Typically, avoid re directly to re in the soprano.

N6 is often a direct approach to V

(highly elaborated V)

Neapolitan (Phrygian)6: \(fa \ le \ ra\)

3rd is often doubled in N6.

N6 in Major

N6 in a descending 6/3 progression

Typically, avoid re directly to re in the soprano.

‘Apparent’ N6

N6 - viio4/3 and/or V4/2

N5/3 (bII)

iv

N5/3 - viio7 and/or V6/5

N6/4

(N6)

bII in a sequence

Tonicizing bII

Modulation to bII

N6 as a pivot chord

Typically, avoid re directly to re in the soprano.