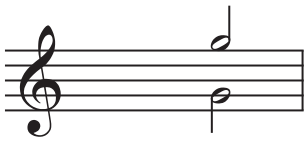
Augmented Sixth Chords

LIKE THAT MOMENT OF **INCREDIBLE TENSION** JUST BEFORE THE **HERO** FINALLY KISSES THE **LEADING LADY,** THE **HALF-STEP** IS THE **GO-TO INTERVAL** FOR CREATING **TENSION** IN MUSIC OF THE COMMON PRACTICE PERIOD. IT **DRIVES** THE **ENTIRE STYLE!**



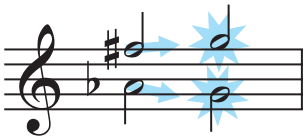
IF **ONE** HALF-STEP CAN CREATE SUCH STRONG TENSION, HOW ABOUT **TWO** HALF-STEPS SOUNDING **SIMULTANEOUSLY?** LET'S GET CREATIVE HERE FOR A MINUTE TO FIND A COOL NEW WAY TO APPROACH A DIATONIC CHORD. IN THIS CASE, WE'LL USE THEM TO APPROACH THE **DOMINANT TRIAD.**

FIRST, WE'LL START WITH THE DOUBLED ROOT OF A **V CHORD...**



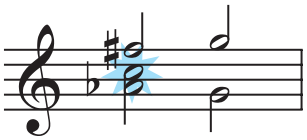
V

...AND **APPROACH** THAT OCTAVE WITH A HALF STEP **BELOW** THE TOP NOTE,



V

...AND A HALF STEP **ABOVE** THE BOTTOM NOTE...

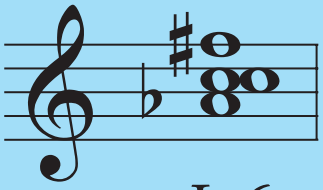


V

...AND, FINALLY, ADD THE TONIC AS THE THIRD NOTE.

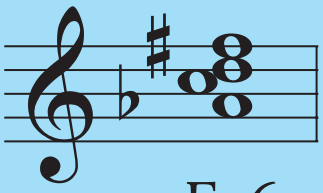
THE RESULT IS A NEW CHORD, ONE WE CALL THE **AUGMENTED SIXTH CHORD,** AFTER THE INTERVAL CREATED BY THE TOP AND BOTTOM NOTES.

IF WE JUST USE THREE NOTES AND DOUBLE THE TONIC, WE GET THE **ITALIAN** AUGMENTED SIXTH.



It.6

IF WE ADD THE SECOND SCALE DEGREE INSTEAD OF DOUBLING THE TONIC, WE GET THE **FRENCH** AUGMENTED SIXTH.



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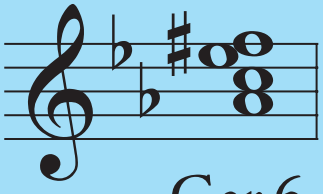
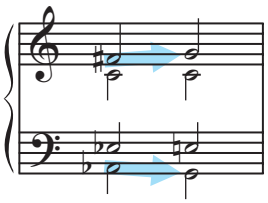
AND IF WE REPLACE THE SECOND SCALE DEGREE WITH THE LOWERED THIRD SCALE DEGREE, WE GET THE **GERMAN** AUGMENTED SIXTH.



Ger.6

AUGMENTED SIXTH CHORDS ARE **PREDOMINANT** CHORDS, MEANING THEY ARE USED TO APPROACH DOMINANT CHORDS. THEY ARE USUALLY USED TO APPROACH DOMINANT **TRIADS,** NOT DOMINANT **SEVENTHS,** BECAUSE OF THE **DOUBLED ROOTS** PRESENT IN DOMINANT TRIADS.

HOWEVER, THEY ALSO OFTEN APPROACH **TONIC CHORDS** IN **SECOND INVERSION,** WHICH ALSO CONTAIN A **DOUBLED FIFTH SCALE DEGREE.**



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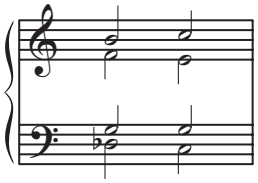
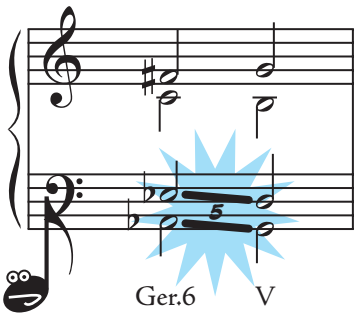


Fr.6 on ♭2 I

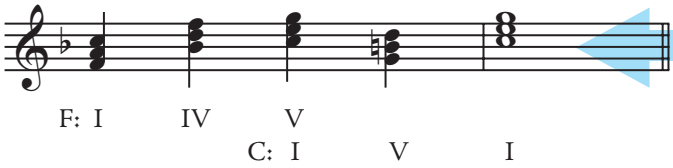
RARELY, AUGMENTED SIXTH CHORDS ARE FOUND **TRANSPOSED DOWN** A **PERFECT FIFTH,** ANALYZED AS **"ON FLAT TWO,"** AND USED TO APPROACH A **TONIC** CHORD IN **ROOT POSITION.**

AND, FINALLY, WHEN RESOLVING THE GERMAN AUGMENTED SIXTH CHORD TO A DOMINANT TRIAD, YOU MIGHT FIND YOURSELF WRITING **PARALLEL FIFTHS...** BUT IT'S **PERFECTLY OKAY!** **MOZART** DID IT **ALL THE TIME!**



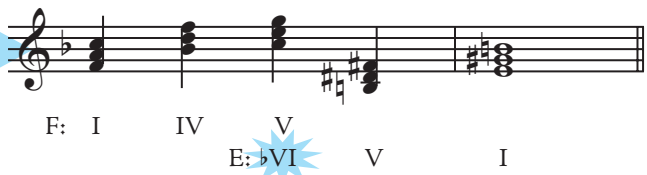
Ger.6 V

Altered and Enharmonic Modulation



ALTERED COMMON CHORD MODULATION IS EASY: REMEMBER DIATONIC COMMON CHORD MODULATION, WHERE WE USED A CHORD THAT WAS DIATONIC IN BOTH THE OLD AND NEW KEYS?

ALTERED COMMON CHORD MODULATION IS THE SAME THING, ONLY USING THE PIVOT CHORD AS AN ALTERED CHORD IN EITHER THE OLD KEY, THE NEW KEY, OR BOTH.



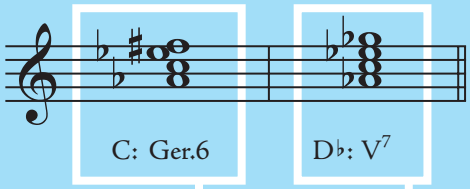
NOW, IN BOTH DIATONIC MODULATION AND ALTERED MODULATION, WE HAVE ONE CHORD THAT PLAYS TWO DIFFERENT ROLES, ONE FOR EACH KEY. BUT THE CHORD TYPE DOESN'T CHANGE... IF IT WAS A MAJOR CHORD IN THE OLD KEY, IT'S STILL A MAJOR CHORD IN THE NEW KEY.

...BUT WHAT IF THE CHORD TYPE DID CHANGE?

IN ENHARMONIC MODULATION, WE RESPELL A CHORD ENHARMONICALLY SO THE CHORD TYPE ITSELF IS DIFFERENT IN THE OLD AND NEW KEYS.

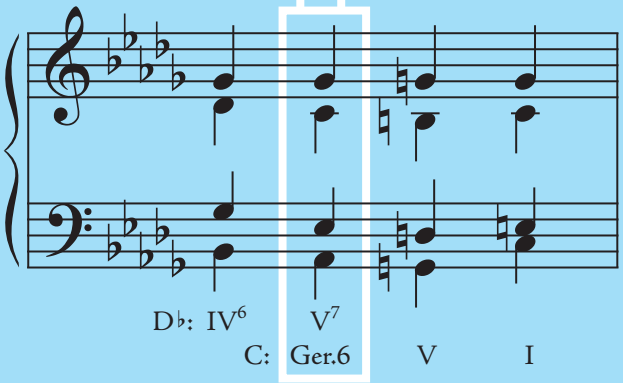
THIS TECHNIQUE IS SO - WELL, ODD - THAT THERE ARE ONLY TWO SPECIFIC WAYS TO DO IT.

EVER NOTICE THAT THE GERMAN AUGMENTED SIXTH CHORD IS JUST LIKE A MAJOR-MINOR SEVENTH CHORD WITH THE SEVENTH RESPELLED ENHARMONICALLY?



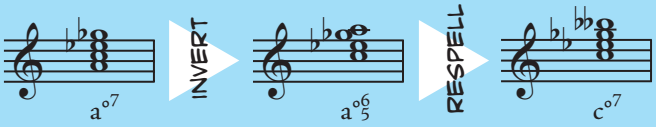
BEETHOVEN DID!

WE CAN TAKE ADVANTAGE OF THIS AND USE IT AS A PIVOT CHORD... WHERE IT ACTS LIKE A GERMAN AUGMENTED SIXTH IN ONE KEY BUT LIKE A V7 (OR A V7/X SECONDARY DOMINANT) IN THE OTHER KEY!

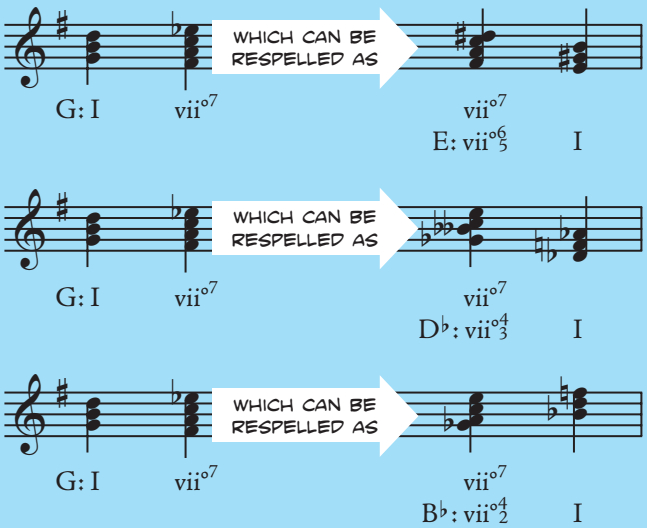


NOTE THAT THE PIVOT CHORD ABOVE IS APPROACHED LIKE A DOMINANT SEVENTH, BUT RESOLVED LIKE AN AUGMENTED SIXTH CHORD!

FULLY DIMINISHED SEVENTH CHORDS ARE COOL FOR A LOT OF REASONS, AND ONE OF THEM IS THAT THEY ARE EQUIDISTANT CHORDS: INVERTING A FULLY DIMINSHED SEVENTH YIELDS ANOTHER ROOT-POSITION FULLY DIMISHED SEVENTH CHORD.



MEANING THAT A FULLY DIMINISHED LEADING TONE SEVENTH CHORD CAN BE A PIVOT CHORD INTO THREE OTHER POSSIBLE KEYS:



Secondary Subdominants

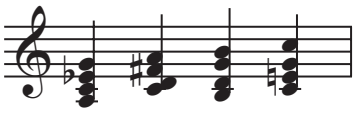
AFTER LEARNING ABOUT **SECONDARY DOMINANTS**, YOU MIGHT WONDER IF IT'S POSSIBLE TO EXTEND THE CONCEPT TO **OTHER CHORDS**.

FOR EXAMPLE, IF WE CAN USE A **DOMINANT FUNCTION** CHORD FROM A RELATED KEY, WHAT ABOUT A **SUBDOMINANT FUNCTION CHORD** FROM A RELATED KEY, LIKE **IV OF V**?

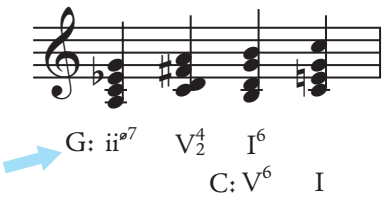
WELL, THE ANSWER IS **YES**, AND THE CHORDS THAT RESULT ARE CALLED **SECONDARY SUBDOMINANTS**. BUT BEFORE WE TALK ABOUT THEM, YOU NEED TO **UNDERSTAND** A FEW THINGS.

FIRST OF ALL, THE VERY **EXISTENCE** OF THESE CHORDS IS **DEBATABLE**.

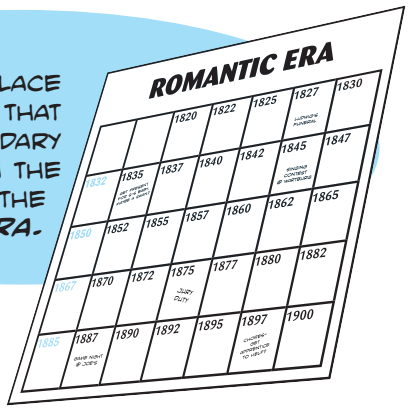
WHAT ONE THEORIST MIGHT CALL A **SECONDARY SUBDOMINANT**:

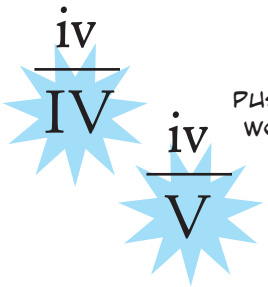


ANOTHER MIGHT CALL A SHORT **MODULATION**.



SECOND, THE ONLY PLACE WE FIND CHORDS THAT WE CAN **CALL** SECONDARY SUBDOMINANTS IS IN THE MUSIC OF THE **ROMANTIC ERA**.





LASTLY, SINCE THESE CHORDS ARE ALREADY PUSHING THE LIMITS OF TONALITY, COMPOSERS WOULD ONLY USE SECONDARY SUBDOMINANTS FROM **CLOSELY RELATED KEYS**. IN OTHER WORDS, SECONDARY SUBDOMINANTS SHOULD ONLY BE **"OF IV"** AND **"OF V."**

KEEPING THESE THINGS IN MIND, LET'S LOOK AT THE **POSSIBILITIES**: WHAT ARE ALL THE **SUBDOMINANT FUNCTION CHORDS** WE'VE ENCOUNTERED?

FIRST, THERE ARE THE **DIATONIC TRIADS**:

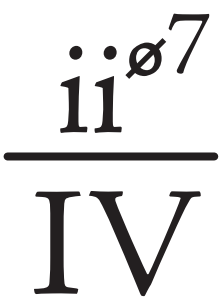
ii IV

NEXT, THE **DIATONIC SEVENTH CHORDS**:

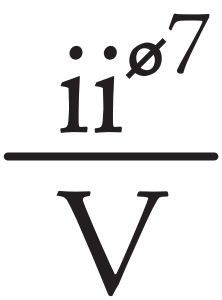
ii^7 IV^7

AND, LASTLY, A FEW **BORROWED CHORDS**:

ii^o $ii^{ø7}$ iv



SO A SECONDARY SUBDOMINANT CAN HAVE ANY **SUBDOMINANT FUNCTION** CHORD **ABOVE** THE SLASH, AND A **IV** OR **V** BELOW THE SLASH.

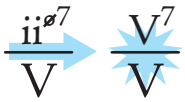


HOWEVER, THE MOST COMMONLY FOUND SECONDARY SUBDOMINANTS ARE THOSE THAT USE THE **HALF-DIMINISHED SUPERTONIC SEVENTH**.

TO **APPROACH** THESE CHORDS, USE ANY OF THE **BASIC ROOT MOVEMENTS**.

WHICH ARE **AWESOME**.

THE MOST COMMON WAY TO **RESOLVE** SECONDARY SUBDOMINANTS IS TO THE CORRESPONDING **SECONDARY DOMINANT**.



Romantic Era Techniques

1500 | 1600 | 1700 | 1800 | 1900 | 2000

RENAISSANCE | BAROQUE | CLASSICAL | ROMANTIC | EARLY 20TH CENTURY | CONTEMPORARY

THE MUSIC OF THE **BAROQUE, CLASSICAL** AND **ROMANTIC** ERAS SHARE A CONSISTENT USE OF **HARMONY** AND **COUNTERPOINT,** ENOUGH TO CAUSE THEORISTS AND HISTORIANS TO GROUP THEM TOGETHER AS THE **"COMMON PRACTICE PERIOD."**

HOWEVER, THE MUSIC OF THE **ROMANTIC ERA** EMPLOYED SOME **INTERESTING TECHNIQUES** THAT SET IT APART FROM THE BAROQUE AND CLASSICAL ERAS...

...AND **FORESHADOW** SOME OF THE BIG CHANGES COMING IN THE **TWENTIETH CENTURY!**

V^{11}

V^{13}

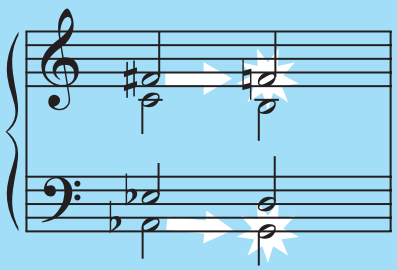
$\flat III$

WE'VE ALREADY MENTIONED A FEW CHORDS THAT WERE SPECIFIC TO THE ROMANTIC ERA: **DOMINANT ELEVENTH** AND **THIRTEENTH CHORDS,** THE **"FLAT THREE"** BORROWED CHORD, AND **SECONDARY SUBDOMINANTS.**

$\frac{ii^{\circ}}{IV}$

$\frac{ii^{\circ}}{V}$

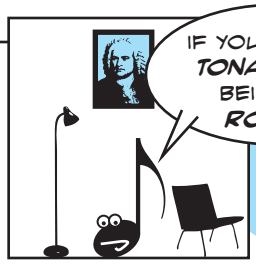
$\frac{iv}{IV}$

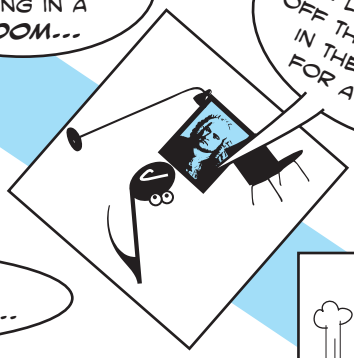


Ger.6 V^7

ANOTHER TECHNIQUE THAT IS UNIQUE TO THE ROMANTIC ERA IS THE RESOLUTION OF AN **AUGMENTED SIXTH CHORD** TO A **DOMINANT SEVENTH CHORD** RATHER THAN A DOMINANT TRIAD, CAUSING THE INTERVAL OF THE AUGMENTED SIXTH TO RESOLVE **OBLIQUELY** INSTEAD OF MOVING OUTWARD TO THE OCTAVE.

FINALLY, ROMANTIC ERA COMPOSERS WOULD SOMETIMES USE A PARTICULAR TYPE OF CHORD PROGRESSION THAT HAD THE EFFECT OF **SUSPENDING TONALITY** FOR A PORTION OF THE PIECE. BY TEMPORARILY REMOVING THE FEELING OF BEING IN A CERTAIN KEY, THE COMPOSER COULD EASILY **MODULATE** TO A DISTANT KEY!



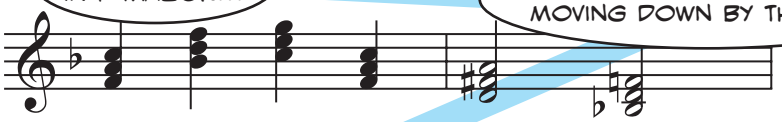


THIS TECHNIQUE IS CALLED **THIRD RELATIONS** BECAUSE IT INVOLVES MOVING BY ROOT MOVEMENTS OF A **MAJOR** OR **MINOR THIRD** WITHOUT RESPECT TO KEY SIGNATURE.

FOR EXAMPLE...

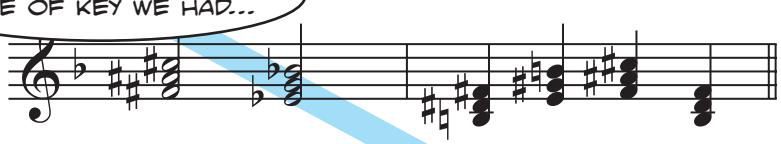
HERE, WE'RE IN F MAJOR...

...HERE, WE'RE JUST MOVING DOWN BY THIRDS...



F: I IV V I DM B♭M

...WHICH OBSCURES ANY SENSE OF KEY WE HAD...



F♯M E♭M B: I IV V I

...AND THEN TURNING THE GRAVITY **BACK ON...** BUT IN A **DIFFERENT DIRECTION!**

AND THEN WE LAND IN B MAJOR!