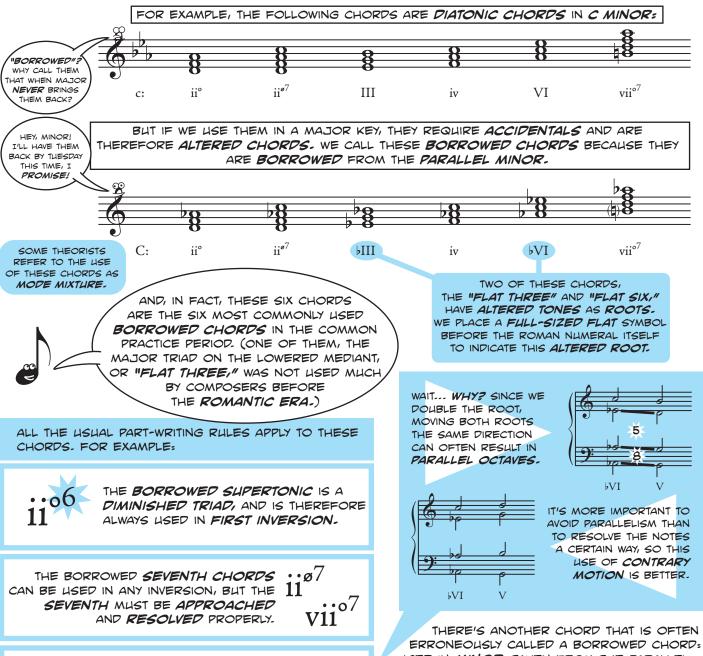
## **Borrowed Chords**

ALTERED CHORDS USE NOTES OUTSIDE THE SCALE AS A MEANS OF ADDING A DIFFERENT "COLOR" TO THE CHORD.



HOW DOES A COMPOSER DECIDE WHICH ALTERED NOTES TO USE? IN A MAJOR KEY, ONE POSSIBILITY IS USING NOTES AND CHORDS FROM THE PARALLEL MINOR.



THE LEADING-TONE FULLY DIMINISHED SEVENTH IS THE KING OF DOMINANT FUNCTION. DON'T EVEN THINK OF RESOLVING IT TO ANYTHING BUT TONIC!

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IT'S USUALLY BEST TO RESOLVE ALTERED

ALTERATION, BUT DOING SO IN THE TWO

ALTERED ROOT CHORDS WON'T WORK.

NOTES IN THE DIRECTION OF THEIR

ERRONEOUSLY CALLED A BORROWED CHORD USED IN MINOR, TAKEN FROM THE PARALLEL MAJOR. IT'S THE PICARDY THIRD: A TONIC CHORD WITH A RAISED THIRD USED AS THE FINAL CHORD OF THE PIECE.

NAMED FOR 24TH-CENTURY EXPLORER JEAN-LUC PICARD!\*

