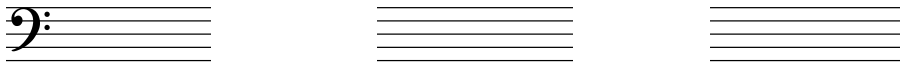
♭II^6 (The Neapolitan)

...you already know ii^{o6} in minor:

The Neapolitan has lowered $\hat{2}$ as the root and is Major. Note the analysis:

And for now we'll use it only in it's most common inversion, 1st inversion:



a:

....as usual, every chormatic chord is just an altered diatonic chord you already know from Harmony 1.

♭II^6

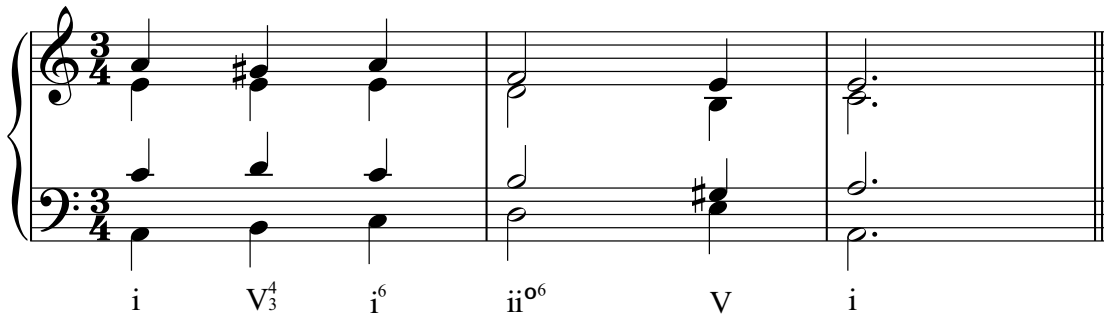
Bass: $\downarrow\hat{2}$ $\hat{6}$ $\hat{4}$

- It was associated with the Neapolitan School, including Scarlatti, Pergolessi, and a group of 18th-century Italian opera composers.
- This chord wasn't a new development for Baroque composers; it was an old chord back from the day of Gesualdo (the high Renaissance) that made it into common practice in the following periods.
- It is often associated with death. Especially when you hear it in vocal music, it usually indicates something horrible is about to happen dramatically and in the text.

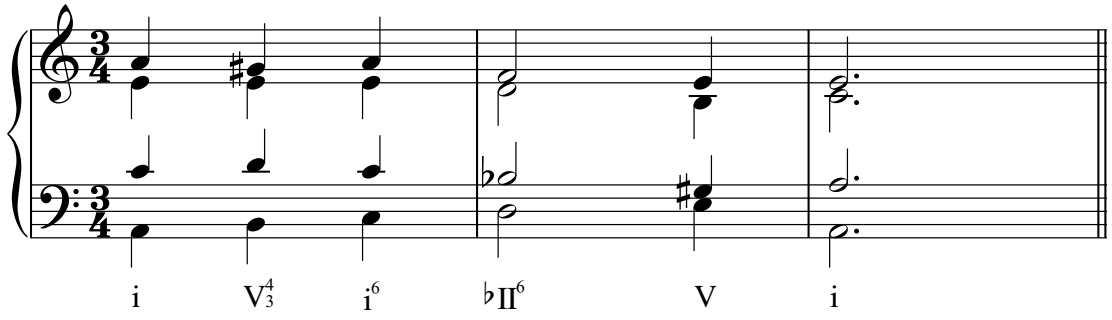
Summary of function: In harmony 3 you'll learn other uses, but for now...

- only as predominant (just like ii^{o6})
- only in minor
- only in first inversion with $\hat{4}$ in the bass.

plain ol' ii^{o6}:



...and now the Neapolitan:



Doubling: double the bass ($\hat{4}$).

Why do you think only $\hat{4}$ can be doubled? (as usual if you know your voice leading, that will take care of doubling anyway)

Voice leading (resolving to V):

The bass steps up ($\hat{4} \rightarrow \hat{5}$).

Everyone else moves down (altered tones move in the same direction they are altered - so *lowered* $\hat{2}$ moves *down*)

Because you are always aiming for a diatonic melody, try to keep $\downarrow\hat{2}$ out of the sop.

(approaching):

The N^6 can go anywhere you would put ii^{o6}. So what chords could come before the N^6 ?

You already know to play the contrary motion game when there is root movement by step.
From i to N^6 it is even easier to get parallel problems than with i - ii^{o6} , so be sure to practice this rule of thumb.

Usually going to the cadential $\frac{6}{4}$ solves problems, but here it can cause them because you have $\flat II^6$ going to the notes of tonic - so be careful! This will be discussed further on the next page.

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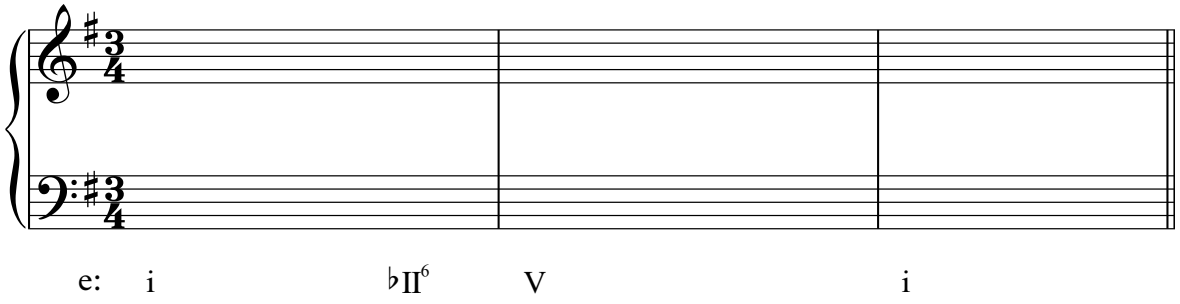
ex.: use the N^6 in 4-parts e minor:



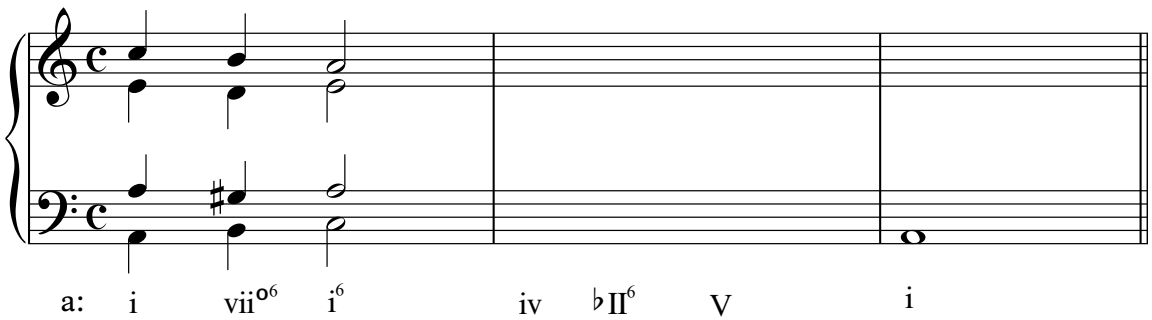
odd things but good things:

1) once again, you don't want $\downarrow\hat{2}$ to go up even though you might be tempted. So you must have a cross relation.

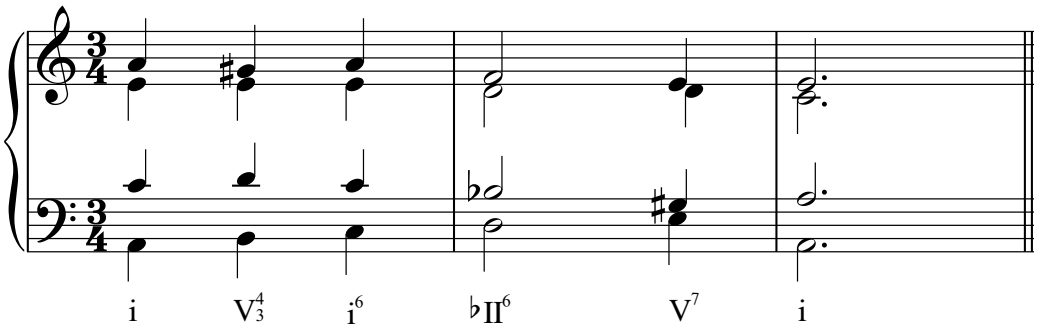
2) asking someone to sing the interval of a °3rd is perfectly fine.

3) when N^6 goes to V, you are hearing the 'clash' of two chords whose roots are what interval apart? _____

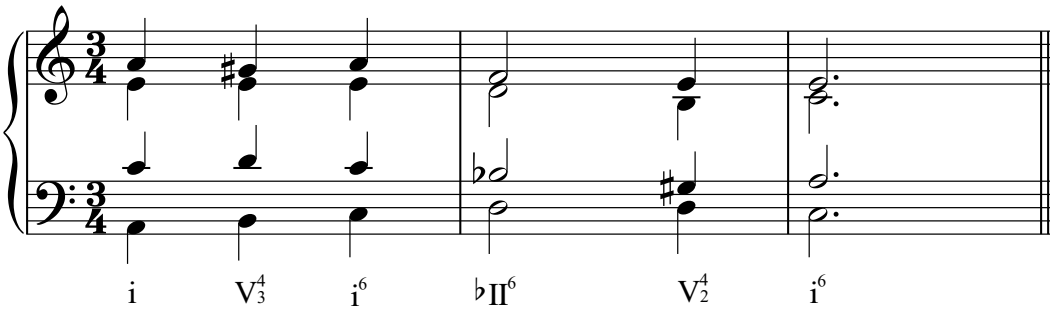
Again, the N^6 can go anywhere ii^{o6} would go. Here, a string of predominants:



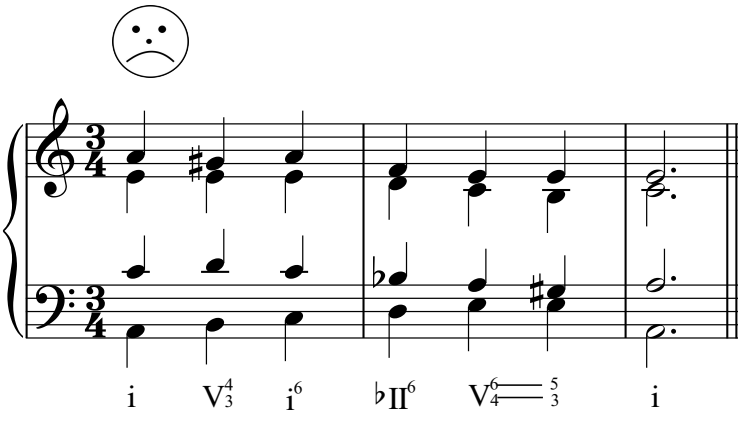
it can go to V^7 in root position, in which case, V^7 will be incomplete

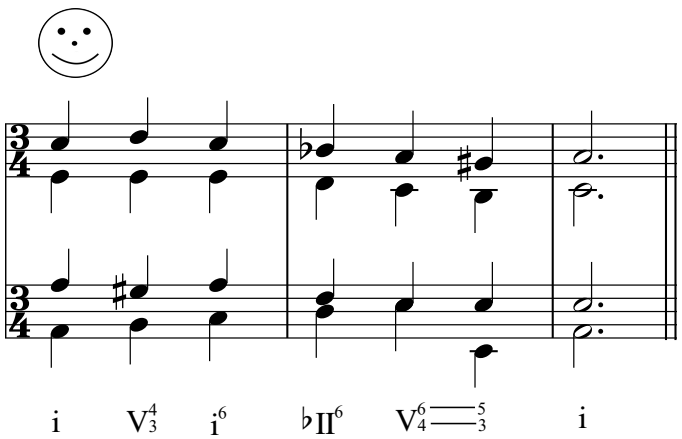


it can go to V^4_2, with the bass staying the same



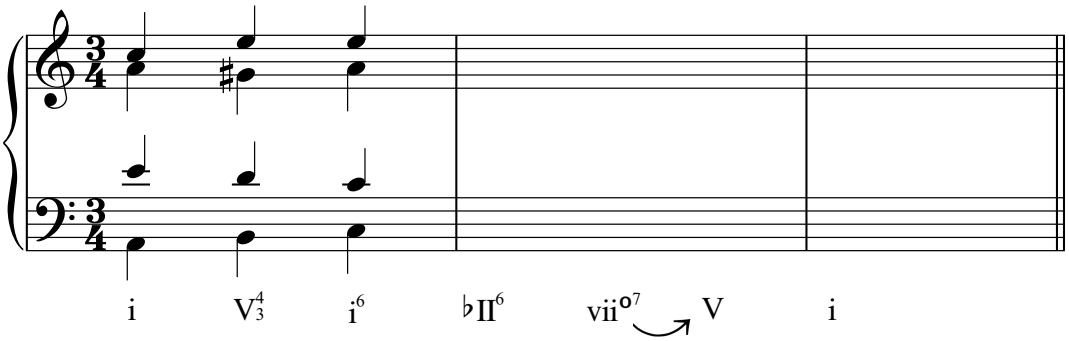
it can go to the cad. $^6_4$, which smooths out the rough edges (the cross relation and °3rd)
...but watch out for illegal //s (if you find //5ths, either flip voices or don't use the cad $^6_4$ then and there)





N^6 - vii^{o7}/V - V

$\hat{4}$ $\hat{4}$ $\hat{5}$ is a melodic line you should get to know. What else, that you already know, harmonizes this?



(recall "the trickiness" of resolving vii^{o7} → V and its specific solutions)