Chromatic 🌈 Chords 🎵 in Theory 📚 & Practice 🇺🇸 🇩🇪

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1. Discusses differences of naming conventions
2. Proposes robust but flexible/modular definitions
3. Investigates usage in corpus of *human* analyses

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What chords do/should we name? Why?

- How common/rare in the repertoire? E.g., some stats below
- How easy/difficult to describe? E.g., "Neapolitan Sixth" in *Stufen-/Funktionstheorie*
- How interesting the structural properties? E.g., "French Sixth" / "tritone substitution"
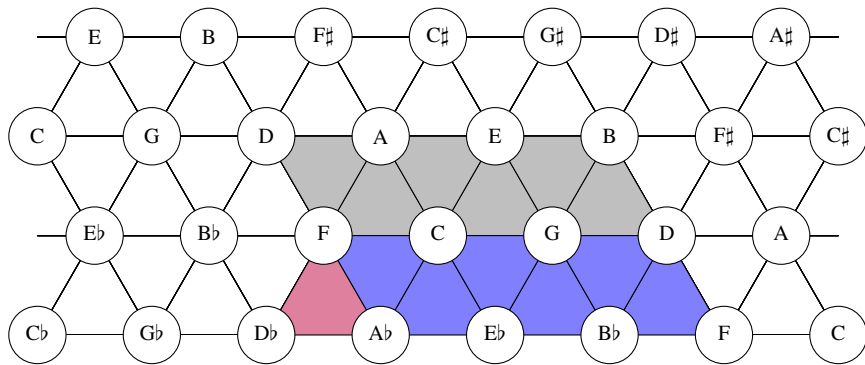
← One view of "Tonal Space"
- Grey: C-Major triads
- Blue: C-Minor triads
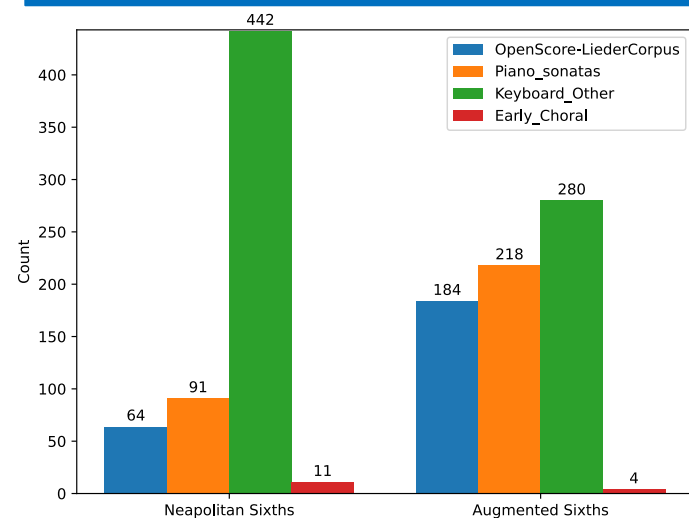- Purple: Neapolitan

… A neighbour?
… An honorary member?

$4\downarrow$ $6\downarrow$ $2\downarrow$
=**Neapolitan**
D♭/F
♭II⁶

Chord examples:

- Neapolitan 6th. Definitions similar; usage varies by repertoire (below, left)
- Augmented 6th. Definitions vary; usage similar (below, right: "Ger" 653 > "It" 63, & Min > Maj key)
- Modal Mixture. More complex. New, flexible, modular definition provided in the code & paper
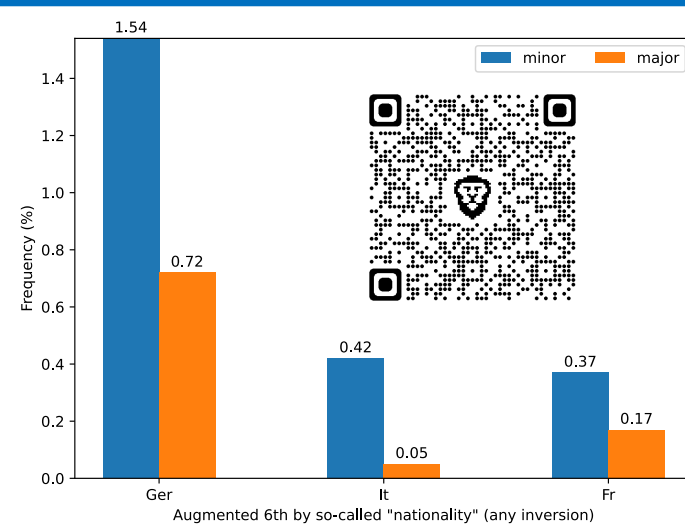

$4\downarrow$ $6\uparrow$
=**Major**
F/A
IV

$4\uparrow$ $6\uparrow$
=**2ndary Dom.**
D7/A
V^4_3/V

$4\downarrow$ $6\downarrow$
=**Minor**
Fm/A♭
iv^6

$4\uparrow$ $6\downarrow$
=**Aug. 6th**
A♭7?
$\#iv^{\flat3}_6$

Augmented 6th by so-called "nationality" (any inversion)

Progression examples:

- *Quiescenza*. Hypothesis that it appears at the end … data not so clear (below, left)
- 5th-progressions. Note *descending* > *ascending* & *aufsteigender* > *fallender* (below, right)

Position in work (%, binned)
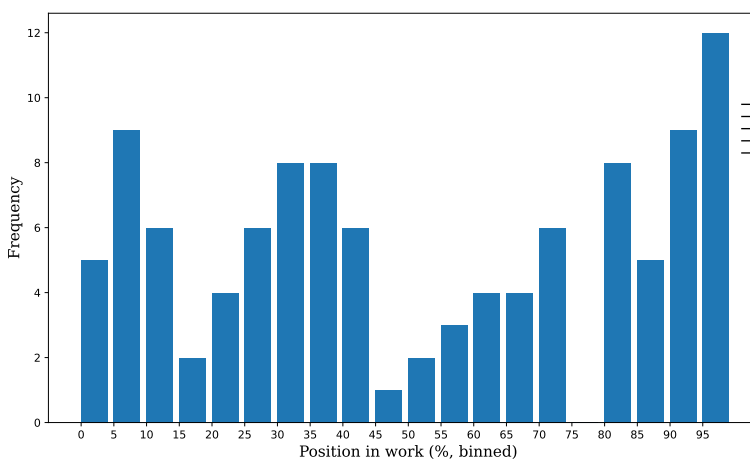
<< ***Quiescenza*** (with tonic pedal)
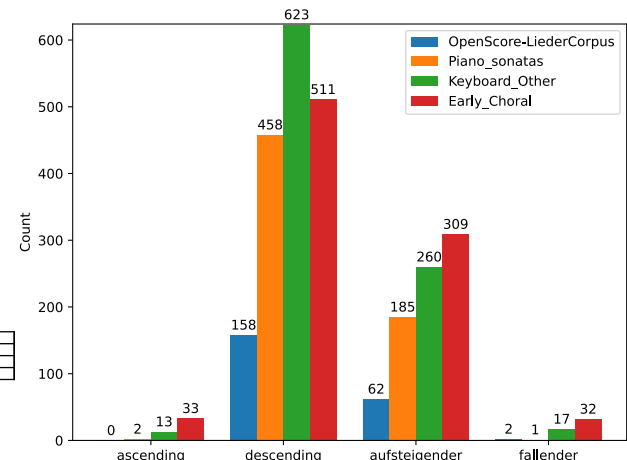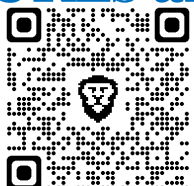C   C7   F   G7   C
I   V⁷/IV   IV   V⁷   I

fallender Quintanstieg
D   A/C♯   C   G/B
↑ 5th   ↓ Step   ↑ 5th

URLs and QRs