

Chromatic Chords in Theory & Practice

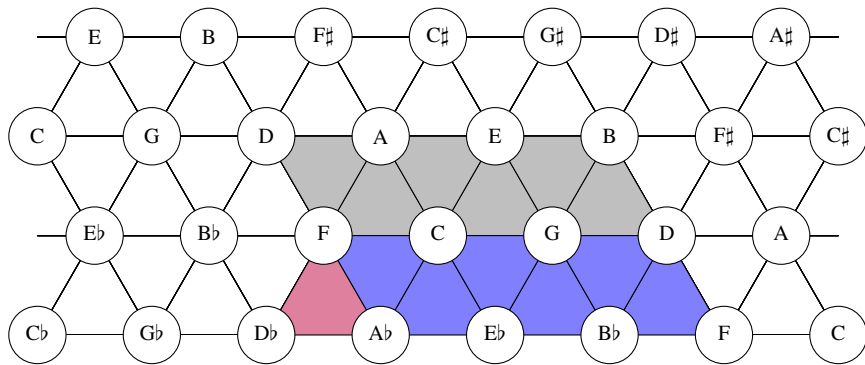
Mark Gotham

1. Discusses differences of naming conventions
2. Proposes robust but flexible/modular definitions
3. Investigates usage in corpus of *human* analyses



What chords do/should we name? Why?

- How common/rare in the repertoire? E.g., some stats below
- How easy/difficult to describe? E.g., “Neapolitan Sixth” in *Stufen-/Funktionstheorie*
- How interesting the structural properties? E.g., “French Sixth” / “tritone substitution”



← One view of “Tonal Space”

- Grey: C-Major triads
- Blue: C-Minor triads
- Purple: Neapolitan

... A neighbour?
... An honorary member?

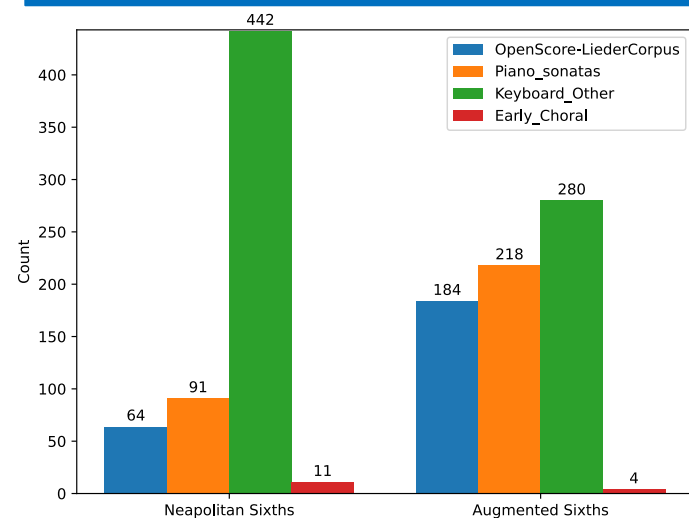
4↓, 6↓, 2↓
=Neapolitan

D \flat /F

bII⁶

Chord examples:

- Neapolitan 6th. Definitions similar; usage varies by repertoire (below, left)
- Augmented 6th. Definitions vary; usage similar (below, right: “Ger” 653 > “It” 63, & Min > Maj key)
- Modal Mixture. More complex. New, flexible, modular definition provided in the code & paper

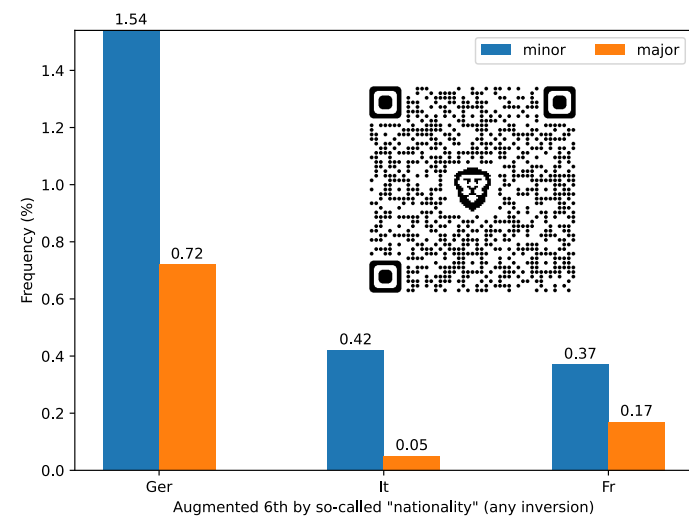


4↓, 6↑ =Major
F/A
IV

4↑, 6↑ =2ndary Dom.
D7/A
V $\frac{3}{3}$ /V

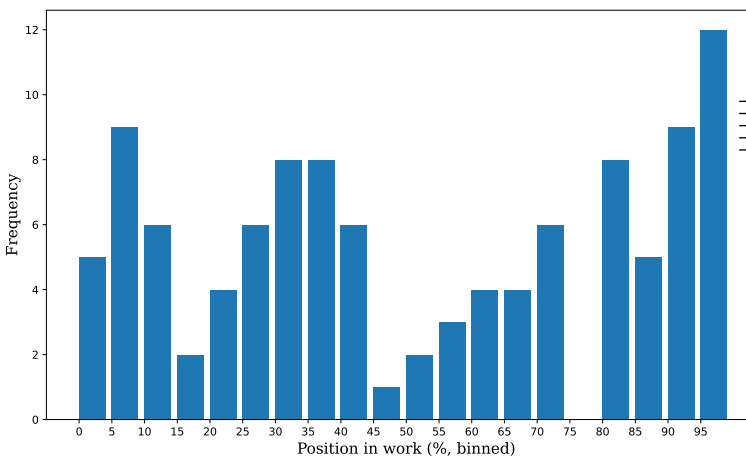
4↓, 6↓ =Minor
Fm/A \flat
iv⁶

4↑, 6↓ =Aug. 6th
A \flat 7?
#iv^{b3}₆



Progression examples:

- *Quiescenza*. Hypothesis that it appears at the end ... data not so clear (below, left)
- 5th-progressions. Note *descending* > *ascending* & *aufsteigender* > *fallender* (below, right)



<< *Quiescenza* (with tonic pedal)

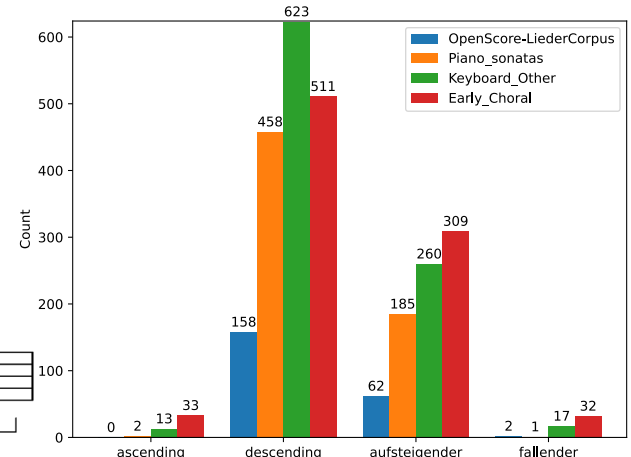
C C7 F G7 C

I V⁷/IV IV V⁷ I

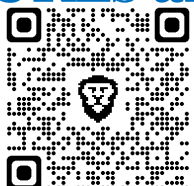
fallender Quintanstieg

D A/C# C G/B

↑ 5th ↓ Step ↑ 5th



URLs and QRs



ISMIR 2023 paper: <https://archives.ismir.net/ismir2023/paper/o00046.pdf> (TBC)
 ← Open-source code & corpus at <https://github.com/MarkGotham/When-in-Rome>
 Book: <https://viva.pressbooks.pub/openmusictheory/chapter/anthology-harmony/> →
 Thanks to many international colleagues and students for conversations!

