

clear, and seldom do we lose our tonal bearings, our sense of key and scale, and our intimate 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 themes for sonata forms and rondos. All represent diatonic relationships because in these 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, ii, iii, IV, vi are closely related tonics; in a minor key, III, iv, v, VI, and VII are closely related

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 key in diatonicism). More interesting in terms of the present discussion are the key relationships found in multitemporal works of the Classical period. In such works, the diatonic movements are *always* in the same tonality (although sometimes in a different key), and this is considered the key of the composition as a whole. This is a fundamental principle of any multitemporal tonal composition. In the music of the Classical period, the tendency is for one (and only one) of the inner movements to be in some con-

trast key, 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 Beethoven 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).

1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20
21	21	21
22	22	22
23	23	23
24	24	24
25	25	25
26	26	26
27	27	27
28	28	28
29	29	29
30	30	30
31	31	31
32	32	32
33	33	33
34	34	34
35	35	35
36	36	36
37	37	37
38	38	38
39	39	39
40	40	40
41	41	41
42	42	42
43	43	43
44	44	44
45	45	45
46	46	46
47	47	47
48	48	48
49	49	49
50	50	50
51	51	51
52	52	52
53	53	53
54	54	54
55	55	55
56	56	56
57	57	57
58	58	58
59	59	59
60	60	60
61	61	61
62	62	62
63	63	63
64	64	64
65	65	65
66	66	66
67	67	67
68	68	68
69	69	69
70	70	70
71	71	71
72	72	72
73	73	73
74	74	74
75	75	75
76	76	76
77	77	77
78	78	78
79	79	79
80	80	80
81	81	81
82	82	82
83	83	83
84	84	84
85	85	85
86	86	86
87	87	87
88	88	88
89	89	89
90	90	90
91	91	91
92	92	92
93	93	93
94	94	94
95	95	95
96	96	96
97	97	97
98	98	98
99	99	99
100	100	100

C TONAL MUSIC

point at which tonal music becomes chromatic instead of diatonic is not an absolute matter of the harmony of chromatic tonal music can be analyzed by using the same primary for altered chords, modulations, chromatic nonchord tones, and so forth, that is in the analysis of diatonic music. It is partly a matter of emphasis. Instead of a key with diatonic tones predominating over 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-fifths 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 mediant (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 \flat minor). Chromatic and doubly chromatic mediant relationships 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 \flat major instead of B major.

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

EXAMPLE 1-1 Chromatic mediant relationships

The image shows two staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of chords: G major, B major, G major, E \flat major, G major, B \flat major, and C major. The second staff is in treble clef with a key signature of one flat (B \flat). It contains a sequence of chords: B \flat major, B major, B \flat major, E \flat major, B \flat major, B major, and B \flat major. The chords are connected by vertical lines, and the relationships between them are indicated by arrows and text labels below the staves.