

## VARIANT QUALITIES

Chords that result from the use of the melodic minor scale.

Harmonies that result from the *raised 6th scale degree* (ascending form):

- (1) the raised 6th as the 3rd = IV
- (2) the raised 6th as the 5th = ii
- (3) the raised 6th as the root = vi<sup>o</sup>

Harmonies that result from the *lowered 7th scale degree* (descending form):

- (1) the lowered 7th as the 5th = III (this is not a variant)
- (2) the lowered 7th as the 3rd = v (used only with the descending form) In this case, v does not progress to I but to IV or vi. This is because v does not contain the leading tone. It therefore loses its dominant function.
- (3) the lowered 7th as the root = VII (used as dominant of III, often in a sequence).

+III, an augmented triad, may be formed through use of the leading tone. However, this chord is best analyzed as a V with a NHT.

## MODAL BORROWING

Chords of the parallel minor key may be found in the major key. Ex.: iv ii<sup>o</sup>, bVI, bIII and i. When used in this manner these chords are sometimes called color chords.

Since all minor keys have a raised 6 and raised 7th scale degree but DO NOT have a raised 3rd scale degree, the only chord that may be borrowed from the major mode in a minor key is the I. This is called the picardy third and occurs at an Authentic Cadence.

All borrowed chords progress in the manner of the diatonic chords they replace.

The amount of harmonic change depends on the extent to which the borrowed chord differs from the chord it replaces. I-i, IV-iv, and ii-ii<sup>o</sup> only involve 1 chromatic alteration. vi-bVI and iii-bIII involve 2 chromatic alterations.

**iv** - Borrowed iv is often in 1st inversion. The bass in iv-V moves by a major second. The bass in iv<sup>6</sup>-V moves by a minor second and intensifies the progression.

**ii<sup>o</sup>** - Borrowed ii<sup>o</sup> appears in 1st inversion.

**i** - Borrowed I usually takes over long passages and is USUALLY NOT an isolated chord. Used in this manner the analysis should show a change in mode rather than a series of borrowed chords.

**bVI** - Borrowed bVI is used dramatically as a deceptive cadence. The 1/2 step intensifies the progression.

**bIII** - Borrowed bIII occurs infrequently.