

EXAMPLE 1-6 Beethoven: *Coriolan Overture*, Op. 62 (1807), mm. 36-46
(simplified texture)

36

40

Parallel 7 Chords

But no such functional analysis is possible in the next example. Here Wagner portrays ravens in flight by means of parallel half-diminished-7th chords, some of them enharmonically spelled. The effect is not one of a progression of chords toward a harmonic goal, but more like a line painted with a broad brush instead of drawn with a pen. Obviously, none of these chords function in the ways that half-diminished-7th chords do in diatonic harmony. The chords in Example 1-7 form a *nonfunctional chord succession*, which does not imply that it is useless, but rather that the chords do not "progress" in any of the ways found in diatonic tonal harmony. Such successions are often the result of what we shall call *voice-leading chords*. Such chords are the result of goal-directed motion in the various

EXAMPLE 1-7 Wagner: *Götterdämmerung* (1874), Act III, Scene 2

Lebhaft

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Parallel 7 Chords

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EXAMPLE