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MTO 31.2 Examples: Jason Lee, The Semantic Evolution of Chromatic Mediants

(Note: audio, video, and other interactive examples are only available online)

https://www.mtosmt.org/issues/mto.25.31.2/mto.25.31.2.lee_jason.html

Example 2. Narrative connotations of CMs

Period	Genre and connotations
Contemporary	<ul style="list-style-type: none"> <li data-bbox="435 306 1458 579">▪ Film music: “ ‘the dark unknown’—evil magic, menacing aliens, chilling supernatural events, and the disquieting unexplained” (Bribitzer-Stull 2012, 160); “magic,” events impossible in the real world (Heine 2018, 108); “genius” (Lehman 2013); “sorrowful loss” (Murphy 2014a, 300); “the fantastical” (Murphy 2014b, 488); “heroism” (Murphy 2024, 48) <li data-bbox="435 579 1458 804">▪ Popular music: “dreams, memories, and hallucinations” (Forrest 2017b, [8]); “the paradox of non-reality” (Forrest 2017b, [10]); “depression, shock, and the effects of drug use” (Forrest 2017b, [12]); “uncanny affects” (Forrest 2022, 228); “transcendent moment” (Forrest 2022, 232)
19 th –20 th centuries	<ul style="list-style-type: none"> <li data-bbox="435 825 1458 1136">▪ Various operas, songs, and instrumental works: “Utopia, fantasy, reverie, dreams” (Bretherton 2019, 239); “uncanny” (Cohn 2004); “sublime, supernatural, or exotic phenomena” (Cohn 2012a, 21); “moments of high drama (Cohn 2012b, 61); “supernatural entities” (Forrest 2017a, 181); “the marvelous” (Heetderks 2015, 198); “music trance” (Taruskin 2010, 91); “passing into another world” (Taruskin 2010, 92) <li data-bbox="435 1136 1458 1283">▪ Musikdrama by Wagner: “the sinister, the eerie, and the eldritch” (Bribitzer-Stull 2012, 159); “the Ring’s curse and subsequent swathe of destruction” (Hunt 2007, 177–78) <li data-bbox="435 1283 1458 1461">▪ Operas by Rossini: “outbursts of surprise, frustration, or rage” (Rothstein 2008, [20]), “dramatic contrast” (Rothstein 2008, [27]), “miraculous moments” (Rothstein 2023, 203)
16 th –17 th centuries	<ul style="list-style-type: none"> <li data-bbox="435 1482 1458 1604">▪ Madrigals and operas by Gesualdo and Monteverdi: “death’s affliction” (Cohn 2004, 291), “magical actions and animate dead” (Cohn 2004, 292)

Example 3. J. S. Bach, *St. Matthew Passion*, Part II, no. 39, "Erbarne dich, mein Gott," mm. 1–3

(Performed by Bach Collegium Japan; directed by Masaaki Suzuki; Brilliant Classics; 2020)

Violin solo

Violins

Viola

B. C. pizzicato 6 4 2 5 #6 #6 6 6 4 #6 6 4 2 #6 5 7 6 5

Example 4. The harmonic and voice-leading paradox of CM, after Cohn (2004; 2012a; 2012b) and Murphy (2014a)

(a) Non-diatonic melodic intervals between consonantly spelled CM

E+ C+

Augmented unison: G# → G \flat

(b) "Dissonant" C+ triad formed by diatonic melodic intervals from E+ triad

E+ C+

Minor second: G# → F*

(c) "Dissonant" E+ triad formed by diatonic melodic intervals to C+ triad

E+ C+

Minor second: A \flat → G

Example 5. Rossini, *Tancredi*, Act 1, "Di tanti palpiti", mm. 86–105

[Moderato]

86
 Tancredi
 Di tan-ti pal - pi - ti, di _____ tan - te pe - ne, da te, mio be - ne,

86
 Orch.

92
 spe - ro mer - cè. Mi ri - ve - dra - i... ti ri - ve - drò...

92
 Orch.

100
 ti ri - ve - drò... ne' tuoi bei ra - i, _____ mi pa - sce - rò.

100
 Orch.

F: V Ab: I
 CM (C+ → Ab+)

Example 6. Forms of Phrygian inflections in the E Phrygian/A minor context

(a) Phrygian tetrachord



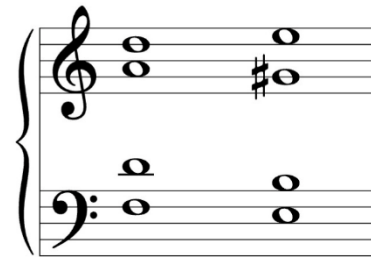
E Phrygian: $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$
 A minor: $\hat{1}$ $\hat{7}$ $\hat{6}$ $\hat{5}$
 Solmization: la so fa mi

(b) Fa-mi inflection



$\hat{2}$ $\hat{1}$
 $\hat{6}$ $\hat{5}$
 fa mi

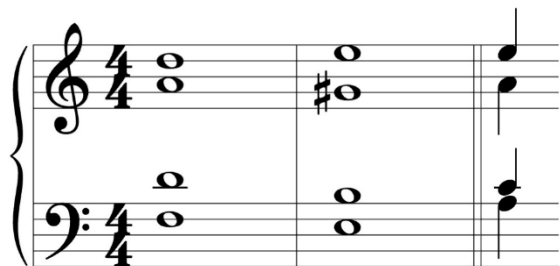
(c) Phrygian HC progression



a: iv^6 V

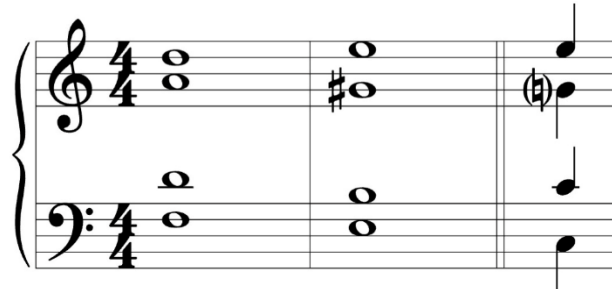
Example 7. Possible sequels to a Phrygian cadence

(a) Resolution to the minor tonic



a: iv^6 V || i

(b) Resolution to the relative major (bifocal transition)



a: iv^6 V || (III)
 C: I

Example 8. Bifocal transitions in *L'armonico pratico al cimbalo* (Gasparini 1708, 28)



a: V III e: V III g: V III

Example 9. Bach, *Brandenburg Concerto no. 3*, movements II and III

Violins

Violas

Cellos
B. C.

Adagio

e: HC

Allegro

e: iv⁶ V G: I

M8M (B+ → G+)

Example 10. Corelli, *Trio Sonata, op. 4, no. 1*, Corrente and Allemanda

Violins

B. C.

[Adagio]

a: HC

Presto

5 4 # 6 6 #

a: i v⁶ iv⁶ V C: I

M8M (E+ → C+)

Example 11. Handel, *Messiah*, Part III, no. 41, mm. 1–9

(Performed by King's College Choir, Cambridge and Brandenburg Consort; directed by Stephen Cleobury; Brilliant Classics; 2012)

Orch. **Grave** a: HC **Allegro**

Choir
 Since by man came death, Since by man came death, by man came al - so the res - ur - rec - tion of the dead.

B. C.

a: i [vii°₃] IV⁶ Fr₃ V C: I
 M8M (E+ → C+)

Example 12. Domenico Scarlatti, *Stabat Mater*, mm. 178–85

(Performed by Immortal Bach Ensemble; directed by Morten Schuldt-Jensen; Naxos; 2007)

178 **[Allegro]** b: HC **Andante**

Choir
 dum e - mi - sit spi - ri - tum. E - ja Ma - ter fons a - mo - ris,
 dum e - mi - sit - spi - ri - tum. E - ja Ma - ter fons

B. C.

b: VII² V D: I
 M8M (F#+ → D+)

Translation: while he forsook his spirit.

Ah Mother, fount of love,

Example 13. Handel, *Funeral Anthem for Queen Caroline*, no. 4, mm. 1–19

(Performed by Alsfelder Vocal Ensemble and Bremen Baroque Orchestra; directed by Wolfgang Helbich; CPO; 1995)

Adagio

Orch.

Choir

B. C.

How, how are the migh - ty fall'n, how are the migh - ty fall'n, she that was great, great a - mong the

na - tions, and prin - cess of the pro - vin - ces. She de - liver'd the poor that cried, the poor that cried, the fa - ther - less,

g: HC

Andante

g: i v⁶ Ger⁶₅ V Bb: I⁶

M8M (D+ → Bb+)

Example 14. Caldara, *Morte e sepoltura di Cristo*, Part II, no. 12, mm. 17–26

(Performed by Silvia Frigato and Stavanger Symphony Orchestra; directed by Fabio Biondi; Glossa; 2015)

[Andante]

Soprano solo

Orch.

B. C.

Con te fa - vel - lo, ris - pon - di, om - bra fu - nes - tra; bra - mo da te pie - tà pie - tà.

e: HC

e: i vii^{o7} v⁶ It⁶ V G: I

M8M (B+ → G+)

Translation: I am talking to you, answer me, gloomy shadow; I long for your pity.

Example 15. Zelenka, *Officium defunctorum*, Nocturne I, Lectio I, mm. 44–52

(Performed by Markéta Cukrová and Collegium 1704; directed by Václav Luks; Accent; 2010)

44 g: HC

Orch.

Alto solo
 qua-re non au-fers i - ni-qui-ta-tem i - ni-qui-ta - - tem me-am? Ec - ce - nunc in pul - ve-re dor-mi - am

B. C.
 6 6 6 7 7 6 7 # 6 #6 # 4 2 6

g: It⁶ V Bb: I
 M8M (D+ → Bb+)

Translation: Why do you not take away my iniquity?

For now I shall lie in the earth.

Example 16. Bach, *Ich hatte viel Bekümmernis*, Part I, no. 6, mm. 23–31

(Performed by the Amsterdam Baroque Orchestra and Choir; directed by Ton Koopman; Challenge Classics; 1994)

[Spirituoso] Adagio c: HC

23 und bist so un - ru - hug, und — bist so un-ru-hig in mir? Har-re har - - -

Choir (w/ orch. doubling)
 Har-re, har-re, har-re auf Gott,

B. C.
 6 6 6 6 6 6 6

c: iv⁶ V Eb: I
 M8M (G+ → Eb+)

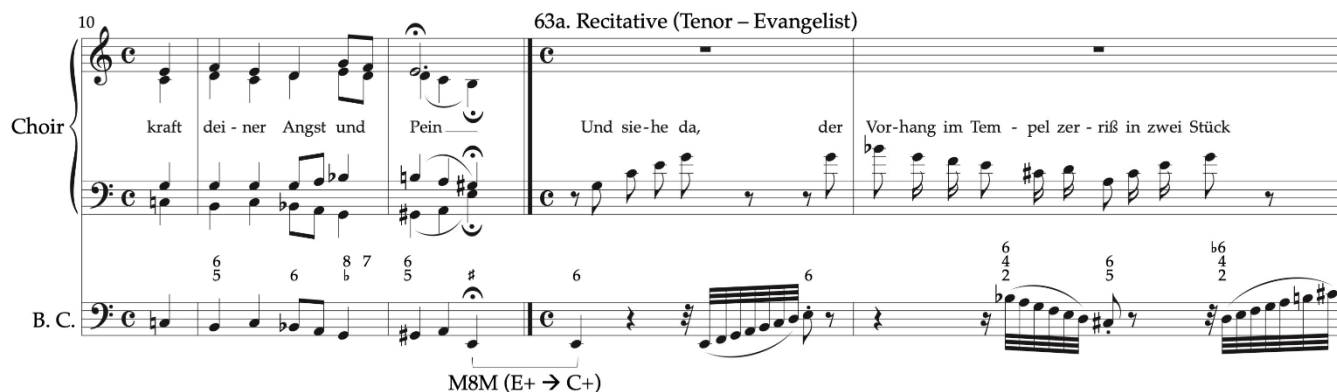
Translation: and why are you disquieted within me?

Hope in God,

Example 17. Bach, *St. Matthew Passion*, Part II, nos. 62 and 63a

(Performed by Georg Poplutz and Mainz Bach Choir and Orchestra; directed by Ralf Otto; Naxos; 2019)

10 63a. Recitative (Tenor – Evangelist)



Choir
kraft dei-ner Angst und Pein Und sie-he da, der Vor-hang im Tem-pel zer-riß in zwei Stück

B. C.
6/5 6 8/7 6/5 # 6 6 6/4 2 6/5 b6/4 2

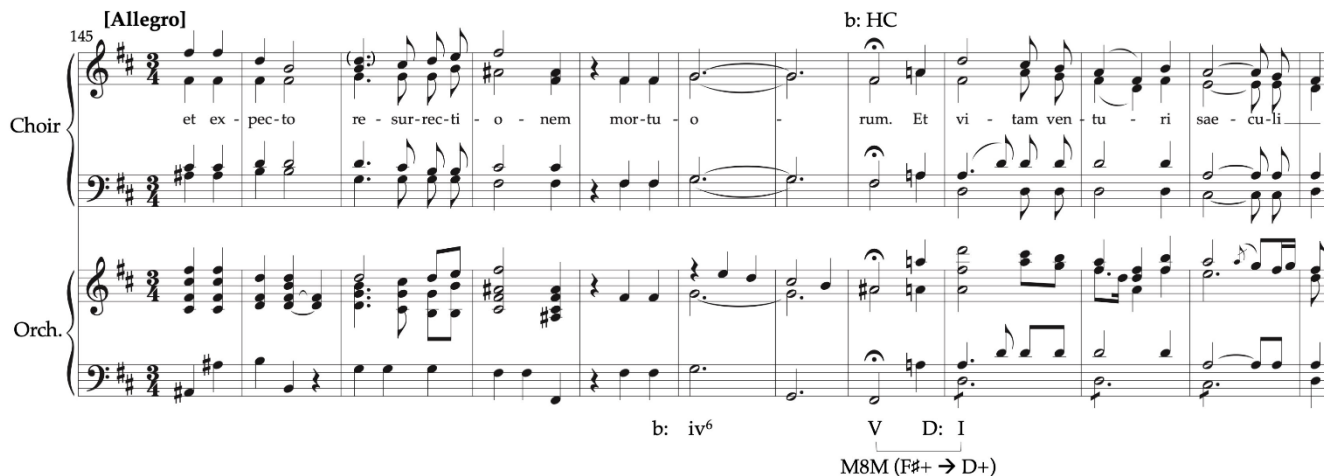
M8M (E+ → C+)

Translation: as empowered by your fear and pain! And behold, the veil in the Temple torn into two pieces

Example 18. Salieri, *Mass in D major (Hofkapellmeistermesse)*, Credo, mm. 145–156

(Performed by St. Florian Boys' Choir and Leondinger Symphony; directed by Uwe Christian Harrer; Deutsch Grammophon; 1997)

145 b: HC



Choir
et ex-pec-to re-sur-rec-ti-o-nem mor-tu-o-rum. Et vi-tam ven-tu-ri sae-cu-li

Orch.
b: iv6 V D: I
M8M (F#+ → D+)

Translation: and I await the resurrection of the dead

and the life of the world to come

Example 19. Salieri, *Requiem in C minor*, Sequentia, mm. 121–132

(Performed by Gulbenkian Chorus and Orchestra; directed by Lawrence Foster; PentaTone; 2010)

Choir

Orch.

121

[Allegro molto]

d: HC

Adagio

Quem pat-ro-num ro-ga-tu-rus, cum vix jus-tus sit se-cu-rus? Rex, rex tre-men-dae ma-jes-ta-tis,

d: Ger⁶ V F: I

M8M (A+ → F+)

Translation: Whom shall I ask to be my protector, when even the just ones are barely safe?

King of tremendous majesty,

Example 20. Mozart, *The Marriage of Figaro*, Act II, no. 12, "Voi che sapete," mm. 33–40

(Performed by Michelle Breedt and Nicolaus Esterházy Sinfonia; directed by Michael Halász; Naxos; 2004)

Cherubino

Orch.

33

[Andante]

F: HC

Ch'o-ra è di-let-to, ch'o-ra è-mar-tir. Ge-lo,e poi sen-to l'al-ma,av-vam-par,

F: Ger⁶ V Ab: I

M8M (C+ → Ab+)

Translation: which now is pleasure, now is torment.

I freeze, and then I feel my spirit burning,

Example 21. Joseph Haydn, *The Seven Last Words of Christ*, no. 6, mm. 9–19

(Performed by Sandrine Piau, Accentus Chamber Choir, and Berlin Akademie für Alte Music; directed by Laurence Equilbey; Naïve; 2006)

9 [Lento] g: HC Soprano solo

Choir Je - sus in der Nacht; und dann ruft er laut: es ist voll - bracht. Was uns je - nes Holz - ge - schadet, wird durch die - ses gut ge - macht.

Orch.

g: i V Bb: I

M8M (D+ → Bb+)

Transation: Jesus [hangs] in the night; and then he loudly cries: It is finished. The harm done to us by that tree is made good by this.

Example 22. Joseph Haydn, *The Seven Last Words of Christ*, no. 2, mm. 17–31

(Performed by Sandrine Piau, Ruth Sandhoff, Robert Getchell, Harry van der Kamp, Accentus Chamber Choir, and Berlin Akademie für Alte Music; directed by Laurence Equilbey; Naïve; 2006)

17 [Grave e cantabile] c: HC Soli

Choir Wenn du kom-mest in dein Reich, ach, so den - ke mein. So ver - sprichst du ihm voll Mil - de: Heut wirst du bei mir im Pa - ra - die - se sein.

Orch.

c: i V Eb: I

M8M (G+ → Eb+)

Translation: When you enter your kingdom, Thus you promise to him, full of pity: today you will be with me in the paradise
alas, think of me!

Example 23. Michael Haydn, *Vesperae pro festo sanctissimae innocentium*, no. 2, mm. 7–16

(Performed by Genova Vocal Ensemble; directed by Roberta Paraninfo; Brilliant Classics; 2022)

The musical score consists of three staves: Violins, Choir, and B.C. (Bass Continuo). The key signature is one flat (B-flat major). The tempo is marked [Vivace]. The score includes Roman numeral analysis for the B.C. part, showing a progression from a: ii^{o6} to V, then to C: I. A bracket labeled 'M8M (E+ → C+)' spans the V and C: I chords. The translation below the score reads: [I will give thanks to the Lord with my whole heart,] Great are the works of the lord, in the company of the upright, in the congregation.

Example 24. Selected formal schemata of M8M CM progressions

- (a) M8M formed by the juxtaposition of (Phrygian) HC and bifocal transition (The Baroque origin) (Cadential function; Exx. 11–23)

vi: (iv⁶) V || I: I
 CM

- (b) M8M formed by deceptive resolution (Medial function; Ex. 5)

I: V ^(decep.) bIII
 CM

- (c) M8M as phrase prefix (Introductory function; Ex. 25)

I: V/vi ^(initiates) I
 CM

- (d) M8M with pre-dominant function (Medial function; Ex. 26)

I: I bVI Ger₅⁶ V I
 CM

- (e) M8M as pivot chord (Medial function; Ex. 27)

I: I bVI
 New key: (X)
 CM

- (f) M8M formed by phrase modulation (Cadential function; Ex. 28)

I: V I || bVI: I
 CM

Example 25. Salieri, *Requiem*, Sequentia, mm. 30–39

(Performed by Gulbenkian Chorus and Orchestra; directed by Lawrence Foster; PentaTone; 2010)

[Andante maestoso] **Allegro molto**

Choir
 cunc - ta stric - te dis - cus - su - rus. Tu - ba mi - rum spar - gens so - num

Orch.

F: V/vi I
 M8M (A+ → F+)

Translation: strictly judges all beings.

The trumpet, scattering a marvelous sound

Example 26. Salieri, *Requiem*, Offertorium, mm. 79–86

(Performed by Gulbenkian Chorus and Orchestra; directed by Lawrence Foster; PentaTone; 2010)

[Larghetto]

Choir
 fac e - as, Do - mi - ne, de mor - te tran - si - re, trans - si - re ad vi - tam.

Orch.

Ab: I bVI
 M8M (Ab+ → Fb+)

Ger⁶ V

Translation: grant them, Lord,

to pass from death to life.

Example 27. Mozart, *The Magic Flute*, Act I, Finale, mm. 69–75

(Performed by Herbert Lippert, Robert Holzer, and Failoni Orchestra, Budapest; directed by Michael Halász; Naxos; 1994)

[Allegro assai]

[Tamino:] Priest: Tamino:

69

Zu - rück! Zu - rück? Zu - rück? so wag' ich hier mein Glück!

Orch.

D: I bVI V⁴/₃ 6 5 i

g: III

M8M (D+ → Bb+)

Translation: [Saving Pamina is my duty.]

Turn back! Turn back?

Then I shall try my luck here!

Example 28. Salieri, *Gesù al limbo*, no. 2, mm. 18–26

(Performed by Capella Musicale della Cattedrale di Verona, directed by Alberto Turco, Bongiovanni, 1997)

[Allegro Maestoso]

18

Choir

D: PAC

sia il tuo no - me be - ne - det - to da, og - ni spa - zio da, og - ni e - tà. Tu, che so - vra i Che - ru - bi - ni sie - di in tro - no, ec - cel - so, e - let - to

Orch.

D: V I Bb: I

M8M (D+ → Bb+)

Translation: may your name be blessed in every space and age.

You, who sit on the noble, chosen throne above the cherubim