|  |  |  |
| --- | --- | --- |
| *If a chord contains an accidental that doesn’t fit into the key, determine the chord type and do MACRO-ANALYSIS of chords in the phrase.* | Roman Numerical OPTIONS: | QUESTIONS to ASK:* Chord type
* Chord function (direction and context)
 |
|  **MAJOR CHORD** | * Secondary V
* bVI
* bVII (sub-tonic)
* Picardy third
* Neapolitan 6th chord
 | **TYPE: Spell the chord.*** What is the quality of the chord?
* What is the root of the chord?

**FURTHER QUESTIONS:**--**If the root is unaltered (diatonic—** part of the scale), the chord is either a secondary dominant or a borrowed chord.--If the altered chord **contains a minor 7th**, it is probably a secondary dominant.--**If the root is lowered** a half step, it could be either a bVI, bVII, or Neapolitan—bII.**FUNCTION*** What is the context of the chord?

-- If the prevailing key is minor and the third of the final chord has been raised, it is a **PICARDY THIRD.**--If you have a Mm7 chord that ***resolves*** either up a 4th or down a 5th, it is a **SECONDARY DOMINANT**.--Likewise, if you have a fully diminished or half-diminished chord whose root ***resolves*** up a half step, it may be a **SECONDARY LEADING TONE CHORD**.--If you have a +6that resolves out to an 8ve, it is an **augmented 6th chord.**--Is the chord pre-V?\*Is there evidence of a modulation? (cadence?) |
| **MINOR CHORD** | * Borrowed chord—i, iv, v
 |
| **DIMINISHED CHORD** (with or without and added 7th) | * Secondary Leading Tone
* Borrowed chord—*diminished ii and vii (half diminished ii7, fully diminished vii7)*
 |
| **AUGMENTED SIXTHS**Does it contain an +6?Does the +6 resolve out to an octave?Is the octave the V of the key? | * Italian—It+6: lowered 6 (in MAJOR), sharp 4, TONIC
* German—Ger+6: lowered 6, sharp 4, TONIC, minor 3rd above the TONIC
* French—Fr+6: lowered 6, sharp 4, TONIC, major 2nd above the TONIC
* +6 interval with added pitches different from those above: [+6]
 |