

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 *Allegro* Rossini, *La donna del lago*

The musical score for example 19.1 consists of three staves of music in G major (one sharp). The first staff begins with a piano (*p*) dynamic and features a diminished third interval between the first and second notes. The second and third staves continue the melodic line with various chromatic alterations and intervals.

19.2 Moderato Leo Wood, "Somebody Stole My Gal"

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

sotto voce

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

p *f* *p* *rall.*

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

x *x* *x*

19.6 *Allegretto* Haydn, *Symphony No. 52*

p *f* *p* *f*

Three staves of musical notation in G major, 3/4 time. The first staff ends with a forte (*f*) dynamic. The second staff has dynamics *p*, *fz*, *p*, *f*, *fz*. The third staff starts with a piano (*p*) dynamic.

19.7 Canon for 3 voices Couperin

Four staves of musical notation for "Canon for 3 voices" by Couperin. The first staff is marked with a "1" above it. The second staff is marked with a "2" above it. The third staff is marked with a "3" above it. The music is in G major, 3/4 time.

19.8 Andante Handel, Imineo

Four staves of musical notation for "Andante" by Handel, titled "Imineo". The music is in D major, 6/8 time.

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

mf

cresc.

sf

p

19.10 *Sehr mässig* Wolf, *Nimmersatte Liebe*

p

rit. *a tempo*

poco rit.

immer erregter

rit. *zart*

rit. *a tempo*



19.11 Canon for 3 voices Haydn

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, $D\flat-F-A\flat$). 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 " $\flat II$ " 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