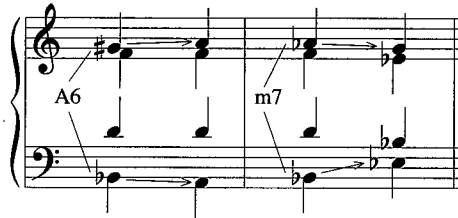


previous study, whereas the upper note of the augmented sixth resolves up. Played separately, the intervals m7 and A6 sound identical, but in context, each demands a different resolution (Figure 8.5).

FIGURE 8.5 A6 and m7



diferença entre o 6 arm e o m7 e a resolução as tendências inversas se inverta  
 $B\flat 7 \rightarrow E\flat$  /  $B\flat 6 < \Rightarrow Dm/A$

Now play by itself the It6 in Figure 8.3. With one note fewer than the Gr6, it sounds like an incomplete dominant seventh chord.

The *French sixth* (Fr6) is also a four-note chord, adding 2 instead of 3 to the Italian sixth chord ( $\flat 6 \hat{1} \hat{2} \#4$ ). In figured bass terms, it is called an “augmented six-four-three chord.” (See Figure 8.6.)

FIGURE 8.6 The French Sixth Chord → 2 tritones →



podem anteceder a D ou a D6

$\flat 6 \quad 6 \quad \#$                        $\flat 6 \quad \#$   
 $4 \quad 4$                                        $4$   
 $3$      $3$   
*i* Fr6  $i_4^6$  V *i*                      *i* Fr6 V *i*

(D7) D6  
 5 7

The *French sixth* is unique in that its sound resembles that of no other chord, as you can tell by playing or listening to Figure 8.6 or 8.7. In addition to its A6, it displays two tritones. In Figure 8.5, they are B $\flat$ –E and D–G $\sharp$ . From Verdi’s *Il Trovatore*, Figure 8.7 shows a Fr6 in a well-known aria. In the key of E minor, how is this chord spelled? Also spell the A6 interval and the two tritones.