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"Medial Caesura, wherefore art thou? The Augmented Sixth chord as a Formal Initiator in 19th-Century Sonata Expositions," Texas Society for Music Theory Annual Meeting, March 5, 2022

Example 1a. Beethoven, Symphony #2, 1st movement, mm. 65-73

End of Transition

65

A: +6

69

MC (effect)

Secondary theme etc.

V I

Example 1b. Beethoven, Symphony #2, 1st movement, outline of exposition (after Kamien/Wagner 1997)

P TR MC S

I 6+ II# V

Example 2. Pieces with Augmented 6th MC's

<u>Composer</u>	<u>Title</u>	<u>Year</u>	<u>mvmt</u>	<u>Composer</u>	<u>Title</u>	<u>Year</u>	<u>mvmt</u>
Brahms	Pquint op. 26	1861	iv	Dvorak	SQ op. 61	1881	i
Grieg	VS op 8	1865	i	Tchaikovsky	1812 Overture	1882	
Tchaikovsky	PS op. 80	1865	i	Bruckner	Symphony 7	1883	i
Bruckner	Symphony 1	1866	i	Bruckner	Symphony 7	1883	ii
Bruckner	Symphony 2	1872	iv	Franck	VS op 8	1886	ii
Bruckner	Symphony 3	1873	i	Bruckner	Symphony 8	1887	i
Bruckner	Symphony 3	1873	iv	Tchaikovsky	Symphony 5	1888	ii
Bruckner	Symphony 4	1874	i	Tchaikovsky	Hamlet	1891	
Tchaikovsky	Symphony 3	1875	i	Dvorak	Symphony 9	1893	i
Tchaikovsky	Symphony 3	1875	i	Dvorak	PT op. 96	1893	i
Dvorak	PQ op. 26	1876	i	Tchaikovsky	Symphony 6	1893	i
Tchaikovsky	Symphony 4	1877	iii	Bruckner	Symphony 9	1894	i
Bruckner	String Quintet	1879	iii	Bruckner	Symphony 9	1894	iii
Tchaikovsky	Romeo + Juliet	1880		Saint-Saens	Cello Concerto 2	1902	ib
Bruckner	Symphony 6	1881	i				

Example 3a. Tchaikovsky, *Romeo and Juliet* Fantasy-Overture (1880), mm. 176-192, with voice-leading reduction

(end of Transition)
176

Horns
Cello/Bass

MC Effect Subordinate Theme (D \flat major)
E. Horn + Viola

182

=B \flat , D \flat , F \flat , G

D: V 7
D \flat : Aug+653
(Ger)

N

+6
5
3

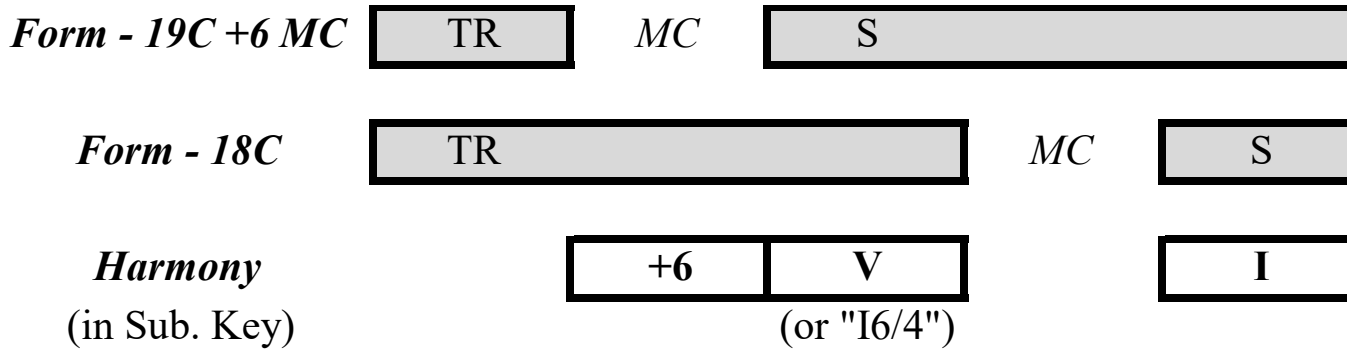
V 4 - $\frac{4}{2}$ I 6 etc

188

N

V I

Example 3b. Formal and harmonic stages of the Medial Caesura with Augmented 6th chord, "Classical" vs. Augmented 6th MC in 19th-century examples



Example 3c. Comparison of voice-leading, Beethoven Symphony #2, 1st movement and Tchaikovsky, *Romeo and Juliet*

The diagram illustrates voice-leading in two musical examples. The top system (Beethoven) shows a progression from I to 6+ to II# to V. The bottom system (Tchaikovsky) shows a progression from +6 to V to I⁶. Labels 'TR' (Tritone Resolution) and 'S' (Secondary Cadence) are placed above notes, and 'MC' (Medial Caesura) is placed below notes. Asterisks are placed under notes in both systems.

Example 4a. Tchaikovsky, Symphony 3, 1st movement, mm. 134-146 (with voice-leading)

(Transition:
Main theme's A' => TR)

134 (8^{va})

I

139

Strings

Horn

MC

Secondary Theme 1 (B minor)

N

b: +6

4

3

V

144

Example 4b. Tchaikovsky, Symphony #3, 1st movement, mm. 170-174 (with voice-leading)

(end of Sec. Theme 1) MC 2 - Sec theme 2 in m. 198!

170

(enh.)

A: +6
5
3
(from upper-voice F# in 143)

Example 4c. Tchaikovsky, Symphony #3, 1st movement, broader view of exposition

80 141 143 146 160 174 198

P TR MC S1 MC S2

D: I 6+ V j 6+ II# V

Example 4d. Dvorak, Symphony #9, 1st movement, mm. 77-97

77

84

91 *Fl./Ob.*

MC effect

p

G: ii⁶ 7 V ^{b6}₄

5
° 3

Secondary Theme 1
(G minor)

92

etc.

(V) 5 1

♯3 !

Example 5a. "Tonic" Augmented 6th chord – prototype

("Italian")
("French")
("German")

C: $\begin{matrix} +6 \\ 3 \end{matrix}$ $\begin{matrix} I \\ 1 \end{matrix}$ $\begin{matrix} +6 \\ 4 \\ 3 \end{matrix}$ $\begin{matrix} I \\ 1 \end{matrix}$ $\begin{matrix} +6 \\ 5 \\ 3 \end{matrix}$ $\begin{matrix} I \\ 1 \end{matrix}$

Example 5b. Grieg, Violin Sonata op. 8, 1st movement, mm. 72-90

72

F: I V

Sub. Theme etc.

79

MC Effect

C: I ii^7 $\begin{matrix} +6 \\ 4 \\ 3 \end{matrix}$ \hat{I} I

Example 6a. Bruckner, Symphony #8, 1st movement, mm. 40-52

40

Ob.

47

Sub.Theme (G major)
Violins - 3

MC Effect

c: V/N
= G: +6 → $\hat{1}$
5
3

N
I

Example 6b. Tchaikovsky, Symphony #6, 1st movement, mm. 77-92 (abridged)

79 (end of transition)

D: +6 → $\hat{1}$
4
3

81 *End of Transition*

MC 90

Subordinate Theme (D major) etc.

I

4 bars of string embell.

Example 6c. Bruckner, Symphony #9, 1st movement, mm. 91-97

91 8^{vb} 8^{vb} 8^{vb}

94 8^{vb} Sub. Theme (A major) etc.

MC "Subdom?" I

("Traditional" position) A: +6 \rightarrow $\hat{1}$
4
3

Example 6d. Bruckner, Symphony #9, 3rd movement, mm. 98-102

98 Sub. Theme (Ab major) ant.

MC sus. (V7?) I

Ab: +6 \rightarrow $\hat{1}$
5
3

Example 7. Categories of various features of Augmented 6th MC's

"Traditional" spelling (-^5)

<u>Composer</u>	<u>Title</u>	<u>Year</u>	<u>mvmt</u>
Brahms	Pquint op. 26	1861	iv
Tchaikovsky	PS op. 80	1865	i
Bruckner	Symphony 1	1866	i
Bruckner	Symphony 3	1873	iv
Bruckner	Symphony 4	1874	i
Tchaikovsky	Symphony 3	1875	i
Dvorak	PT op. 26	1876	i
Tchaikovsky	Symphony 4	1877	iii
Tchaikovsky	Romeo + Juliet	1880	
Bruckner	Symphony 6	1881	i
Bruckner	Symphony 6	1881	iv
Tchaikovsky	1812 Overture	1882	
Tchaikovsky	Hamlet	1891	
Dvorak	Symphony 9	1893	i
Dvorak	PT op. 96	1893	i

Isolated Tone

Tchaikovsky	Symphony 3	1875	i
Tchaikovsky	Symphony 4	1877	iii
Bruckner	Symphony 3	1873	i
Bruckner	Symphony 6	1881	i

Local Passing tone

Bruckner	Symphony 1	1866	i
Tchaikovsky	Symphony 3	1875	i
Dvorak	PT op. 26	1876	i
Dvorak	Symphony 9	1893	i
Dvorak	PT op. 96*	1893	i
Dvorak	SQ op. 61	1881	i
Franck	VS op 8	1886	ii
Bruckner	Symphony 7	1883	ii
Tchaikovsky	Symphony 5	1888	ii
Tchaikovsky	Symphony 6	1893	i
Saint-Saens	Cello Concerto 2	1902	ib

*resolves to root V!

"Tonic" spelling (-^1)

<u>Composer</u>	<u>Title</u>	<u>Year</u>	<u>mvmt</u>
Grieg	VS op 8	1865	iii
Bruckner	Symphony 2	1872	iv
Bruckner	Symphony 3	1873	i
Bruckner	String Quintet	1879	iii
Dvorak	SQ op. 61	1881	i
Bruckner	Symphony 7	1883	i
Bruckner	Symphony 7	1883	ii
Franck	VS op 8	1886	ii
Bruckner	Symphony 8	1887	i
Tchaikovsky	Symphony 5	1888	ii
Tchaikovsky	Symphony 6	1893	i
Bruckner	Symphony 9	1894	i
Bruckner	Symphony 9	1894	iii
Saint-Saens	Cello Concerto 2	1902	ib

"Inverted" +6

Bruckner	Symphony 3	1873	i
Bruckner	Symphony 9	1894	i
Bruckner	Symphony 9	1894	iii
Bruckner	Symphony 6	1881	i
Dvorak	Symphony 9	1893	i

Local Neighbor tone

Tchaikovsky	PS op. 80	1865	i
Tchaikovsky	Symphony 4	1877	iii
Tchaikovsky	Romeo + Juliet	1880	
Tchaikovsky	1812 Overture	1882	
Bruckner	String Quintet	1879	iii
Bruckner	Symphony 7	1883	i
Bruckner	Symphony 8	1887	i

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