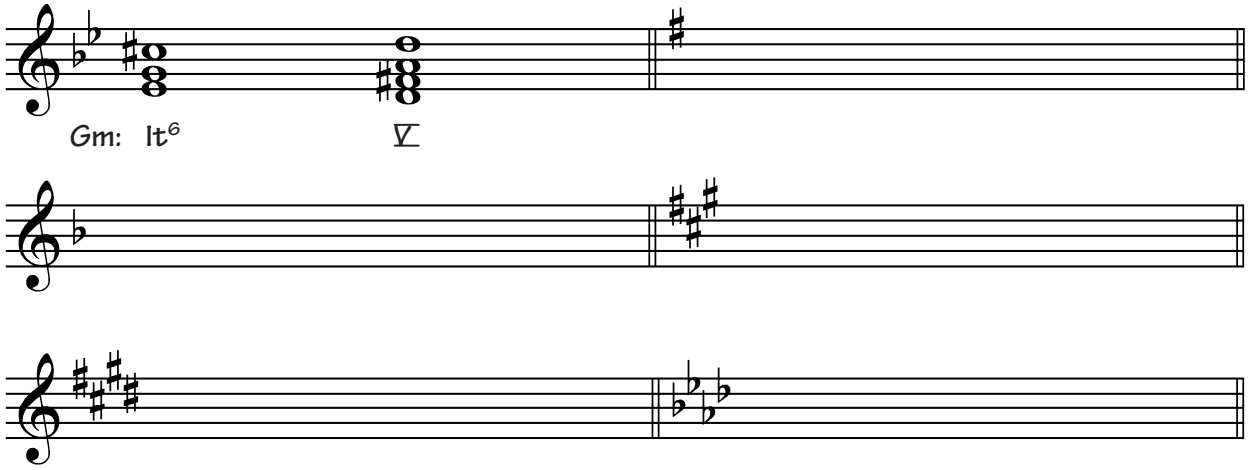
Assignments and Drills

Assignment 14.01

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

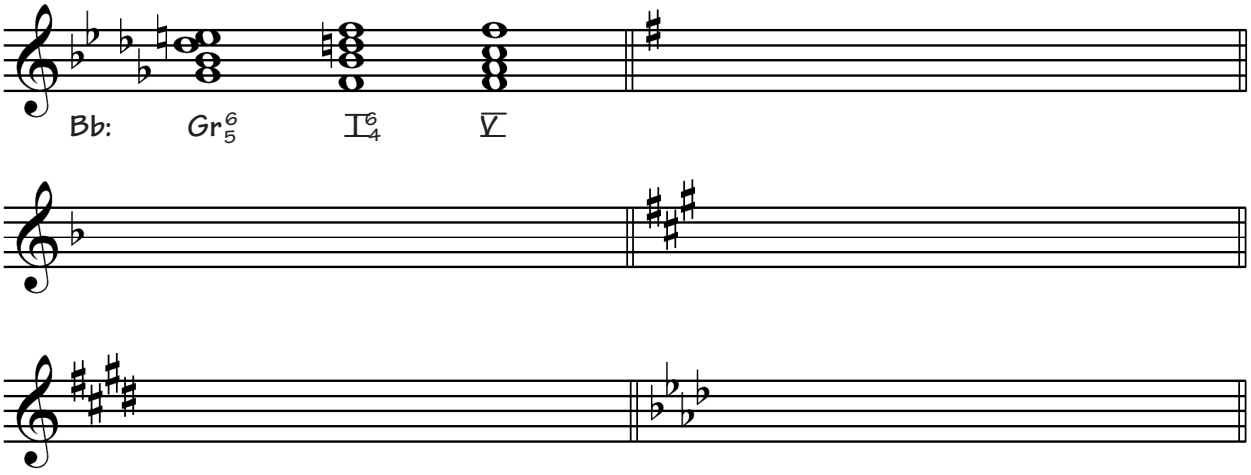
Instructions: Create Italian sixth chords in normal position where they would typically appear. Resolve each one in type one (regular) fashion. Provide harmonic analysis below the staff. All keys are minor. The first one has been completed for you. REFER BACK TO EXAMPLES 14.01, 14.05, 14.06, 14.10, AND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



Assignment 14.02

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

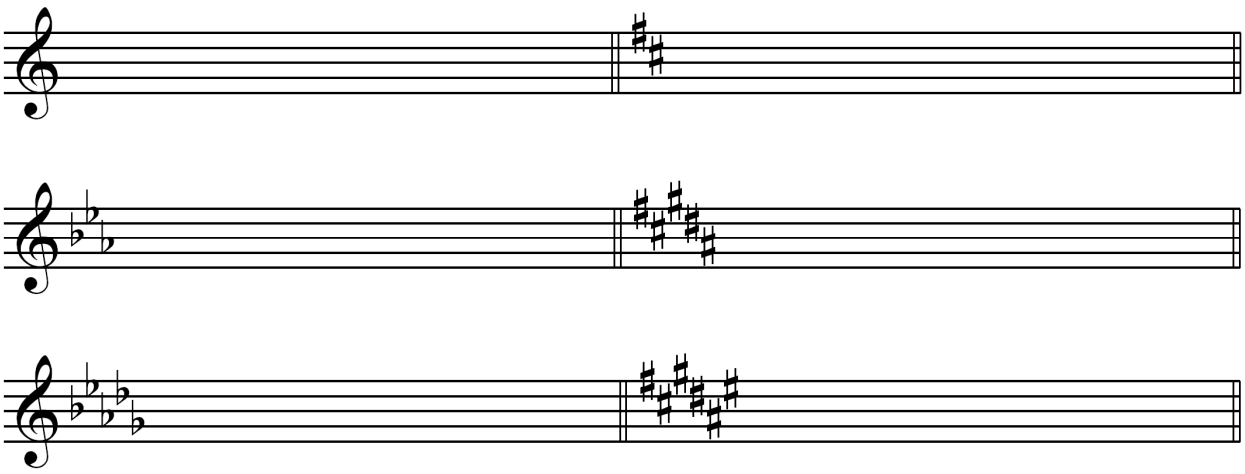
Instructions: Create German sixth chords in normal position where they would typically appear. Resolve each one as it would normally resolve (type two — deceptive, *then* to the dominant). Provide harmonic analysis below the staff. All keys are major. The first one has been completed for you. REFER BACK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



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.

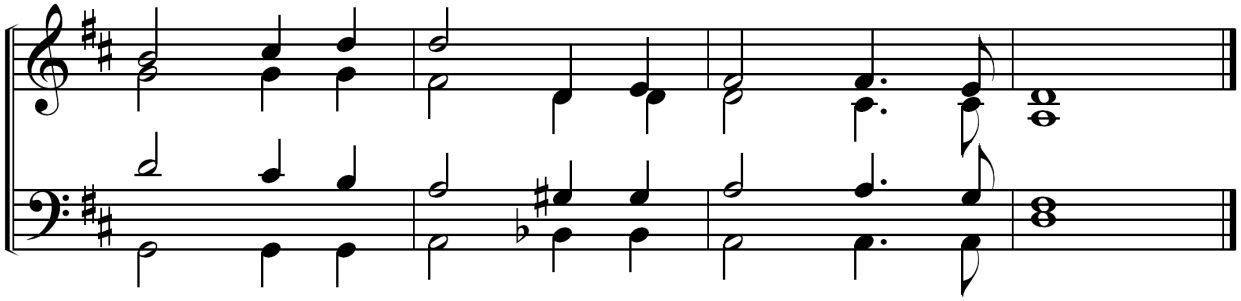
Key of C	C	C#/D♭	D	D#/E♭	E	F	F#/G♭	G	G#/A♭	A	A#/B♭	B
DIATONIC TRIADS												
NATURAL MINOR DIATONIC TRIADS												
HARMONIC MINOR DIATONIC TRIADS												
SECONDARY DOMINANTS												
SECONDARY LEADING TONES												
BORROWED CHORDS												
AND THEIR TONICIZERS												
AUGMENTED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

Assignment 14.05

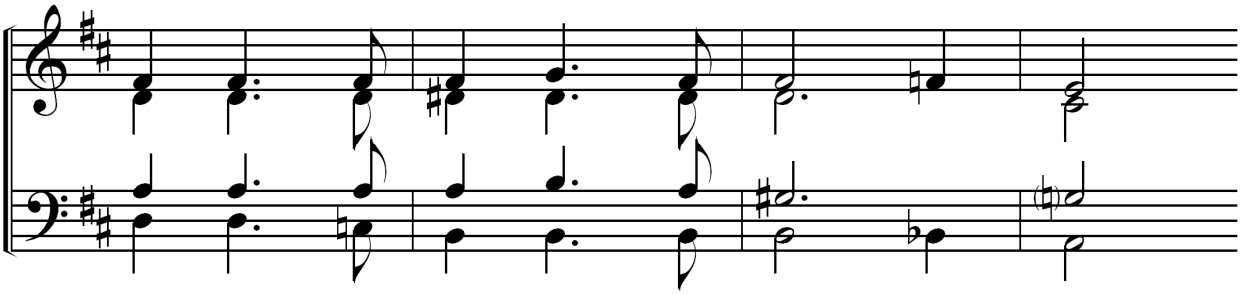
The objective of this assignment is identification of augmented sixth chords and their resolutions.

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.

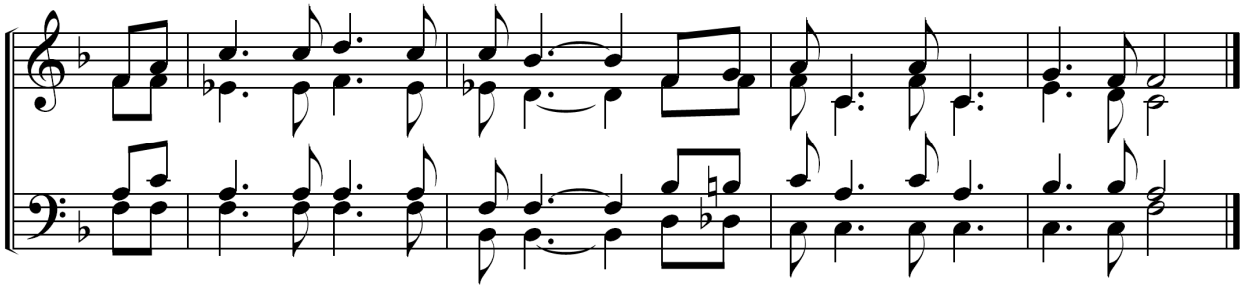
Nearer, Still Nearer *Music by Lelia Naylor Morris, 1898. Final phrase. Tune name:* Morris. *Public Domain.*



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



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

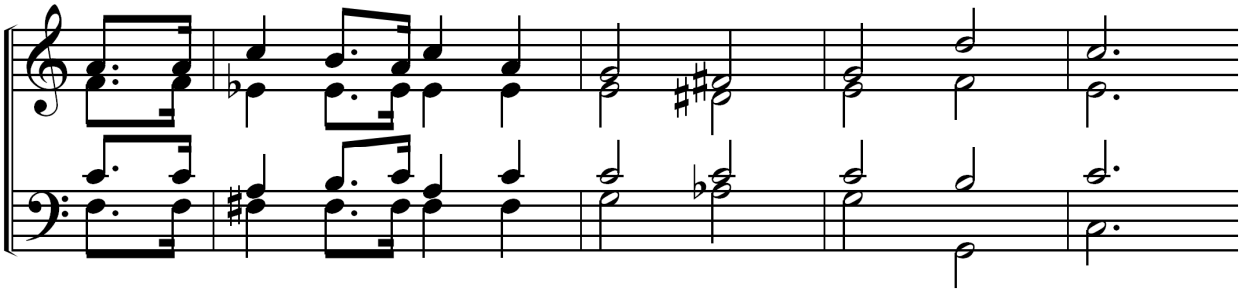


Assignment 14.06

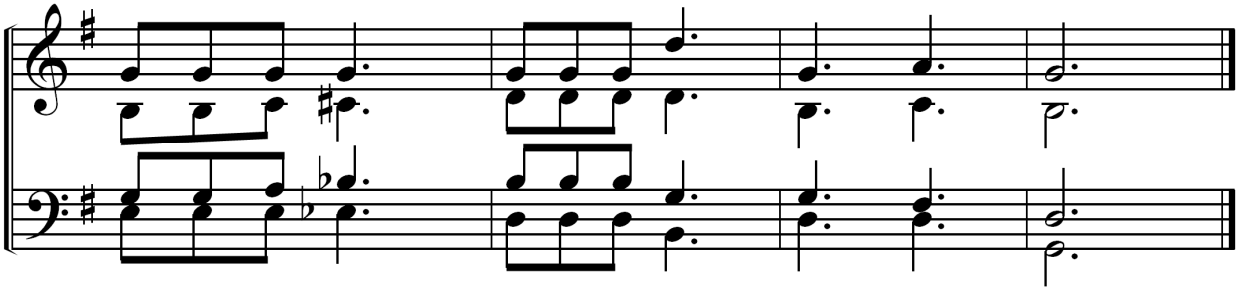
The objective of this assignment is identification of augmented sixth chords and their resolutions.

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.

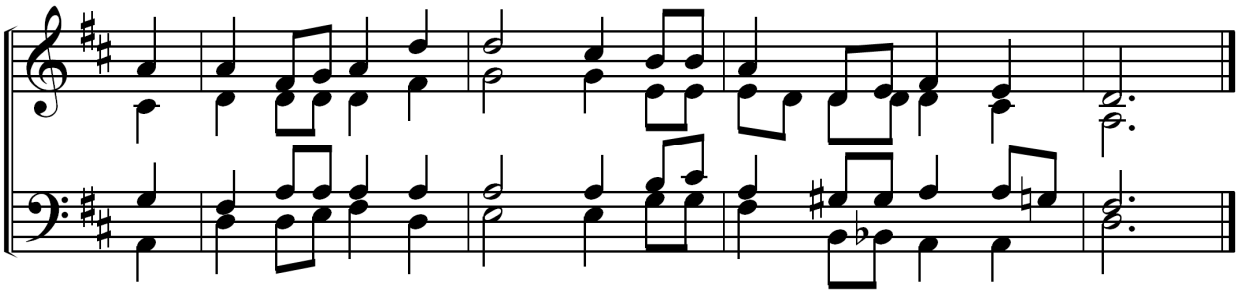
Wonderful Grace of Jesus *Music by Haldor Lillenas, 1918. Fourth phrase. Tune name:* Wonderful Grace. *Public Domain.*



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



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

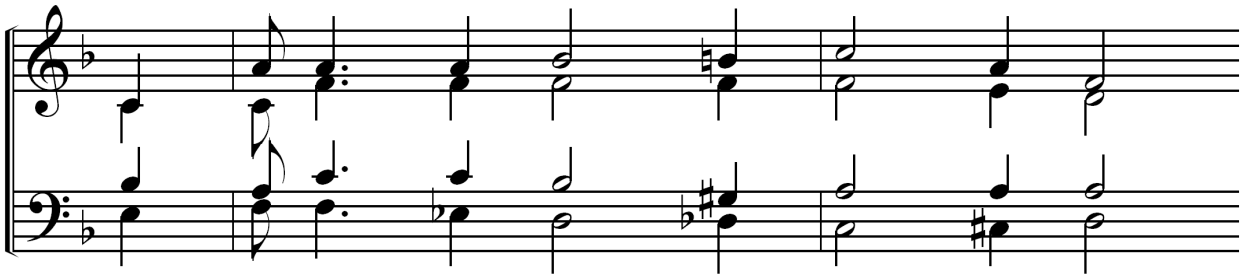


Assignment 14.07

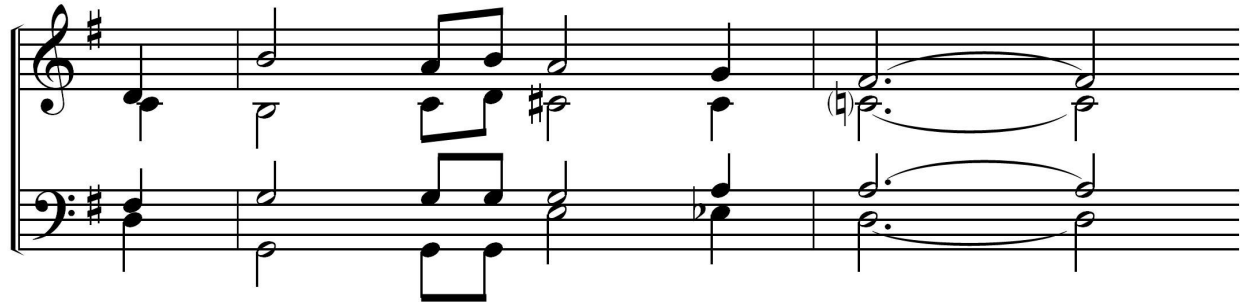
The objective of this assignment is identification of augmented sixth chords and their resolutions.

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.

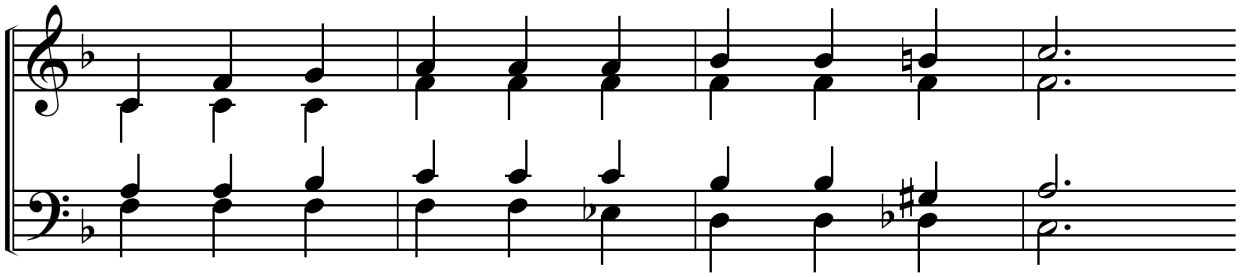
Wherever He Leads, I'll Go *Music by B.B. McKinney. © 1936, renewal 1964 by Broadman Press. Third phrase of refrain.*



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



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

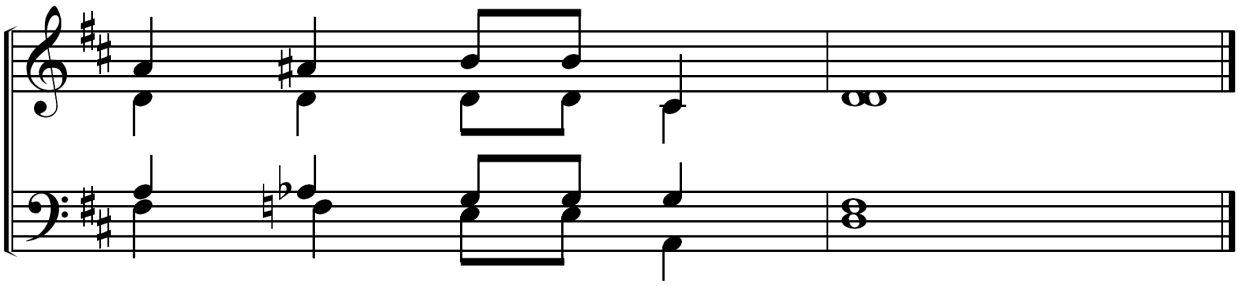


Assignment 14.08

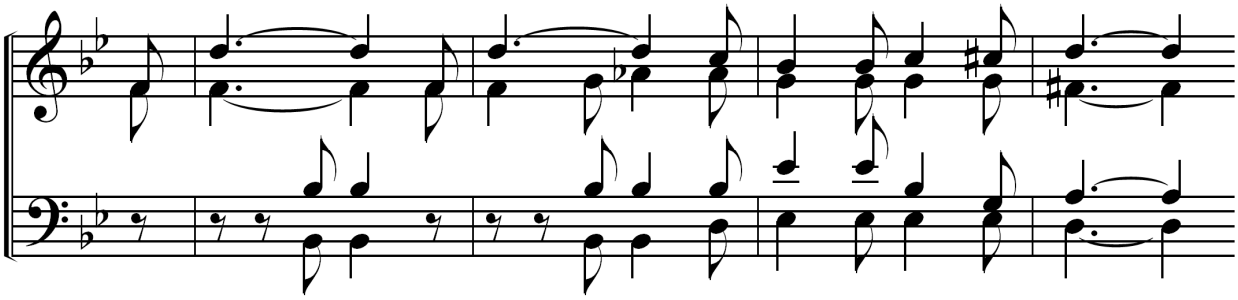
The objective of this assignment is identification of augmented sixth chords and their resolutions in unusual circumstances.

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.

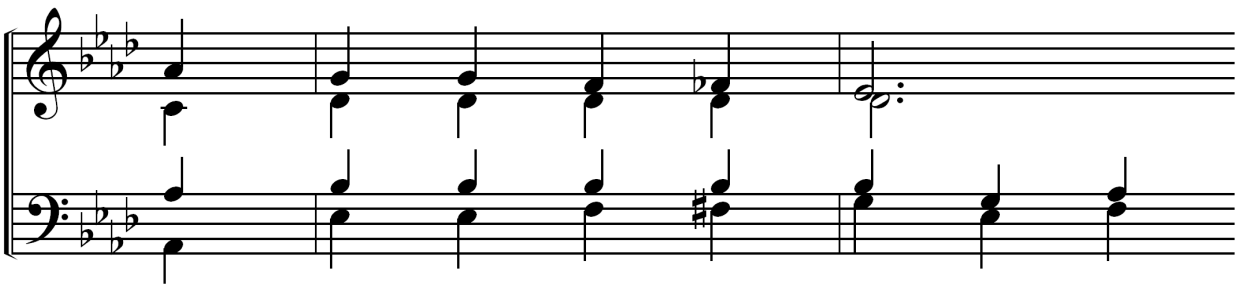
Only One Life *Music by Merrill Dunlop. © 1937, renewed 1964 by Merill Dunlop. Final cadence.*



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.*



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

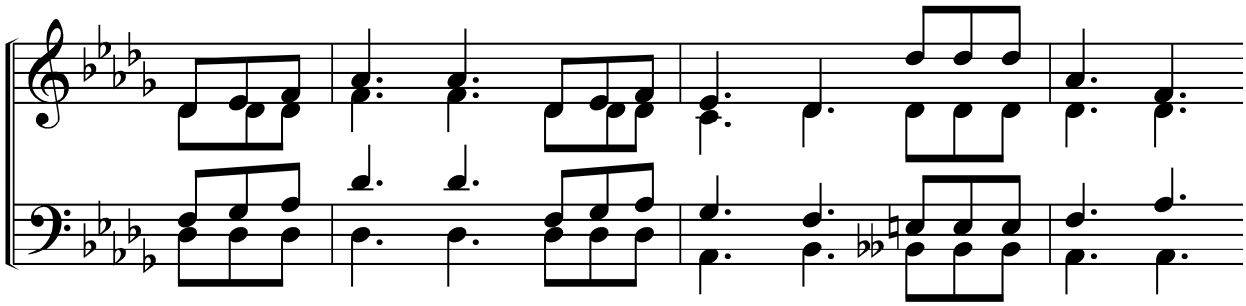


Assignment 14.09

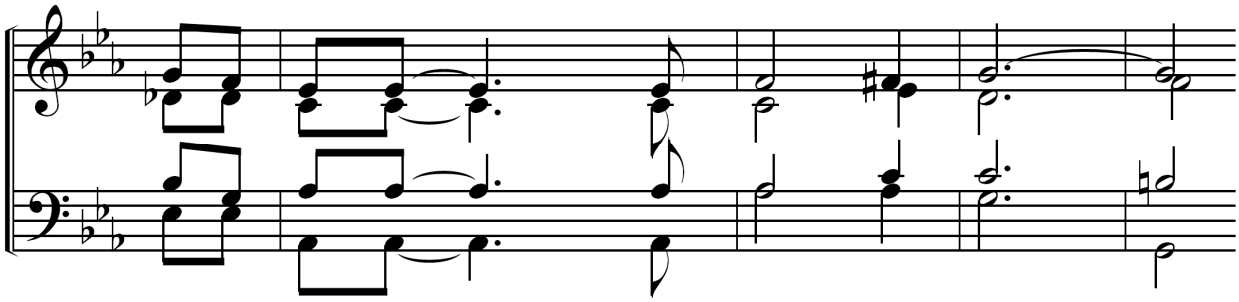
The objective of this assignment is identification of augmented sixth chords and their resolutions in unusual circumstances.

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.

I Must Tell Jesus *Music by Elisha Hoffman, 1893. Beginning of final phrase of refrain. Tune name:* Orwigsburg. *Public Domain.*



There's Something About That Name *Music by William J. Gaither. © 1970 by William J. Gaither. Sixth phrase.*



Assignment 14.10

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

Instructions: Go back to assignment 13.06 on page 337 and identify the second chord in measure 48, considering the circled note in the first violin part as harmonic. Instead of ♭III, provide the new harmonic analysis of that chord and identify its resolution.

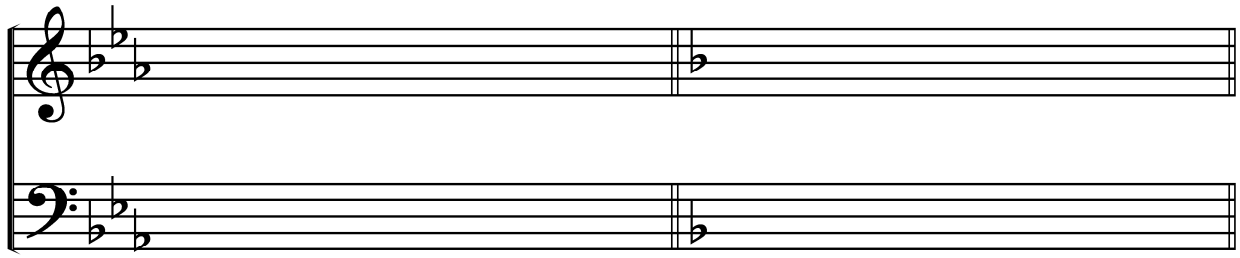
Assignment 14.11

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.

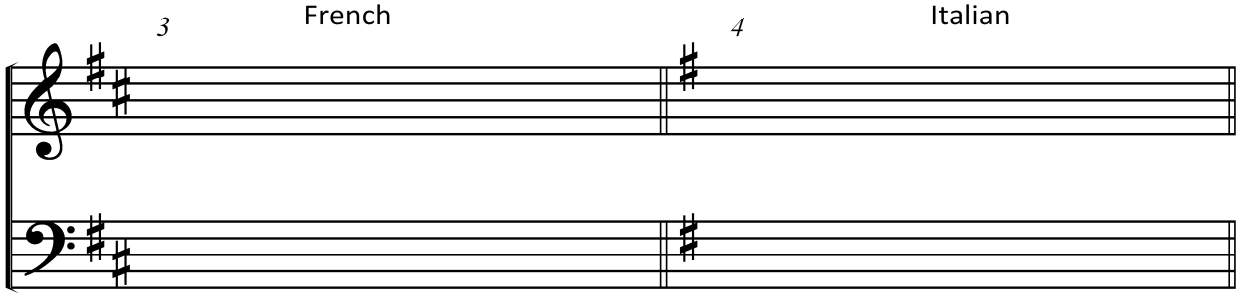
1 Italian

2 German



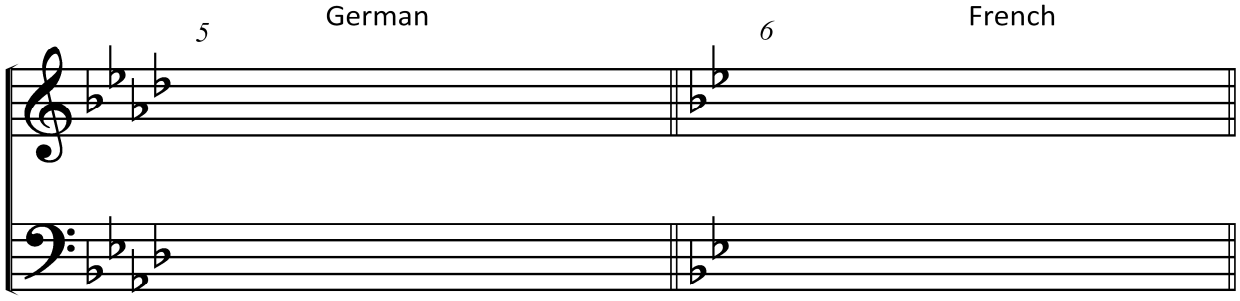
3 French

4 Italian



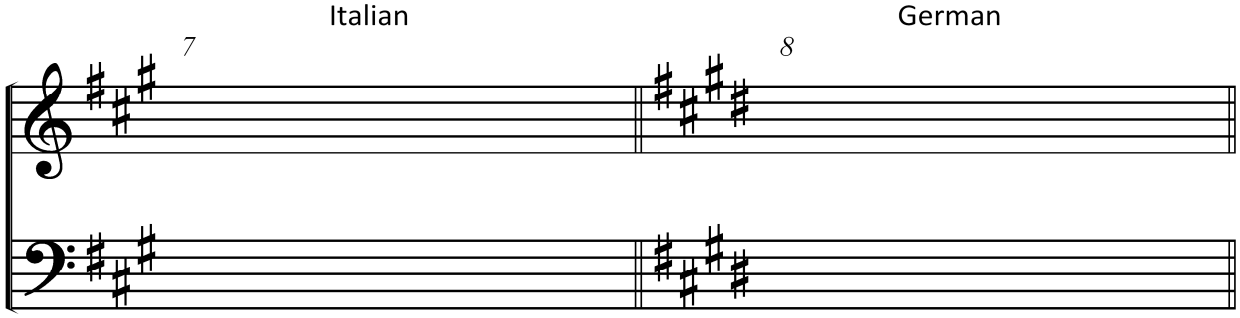
5 German

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?