Label the chromatic chords

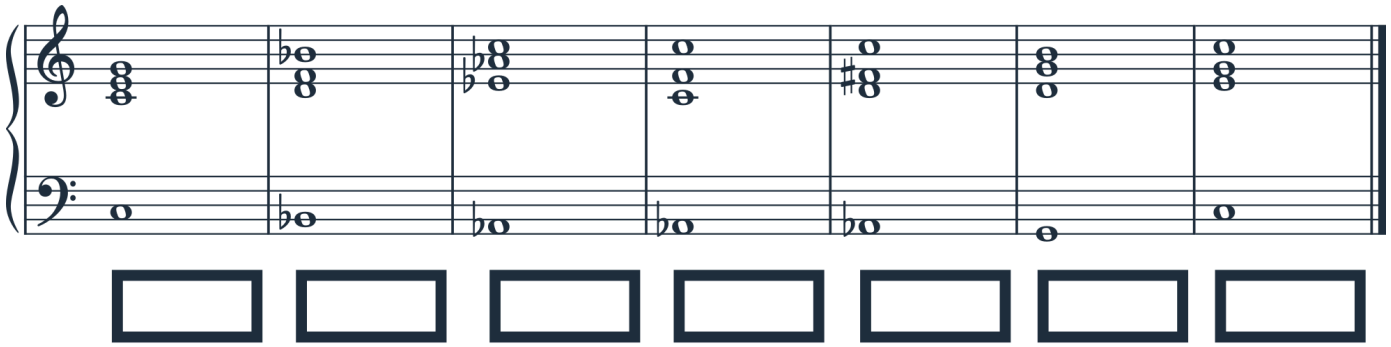
Write a **roman numeral** with its inversion figure in the box under every chord. Most chords belong to the key. The others take a note from outside it: **secondary dominants** (Handout 235), **borrowed chords** (Handout 384), the **Neapolitan** (Handout 386) and the **augmented sixths** (Handout 387).

1 · A raised note
a sharp, or a natural that cancels a flat, rising a half step to the next chord's root: **V/x** or **V7/x** (unless ♭6 is in the bass: see 3)

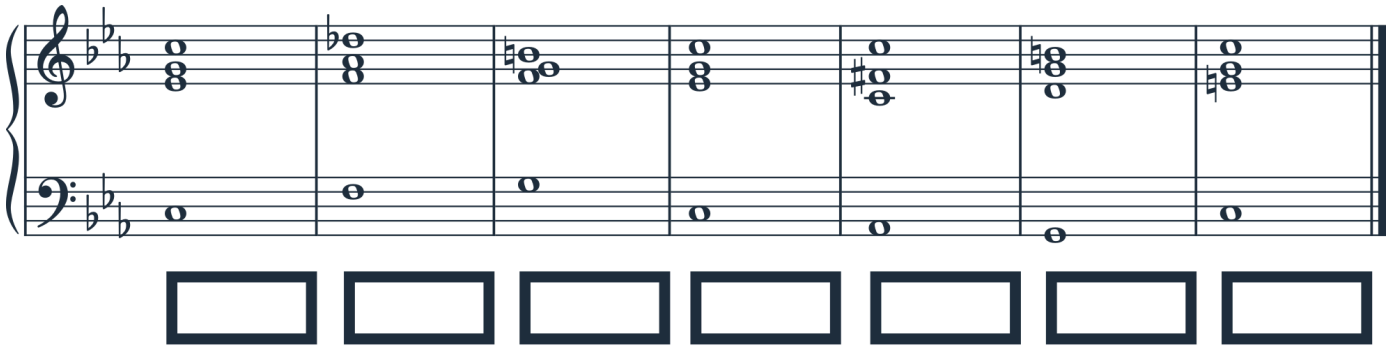
2 · A lowered note
♭3, ♭6 or ♭7 in major: **borrowed** (iv, ♭VI, ♭VII). ♭2 in a major chord: **♭II** (usually **♭II6**)

3 · An augmented 6th
♭6 in the bass, ♯4 above it (A♭ and F♯ in C major or C minor): **It+6**, **Fr+6** or **Ger+6**, named by the other notes

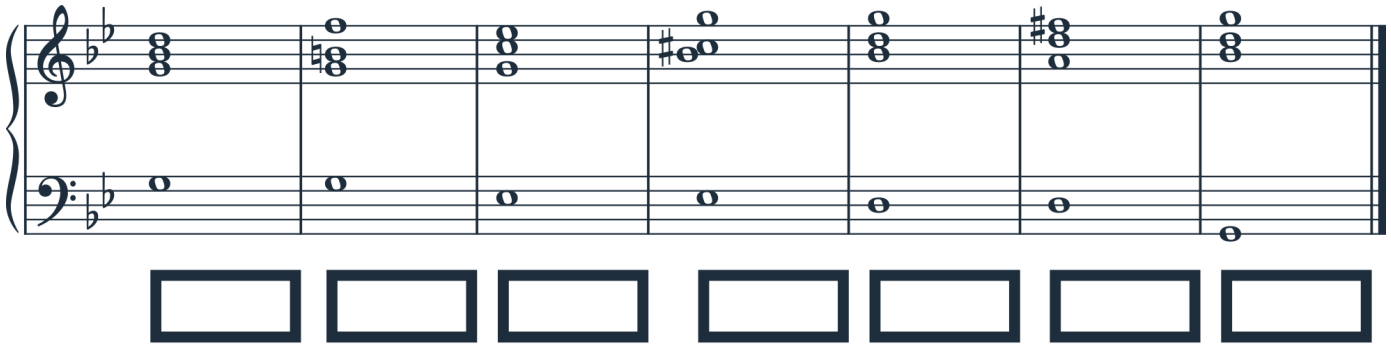
PROGRESSION 1 **C major**



PROGRESSION 2 **C minor** three flats; the raised 7th, B♮, belongs to V



PROGRESSION 3 **G minor** two flats; F♯ is the raised 7th



Hint Collect the letters and stack them in thirds; the **bass** gives the figure (Exercise 37). An augmented sixth chord will not stack in thirds: look for the augmented 6th above the bass instead. A **major I at the very end** of a minor progression is a Picardy third (Handout 384): write **I**.

Answers (flip the page): 1. C major: I – ♭VII – ♭VI – iv6 – Fr+6 – V – I 2. C minor: i – ♭II6 (N6) – V7 – i – It+6 – V – i 3. G minor: i – V7/iv – iv6 – Ger+6 – i6/4 – V – i

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