

Assignments and Drills

Assignment 16.01

The objective of this assignment is creation and identification of chromatic mediants in major and minor keys.

Instructions: Write out all diatonic and chromatic mediants for each tonic triad as indicated. Do not use enharmonic spellings. The first one has been done for you. REFER BACK TO EXAMPLE 16.01 IF NECESSARY.

tonic diatonic chromatic doubly-chromatic
mediant submediant mediant submediant mediant submediant mediant submediant

1. Am: i III VI iii vi #iii #vi #III #VI

2. G:

3. F:

4. Bm:

5. A:

The objective of this assignment is identification of chromatic mediants in major and minor keys.

Instructions: Using pop-chord symbols, identify the six chromatic mediants for each chord name provided. Do not use enharmonic spellings. The first one has been done for you.

REFER BACK TO EXAMPLES 16.01—16.03 IF NECESSARY.

Chord: D. Chromatic mediants: F# B F B^b F B^bm

Chord: Cm. Chromatic mediants: _____

Chord: B^b. Chromatic mediants: _____

Chord: Em. Chromatic mediants: _____

Chord: E. Chromatic mediants: _____

Chord: Gm. Chromatic mediants: _____

Chord: A^b. Chromatic mediants: _____

Assignment 16.03

The objective of this assignment is harmonic analysis of chromatic mediants.

Instructions: Complete the harmonic analysis of the excerpt below.⁴

Assignment 16.04

The objective of this assignment is composition and voice leading of chromatic mediants.

Instructions: Voice lead the brief progressions below. Vary choices of key, meter, and harmonic rhythm for each one. Include inversions and nonharmonic tones if desired.

1. I— \flat VI—iv—V—I.
2. I—III— I— \flat VI— Gr $_5^6$ —I $_4^6$ —V 7 —I.
3. I—VI—IV— \flat VI— \flat VII—I.
4. I— \flat iii—V— \flat VII—V/V—IV—V—I.

⁴Symphony No. 3, Opus 90, Second movement (Andante), piano reduction of final seven measures: *Johannes Brahms, 1883. Public Domain.*

The objective of this assignment is proper roman numeral identification of diatonic and chromatic chords.

Instructions: Fill in the blanks in the chart below. Only refer back to example 16.09 to check your work when finished.

Key of C	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B
DIATONIC TRIADS												
NATURAL MINOR DIATONIC TRIADS												
HARMONIC MINOR DIATONIC TRIADS												
SECONDARY DOMINANTS												
SECONDARY LEADING TONES												
BORROWED CHORDS AND THEIR TONICIZERS												
AUGMENTED SIXTH CHORDS												
NEAPOLITAN CHORDS												
ALTERED DOMINANTS												
EXPANDED DOMINANTS												
CHROMATIC MEDIANTS												

Questions for Review

1. How many chords are in mediant relationship to any single triad? How many of those are diatonic? Chromatic? Doubly-chromatic?
2. What two factors make a chord a doubly-chromatic mediant?
3. How are borrowed chords and chromatic mediants differentiated when it appears that a chord could be classified as either one?
4. How are secondary dominants and chromatic mediants differentiated when a chord appears it could be classified as either one?
5. What are two challenges theorists face when analyzing chromatic mediants?
6. How do chromatic mediants function?
7. Define the term *false relation*.