

OTHER CHROMATIC CHORDS

For each degree of the scale, it is possible to build a major, minor, diminished and augmented triad. So, for example in C major, it is possible to use chromatic chords of C minor, C diminished and C augmented, D major, D diminished and D augmented, and so on.

In addition to this, the root of a triad can be altered, which gives us for example C# major, C# minor etc., and we can of course create 4 note chords as well.

This means the total number of available chords is enormous. In practice though, some chromatic chords are much more common than others.

Here are some examples.

In this extract from a Beethoven Bagatelle in C major (WoO54), D#°7 is used as a chromatic passing chord. The chord notes are D#-F#-(A)-C. The soprano moves down chromatically through E-D#-D, and the tenor moves down through G-F#-F. The D#°7 sits between chord Ia and V7 (with a tonic pedal).

The image shows a musical score for a piano piece in C major. It consists of two staves: a treble clef staff (soprano) and a bass clef staff (tenor). The key signature has one sharp (F#). The time signature is 3/4. The music is in a 4-measure phrase. The first measure contains a C major triad (Ia). The second measure contains a D# diminished seventh chord (D#°7), with notes D#, F#, A, and C. The third measure contains a C major triad (V7) with a tonic pedal (C) in the bass. The fourth measure contains a C major triad (Ia). The soprano line moves chromatically down from E to D# to D. The tenor line moves chromatically down from G to F# to F. The D#°7 chord is boxed and labeled 'D#°7' below it.

The beginning of the Alla Polacca from Reinecke's Sonatina op.136 no.1 in C major, includes two augmented chromatic auxiliary chords:

The image shows the beginning of a musical piece in C major, 3/4 time. It consists of two staves: a treble clef staff (soprano) and a bass clef staff (alto). The key signature has one sharp (F#). The music is in a 4-measure phrase. The first measure contains a C major triad (I). The second measure contains an augmented chromatic auxiliary chord (V+), with notes G, B, and D#. The third measure contains a C major triad (I). The fourth measure contains an augmented chromatic auxiliary chord (I+), with notes C, E, and G#. The V+ chord is boxed and labeled 'V+' below it. The I+ chord is boxed and labeled 'I+' below it.

Chord V⁺ is G-B-D#. The alto part moves chromatically by step from E to D#, then back again. Chord I⁺ is C-E-G#, and here the soprano part moves chromatically by step from A to G# and back. These are auxiliary chords because they are between two identical chords (I-V⁺-I and vib-I⁺-vib).

CHORDS EXERCISES

EXERCISE 1

The following are all root position extended dominant chords in **major keys**. Write the key above each one, label the extended dominant with Roman numerals, then resolve each one to its root position tonic chord. Place the tonic note in the soprano part in chord I.

Remember to consider correct voice leading, spacing and doubling!

Exercise 1 consists of four musical examples, labeled a, b, c, and d, each showing a root position extended dominant chord in a major key. The chords are written in a grand staff (treble and bass clefs).

- a.** Treble clef: F#4, C5, G#5. Bass clef: F2, C3. This is a V7 chord in D major.
- b.** Treble clef: Bb4, F5, Ab5. Bass clef: Bb2, F3. This is a V7 chord in Gb major.
- c.** Treble clef: F#4, C5, G#5. Bass clef: F2, C3. This is a V7 chord in D major.
- d.** Treble clef: Bb4, F5, Ab5. Bass clef: Bb2, F3. This is a V7 chord in Gb major.

EXERCISE 2

As above, but these extended dominants are in **minor keys**.

Exercise 2 consists of four musical examples, labeled a, b, c, and d, each showing a root position extended dominant chord in a minor key. The chords are written in a grand staff (treble and bass clefs).

- a.** Treble clef: F#4, C5, G#5. Bass clef: F2, C3. This is a V7 chord in D minor.
- b.** Treble clef: Bb4, F5, Ab5. Bass clef: Bb2, F3. This is a V7 chord in Gb minor.
- c.** Treble clef: F#4, C5, G#5. Bass clef: F2, C3. This is a V7 chord in D minor.
- d.** Treble clef: Bb4, F5, Ab5. Bass clef: Bb2, F3. This is a V7 chord in Gb minor.

EXERCISE 3

This music is in Bb major. Label the chords with Roman numerals below each chord, including the inversion. Label any secondary dominants in the following format e.g. "V7a/ii".

Exercise 3 is a short musical piece in Bb major, 4/4 time. It consists of four measures of music. The chords are written in a grand staff (treble and bass clefs).

- Measure 1:** Treble clef: Bb4, F5, Ab5. Bass clef: Bb2, F3. This is a V7 chord in Bb major.
- Measure 2:** Treble clef: Bb4, F5, Ab5. Bass clef: Bb2, F3. This is a V7 chord in Bb major.
- Measure 3:** Treble clef: Bb4, F5, Ab5. Bass clef: Bb2, F3. This is a V7 chord in Bb major.
- Measure 4:** Treble clef: Bb4, F5, Ab5. Bass clef: Bb2, F3. This is a V7 chord in Bb major.