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| *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] |