

Romantic Harmony

In addition to the functional diatonic harmonies we have studied, we will encounter:

Applied chords, via tonicization¹

V/x, V⁷/x, vii^o/x, vii^{o7}/x, and vii^{o7}/x, where x is a diatonic chord

Borrowed chords, via modal mixture²

M: i, ii^o, bIII, iv, iv⁷, v, bVI, bVII, etc.; ii^{o7}, iv⁷, VI⁷, VII⁷, vii^{o7}, etc.

m: I (Picardy third), etc.

Predominant chromaticism

Neapolitan (N or bII); Augmented sixth chords: It⁺⁶, Fr⁺⁶, and Ger⁺⁶

Dominant ninth chords

M: V⁹; m: V⁹; M: V^{7(b9)}, via modal mixture

Extended and altered dominants

Extended dominants: V⁹, V¹¹ & V¹³, in root position; Altered dominants: V+, V^{7(b5)}, and V^{7(b9)}

Mediant relationships

Mediant relationships (Common tones): *Diatonic* (2), *Chromatic* (1), and *Doubly-chromatic* (0)

Nonfunctional progressions based on P, L & R and their compounds, called *Neo-Riemannian operations (NROs)*

Linear chords

Common-tone chords: Common-tone diminished seventh (CT^{o7}) & Common-tone Ger⁺⁶ (CT⁺⁶);

Pedal-point chromaticism; Voice-leading processes (passing, neighboring, voice exchange, omnibus, etc.); etc.

Other

Augmented triads: M: I⁺, IV⁺, V⁺; Augmented applied chords; e.g., V+/IV, V⁷/IV, etc.

Enharmonic spellings:³ V⁷/bII (Ger⁺⁶ where b5 = #4); M: Sw⁺⁶ (Ger⁺⁶ where #2 = b3); etc.

Added-tone triads: I^{add6}, IV^{add6}, V^{7(add6)}, etc.

“In theory,” any chord may be inverted.⁴

Chromatic modulation

1. Chromatic sequences
2. Equal divisions of the octave (M3 and m3)
3. Enharmonic reinterpretations⁵
4. Common-tone modulation
5. Direct, or abrupt modulation

SCALE DEGREE FUNCTIONS⁶

Pitch class in C major:	C	D ^b	D	E ^b	E	F	F [#]	G	A ^b	A	B ^b	B	C
Functional symbol:	$\hat{1}$	$\flat\hat{2}$	$\hat{2}$	$\flat\hat{3}$	$\hat{3}$	$\hat{4}$	$\sharp\hat{4}$	$\hat{5}$	$\flat\hat{6}$	$\hat{6}$	$\flat\hat{7}$	$\hat{7}$	$\hat{1}$

References

Gotham, Mark et al. 2023. *Open Music Theory*, Version 2 (OMT2). VIVA Open Publishing. Available online at: <https://viva.pressbooks.pub/openmusictheory/>.

Laitz, Steven. G. 2023. *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*, 5th ed. New York: Oxford.

¹ An applied chord usually resolves to its respective chord in the key x. If it does not (e.g., V⁷/IV–ii⁶) we will call it a *deceptive motion*. Extended tonicizations are also possible; e.g., ii/V–V/V–V.

² Tones or chords are borrowed from the parallel key.

³ Where ‘=’ means enharmonically equivalent.

⁴ Analysts have given some inverted chords names; e.g., ‘Ger^{o3}’ is a Ger⁺⁶ with #4 in the bass; ‘Fr⁺⁶/1’ is a V⁷/bII; etc.

⁵ E.g., Fully-diminished seventh chords: C:/c: = B–D–F–A^b; E^b/e^b: = D, F, A^b, C^b; F[#]/f[#]: = E[#], G[#], B, D; A:/a: = G[#], B, D, F.

⁶ The following functional scale degrees are also common: #1 = b2, #2 = b3, b5 = #4, #5 = b6, and #6 = b7.