

Overview of elementary chromatic harmony

<i>Technique</i>	Leading-tone seventh chord ($\text{vii}^{\circ 7}$)
<i>Function</i>	DOMINANT surrogate (especially popular as an applied chord)
<i>Distinguishing characteristics</i>	Emphasizes the following chord (i.e., its tonic) via chromatic approach and saturating dissonance
<i>Mechanics</i>	Be sure to include ALL FOUR pitches, and to spell them properly Resolve the tritones normatively (each A4 expands to 6th ; each d5 contracts to 3rd); as a result, the THIRD of the following triad is doubled (NOT its root or fifth)

<i>Technique</i>	bII^6 (“Neapolitan”)
<i>Function</i>	PRE-dominant
<i>Distinguishing characteristics</i>	In conjunction with the following dominant, emphasizes scale degree 1 by <i>successive</i> chromatic approach from above ($\text{b}2$) AND below (the leading tone), thus creating a highly unusual melodic $\text{d}3$
<i>Mechanics</i>	Bass takes scale degree 4 one upper voice (normally the soprano) moves from $\text{b}2$ down by $\text{d}3$ to the leading tone ; one upper voice moves from $\text{b}6$ down a semitone to scale degree 5 one upper voice doubles the BASS (scale degree 4), and either remains on it (as the 7th of V^7) or moves down by $\text{m}3$ to scale degree 5 (as the 5th of V)

<i>Technique</i>	Chords of the augmented 6th (“Italian,” “French,” “German”)
<i>Function</i>	PRE-dominant
<i>Distinguishing characteristics</i>	Emphasizes scale degree 5 via <i>simultaneous</i> chromatic approach from above (b6) AND below (#4)
<i>Mechanics</i>	<p>ALL: Bass moves from scale degree 6 in minor keys (or, in major keys, b6) to scale degree 5; one upper voice moves from raised sc.deg. 4 to sc.deg. 5;</p> <p>Ital (six-three) one upper voice moves from sc.deg. 1 to the leading tone one upper voice moves from sc.deg. 1 to sc.deg. 2; (NB the third above the bass is doubled)</p> <p>Fr (six-four-three) one upper voice moves from sc.deg. 1 to the leading tone one upper voice takes sc.deg. 2 and stays on it</p> <p>Ger (six-five) Cadential six-four to avoid parallel P5s: one upper voice takes sc.deg. 1, stays on it, and then moves down to the leading tone (i.e., 4–3 above bass)</p> <p>one upper voice takes a perfect fifth above the bass (sc.deg. 3 in minor, b3 in major), stays on it, and then moves down to sc.deg. 2 (i.e., 6–5 above bass)</p>

<i>Technique</i>	Mode mixture (a.k.a. “borrowing”)
<i>Function</i>	Increases variety by injecting pitches foreign to the home key
<i>Distinguishing characteristics</i>	Chords borrowed from the parallel mode
<i>Mechanics</i>	Be sure to use each chord in accordance with its normal function (e.g., any submediant triad extends the tonic triad, any first-inversion supertonic seventh chord prepares a dominant, etc.)