Chromatic Chords 🎶 in Theory & Practice

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

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

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)

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”

OpenSource.LauderCorpus Piano sonatas Keyboard_Other Early_Choral

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 URLs and QRs

ISMIr 2023 paper: https://archives.ismir.net/ismir2023/paper/000046.pdf (TBC)
Open-source code & corpus at https://github.com/MarkGotham/When-in-Rome
Book: https://viva.pressbooks.pub/openmusictheory/chapter/anthology-harmony/ →

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