MTO 14.2 Examples: Biamonte, Augmented-Sixth Chords vs. Tritone Substitutes

(Note: audio, video, and other interactive examples are only available online)

http://www.mtosmt.org/issues/mto.08.14.2/mto.08.14.2.biamonte.php

Example 1. Augmented Sixth as Pre-Dominant: Beethoven Symphony No. 5, first movement, mm. 18–21

Example 2. Augmented Sixth as Dominant: Schubert, String Quintet in C, fourth movement, mm. 425–431
Example 3. Tritone Substitution and Resolution


Example 5. Tritone substitution for ii$^7$ (II$^7$): Arlen, “Come Rain or Come Shine,” end of chorus
Example 6. Enharmonically Related Dominant-Seventh and Augmented-Sixth Chords

Example 7. Derivations of Augmented-Sixth Chords from Diatonic and Applied Harmonies

Example 8. Tritone-Related Chord Voicings

scale-degree mappings
by tritone:

\[
\begin{align*}
1 &= b5 \\
= & b5 = 1 \\
3 &= 7 \\
= & 7 = 3 \\
= & 9 = 5 \\
= & 9 = 13 \\
9 &= 13 \\
= & 9 = 5
\end{align*}
\]
Example 9. Tritone-Related Chord-Scales

Example 10a. Tritone Substitutes as Augmented Sixths: Ellington, “In a Sentimental Mood,” ending

Example 10b. Tritone Substitutes as Augmented Sixths: Ellington, “Mood Indigo,” end of second bridge
Example 11. Augmented Sixth Resolving Down in Parallel: Beethoven Sonata Op. 57, 2nd movement, mm. 5–8

Example 12. Augmented Sixth as Tritone Substitute: Mozart, Symphony No. 40, 2nd movement, mm. 66–67


Example 15. Dual-Root Dominant Expansion: Gershwin, *Rhapsody in Blue*, bridge to second theme