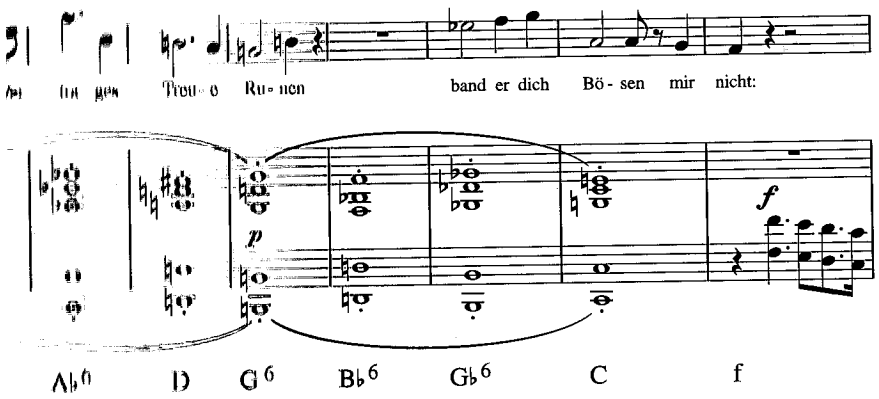
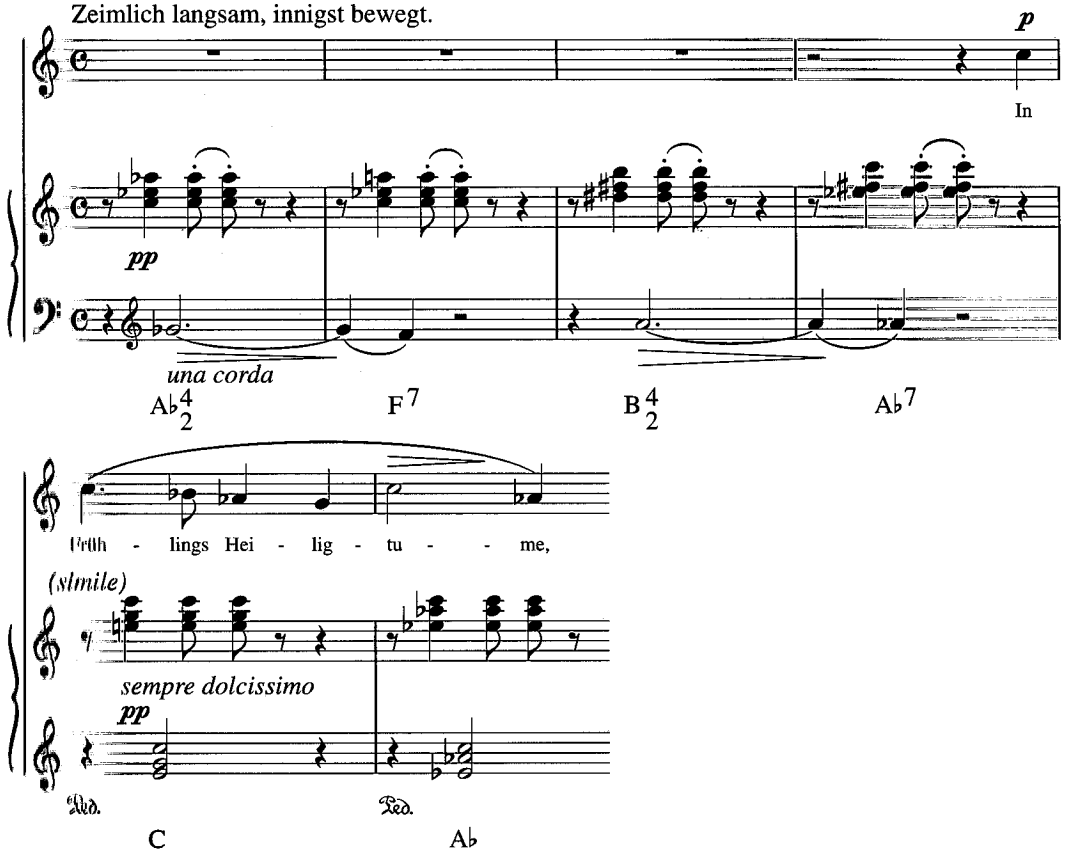
mple 1–4 provides a further illustration of chromatic mediants, and several other ides. Chord roots, inversions, and qualities are indicated below the sample. The n contains two circle-of-5ths progressions (D–G and C–f) and three chromatic (C–A♭, G–B♭, and B♭–G♭). It also contains two *tritone relationships* (A♭–D and root movement commonly found in earlier music in only a few progressions n major, VI–II° in minor, and N6–V). A listener could interpret Example 1–4 as a V–I6 progression in G, followed by an identical progression in F, ending on a ic. Except for the last chord, the excerpt illustrates a *real sequence*, a sequence in pattern is transposed exactly, as opposed to a diatonic sequence, where only the single diatonic scale are used, thus reproducing the pattern only approximately. A nce has the effect of quickly throwing the music out of one key and into another, ly for the duration of a few chords. Real sequences contribute a good deal to the *elizations* that are typical of much chromatic harmony.

Wagner: *Siegfried* (1871), Act II, Scene I



real sequence begins Example 1–5 (mm. 1–4), using only dominant 7th chords (the enharmonically spelled) from the keys of D♭, B♭, E, and D♭ again. The root move- volve two chromatic mediant relationships (A♭7–F7 and B7–A♭7) and one tritone . Notice that in each case the dominant 7th chords share exactly two pitch classes. rue only of dominant 7ths whose roots are separated by a minor 3rd or a tritone. 1–5 illustrates two more characteristics of chromatic harmony—*suspended tonal- nharmonicism*. The first term is used to refer to passages that are tonally ambigu- dominant 7th chords in Example 1–5 do little to establish any key, because they unexpected and unresolved, and the A♭7–C–A♭ progression that ends the excerpt is help. Presumably Liszt had the tonality of A♭ in mind, since the piece ends simi- mm. 5–6. Play through the example, and see what you think. The enharmonicism the chord in m. 4. We hear all of the chords in mm. 1–4 as dominant 7th chords,

EXAMPLE 1–5 Liszt: "Blume and Duft" ("Flower and Fragrance") (1862), mm. 1–6



instead of to the conventional tonic $\frac{6}{4}$. Another kind of enharmonicism makes use of the ambiguous nature of the diminished-7th chord; an example would be to lead the listener to think a chord will resolve as a b°7 chord but to resolve it as a g♯°7 chord instead.

Parallel voice leading, keeping the chord type constant, is seldom found in diatonic tonal music, but it is a favored device of chromaticism. Probably the first sonority to be used in this fashion was the *diminished-7th chord*, as in Example 1–6. Here, in a passage modulating from C minor to E♭ major, four diminished-7th chords move in parallel motion down by half-steps in mm. 40–45. Notice that the spelling of the diminished-7th chords suggests that Beethoven was thinking of a circle-of-5ths progression, even though the listener might not perceive it that way:

Circle of 5ths, Using Dominant 7th Chords	*Circle of 5ths, Substituting Diminished-7th Chords*