



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

Cm: V⁶ i It.⁺⁶ V
(sub V⁷/V?)

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

C: I Fr.⁺⁶ I
(sub V⁷?)

Example 3. Tritone Substitution and Resolution

II^7
 (V^7/V)

bVI^7
 $(\text{sub } \text{V}^7/\text{V})$

V^7

Example 4. Tritone Substitution for ii^7 - V^7 : Ellington, "Satin Doll," end of A phrase

C: iv^6/V V^7/V bvi^9 $\text{bII}^{\text{b}9}$ $\text{I}^{\text{add}6}$
 $(\text{sub } \text{ii}^7)$ $(\text{sub } \text{V}^7)$

Example 5. Tritone substitution for ii^{o7} (II^7): Arlen, "Come Rain or Come Shine," end of chorus

Dm: i^7 $\#\text{vi}^{o7}$ $\text{bVI}^{13(\#\text{11})}$ $\text{V}^{\text{b}9}$ i^7
 $(\text{sub } \text{ii}^{o7} \text{ or } \text{II}^7)$

Example 6. Enharmonically Related Dominant-Seventh and Augmented-Sixth Chords

	a	b	c	d	e	f	g
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	$A\flat^7$	D^7	Ger.^{+6}	$A\flat^{7\flat 5}$	$D^{7\flat 5}$	Fr.^{+6}	Fr.^{+6}
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Example 7. Derivations of Augmented-Sixth Chords from Diatonic and Applied Harmonies

It.^{+6}	iv^6	$vii^{\circ 6}/V$	Ger.^{+6}	iv^6_5	$vii^{\circ 6}_5/V$	Fr.^{+6}	$ii^{\#4}_3$	V^4_3/V
↓			↓			↓		
iv^6 with raised root			iv^6_5 with raised root			$ii^{\#4}_3$ with raised 3rd		
or			or			or		
$vii^{\circ 6}/V$ with lowered 3rd			$vii^{\circ 6}_5/V$ with lowered 3rd			V^4_3/V with lowered 5th		
or			or			or		
$ii^{\#4}_3$ with raised 3rd, no root			$ii^{\#4}_3$ with raised 3rd, minor 9th, & no root					

Example 8. Tritone-Related Chord Voicings

$A\flat^7$	D^7	$A\flat^{7\flat 5}$	$D^{7\flat 5}$	$A\flat^{7\flat 9}$	$D^{7\flat 9}$
		$A\flat^{9\#5}$	$D^{9\#5}$	$A\flat^{13\#9}$	$D^{13\#9}$

scale-degree mappings

by tritone:

$\hat{1} = \flat\hat{5}$	$\flat\hat{5} = \hat{1}$
$\hat{3} = \hat{7}$	$\hat{7} = \hat{3}$
$\hat{5} = \flat\hat{9}$	$\flat\hat{9} = \hat{5}$
$\sharp\hat{5} = \hat{9}$	$\hat{9} = \sharp\hat{5}$
$\sharp\hat{9} = \hat{13}$	$\hat{13} = \sharp\hat{9}$

Example 9. Tritone-Related Chord-Scales

Example 9 illustrates two tritone-related chord-scales on a single staff. The left side shows the **G# altered** scale, which is the **D Lydian dominant** scale. It consists of the notes: $\hat{1}$, $\hat{2}$, $\hat{3}$, $\sharp\hat{4}$, $\hat{5}$, $\hat{6}$, $\flat\hat{7}$, $\hat{8}$. Above the notes, a bracket groups the last five notes ($\hat{3}$ to $\hat{8}$) with the labels $(\flat 9)$, $(\sharp 9)$, $(\flat 5)$, $(\sharp 5)$, and (13) . The right side shows the **D altered** scale, which is the **A \flat Lydian dominant** scale. It consists of the notes: $\hat{1}$, $\flat\hat{2}$, $\flat\hat{3}$, $\flat\hat{4}$, $\flat\hat{5}$, $\flat\hat{6}$, $\flat\hat{7}$, $\hat{8}$. Above the notes, a bracket groups the last five notes ($\flat\hat{3}$ to $\hat{8}$) with the labels $(\flat 9)$, $(\sharp 9)$, $(\flat 5)$, $(\sharp 5)$, and (13) .

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

Example 10a shows a piano accompaniment for the ending of “In a Sentimental Mood.” The progression consists of five measures. The first measure is in the key of F major. The second measure features a tritone substitution for the dominant, labeled **V⁷/ii**. The third measure is the supertonic, labeled **ii⁷**. The fourth measure is an augmented sixth chord, labeled **Ger.⁺⁶ (enh. \flat II⁷)**. The fifth measure is the tonic, labeled **I**.

Example 10b. Tritone Substitutes as Augmented Sixths: Ellington, “Mood Indigo,” end of second bridge

Example 10b shows a piano accompaniment for the end of the second bridge of “Mood Indigo.” The progression consists of two measures. The first measure is in the key of A \flat major and features a tritone substitution for the dominant, labeled **Ab: IV⁷**. The second measure is an augmented sixth chord, labeled **Ger.⁺³ V⁷ (enh. \flat VI⁷)**.

Example 11. Augmented Sixth Resolving Down in Parallel: Beethoven Sonata Op. 57, 2nd movement, mm. 5–8

Db: I IV I Ger.⁺⁶ V₄₋₃⁷ I

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

(Cm:) V V⁷ V⁷/IV V⁷/bVII It.⁺⁶/ii (enh. V⁷/bIII) V⁷/ii V⁷/IV V⁷ I

Example 13. Augmented 6th as Dominant 7th: Schubert, Impromptu Op. 90 No. 3, mm. 78–82

Gb: I V₂⁷/IV iv⁶ V₂⁷/bII (enh. Ger.⁺⁶) bii⁶ Ger.⁺⁶ (enh. V⁷/bII) V⁷ I

Example 14. Dual-Root Dominant: Seress, "Gloomy Sunday," end of A section

Cm: $\frac{6}{4}$ iv^7 vii^{o7}/V V^7 bII^{7b5} or $Fr.^{+6}$ i
 (sub V^7)

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

E: V^7/V V^7 V^7/bII bII^7
 (sub V^7)

8va - - - - -

V^7/V V^7 I