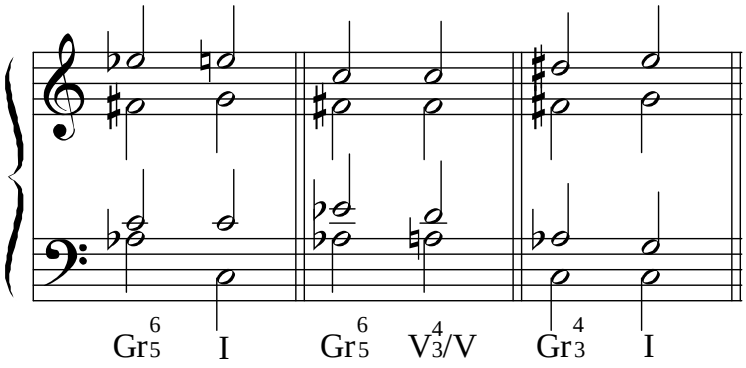
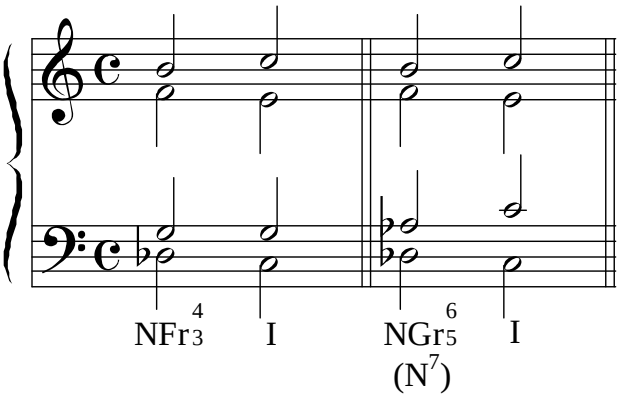
UNIT XVII: EXTENSIONS OF THE AUGMENTED-SIXTH PRINCIPLE

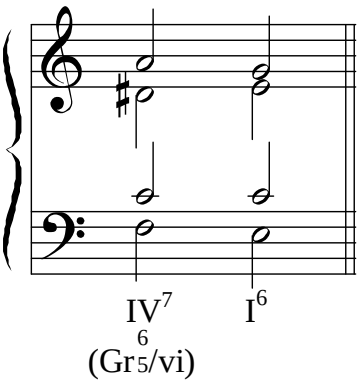
1. The augmented-sixth chord is capable of several effective irregular resolutions:



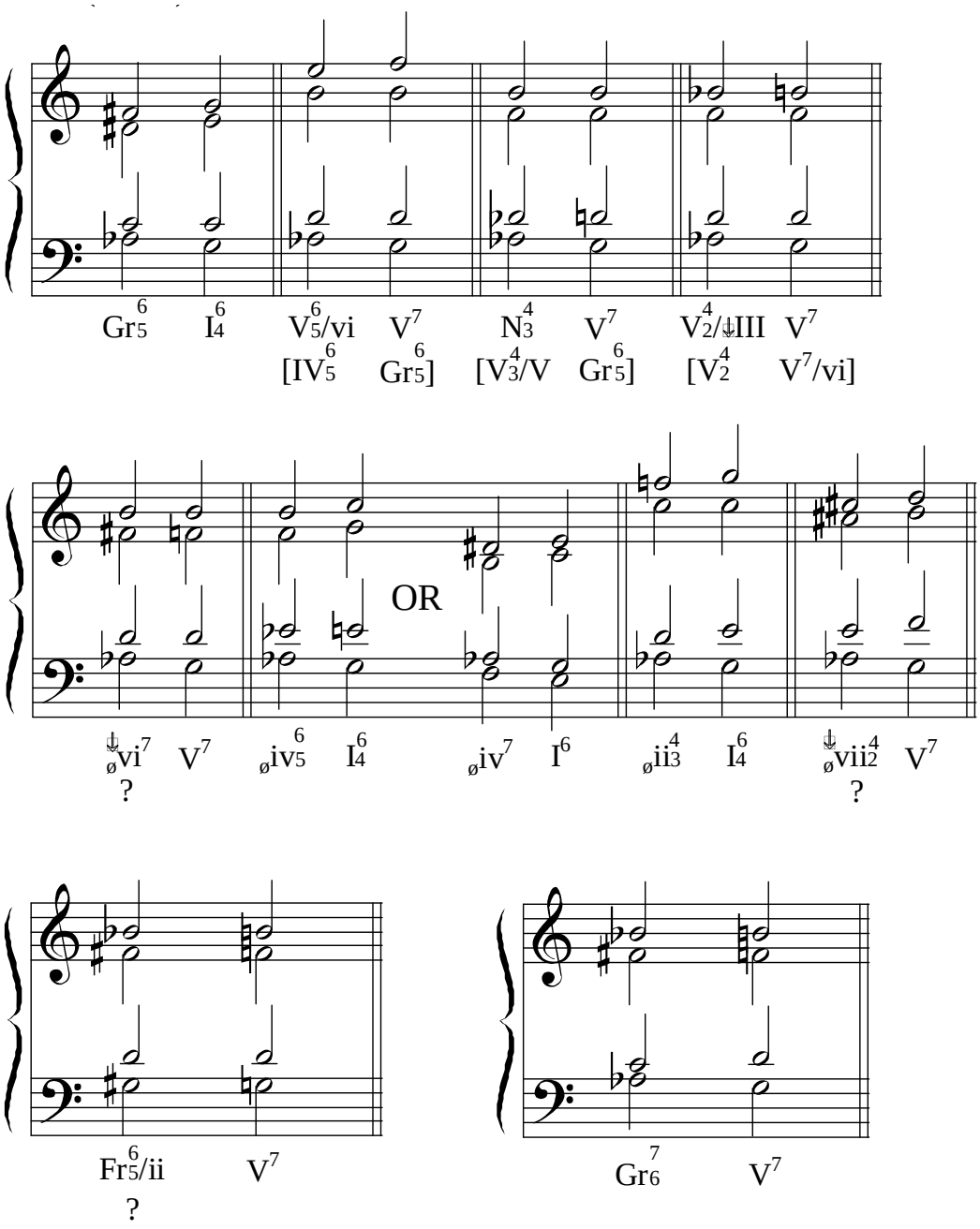
2. A chord of augmented-sixth structure and resolution can be built on degrees of the scale other than the lowered 6°, yet resolve to a chord within the key. Most common is such a chord built on the lowered 2°, resolving to the tonic. This chord may be spelled as a "Neapolitan seventh", or as an augmented sixth – a NFr^4_3 (the most common), or a NGr^6_5, etc. The resolution to the tonic is analogous to the progression of a normal augmented sixth to the dominant; notice that the NFr^4_3 is equivalent to a V^4_3 with a "flat 5", a lowered 2°.



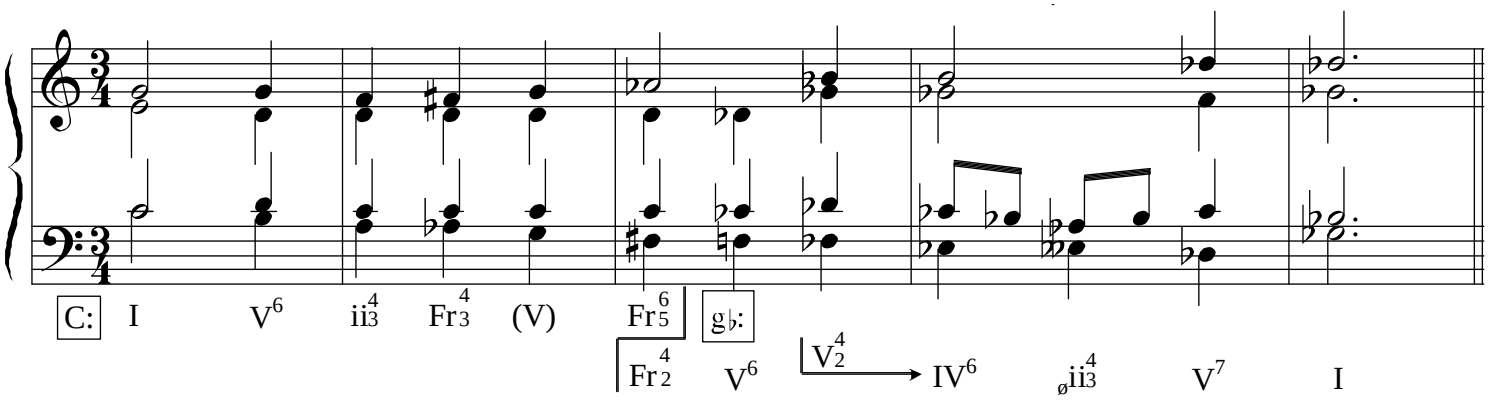
Another such progression resolves the augmented-sixth interval to an octave on the third of the tonic triad, rather than to the root or fifth:



3. Seventh chords of structure other than that of root-position major-minor sevenths (or the enharmonic equivalent) may be built on the lowered 6°, producing several more kinds of “Phrygian cadence”. The most common types are major-minor sevenths in other inversions, and half-diminished sevenths:



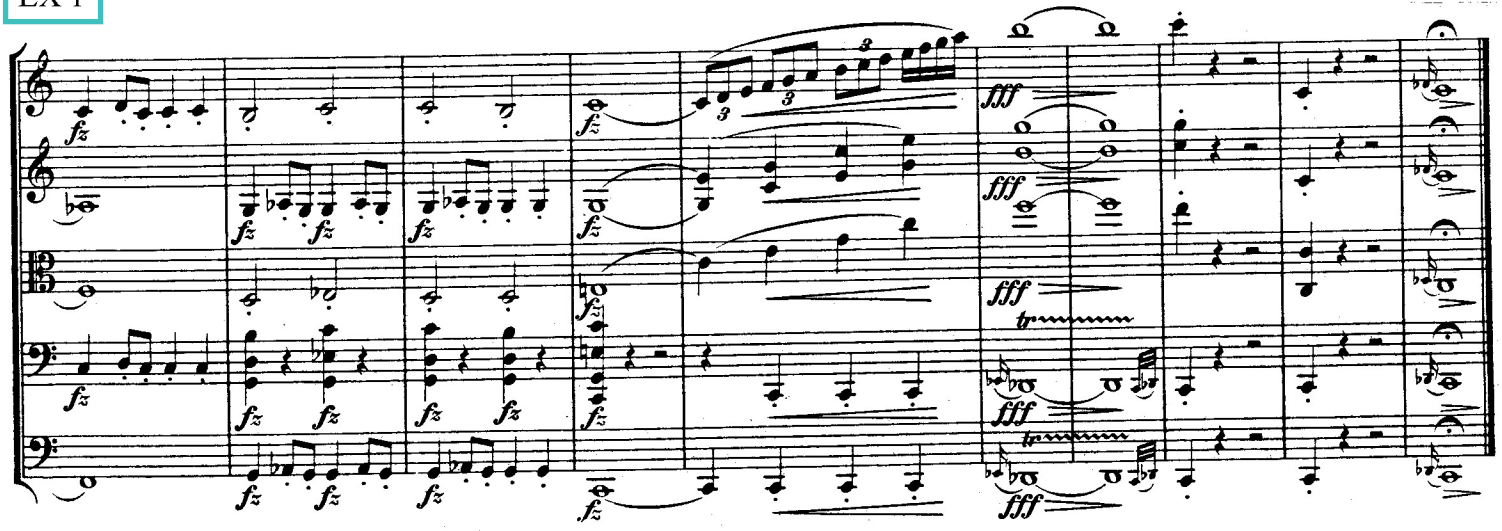
4. Since the Fr_3^4 is a chord of symmetrical structure, it is possible to modulate to remote keys via the relation $\begin{vmatrix} Fr_3^4 \\ Fr^7 \end{vmatrix}$:



Examples, Unit XVII

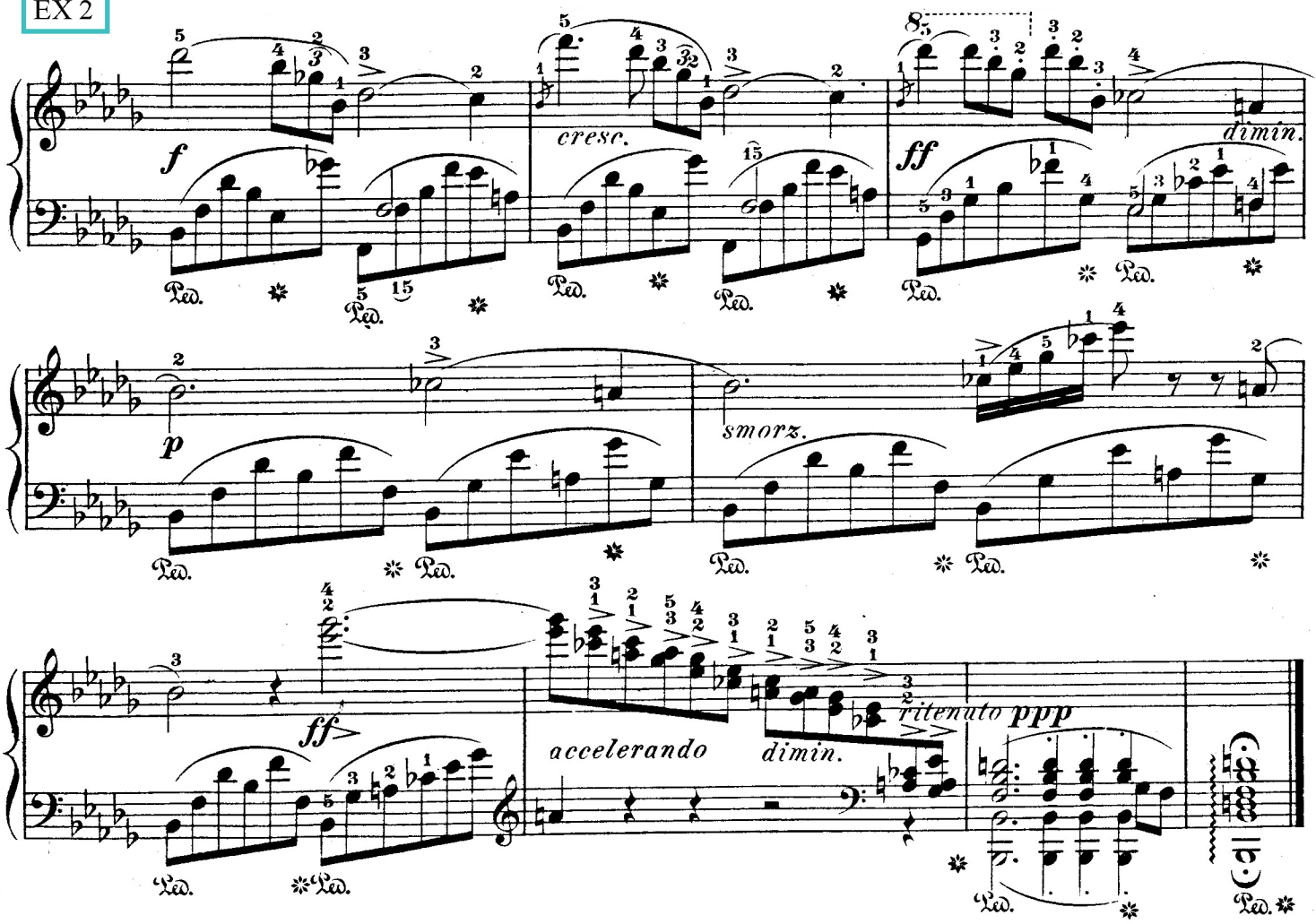
EX 1

Schubert, String Quintet D.956/iv



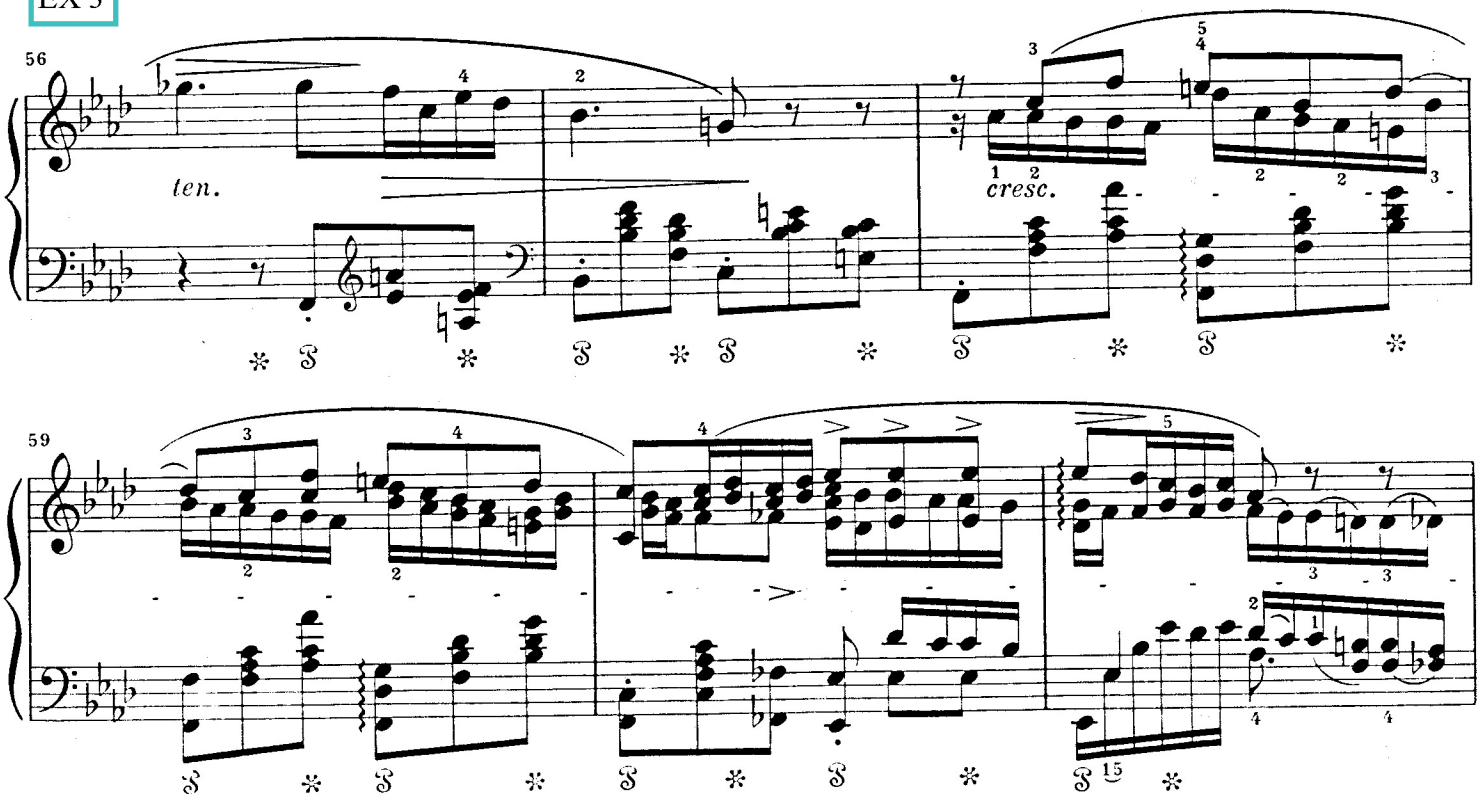
EX 2

Chopin, Nocturne Op 9 No 1



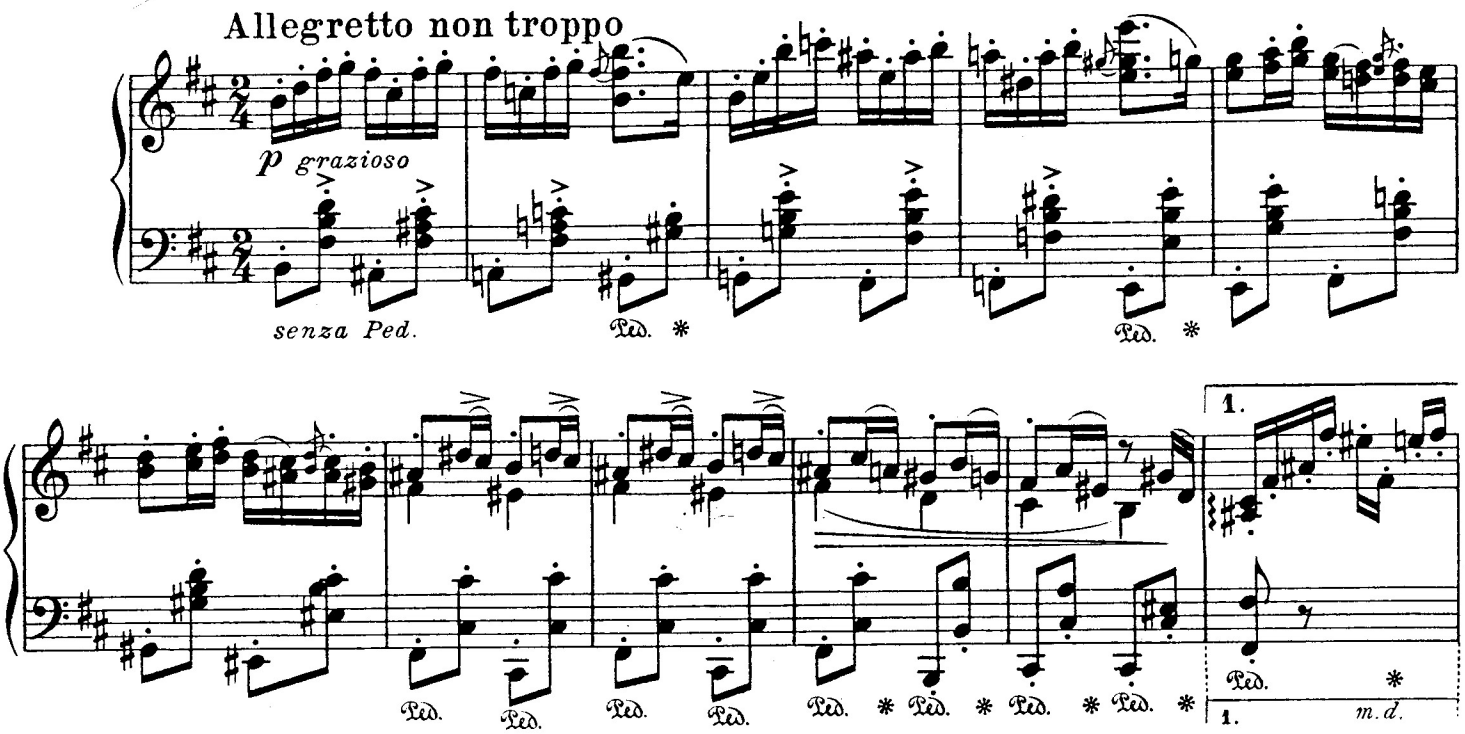
EX 3

Chopin Ballade, Op 52



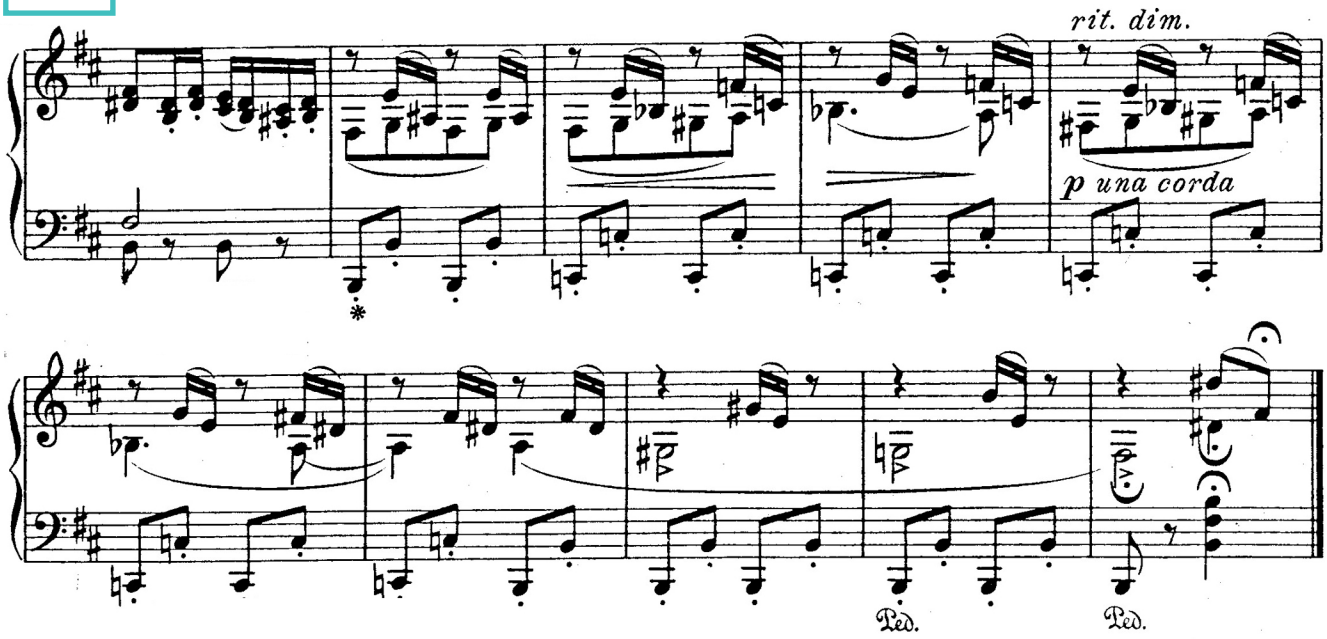
EX 4

Brahms *Capriccio*, Op 76 #2



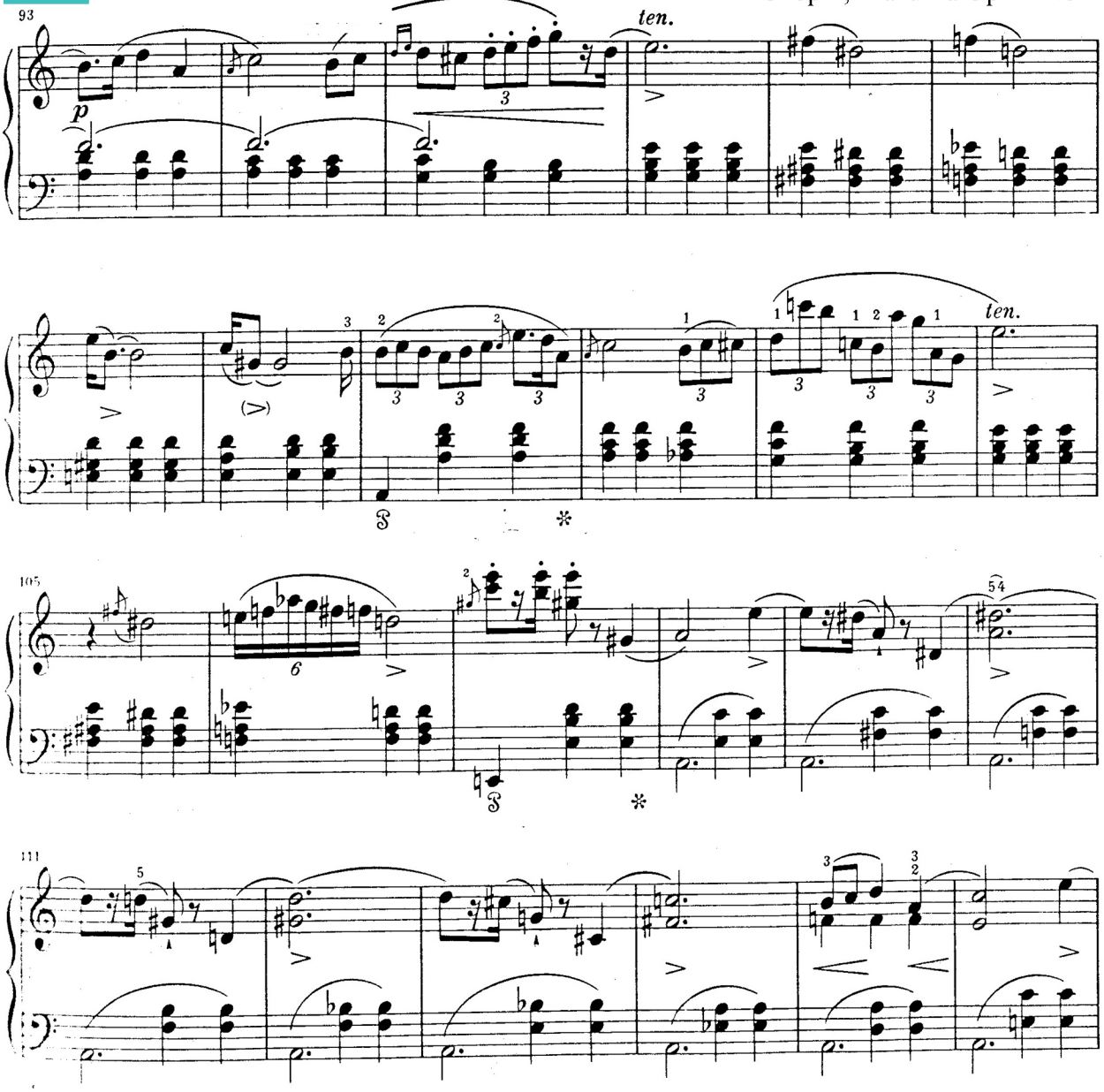
EX 5

Brahms, Capriccio Op 76 No 2



EX 6

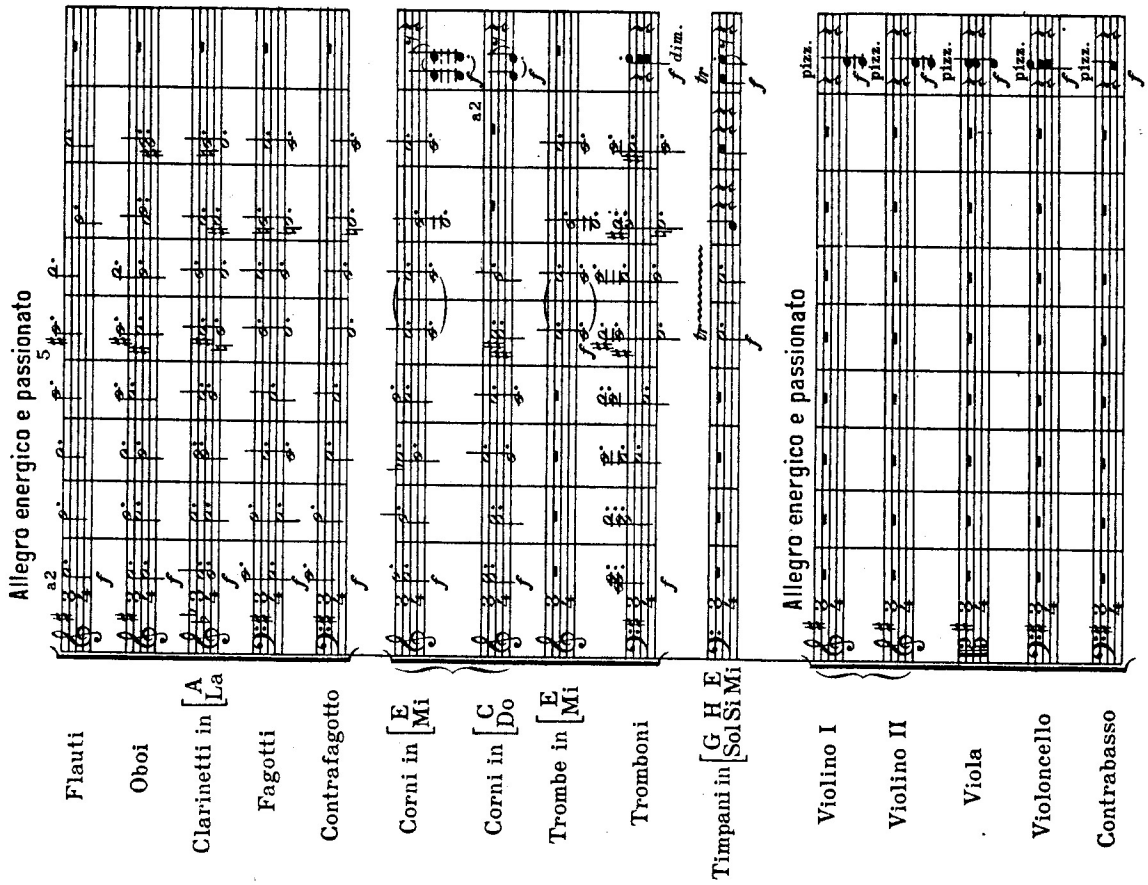
Chopin, Mazurka Op 17 No 4



Brahms, Symphony No 4/iv

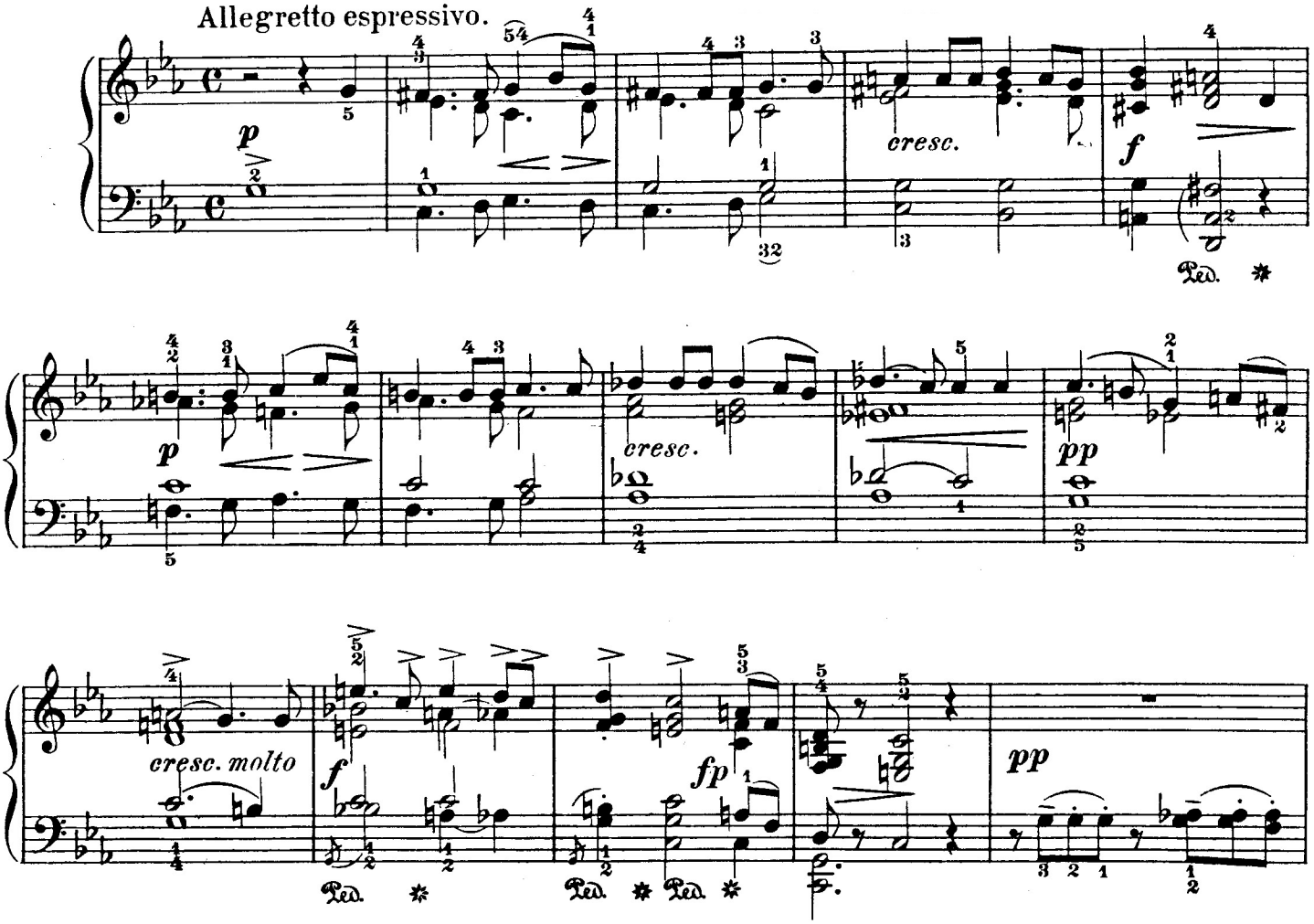
IV

EX 7



EX 8

Grieg, *Hjertesår*
Op. 34, Nº 1.



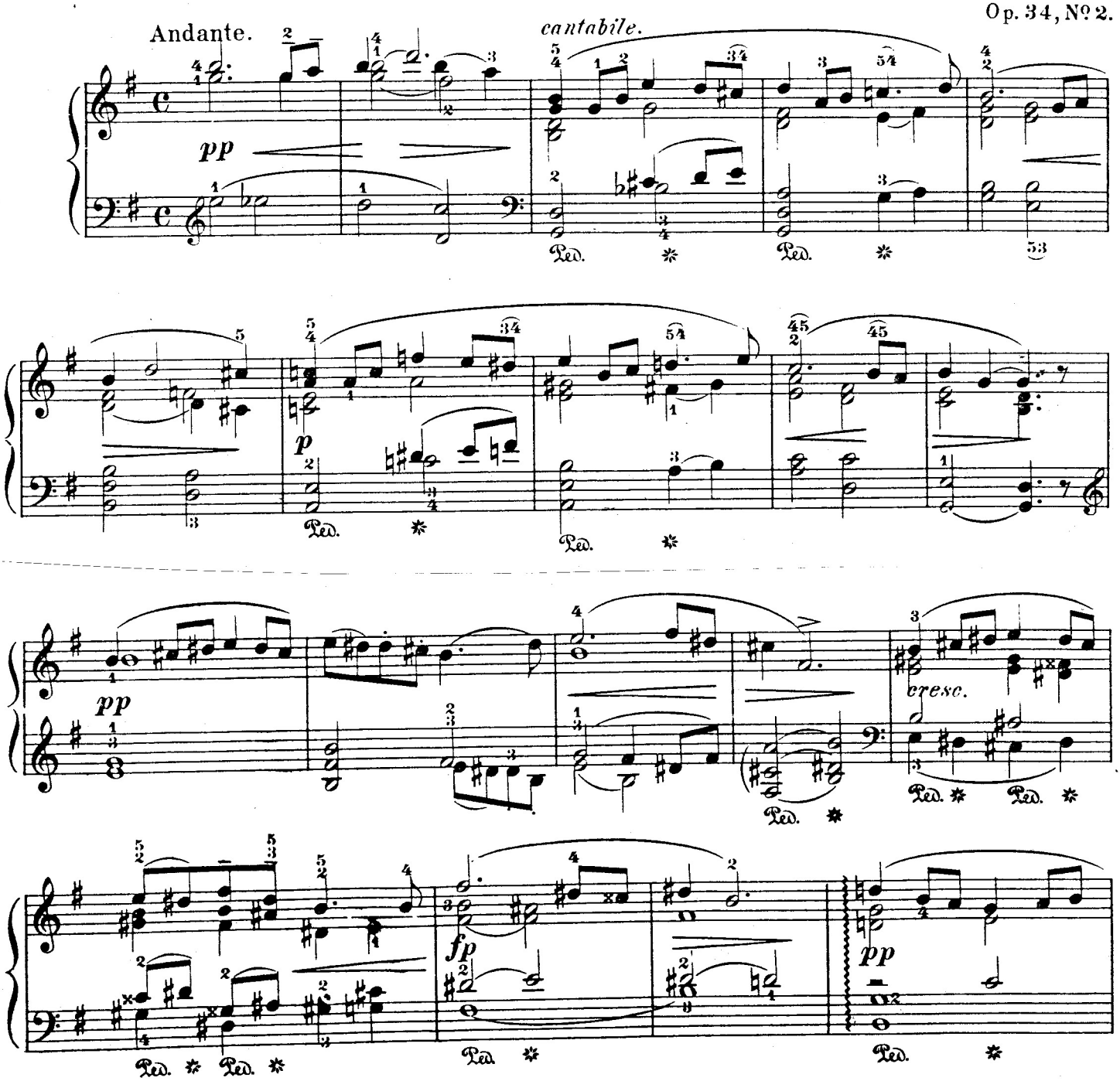
EX 9

Letzter Frühling.

(The Last Spring.)

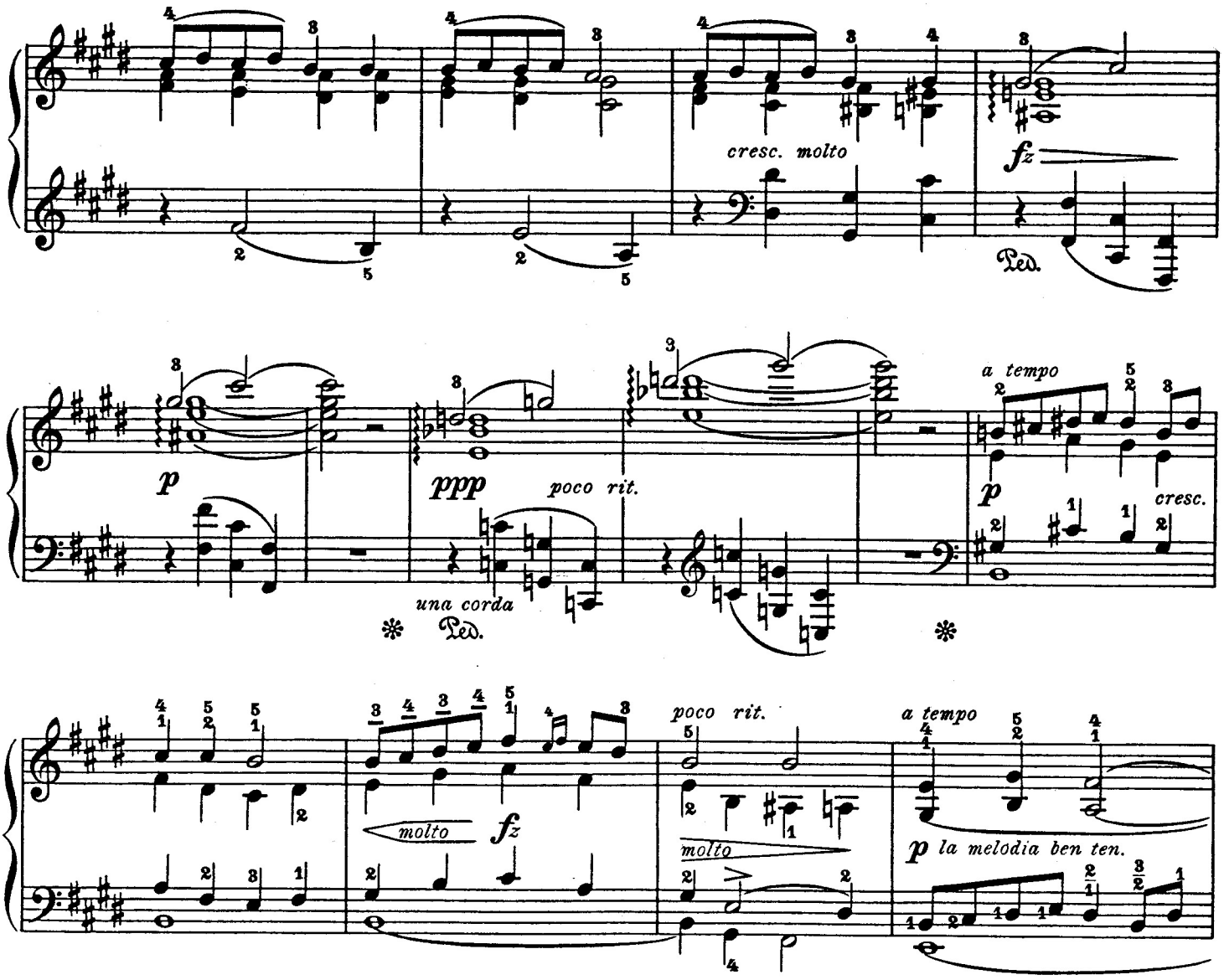
Grieg, *Våren*

Op. 34, No 2.



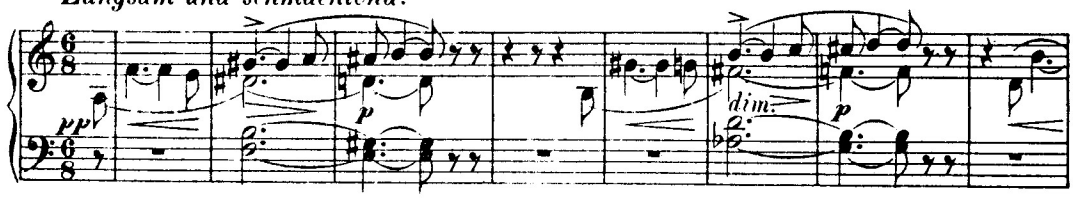
EX 10

Grieg, *Bådnlåt*, Op 68 #5



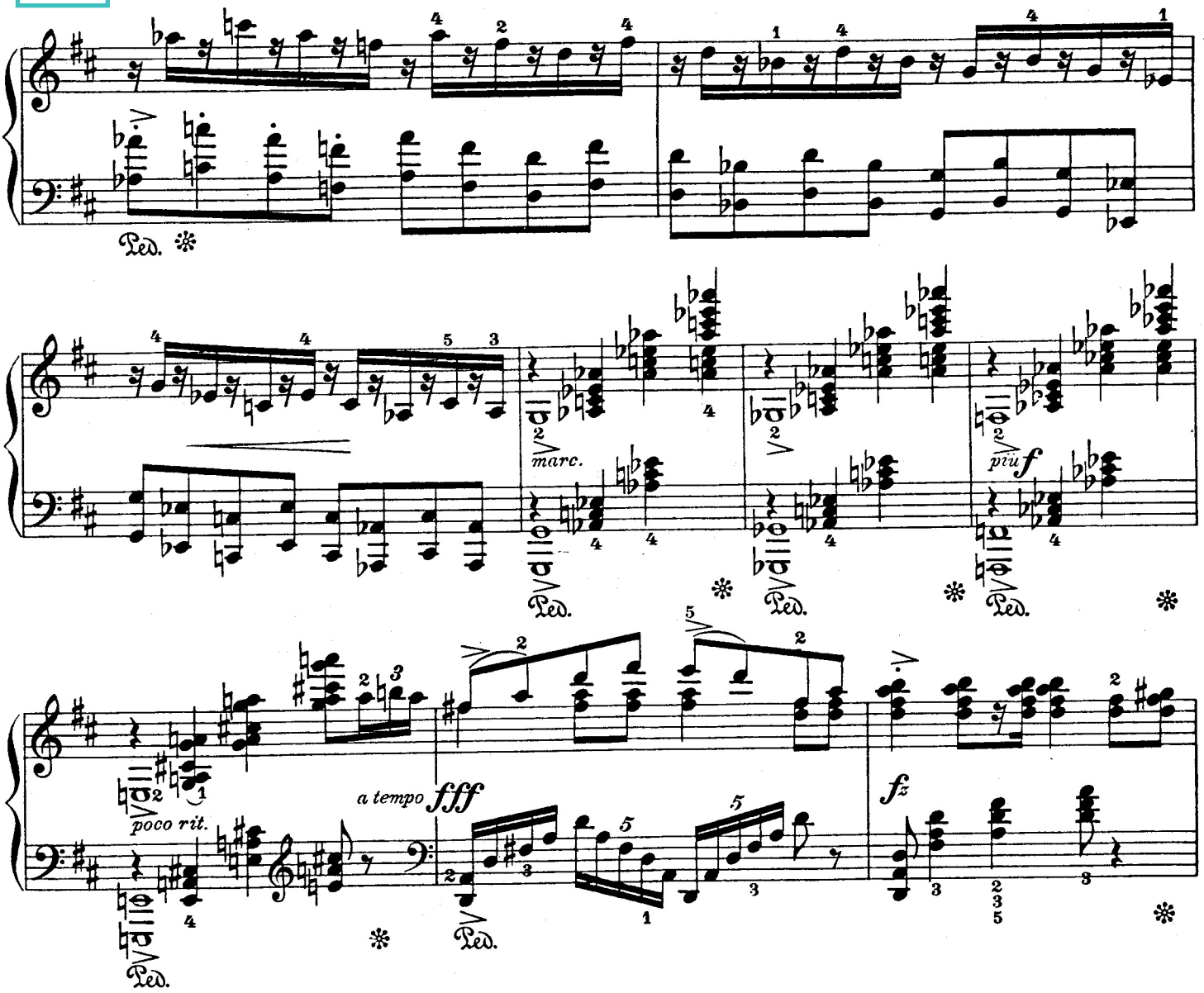
EX 11

Wagner, *Tristan*, Prelude



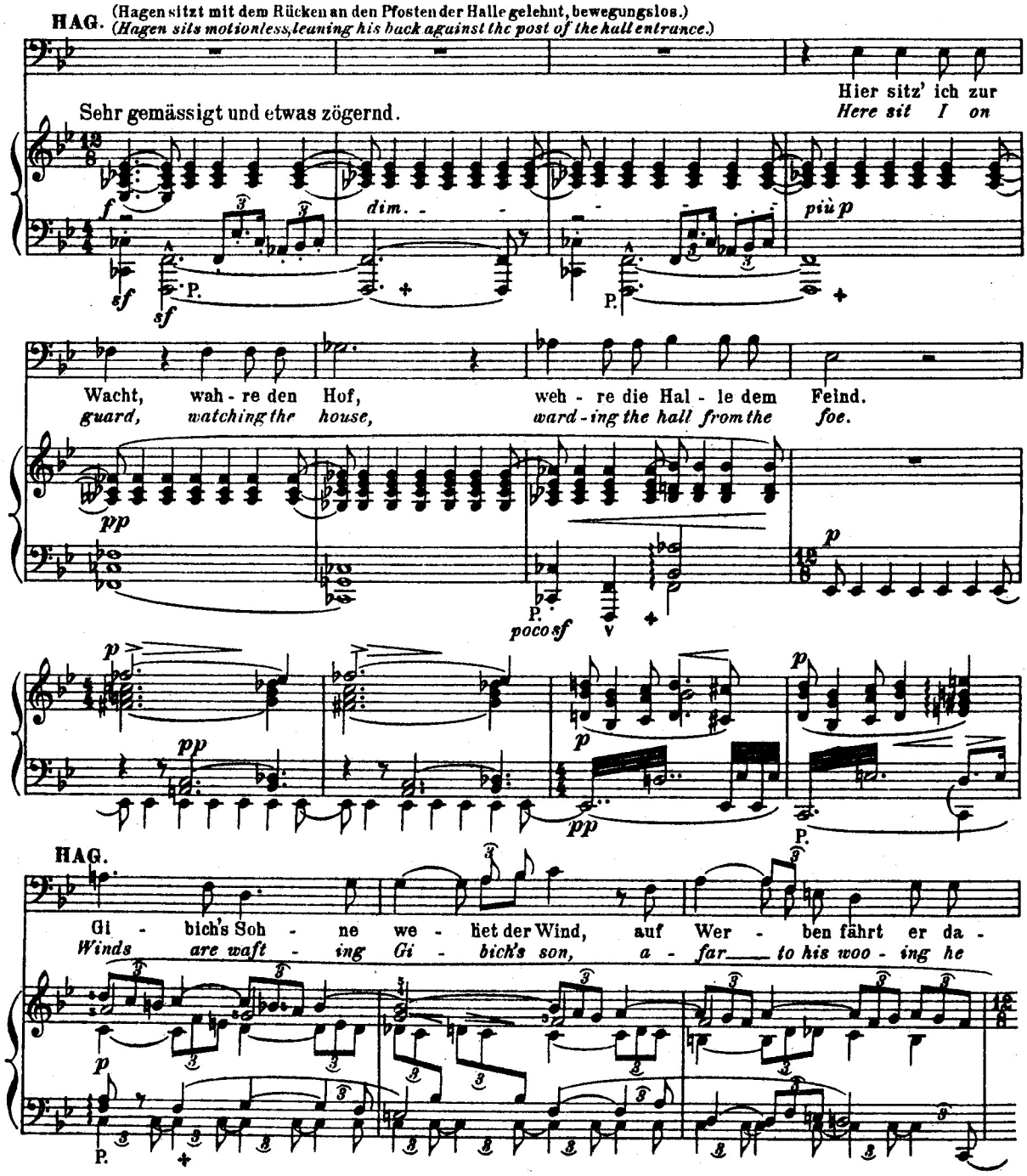
EX 12

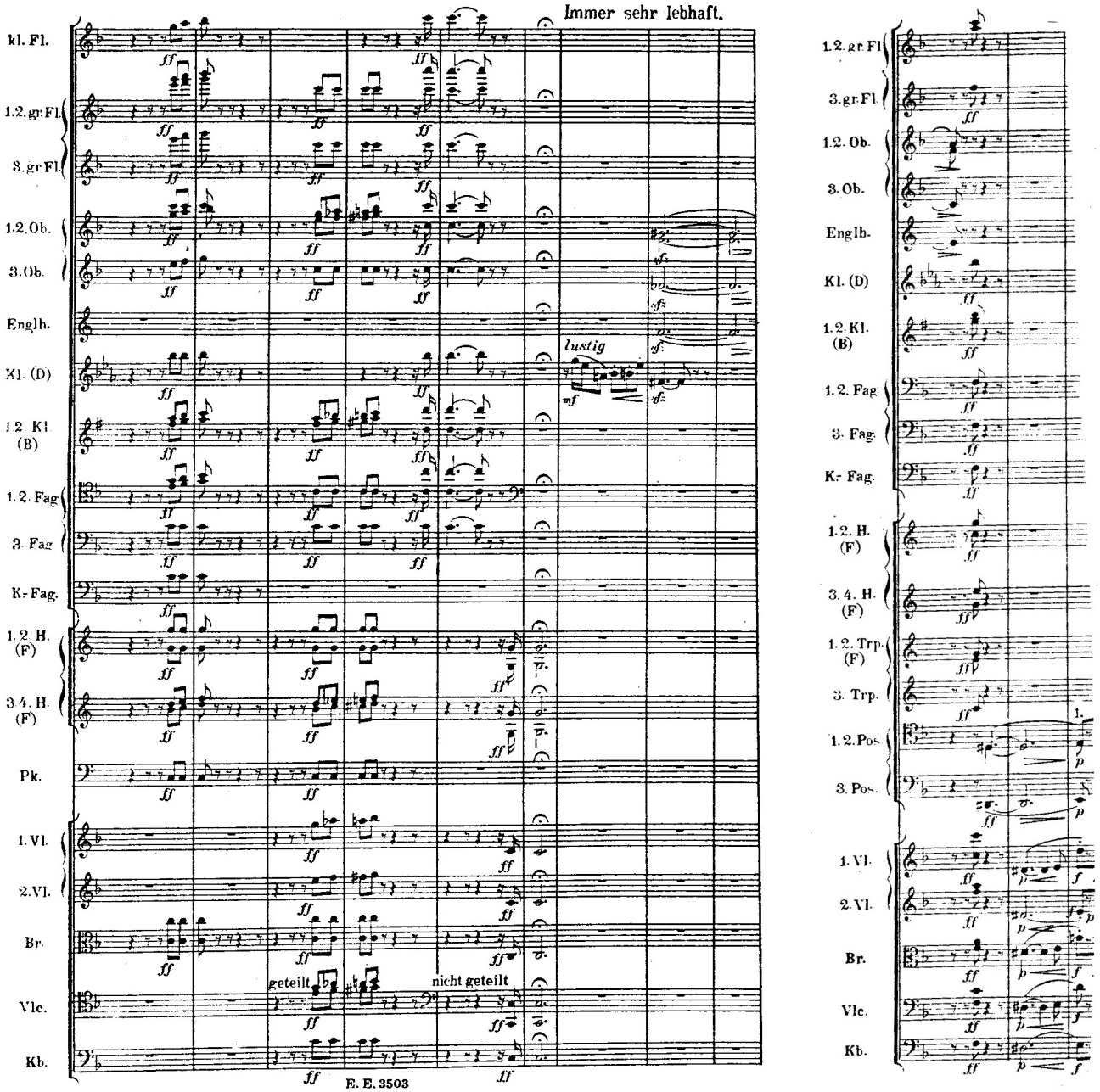
Grieg, *Bryllyupsdag på Troldhaugen*



EX 13

Wagner, *Götterdämmerung*, Act I, sc ii



EX 14

Strauss, *Till Eulenspiegel*