

# Augmented Sixth Chords in Context

## SUPPLEMENTARY MATERIAL

### PRACTICE: Analyze Chords

Provide a roman numeral analysis for each of the following chords in the indicated key. All types of chromatic chords will be possible.



D major:      A major:      B minor:      A minor:      B major:



B major:      C minor:      F# minor:      D# minor:      D major:



C major:      G minor:      D minor:      G major:      B minor:



F major:      E major:      F minor:      A major:      G# minor:



F# major:      A major:      B major:      G major:      E major:

**PRACTICE: Spell Chords**

Spell the following augmented sixth chords, starting each with the lowered sixth scale degree of the indicated key.

German 6th in E major \_\_\_\_\_

French 6th in B $\flat$  major \_\_\_\_\_

Italian 6th in A minor \_\_\_\_\_

German 6th in C major \_\_\_\_\_

Enharmonic German 6th in C major \_\_\_\_\_

French 6th in D minor \_\_\_\_\_

German 6th in B major \_\_\_\_\_

Italian 6th in F minor \_\_\_\_\_

German 6th in G major \_\_\_\_\_

Italian 6th in D $\flat$  major \_\_\_\_\_

French 6th in B minor \_\_\_\_\_

Enharmonic German 6th in F major \_\_\_\_\_

Italian 6th in A major \_\_\_\_\_

German 6th in E minor \_\_\_\_\_

French 6th in F $\sharp$  major \_\_\_\_\_

German 6th in C $\sharp$  minor \_\_\_\_\_

Enharmonic German 6th in B minor \_\_\_\_\_

Italian 6th in G minor \_\_\_\_\_

German 6th in A $\flat$  minor \_\_\_\_\_

French 6th in C $\sharp$  major \_\_\_\_\_

Italian 6th in G $\sharp$  minor \_\_\_\_\_

German 6th in B $\flat$  minor \_\_\_\_\_

## Music for Analysis

The following 3-page example demonstrates a variety of altered chords and modulation techniques. Provide a roman numeral analysis and label all nonharmonic tones.

Franz Schubert, Piano Sonata, op. 42, 1st movement, mm. 1–90

Moderato

6

12

18

24

30

Musical notation for measures 30-35. The system shows a grand staff with treble and bass clefs. The music features a sequence of chords and melodic lines, including an augmented sixth chord in measure 34.

36

Musical notation for measures 36-41. The system shows a grand staff with treble and bass clefs. The music continues with various chordal textures and melodic patterns, including an augmented sixth chord in measure 39.

42

Musical notation for measures 42-47. The system shows a grand staff with treble and bass clefs. The music features more complex chordal structures and melodic lines, including an augmented sixth chord in measure 45.

48

Musical notation for measures 48-53. The system shows a grand staff with treble and bass clefs. The music includes a variety of chordal and melodic elements, with an augmented sixth chord in measure 51.

54

Musical notation for measures 54-59. The system shows a grand staff with treble and bass clefs. The music concludes with several measures of complex harmony and melody, including an augmented sixth chord in measure 57.

60

Musical notation for measures 60-65. The system consists of two staves. Measure 60 is a whole rest in both staves. Measure 61 features a half note chord in the right hand and a half note chord in the left hand. Measure 62 is a whole rest. Measure 63 has a half note chord in the right hand and a half note chord in the left hand. Measure 64 contains a half note chord in the right hand and a half note chord in the left hand. Measure 65 has a half note chord in the right hand and a half note chord in the left hand.

66

Musical notation for measures 66-71. The system consists of two staves. Measure 66 has a half note chord in the right hand and a half note chord in the left hand. Measure 67 has a half note chord in the right hand and a half note chord in the left hand. Measure 68 has a half note chord in the right hand and a half note chord in the left hand. Measure 69 has a half note chord in the right hand and a half note chord in the left hand. Measure 70 has a half note chord in the right hand and a half note chord in the left hand. Measure 71 has a half note chord in the right hand and a half note chord in the left hand.

72

Musical notation for measures 72-77. The system consists of two staves. Measure 72 has a half note chord in the right hand and a half note chord in the left hand. Measure 73 has a half note chord in the right hand and a half note chord in the left hand. Measure 74 has a half note chord in the right hand and a half note chord in the left hand. Measure 75 has a half note chord in the right hand and a half note chord in the left hand. Measure 76 has a half note chord in the right hand and a half note chord in the left hand. Measure 77 has a half note chord in the right hand and a half note chord in the left hand.

78

Musical notation for measures 78-83. The system consists of two staves. Measure 78 has a half note chord in the right hand and a half note chord in the left hand. Measure 79 has a half note chord in the right hand and a half note chord in the left hand. Measure 80 has a half note chord in the right hand and a half note chord in the left hand. Measure 81 has a half note chord in the right hand and a half note chord in the left hand. Measure 82 has a half note chord in the right hand and a half note chord in the left hand. Measure 83 has a half note chord in the right hand and a half note chord in the left hand.

84

Musical notation for measures 84-89. The system consists of two staves. Measure 84 has a half note chord in the right hand and a half note chord in the left hand. Measure 85 has a half note chord in the right hand and a half note chord in the left hand. Measure 86 has a half note chord in the right hand and a half note chord in the left hand. Measure 87 has a half note chord in the right hand and a half note chord in the left hand. Measure 88 has a half note chord in the right hand and a half note chord in the left hand. Measure 89 has a half note chord in the right hand and a half note chord in the left hand.

## The Enharmonic German Sixth Chord

The following two figures demonstrate a German sixth chord in a major key resolving to a tonic six-four chord. In the first figure, the chord is spelled as a traditional German sixth. The  $F\flat$  is a lowered scale degree in the key of D major and should resolve down. However, the subsequent tonic six-four forces it to move upward, creating incorrect voice leading.

The second figure shows the German sixth respelled, replacing the  $F\flat$  with an  $E\sharp$ . These two notes are enharmonically equivalent. However, the  $E\sharp$  creates better voice leading, since it has a tendency to resolve upward.

The first example shows a progression in D major (key signature of two sharps) in 3/4 time. The first chord is a German sixth chord (D major with a lowered sixth degree,  $F\flat$ ). The second chord is a tonic six-four chord (D major with a raised fourth degree,  $F\sharp$ ). The bass line shows the progression from  $\flat 5$  to 6, and the treble line shows the progression from 6 to 4. The voice leading is labeled as "incorrect voice leading" because the  $F\flat$  in the bass line moves upward to  $F\sharp$  in the treble line.

The second example shows the same progression in D major. The first chord is a German sixth chord (D major with a lowered sixth degree,  $F\flat$ ). The second chord is a tonic six-four chord (D major with a raised fourth degree,  $F\sharp$ ). The bass line shows the progression from  $\flat 5$  to 6, and the treble line shows the progression from 6 to 4. The voice leading is labeled as "correct voice leading" because the  $E\sharp$  in the bass line moves upward to  $F\sharp$  in the treble line.

The next figures present the same progression in  $B\flat$  major. The first of the two figures is spelled as a traditional German sixth with the resulting incorrect voice leading. In the second figure, the augmented sixth chord is missing. Respell the missing chord so that it becomes an enharmonic German sixth with proper voice leading.

The first example shows a progression in  $B\flat$  major (key signature of two flats) in 3/4 time. The first chord is a German sixth chord ( $B\flat$  major with a lowered sixth degree,  $F\flat$ ). The second chord is a tonic six-four chord ( $B\flat$  major with a raised fourth degree,  $F\sharp$ ). The bass line shows the progression from  $\flat 5$  to 6, and the treble line shows the progression from 6 to 4. The voice leading is labeled as "incorrect voice leading" because the  $F\flat$  in the bass line moves upward to  $F\sharp$  in the treble line.

The second example shows the same progression in  $B\flat$  major. The first chord is a German sixth chord ( $B\flat$  major with a lowered sixth degree,  $F\flat$ ). The second chord is a tonic six-four chord ( $B\flat$  major with a raised fourth degree,  $F\sharp$ ). The bass line shows the progression from  $\flat 5$  to 6, and the treble line shows the progression from 6 to 4. The voice leading is labeled as "correct voice leading" because the  $E\flat$  in the bass line moves upward to  $F\sharp$  in the treble line.

## Keyboard Exercises

Suggested keys:

D major  
A $\flat$  major  
G $\flat$  major

<i>do</i>	<i>do</i>	<i>do</i>	<i>do</i>	<i>ti</i>	<i>do</i>
I	vi	It <sup>6</sup>	I $\sharp$	V	I

Suggested keys:

D minor  
B $\flat$  minor  
C $\sharp$  minor

<i>re</i>	<i>me</i>	<i>me</i>	<i>me</i>	<i>me</i>	<i>re</i>	<i>do</i>
V	i	vii <sup>o6</sup> / V	Gr <sup>6</sup>	i $\sharp$	V	i

Suggested keys:

E minor  
E $\flat$  minor  
F minor

<i>sol</i>	<i>la</i>	<i>fa</i>	<i>fi</i>	<i>sol</i>	<i>sol</i>
I	vi	ii <sup>o6</sup> B	Fr <sup>6</sup>	V	i