

# Augmented Chords - Homework

1. Realize the chord progression in the keys below. Play at the keyboard. Transpose. Provide full analysis.

I    I<sup>+</sup>    IV    vii<sup>°6</sup>    I    IV    IV<sup>#6/4</sup>    ii-2    V<sub>5</sub><sup>6</sup>    V<sub>5</sub><sup>6#</sup>    I<sub>3</sub><sup>3</sup>

1. F maj7(#5)/E

C: I    I<sup>+</sup>    IV    vii<sup>°6</sup>    I    IV    IV<sup>#6/4</sup>    ii    ii<sup>2</sup>    V<sub>5</sub><sup>6</sup>    V<sub>5</sub><sup>6#</sup>    I<sub>3</sub><sup>3</sup>

Eb: I    I<sup>+</sup>    IV    vii<sup>°6</sup>    I    IV    IV<sup>#6/4</sup>    ii    ii<sup>2</sup>    V<sub>5</sub><sup>6</sup>    V<sub>5</sub><sup>6#</sup>    I<sub>3</sub><sup>3</sup>

A:

\*Note the IV+ triad with the passing major 7<sup>th</sup> in the bass and the V<sub>5</sub><sup>6</sup> with the augmented 5<sup>th</sup> in the melody.

Provide the missing alto and tenor. Provide full analysis.

2a.

2b.

Transpose 2a

3. Following a I+ - IV in C major in measure 1, measures 2-5 use V+ - I pairs ascending sequentially through B-flat major, C major, D major, and E major. The secondary dominant vii<sup>o</sup>/ii passes between ii and ii<sup>6</sup> in measure 6. At the cadence, a rhythmically emphasized chromatic passing tone replaces the 5<sup>th</sup> of the chord, resulting in what is almost a B7(b13) chord\* (Chapter 28).

3.