

Example Handout: Neapolitan Chord (Theory III)

Special Pre-dominants, Part 1: The Neapolitan Chord

Chopin, Prelude in B minor, Op. 28, No. 6

The image displays two systems of musical notation for Chopin's Prelude in B minor, Op. 28, No. 6. The first system shows the initial measures with a Neapolitan chord (F# major) in the bass clef. The second system continues the piece, featuring a *p* dynamic marking and a *sostenuto* marking. The Neapolitan chord is clearly visible in the bass clef in the second system, marked with a * and a 4.

Fundamental requirements

1. Root =
2. Quality =
3. Therefore, solfege =
4. Almost always occurs as a _____ in _____
5. Roman numeral =
6. Function in the phrase model =

Part writing: doubling and resolution

Based on the solfege and resolution of the Neapolitan chord, what might we predict about the context(s) in which it most often appears?

Part writing practice: Realize the progressions below in SATB chorale style.

1. **The figured bass given is incorrect in every progression.** Add proper accidentals to correctly reflect the actual pitches used. (HINT: Use LSS as your first step.)
2. The second chord is missing in each of the “major” progressions. Consider carefully what this chord’s Roman numeral should be in order to duplicate the LSS used in the corresponding “minor” progression.

LSS:

Am:i iv ⁶ bII ⁷ V A:I ⁶ bII ⁷ vii°/V V

LSS:

Bm:i VI ⁶ bII ⁶ V ⁵ 4 3 BM:I ⁶ bII ⁸ 6 7 / ⁴ 3

Analysis in context (i.e., Where’s Waldo?)

1. For each analysis excerpt, identify the Neapolitan chord by ear on first hearing, then confirm by eye on second hearing. (HINT: What unusual tone can you be listening for? And what familiar functional tone should (eventually) follow?)
2. Once you have identified the Neapolitan chord, determine the key, label the chord with LSS/RN/FB, and study the resolution of the chord—what chord follows it, and how do the tones of the Neapolitan chord resolve?
3. Also look at what chord(s) immediately precede the Neapolitan chord—tonic, another predominant, or ???

Excerpt 1: Beethoven, Bagatelle, Op. 119, No. 9

Vivace moderato

Piano

1

p

p

f

p

Excerpt 2: Schubert, *Die Schöne Müllerin*, "Der Müller und der Bach"

Mässig

1

Voice

Wo ein treues Her - ze in Lie - be ver-

Piano

p

geht, da wel - ken die Li - lien auf je - dem Beet; da

Excerpt 3: Verdi, Requiem, Kyrie

130 Andante *pp*

Orch. Chri - - ste,

ppp Chri - - ste, e - le - i - son. *pp*

Excerpt 3: Mozart, Piano Trio K. 542, III

117 [P]

122

127