always clear, and seldom do we lose our tonal bearings, our sense of key and scale, and our immediate understanding of the function of the altered tones.

Diatonic relationships also prevail at the background levels of a diatonic tonal composition. Think of the keys that Bach is apt to reach in the course of a fugue, or the traditional key schemes for sonata forms and rondos. All represent diatonic relationships because in all cases the secondary tonalities are closely related to the primary tonality of the movement. Remember that the keys closely related to some primary key are those keys represented by the *diatonic* major and minor triads in the primary key. In a major key, ii, iii, IV, V, and vi are closely related tonics; in a minor key, III, iv, v, VI, and VII are closely related tonics.

Even at the highest level—key relationships between movements—diatonicism prevails. For example, all of the movements of a Baroque suite will be in a single key (the ultimate in diatonicism). More interesting in terms of the present discussion are the key relationships found in multimovement works of the Classical period. In such works, the first and last movements are *always* in the same tonality (although sometimes in a different mode), and this is considered the key of the composition as a whole. This is a fundamental characteristic of any multimovement tonal composition. In the music of the Classical period, tho tendency is for one (and only one) of the inner movements to be in some contrasting but closely related key. Some examples are shown in the list below.

Only two of these works, the first of the Haydn symphonies and the third of the Boethoven quartets, exhibit a nondiatonic relationship between the key of an inner movement and the key of the piece. Both of the exceptions involve a chromatic mediant relationship (to be discussed later).

K. 330–333, 457, 545 570, 576 (1778–89)	Haydn: 6 Symphonies, Nos. 99–104 (1793–95)	Beethoven: 6 String Quartets, Op. 18 (1800)
I-IV-I	I-III-I-I	I–vi–I–I
I-I-I	I–IV–I–I	I–IV–I–I
I–IV–I	I–IV–I–I	$I \rightarrow VI - I - I$
I–IV–I	I-V-I-I	i-I-i-i
i–III-i	I-viI-I	I-I-IV-I
I-V-I	I-IV-I-I	I-IV-I-I
I-IV-I		

## **CHROMATIC TONAL MUSIC**

I-V-I

The point at which tonal music becomes chromatic instead of diatonic is not an absolute one. Much of the harmony of chromatic tonal music can be analyzed by using the same vocabulary for altered chords, modulations, chromatic nonchord tones, and so forth, that we use in the analysis of diatonic music. It is partly a matter of emphasis. Instead of a texture with diatonic tones predominating over nondiatonic tones, both in number and in

significance, we are dealing here with music that is so suturated with che diatonic basis of the music is no longer apparent to the llatence. One style as "ultrachromaticism," which "results from the prevalent three and melodically—of the twelve tones of the chromatic scale," Annil "The critical distinction between the two styles lies in the transferrance scalar material of the classical tonal system into the equally-temporary matic complex of the chromatic tonal system." Using these brond della point, we will examine some of the details of nineteenth-century class on this subject, but it should be sufficient to suggest some analythen style.

## **CHROMATIC HARMONY**

Two fundamental root movements in diatonic tonal harmony involve (progression, particularly vi-ii-V-I; and (2) the diatonic mediant progression, particularly vi-ii-V-I; and (2) the diatonic mediant progression, particularly vi-ii-V-I; and (2) the diatonic mediant progression, progression, by no means disappear in canother relationship, the chromatic mediant relationship, finds a popular have in earlier styles. Two triads or keys are in a chromatic mediant role of the same quality (major or minor) and their roots are a major 3rd These relationships are illustrated in Example 1–1 (lowercase indicate reason, the major-mode chromatic mediants (top staff of Example 1–1) used more often than the minor-mode versions. Notice that in each case exactly one pitch class. 5 Third-related triads of opposite quality (major no pitch classes at all are said to be in a doubly chromatic mediant remajor and Eb minor). Chromatic and doubly chromatic mediants are no ognize if one of the chords is enharmonically spelled. For instance, the in Example 1–1 would still be in a chromatic mediant relationship if the spelled as Cb major instead of B major.

Two examples from Liszt's Les Préludes illustrate the officetive mediants. In the first (Example 1–2), the relationship is not between a

EXAMPLE I-I Chromatic mediant relationships

