

Chapter 24 – The Augmented Sixth Chord

Exercise 1: Writing. Determine the task required for each exercise below, then complete it. For example, Exercise A requires that you add the missing pitch to create a German δ_5 chord and then resolve the chord to V.

e: $\text{Ger } \delta_5$ V d: $\text{It } \delta_3$ V f#: $\text{Fr } \delta_3$ V a: $\text{It } \delta_3$ V

Exercise 2: Writing. Identify the key in which each of the following augmented sixth chords functions, the type of augmented sixth chord, and then resolve each to the dominant.

d: $\text{It } \delta_6$ V f#: $\text{Fr } \delta_4$ V a: $\text{Ger } \delta_6$ V g: $\text{It } \delta_6$ V c#: $\text{Ger } \delta_6$ V

Exercise 3: Writing. Determine the key for each example, based on the given bass pitch of each augmented sixth chord. Notate in the treble clef the interval of the augmented sixth, then resolve each to its dominant.

sample: δ a: d: f#: δ f: δ b: δ e: δ

Exercise 4: Figured and Unfigured basses. Exercise A provides the bass and soprano, from which you can determine the implied harmonies. Exercise A is a typical figured bass. Add the three upper voices. Analyze both.

A.

g: δ^3 IV^6 $\text{G } \delta_5$ $\text{p } \delta_4$ V δ_2 i^6 V^4_3 i V/III III V^6_5/IV IV δ^3 δ_4 $\text{G } \delta_5$ V^6_4 δ_3 i

Exercise 4: *Continued*

B.

i V₂/IV IV⁶ VI⁷ I V⁶ I IV⁶ V₄ G₅ V₄ $\frac{5}{3}$ I

bII: V⁷ 7

Exercise 5: Analytical Fluency. Determine the key and chromatic harmony in each of the following examples. Try to complete each example in 20 seconds.

d: Fr₃ e: bII⁶ c: bII⁶ a: Ger₅ b: It⁶

Exercise 6: Analysis. Analyze the following excerpts which contain the Neapolitan and augmented sixth chords.

A. Beethoven, Symphony no. 1, op. 21, ii

c: V⁷/bII bII

10 V⁷/bII bII bII F: bVI

A. Beethoven, Symphony no. 1, op. 21, ii *Continued*

14

sf sf p sf sf sf sf

V_3/iv iv It^6 V

B. Mozart, "Betrach dies Herz und frage mich" from Grabmusik, K. 42

12

Be - tracht dies Herz und fra - ge mich, wer hat die Kron' ge -

pp

$g: i$ V i V i G^6

17

bun - den, von wem sind die - se Wun - den? Sie ist von mir und doch für mich, Be -

f p

V 2 vii_3 i^6 ii^6 V_6/V V V_3/III

22

tracht dies_ Herz und fra - ge mich, wer hat die Kron' ge -

tr

III V/III III G^6/III

B. Mozart, "Betrach dies Herz und frage mich" from *Grabmusik*, K. 42

25

bun - den, von wem sind die - se Wun - den?

V/III III V³/III III

Detailed description: This musical score is for a piano piece in B-flat major, 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'bun', a quarter rest, a quarter note 'den', a quarter rest, a quarter note 'von', a quarter rest, a quarter note 'wem', a quarter rest, a quarter note 'sind', a quarter rest, a quarter note 'die', a quarter rest, a quarter note 'se', a quarter rest, a quarter note 'Wun', a quarter rest, a quarter note 'den', and a quarter rest. The piano accompaniment starts with a quarter rest, followed by a quarter note 'p', a quarter note 'bun', a quarter note 'den', a quarter rest, a quarter note 'von', a quarter note 'wem', a quarter note 'sind', a quarter note 'die', a quarter note 'se', a quarter note 'Wun', and a quarter note 'den'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The piece ends with a final chord.

C.

e: i V³/iv iv⁶

G ⁴
V ⁷

 bII: I vii⁶ I⁶ vii⁶/IV IV V⁶/V ⁶4 F⁴ V⁷ I

Detailed description: This is a harmonic exercise in E major, 4/4 time. It consists of a piano accompaniment with a treble and bass staff. The bass line starts with a quarter note 'e', followed by a quarter note 'i', a quarter note 'V3/iv', a quarter note 'iv6', a quarter note 'G4', a quarter note 'V7', a quarter note 'I', a quarter note 'vii6', a quarter note 'I6', a quarter note 'vii6/IV', a quarter note 'IV', a quarter note 'V6/V', a quarter note '64', a quarter note 'F4', a quarter note 'V7', and a quarter note 'I'. The treble staff contains chords corresponding to these bass notes. The piece ends with a final chord.

D. Verdi, "Dormiro sol" from *Don Carlo*

Tempo I *p* parlato a mezza voce

cor, che Dio sol può ve - der! Se dor-me il pren - ce, ve - glia il tra-di-

Tempo I *mf* *dim.*

F: V ⁶ ⁶ ⁶ ⁶ F⁴ ⁶ ⁶ ⁶ ⁶

tor - re; Il ser - to per - de il re, il con-sor - te l'o - no - re!

V F⁴/vi V/vi

Detailed description: This musical score is for a vocal piece in B-flat major, 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter note 'cor', a quarter note 'che', a quarter note 'Dio', a quarter note 'sol', a quarter note 'può', a quarter note 've', a quarter note 'der!', a quarter rest, a quarter note 'Se', a quarter note 'dor-me', a quarter note 'il', a quarter note 'pren - ce,', a quarter note 've - glia', a quarter note 'il', a quarter note 'tra-di-'. The piano accompaniment starts with a quarter rest, followed by a quarter note 'mf', a quarter note 'cor', a quarter note 'che', a quarter note 'Dio', a quarter note 'sol', a quarter note 'può', a quarter note 've', a quarter note 'der!', a quarter note 'Se', a quarter note 'dor-me', a quarter note 'il', a quarter note 'pren - ce,', a quarter note 've - glia', a quarter note 'il', a quarter note 'tra-di-'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The piece ends with a final chord.

E.

c: i V⁶/iv iv ³ ⁶/₄ G⁶ II⁶ vii^{o7}/V V⁶ ⁵/₃ i

bII: V⁷ I vii^{o6} i⁶

F.

c: i G⁶ I ii⁶ V I

bII: V⁷

G.

d: i V⁶ V²/IV IV II⁶ p⁶/₄ ^{o3} V

H. Tchaikovsky, "Meditation"

d: i ⁴/_{iv} ii^{o4}/₃ p⁶/₄

ii^{o6} V G⁶ V²/bII bII⁶ V i