earings, our sense of key and scale, and our
altered tones.
background levels of a diatonic tonal com-
ch in the course of a fugue, or the traditional
represent diatonic relationships because in
lated to the primary tonality of the move-
o some primary key are those keys repre-
the primary key. In a major key, ii, iii, IV,
ey, III, iv, v, VI, and VII are closely related

ps between movements—diatonicism pre-
Baroque suite will be in a single key (the
rms of the present discussion are the key
f the Classical period. In such works, the
tonality (although sometimes in a different
position as a whole. This is a fundamental
mposition. In the music of the Classical
f the inner movements to be in some con-
are shown in the list below.
Haydn symphonies and the third of the
onship between the key of an inner move-
tions involve a chromatic mediant relation-

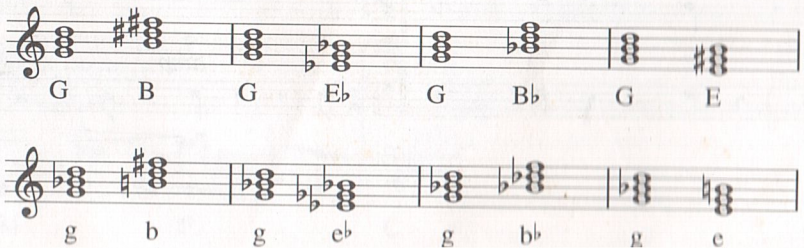
onies, 793–95)	*Beethoven: 6 String Quartets, Op. 18 (1800)*
	I–vi–I–I
	I–IV–I–I
	I–♭VI–I–I
	i–I–i–i
	I–I–IV–I
	I–IV–I–I

atic instead of diatonic is not an absolute
music can be analyzed by using the same
omatic nonchord tones, and so forth, that
partly a matter of emphasis. Instead of a
nondiatonic tones, both in number and in

significance, we are dealing here with music that is so saturated with chromaticism that the diatonic basis of the music is no longer apparent to the listener. One writer refers to this style as "ultrachromaticism," which "results from the prevalent use—both harmonically and melodically—of the twelve tones of the chromatic scale."[2] Another puts it this way: "The critical distinction between the two styles lies in the transformation of the diatonic scalar material of the classical tonal system into the equally-tempered twelve note chromatic complex of the chromatic tonal system."[3] Using these broad definitions as a starting point, we will examine some of the details of nineteenth-century chromatic harmony. In one chapter our discussion cannot be as detailed as those found in several admirable books on this subject,[4] but it should be sufficient to suggest some analytical approaches to the style.

CHROMATIC HARMONY

Two fundamental root movements in diatonic tonal harmony involve (1) the circle-of-5ths progression, particularly vi–ii–V–I; and (2) the diatonic mediant progression, particularly I–vi–IV–ii. Though these progressions by no means disappear in chromatic harmony, another relationship, the *chromatic mediant relationship,* finds a popularity that it did not have in earlier styles. Two triads or keys are in a chromatic mediant relationship if they are of the same quality (major or minor) and their roots are a major 3rd or minor 3rd apart. These relationships are illustrated in Example 1–1 (lowercase indicates minor). For some reason, the major-mode chromatic mediants (top staff of Example 1–1) seem to have been used more often than the minor-mode versions. Notice that in each case the two triads share exactly one pitch class.[5] Third-related triads of opposite quality (major and minor) sharing no pitch classes at all are said to be in a *doubly chromatic mediant relationship* (e.g., C major and E♭ minor). Chromatic and doubly chromatic mediants are more difficult to recognize if one of the chords is enharmonically spelled. For instance, the first pair of chords in Example 1–1 would still be in a chromatic mediant relationship if the second chord were spelled as C♭ major instead of B major.

Two examples from Liszt's *Les Préludes* illustrate the effective use of chromatic mediants. In the first (Example 1–2), the relationship is not between chords, but between

EXAMPLE 1–1 Chromatic mediant relationships