

Example Handout: Neapolitan Chord (Theory III)

Special Pre-dominants, Part 1: The Neapolitan Chord

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



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 =

Commented [SJ1]: Square 0: Use concrete example immediately above in order to determine fundamental information.

Part writing: doubling and resolution

Commented [SJ2]: Beginning here, we work in spirals:

With me:

1. Discuss part writing rules and guidelines abstractly (using solfege to create voice-leading maps) and implications for major keys vs. minor (linked to preceding solfege discussion).
2. Work through the first SATB example, looping back to the preceding voice-leading maps.

In groups: Complete the second SATB example, which is a near duplicate of the first example (thus creating a spiral); debrief as a large group.

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

In groups and/or individually: Complete the remaining two examples--another pair of closely related major and minor progressions; utilizing highly similar voice-leading allows students to *almost* copy the previous examples (another spiral). Debrief/correct as a large group.

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

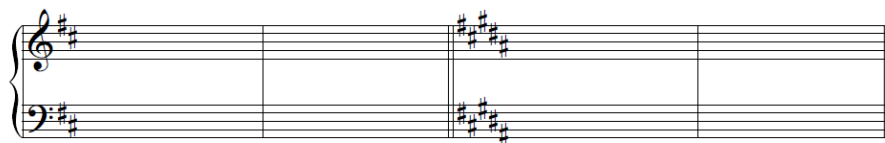
1. **The figured bass given is incorrect in every progression.** Add proper accidentals to correctly reflect the actual pitches used. (HINT: Use LSS as your first step.)
2. The second chord is missing in each of the “major” progressions. Consider carefully what this chord’s Roman numeral should be in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

LSS:



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

LSS:



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

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”

1 Mässig

Voice

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

Piano

p

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

This musical score is for the second excerpt of Schubert's 'Die Schöne Müllerin', titled 'Der Müller und der Bach'. It is marked '1 Mässig' (moderate). The score is written for Voice and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The voice part begins with a rest, followed by the lyrics 'Wo ein treues Her - ze in Lie - be ver-'. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics 'geht, da wel - ken die Li - lien auf je - dem Beet; da' are sung in the second system.

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

[B]

122

127

The musical score is for the third movement of Mozart's Piano Trio K. 542, in G major. It is written for piano, violin, and cello. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into three systems. The first system (measures 117-121) begins with a piano introduction marked with a forte (f) dynamic. The second system (measures 122-126) continues the piano part with a piano (p) dynamic. The third system (measures 127-131) features a piano introduction with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.