

## 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  $\delta_5$  chord and then resolve the chord to V.

e: Ger  $\delta_5$     V            d: It  $\delta_3$     V    Key:            V    Key:    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.

key:            V            V            V            V            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.

$\delta$     a:             $\delta$              $\delta$              $\delta$              $\delta$

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.

B.

4/2      6      b7      6      b6      8 - 6      6 - 5      #  
 6 - 5      4 - #  
 b4 - 3

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

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

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

The first system of the musical score is in 3/8 time and features a piano introduction. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings include *ff* (fortissimo), *sf* (sforzando), and *p* (piano).

The second system begins at measure 10. The right hand features a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment of chords. Dynamic markings include *sfp* (sforzando piano), *sf* (sforzando), and *p* (piano).

The third system begins at measure 14. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Dynamic markings include *sfp* (sforzando piano), *sf* (sforzando), and *p* (piano).

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 -

17

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

22

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

25

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

C.

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.*

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

E.

F. G.

Exercise F: Treble clef, G major, 2/4 time. Bass clef, G major, 2/4 time. Exercise G: Treble clef, G minor, 3/4 time. Bass clef, G minor, 3/4 time.

H. Tchaikovsky, "Meditation"

3/4 time signature. *pp* dynamic marking. The score consists of two systems of piano and bass staves. The piano part features a melodic line with various ornaments and dynamics, including *p*. The bass part provides harmonic support with chords and single notes.