

in the first place. These voice-leading chords are best analyzed as a chromaticized 7-6 sequence. Similarly, the C#-E-G sonority in measure 131, beat 2, is a diminished triad produced by chromatic embellishment; although it could be given a Roman numeral (a vii^o₆/V that resolves irregularly), this “chord” is best labeled simply by identifying the C#s as chromatic passing tones.

SUMMARY.

- Any sequence that features stepwise voice-leading is a candidate for chromatic embellishment.
- The embellishment can be as simple as filling in whole steps chromatically in one voice (usually the bass), or it may involve elaborate chromaticism in several voices.
- In descending-fifth sequences, some or all of the seventh chords may be replaced with chromatic secondary-dominant-function chords in root position or inversions.

Try it #2

- A. Insert notes with accidentals in the bass line, beginning with E3, to make it descend chromatically (change the bass-line quarter notes to eighth notes).

C: I—descending parallel $\frac{6}{3}$ with 7-6 LIP—I

- B. Insert notes with accidentals in the bass line to make it ascend chromatically (changing the bass-line quarter notes to eighth notes).

C: I6—ascending parallel $\frac{6}{8}$ with 5-6 LIP

Chromatic Voice Exchanges and Wedge Progressions

Example 30.5 shows a chromatic progression written in the style of a march introduction. In this progression, the inner voices (D4 and F4) stay the same throughout, while the outer voices move in contrary motion from G2 (bass) and B4 (soprano) to B2 and G4 and back again—making a voice exchange, filled in with half steps. As is usual with a voice exchange, the chord with the interval that is exchanged, in this case V7, is prolonged; the “chords” in between are not strong functional harmonies but rather by-products of voice-leading. Progressions like this—where two voices move chromatically in contrary motion—are called **chromatic wedge progressions**.

EXAMPLE 30.5: Chromatic introduction

Example 30.6 demonstrates a number of ways that voice exchanges may be filled in chromatically. Previous chapters considered voice exchanges filled in with a diatonic passing chord—usually a second-inversion triad or seventh chord, as in part (a). In Romantic-era pieces, a relatively simple elaboration can be made by filling in the half steps between the notes that are exchanged, as in part (b). Part (c) shows a chromatic voice exchange between ii^7 and V^6/V , where $\hat{2}$ and $\hat{4}$ in the ii^7 chord change places with $\hat{2}$ and $\hat{\#4}$ in the V^6/V . Here, the soprano descends by a m3, while the bass ascends a M3. To chromaticize this voice exchange requires a repeated pitch (or a longer note value) in the upper voice to match the duration of the lower (part d). Either of these elaborated progressions may be reversed to return chromatically to the beginning point, as in the march introduction of Example 30.5.

EXAMPLE 30.6: Voice exchanges and their chromatic elaborations

(a) D: I V_4^6 I⁶

(b) D: I V_4^6 I⁶

(c) C: ii7 PD V_5^6/V

(d) C: ii7 PD V_5^6/V

(e) D: I⁶ T I

There are many possible variants of the chromatically filled voice exchange: as one example, the frameworks here can be inverted to begin with outer voices spanning a sixth rather than a third (part e). While it is sometimes possible to analyze the chords between the “ends” of the voice exchange with Roman numerals, these labels do not make sense functionally; rather, these chromatic successions serve to prolong the chords at either end.

Now listen to Example 30.7a, from Schubert’s “Der Wegweiser,” for an extended chromatic wedge (or omnibus) progression. In measures 68–75, two voices move in contrary motion by half step. The upper voice spans G4 (supplied by the vocal anacrusis to m. 69 and continuing in the piano part) down to B \flat 3 (beat 2 of m. 75), while the bass line spans B \flat 1 to G2—a chromatic voice exchange. Part (b) clarifies how each voice progresses chromatically, with the held root of the G chord filling in an inner voice.

EXAMPLE 30.7: Schubert, “Der Wegweiser”

(a) Mm. 68–77

Ei-nen Wei-ser seh' ich ste-hen un-ver-rückt vor mei-nem Blick; ei-ne

pp *cre*

73 74 75 76 77

Stra-ße muß ich ge-hen, die noch kei - ner - ging zu - rück,

scen *do* *f* *p*

g: V_5^6 i V_3^4 i N^6 $V_4^6 = \frac{5}{3}$ i

Translation: One sign I see standing, unmoving before my gaze; one street must I go down, from which no one has come back.

(b) Reduction of mm. 68–75

Again, an analysis of these sonorities with Roman numerals does not make sense: you would end up with a series of secondary dominants and augmented-sixth chords (even a diminished third chord!), with their implied resolutions unfulfilled. Better simply to label the chord that is prolonged, and not worry about the simultaneities in between.

Listen to the excerpt again to hear how Schubert interprets the words “unverrückt” (unmoving) and “keiner” (no one) musically. The phrase begins with the vocal line literally unmoving, a repeated G4 unremitting above the accompaniment’s chromatic lines. These repeated notes might be sung with a fairly uninflected “straight” interpretation to portray the unmoving street sign. The high point of the line in terms of register, duration, and emotional content falls on “keiner,” and Schubert’s use of the lowered $\hat{2}$ and Neapolitan harmony on the last syllable works to create a sense that this is a road from which no one returns. Singer and pianist alike can intensify this foreboding through tone color and timing decisions.

Common-Tone Diminished Seventh and Augmented-Sixth Chords

Turn now to two contrasting songs to learn additional ways to embellish harmonies chromatically. Listen first to Schumann’s poignant “Ich grolle nicht,” while following the score in your anthology.

EXAMPLE 30.8: Schumann, “Ich grolle nicht,” mm. 16–19

das weiß ich längst.

C: V7 V7 IV6 vii°7/B?? V6 I

D: V7 V7 V7

T

Translation: That I have known for a long time.

The harmonic analysis of the passage in Example 30.8 is fairly straightforward except for two chords—the IV⁶ in measure 17 (because it is unexpected after V⁷) and the diminished seventh chord on the downbeat of measure 18 (because it does not resolve as a secondary diminished seventh). Both sonorities result from passing motion against the reiterated common tone G₄ in the uppermost voice of the piano and vocal line. The diminished seventh is called a **common-tone diminished seventh chord** (abbreviated CT^{°7}), or **embellishing diminished seventh chord**, because it carries the fully diminished quality, but does not function as a diatonic or secondary diminished seventh chord. These types of embellishing chords function in the same way as passing or neighboring $\frac{4}{4}$, $\frac{3}{4}$, or other voice-leading chords, but with additional chromaticism.

Look now at another diminished seventh chord, from “Smoke Gets in Your Eyes” (Example 30.9). Listen to the passage, concentrating on the diminished seventh chord in measure 23, beat 3 (D[♯]-F[♯]-A-B[♯] [C[♯]]). As in the Schumann example, the diminished seventh here embellishes the dominant harmony, and the common tone of the CT^{°7} is in the uppermost voice.

EXAMPLE 30.9: Kern and Harbach, “Smoke Gets in Your Eyes,” mm. 21–24

So I chaffed them and I gay-ly laughed to think they could doubt my love.

Bb: I V^{3/4} (CT^{°7}) V⁷

KEY CONCEPT Common-tone diminished seventh chords are collections of chromatic and diatonic neighbor or passing tones that happen to make a fully diminished seventh sonority. They always share one pitch with the chord that precedes or follows them. They do not resolve as dominant-function chords, but have an embellishing role in the progression.

To write a common-tone diminished seventh chord (Example 30.10):

1. Find a position for the chord between two harmonies that share one or more common tones (it may be the same harmony, possibly with a change of voicing).
2. Write the first and third chords, leaving a space in the middle.
3. Choose a common tone to share with the first or third harmony (usually the soprano or bass note); build a diminished seventh chord with that common tone as one element and stepwise motion in the other voices.
4. Remember that CT^{°7} chords have an embellishing function. In part (a), the bass line features a chromatic neighbor tone, in part (b) a chromatic passing tone, and in part (c) a pedal.
5. Because the $\frac{3}{4}$ inversion is typical for CT^{°7} chords, you may keep the common tone in the bass and build a ^{°7} chord in $\frac{3}{4}$ position by raising the fourth and second above the bass (part c).

EXAMPLE 30.10: Common-tone diminished sevenths

(a) Neighboring

G: V (CT^{°7}) V⁷ I

(b) Passing

G: V (CT^{°7}) V^{3/4/V} V

(c) CT^{°7} in position

G: V (CT^{°7}) V I