19

MELODY

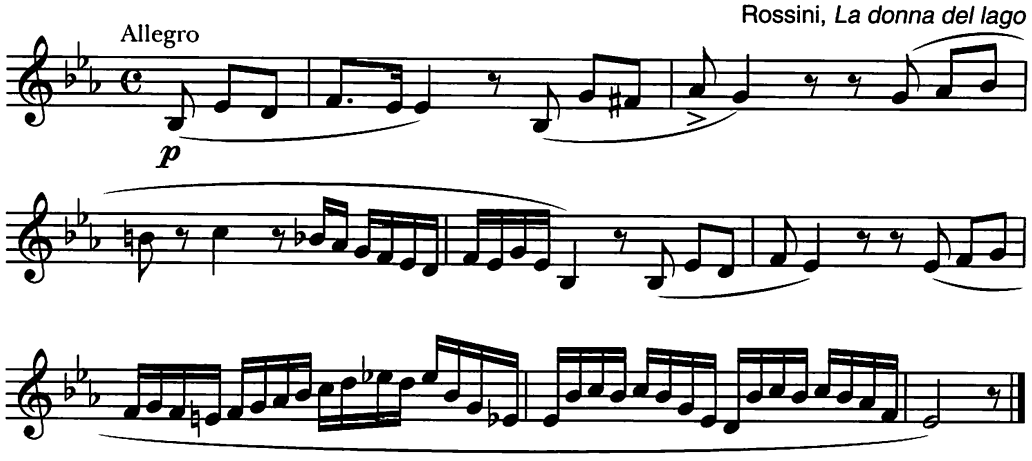
Chromaticism (III)

Additional Uses of Chromatic Tones; Remote Modulation

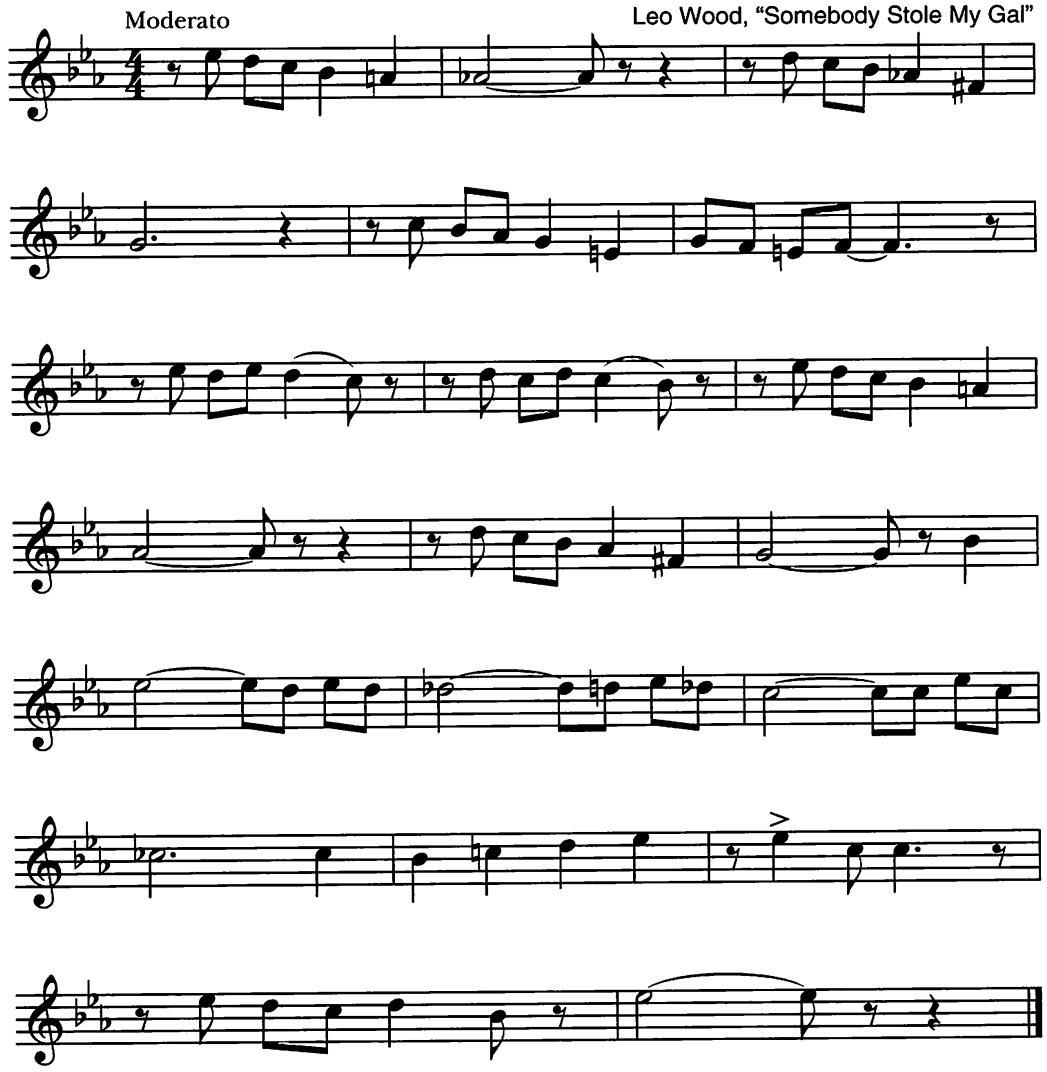
Section I. Chromatic tones in less common intervals.

The chromaticism in these melodies produces intervals not frequently used. A few examples are the diminished third (19.1), the augmented fifth (19.3), the diminished fourth (19.5), and the minor ninth (19.6).

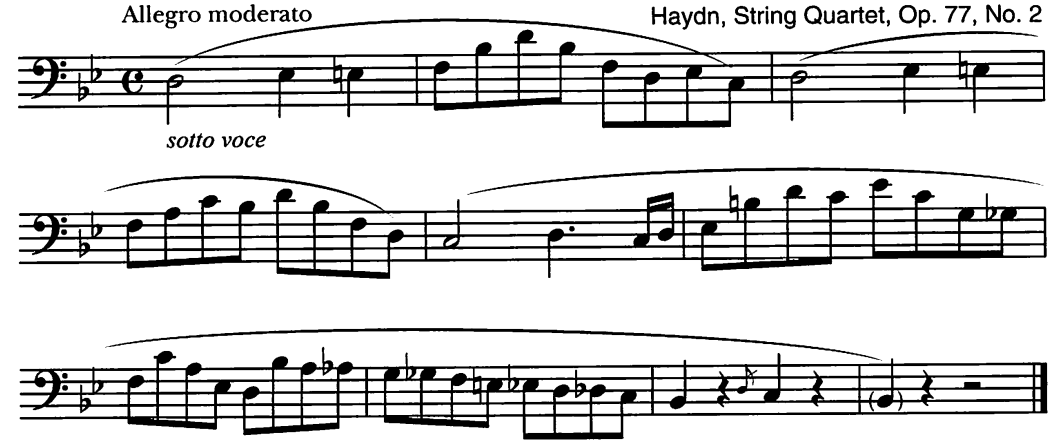
19.1 Rossini, *La donna del lago*



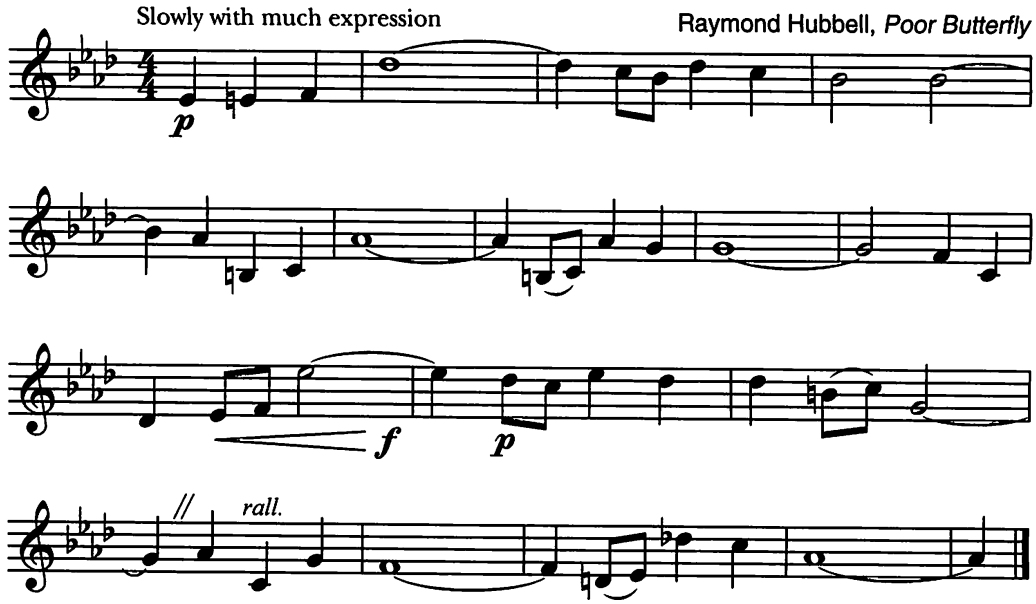
19.2 Moderato — Leo Wood, "Somebody Stole My Gal"



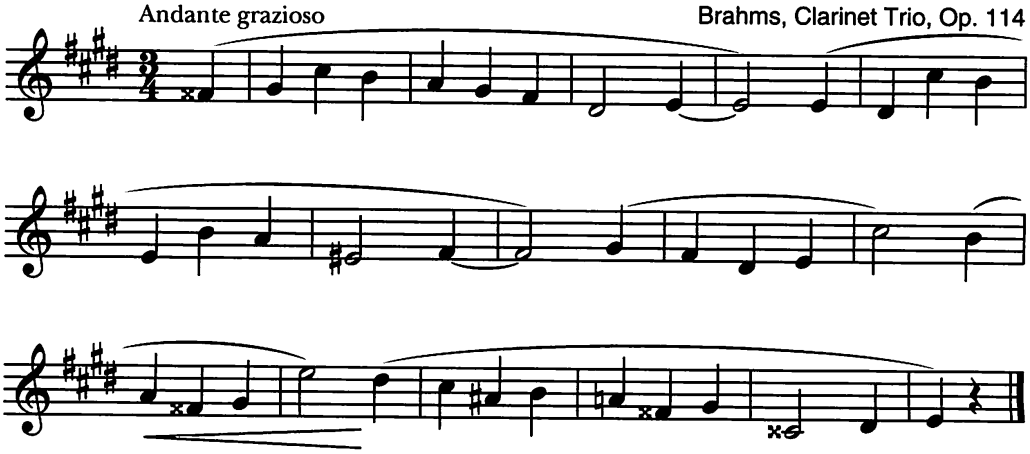
19.3 Allegro moderato — Haydn, String Quartet, Op. 77, No. 2



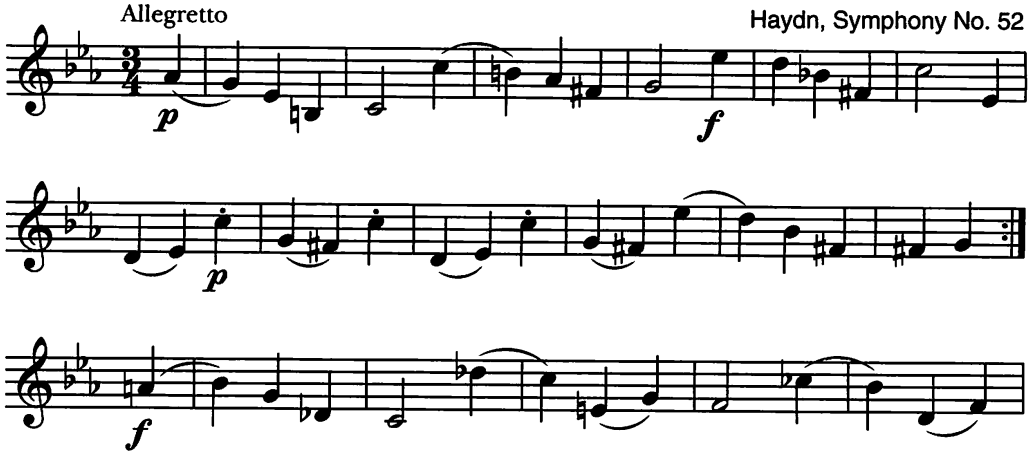
19.4 Slowly with much expression — Raymond Hubbell, *Poor Butterfly*

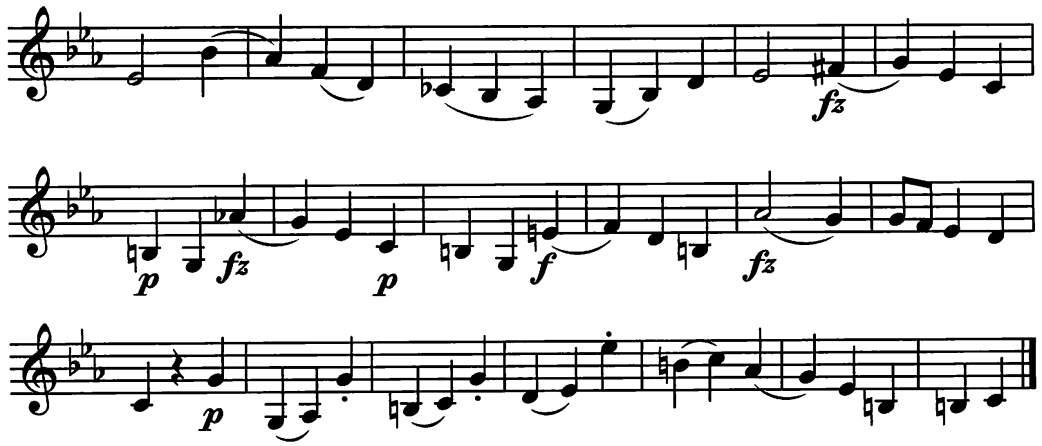


19.5 Andante grazioso — Brahms, Clarinet Trio, Op. 114

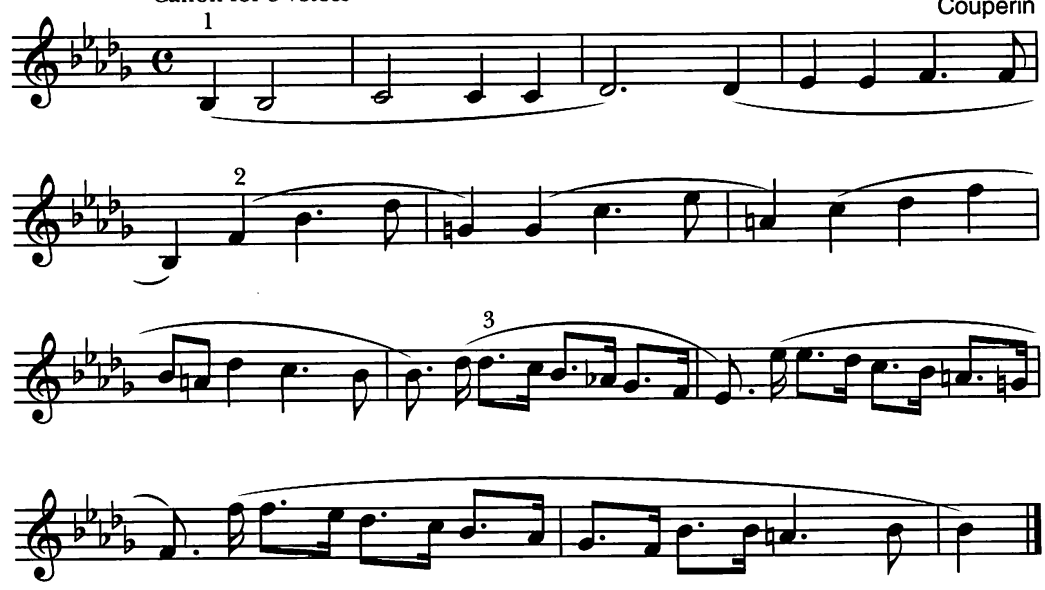


19.6 Allegretto — Haydn, Symphony No. 52

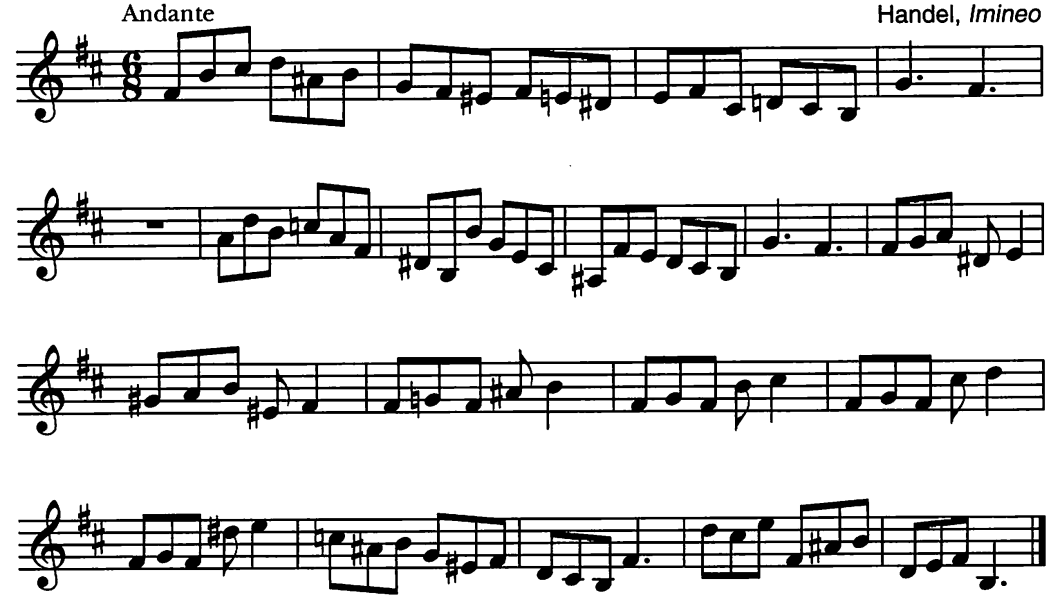




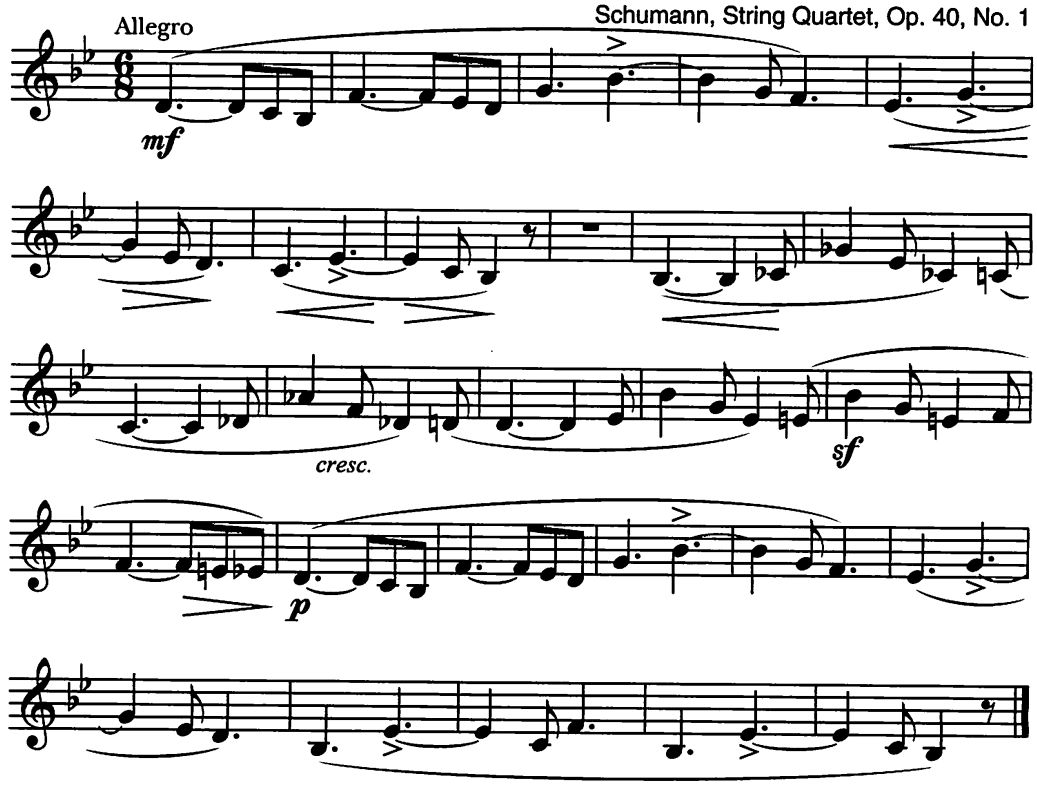
19.7 Canon for 3 voices — Couperin



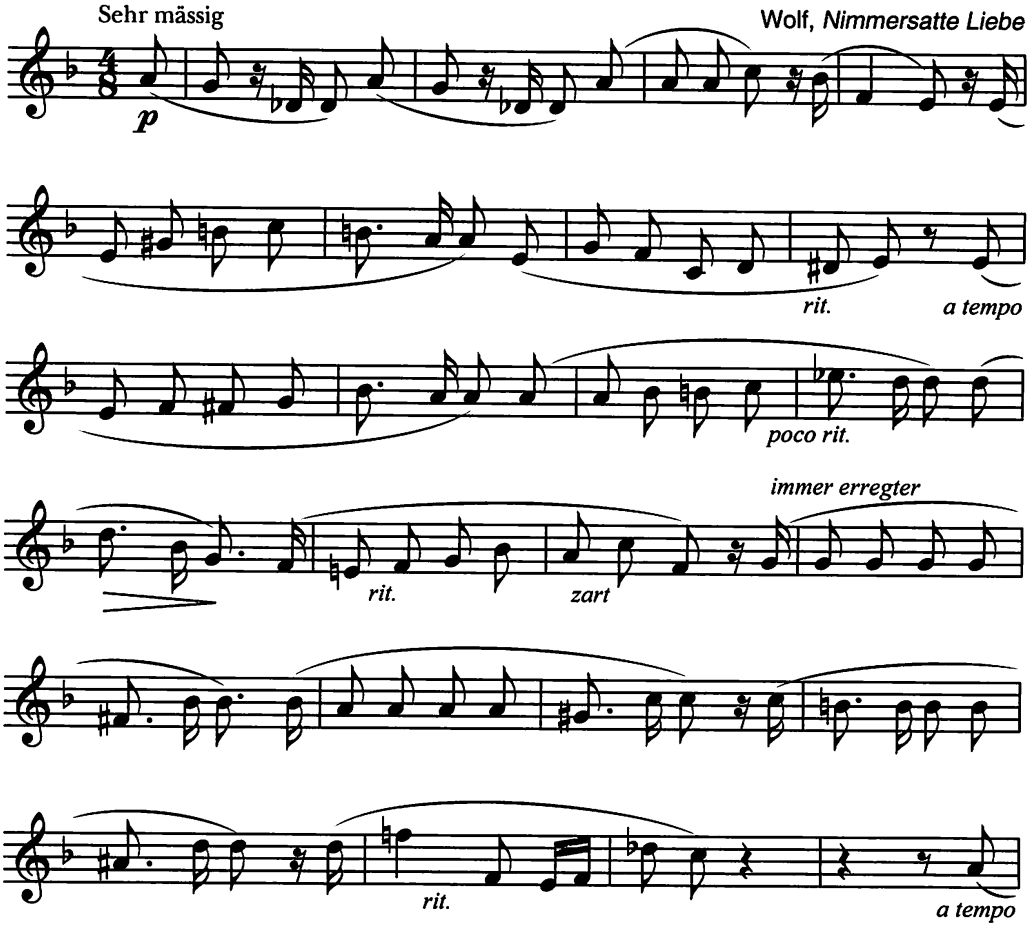
19.8 Andante — Handel, *Imineo*

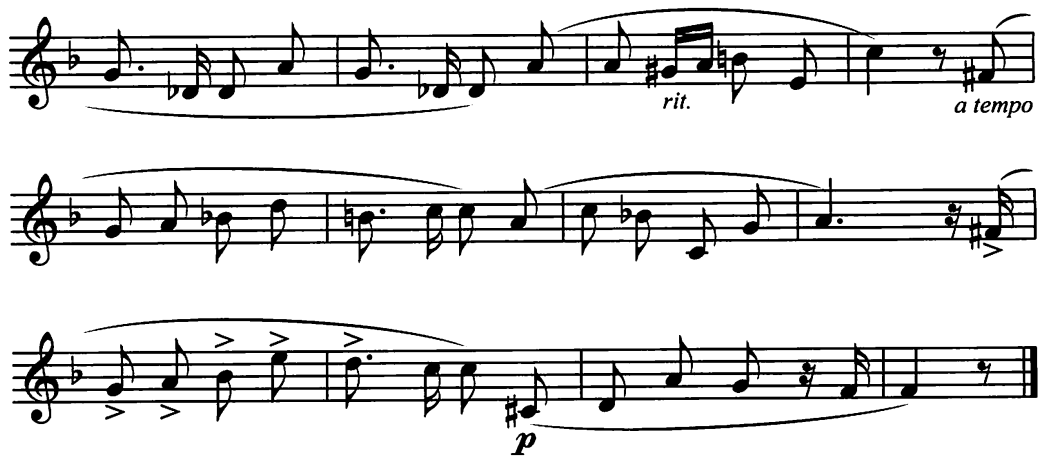


19.9 Allegro — Schumann, String Quartet, Op. 40, No. 1

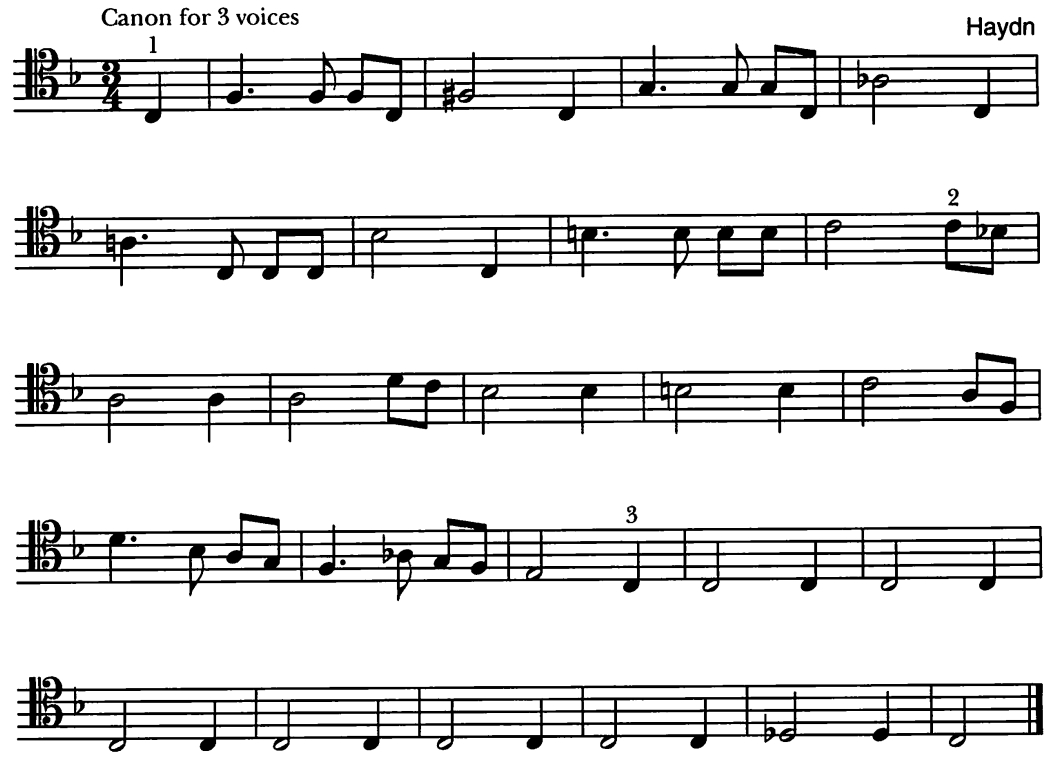


19.10 Sehr mässig — Wolf, *Nimmersatte Liebe*





19.11



Section 2. The Neapolitan sixth.

The distinctive chromatic melody tone $\flat\hat{2}$ usually implies the use of a major triad whose root lies a minor second above the tonic (in C major or C minor, D♭–F–A♭). In harmonic study, this chord is commonly known as the Neapolitan triad (the origin of the name is unknown) and may be represented by the symbol "♭II" or "N." The chord is typically found in first inversion ($\flat II^6$ or N^6) and leads to the dominant, either directly, through a cadential $\frac{6}{4}$ chord, or through $vii^{\circ 7}/V$.

In melodic writing, examples of the Neapolitan triad as three successive tones are not common. Nevertheless, example 19.12 shows the complete triad in both ascending and descending form; see also example 19.18. It