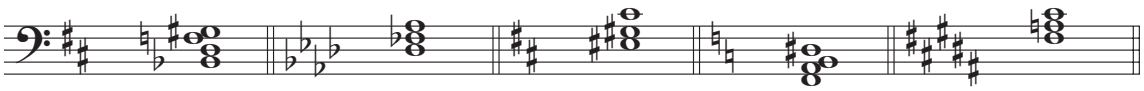
CHAPTER 30

Augmented Sixth Chords in Context

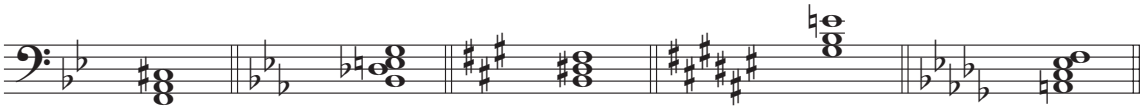
SUPPLEMENTARY MATERIAL

PRACTICE: Analyze Chords

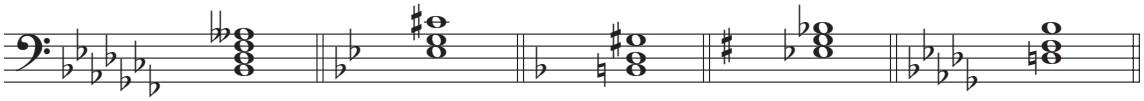
Provide a roman numeral analysis for each of the following chords in the indicated key. All types of chromatic chords will be possible.



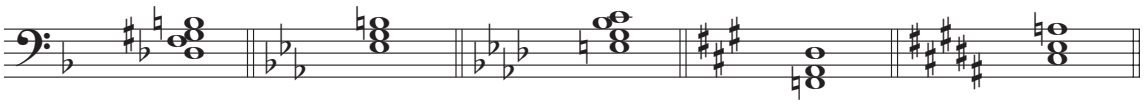
D major: A♭ major: B minor: A minor: B major:



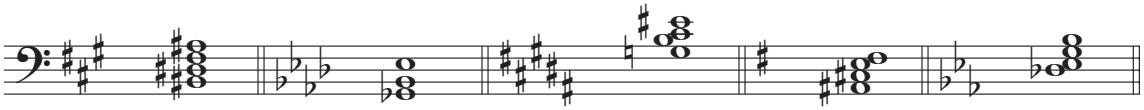
B♭ major: C minor: F♯ minor: D♯ minor: D♭ major:



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♭ 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♭ 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♯ major _____

German 6th in C♯ minor _____

Enharmonic German 6th in B minor _____

Italian 6th in G minor _____

German 6th in A♭ minor _____

French 6th in C♯ major _____

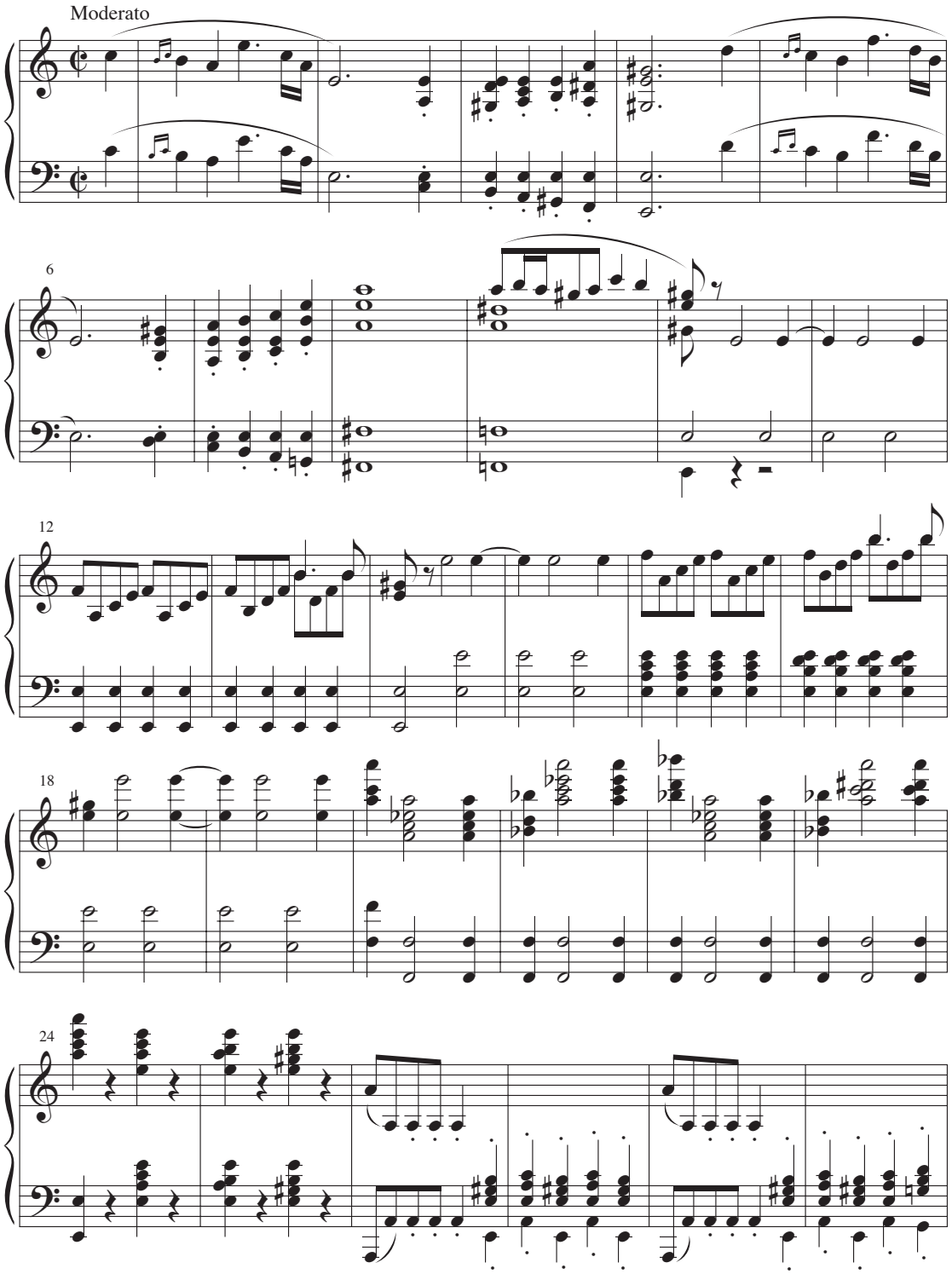
Italian 6th in G♯ minor _____

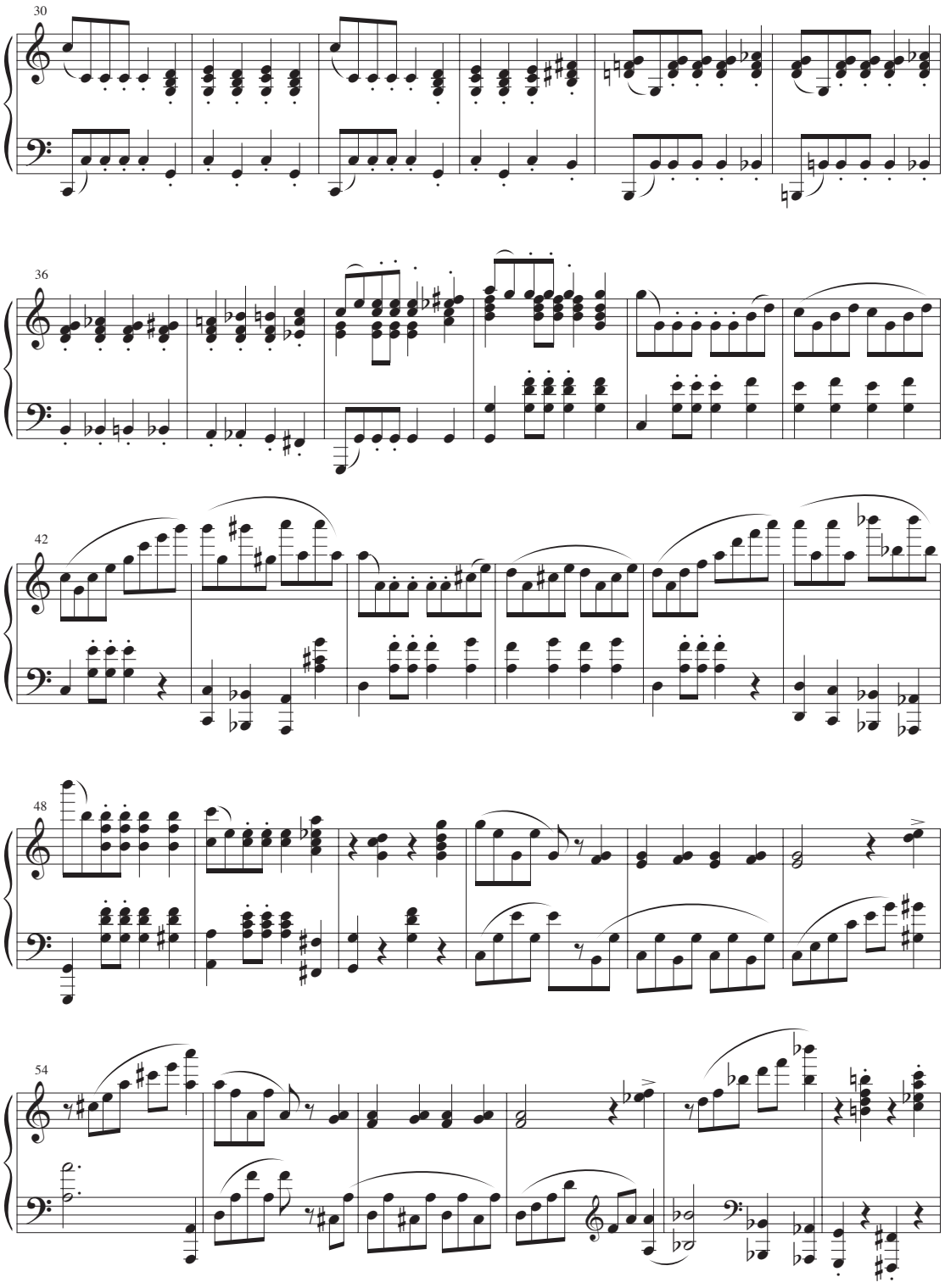
German 6th in B♭ minor _____

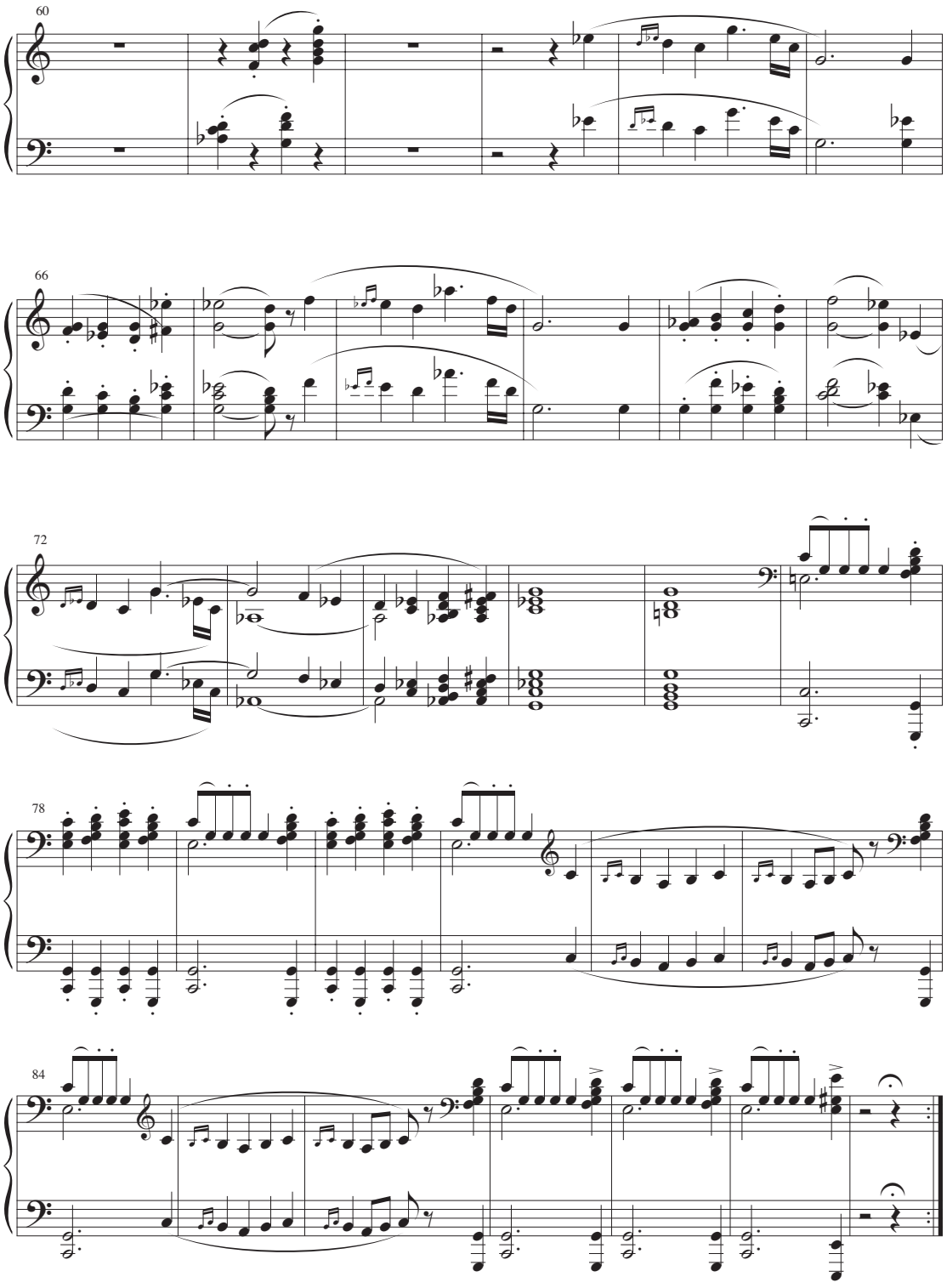
Music for Analysis

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



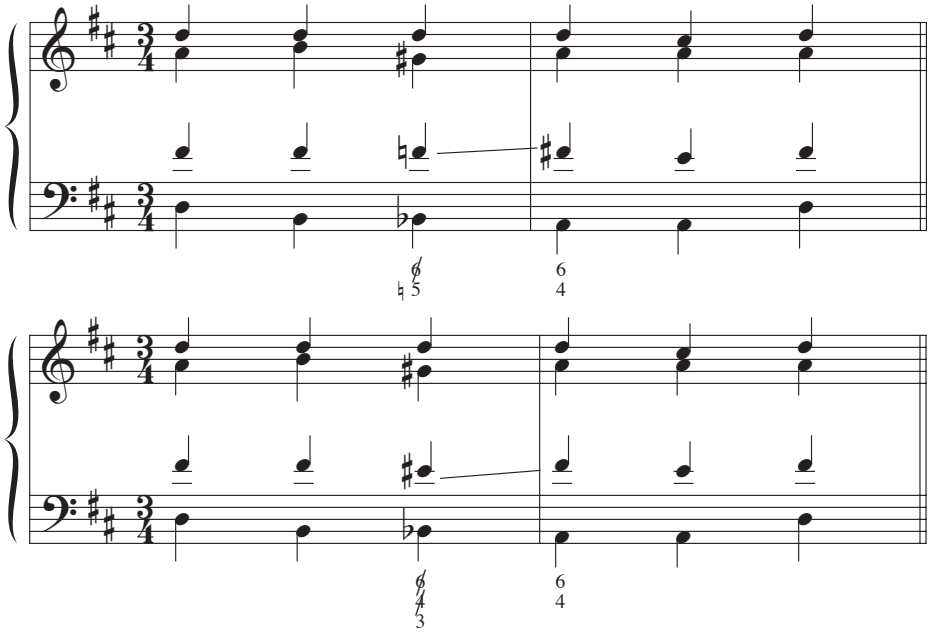

30
36
42
48
54


60
66
72
78
84

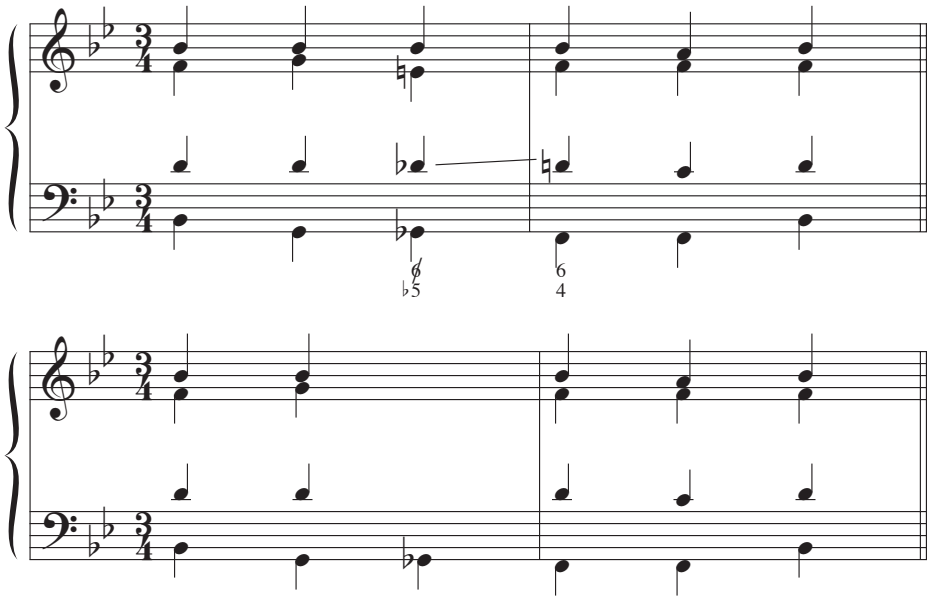
The Enharmonic German Sixth Chord

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♮ 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♮ with an E♯. These two notes are enharmonically equivalent. However, the E♯ creates better voice leading, since it has a tendency to resolve upward.



The next figures present the same progression in B♭ 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.

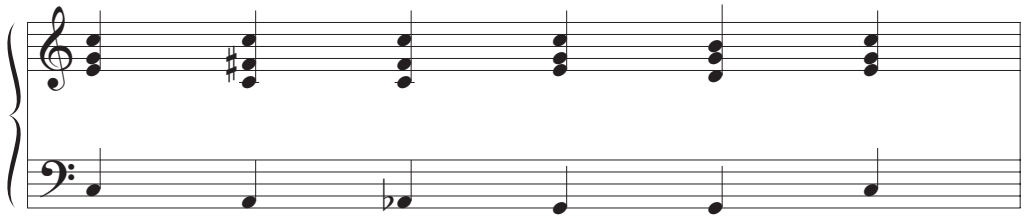


Keyboard Exercises

Suggested keys:

D major
A♭ major
G♭ major

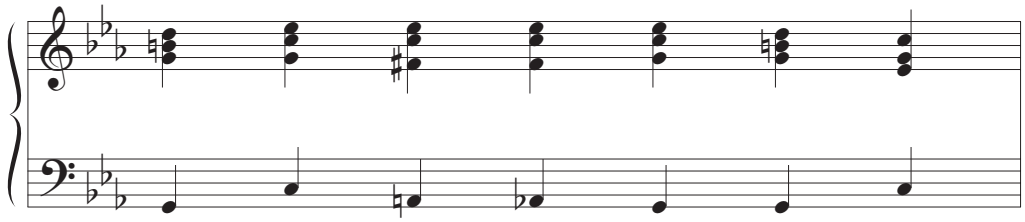
do	*do*	*do*	*do*	*ti*	*do*
I	vi	It^{6}	I$^{6}_{4}$	V	I



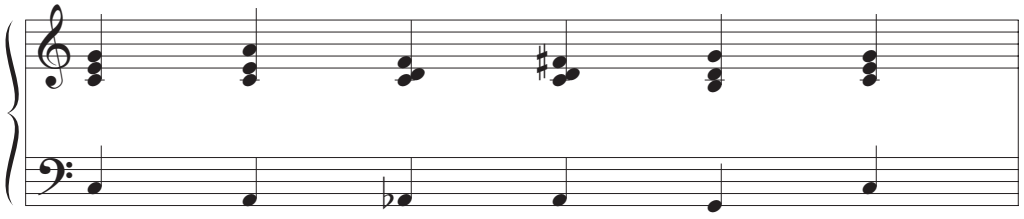
Suggested keys:

D minor
B♭ minor
C♯ minor

re	*me*	*me*	*me*	*me*	*re*	*do*
V	i	vii$^{\circ 6}_{5}$/V	Gr^{6}	i$^{6}_{4}$	V	i



Suggested keys:

E minor
E♭ minor
F minor

sol	*la*	*fa*	*fi*	*sol*	*sol*
I	vi	ii$^{\text{ø}6}_{5}$ B	Fr^{6}	V	i