

Chapters 21-30

Review

SUPPLEMENTARY MATERIAL

Altered Tones Summary

The following list summarizes the altered tones that create various types of chromatic chords.

- #1 Secondary dominant of the supertonic (major keys only)
IV+ (major keys only)

- ♭2 Neapolitan triad

- #2 Secondary dominant of the mediant (major keys only)
Enharmonic German sixth (major keys only)
V+ (major keys only)

- ♭3 Borrowed chords (major keys only)
German sixth (major keys only)

- #3 Borrowed chords (minor keys only—Picardy third)
Secondary dominant of the subdominant (minor keys only)

- #4 Secondary dominant of the dominant
Secondary dominant of the mediant (major keys only)
All augmented sixth chords

- #5 Secondary dominant of the submediant (major keys only)
I+ (major keys only)

- ♭6 Borrowed chords (major keys only)
Augmented sixth chords (major keys only)
Neapolitan triads (major keys only)

- ♭7 Secondary dominant of the subdominant (major keys only)
Minor dominant triad (major keys only)

Chromatic Harmony Summary

1. Voice leading norms are as follows:
 - a. All tones that are raised from the key signature have a tendency to move upward by half step in the same voice.
 - b. All tones that are lowered from the key signature have a tendency to move downward by half step in the same voice.
2. Secondary dominant chords can only be one of the following five qualities. They may occur in any inversion.
 - a. major triad (dominant)
 - b. major-minor seventh chord (dominant seventh)
 - c. diminished triad (leading tone triad)
 - d. fully diminished seventh chord (leading-tone seventh)
 - e. half-diminished seventh chord (leading-tone seventh)
3. Chromatic modulation must involve a secondary dominant chord in either the starting or ending key.
4. Borrowed chords come from the parallel key. This process is known as mode mixture.
5. The Neapolitan triad has the following characteristics:
 - a. must be a major triad built on the lowered second scale degree
 - b. occurs more commonly in minor keys
 - c. usually appears in first inversion, hence the name Neapolitan sixth chord
 - d. usually appears with *fa* in the soprano voice
6. Modal modulation makes use of borrowed chords. Through this process, all the keys that are closely related to the parallel key are available for modulation.
7. Minor dominants are rare but possible, especially in music of the Baroque period and music of the later Romantic period.
8. There are three types of augmented sixth chords, the Italian, the German, and the French. They share in common the following characteristics.
 - a. These chords are not “tertian”; in other words, they are not built exclusively of intervals of a third.
 - b. They are typically built on the lowered sixth scale degree, *le*, which is considered to be the “root” of the chord.
 - c. All augmented sixth chords contain the following chord tones: *le*, *do*, and *fi*.
 - d. These chords are primarily created through voice leading. The active scale degrees, *le* and *fi*, must move outward to the dominant scale degree.
 - e. These chords are always followed by the dominant triad, although a cadential six-four chord may intervene.

Terms

All of the terms below were covered in Chapter 11–20. You should study them to make sure they are part of your musical vocabulary.

altered chords	secondary dominant
altered tones	secondary dominant of the dominant
augmented sixth chords	secondary dominant of the mediant
augmented sixth type	secondary dominant of the subdominant
augmented triads	secondary dominant of the submediant
borrowed chords	secondary dominant of the supertonic
chromatic modulation	secondary dominant sequence
cross relation	supertriplet
direct modulation	syncopation
dominant-type chord	tonicization
doubly-dotted notes	voice leading
enharmonic German sixth	
French sixth	
German sixth	
Italian sixth	
mediant relationships	
modal modulation	
mode mixture	
modes	
modulation	
Neapolitan sixth chord	
ninth chords	
Picardy third	
pivot chord	