

Assignments and Drills

Assignment 14.01

The objective of this assignment is creation and resolution of Italian sixth chords.

Instructions: Create Italian sixth chords in normal position where they would typically appear. Resolve each one in type one (regular) fashion. Provide harmonic analysis below the staff. All keys are minor. The first one has been completed for you. REFER BACK TO EXAMPLES 14.01, 14.05, 14.06, 14.10, AND 14.11 IF NECESSARY.

$Gm: It^6$ V

Assignment 14.02

The objective of this assignment is creation and resolution of German sixth chords.

Instructions: Create German sixth chords in normal position where they would typically appear. Resolve each one as it would normally resolve (type two — deceptive, *then* to the dominant). Provide harmonic analysis below the staff. All keys are major. The first one has been completed for you. REFER BACK TO EXAMPLES 14.02, 14.06, 14.08, 14.10, AND 14.11 IF NECESSARY.

$Bb: Gr_5^6$ I_4^6 V

Assignment 14.03

The objective of this assignment is creation and resolution of French sixth chords.

Instructions: Create French sixth chords in normal position where they would typically appear. Resolve each one in type one (regular) fashion. Provide harmonic analysis below the staff. All keys are minor. REFER BACK TO EXAMPLES 14.04, 14.10, AND 14.11 IF NECESSARY.



Assignment 14.04

The objective of this assignment is proper roman numeral identification of diatonic and chromatic chords.

Instructions: Fill in the blanks in the chart below. Only refer back to example 14.12 to check your work when finished.

Key of C	C	C#/D ^b	D	D#/E ^b	E	F	F#/G ^b	G	G#/A ^b	A	A#/B ^b	B
DIATONIC TRIADS												
NATURAL MINOR DIATONIC TRIADS												
HARMONIC MINOR DIATONIC TRIADS												
SECONDARY DOMINANTS												
SECONDARY LEADING TONES												
BORROWED CHORDS												
AND THEIR TONICIZERS												
AUGMENTED SIXTH CHORDS												

The objective of this assignment is identification of augmented sixth chords and their resolutions.

Instructions: Provide harmonic analysis of each brief excerpt below, and label each resolution as “type 1,” “type 2,” or “type 3.” REFER BACK TO EXAMPLES 14.01—14.06 IF NECESSARY.

Nearer, Still Nearer Music by Lelia Naylor Morris, 1898. Final phrase. Tune name: Morris. Public Domain.

Musical score for "Nearer, Still Nearer" in G major. The score consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music features several augmented sixth chords, which are chords containing a major sixth and an augmented sixth interval. The final phrase ends with a resolution to a tonic chord.

Jesus, We Just Want to Thank You Music by William J. Gaither. © 1974 by William J. Gaither. Second phrase.

Musical score for "Jesus, We Just Want to Thank You" in G major. The score consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music features several augmented sixth chords, which are chords containing a major sixth and an augmented sixth interval. The second phrase ends with a resolution to a tonic chord.

Where He Leads Me Music by John Samuel Norris, 1890. Final phrase. Tune name: Norris. Public Domain.

Musical score for "Where He Leads Me" in B-flat major. The score consists of two staves, treble and bass clef. The key signature has two flats (Bb, Eb). The music features several augmented sixth chords, which are chords containing a major sixth and an augmented sixth interval. The final phrase ends with a resolution to a tonic chord.

The objective of this assignment is identification of augmented sixth chords and their resolutions.

Instructions: Provide harmonic analysis of each brief excerpt below, and label each resolution as “type 1,” “type 2,” or “type 3.” REFER BACK TO EXAMPLES 14.01—14.06 IF NECESSARY.

Wonderful Grace of Jesus Music by Haldor Lillenas, 1918. Fourth phrase. Tune name: Wonderful Grace. Public Domain.

The musical score for 'Wonderful Grace of Jesus' consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a piano accompaniment with a prominent augmented sixth chord resolution. The augmented sixth chord is formed by the notes G4, Bb4, and D5 in the bass clef, and F#4, A4, and C5 in the treble clef. This chord resolves to a dominant seventh chord (F#4, A4, C5, E5) in the treble clef and a tonic triad (D4, F#4, A4) in the bass clef.

Jesus Is All the World to Me Music by Will Lamartine Thompson, 1904. Final phrase. Tune name: Elizabeth. Public Domain.

The musical score for 'Jesus Is All the World to Me' consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The music features a piano accompaniment with an augmented sixth chord resolution. The augmented sixth chord is formed by the notes G4, Bb4, and D5 in the bass clef, and F#4, A4, and C5 in the treble clef. This chord resolves to a dominant seventh chord (F#4, A4, C5, E5) in the treble clef and a tonic triad (D4, F#4, A4) in the bass clef.

Thou Didst Leave Thy Throne Music by Timothy Richard Matthews, 1876. Refrain. Tune name: Margaret. Public Domain.

The musical score for 'Thou Didst Leave Thy Throne' consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The music features a piano accompaniment with an augmented sixth chord resolution. The augmented sixth chord is formed by the notes G4, Bb4, and D5 in the bass clef, and F#4, A4, and C5 in the treble clef. This chord resolves to a dominant seventh chord (F#4, A4, C5, E5) in the treble clef and a tonic triad (D4, F#4, A4) in the bass clef.

The objective of this assignment is identification of augmented sixth chords and their resolutions.

Instructions: Provide harmonic analysis of each brief excerpt below, and label each resolution as “type 1,” “type 2,” or “type 3.” REFER BACK TO EXAMPLES 14.01—14.06 IF NECESSARY.

Wherever He Leads, I'll Go Music by B.B. McKinney. © 1936, renewal 1964 by Broadman Press. Third phrase of refrain.

Musical score for the third phrase of the refrain of "Wherever He Leads, I'll Go". The score is in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a harmonic accompaniment of chords: G2-B2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter). The final chord is G2-B2-D2 (quarter).

There's Room at the Cross for You Music by Ira Stanphill. © 1946 by Singpiration Music. Beginning of refrain. Tune name: Room at the Cross.

Musical score for the beginning of the refrain of "There's Room at the Cross for You". The score is in D major (two sharps) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter notes: D4, E4, F#4, G4, F#4, E4, D4. The bass staff contains a harmonic accompaniment of chords: D2-F#2 (quarter), D2-F#2-A2 (quarter), D2-F#2-A2 (quarter), D2-F#2-A2 (quarter), D2-F#2-A2 (quarter), D2-F#2-A2 (quarter), D2-F#2-A2 (quarter), D2-F#2-A2 (quarter). The final chord is D2-F#2-A2 (quarter).

Moment by Moment Music by May Whittle Moody, 1893. Third phrase. Tune name: Whittle. Public Domain.

Musical score for the third phrase of "Moment by Moment". The score is in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a harmonic accompaniment of chords: G2-B2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter), G2-B2-D2 (quarter). The final chord is G2-B2-D2 (quarter).

Assignment 14.08

The objective of this assignment is identification of augmented sixth chords and their resolutions in unusual circumstances.

Instructions: The brief excerpts below contain anomalies in chord spelling or voicing. Provide harmonic analysis, pointing out the departure from convention. REFER BACK TO EXAMPLES 14.01—14.06 IF NECESSARY.

Only One Life Music by Merrill Dunlop. © 1937, renewed 1964 by Merill Dunlop. Final cadence.

The musical notation for 'Only One Life' consists of two staves, treble and bass clef, in the key of D major. The final cadence is shown in the last two measures. The treble staff has a half note D4, a half note E4, and a whole note chord of F#4-A4-C#5. The bass staff has a half note D3, a half note E3, and a whole note chord of F#3-A3-C#4. This is an augmented sixth chord (A6) in D major, which typically resolves to the dominant chord (E7) and then to the tonic (D). The notation shows a departure from convention in the voicing of the augmented sixth chord.

He Lives Music by Alfred Ackley. © 1933 by Homer A. Rodeheaver. Renewed 1961 by The Rodeheaver Company (a division of Word, Inc.) Third phrase of refrain.

The musical notation for 'He Lives' consists of two staves, treble and bass clef, in the key of B-flat major. The third phrase of the refrain is shown. The treble staff has a half note Bb4, a half note C5, and a whole note chord of D5-F#5-A5. The bass staff has a half note Bb3, a half note C4, and a whole note chord of D4-F#4-A4. This is an augmented sixth chord (A6) in B-flat major, which typically resolves to the dominant chord (F7) and then to the tonic (Bb). The notation shows a departure from convention in the voicing of the augmented sixth chord.

He Rose Triumphantly Music by Oswald Smith. © 1944, renewed 1972 by The Rodeheaver Company (a division of Word, Inc.) First two measures.

The musical notation for 'He Rose Triumphantly' consists of two staves, treble and bass clef, in the key of B-flat major. The first two measures are shown. The treble staff has a half note Bb4, a half note C5, and a whole note chord of D5-F#5-A5. The bass staff has a half note Bb3, a half note C4, and a whole note chord of D4-F#4-A4. This is an augmented sixth chord (A6) in B-flat major, which typically resolves to the dominant chord (F7) and then to the tonic (Bb). The notation shows a departure from convention in the voicing of the augmented sixth chord.

Assignment 14.11

The objective of this assignment is proper voice leading of augmented sixth chords.

Instructions: Provide augmented sixth chords on the grand staff in chorale style as indicated. Resolve each one in typical fashion. Provide harmonic analysis below the staff. All keys are minor. Remember that Italian sixths have the third above the bass doubled. REFER BACK TO EXAMPLES 14.01, 14.10, AND 14.11 IF NECESSARY.

1 Italian 2 German

3 French 4 Italian

5 German 6 French

7 Italian 8 German

Composition Project

Assignment 14.12

Instructions: Compose an original *chorale* as follows:

- Homophonic texture on grand staff with soprano/alto in treble clef and tenor/bass in bass clef (indicate each part by stem direction)
- Period construction
- Traditional cadences
- Harmonic rhythm changes every beat
- Strong harmonic progressions, no retrogressions
- Keep voices stepwise as much as possible
- No law violations
- Avoid regulation violations as much as possible
- Follow doubling principles unless doing so causes a law/regulation violation
- Include nonharmonic tones
- Include one augmented sixth chord with type 1 or type 2 resolution
- Minimum 16 measures in length

Questions for Review

1. Why are augmented sixth chords named as such?
2. On what scale degree are augmented sixth chords usually constructed in minor? In major?
3. What is the function of augmented sixth chords?
4. Why doesn't the German sixth usually resolve type 1?
5. Why is the German sixth sometimes spelled enharmonically with a doubly-augmented fourth instead of a perfect fifth in major keys?
6. What is the formula for creating an augmented sixth chord in any key?
7. What is a helpful phrase used in remembering details of augmented sixth chords?