

## MUS 233

### The Neapolitan Chord

#### General

- Used to embellish the approach to the dominant
- Usually found in minor mode in 1<sup>st</sup> inversion: → “Neapolitan sixth” or N<sup>6</sup>
  - A major triad whose root is the flat-2<sup>nd</sup> (in the key of C maj. or min., the N chord would be a D-flat major triad)
  - More typical in a minor key because there is only one chromatic alteration to make (flattening the 2<sup>nd</sup> scale degree)

#### Specifics

- If a tone is doubled, it is usually the 3<sup>rd</sup>
- The N<sup>6</sup> chord moves to V<sup>(7)</sup> (or I<sup>6/4</sup>-V<sup>(7)</sup>); possibly to vii<sup>o7</sup>/V
  - NOT followed by iv/IV or ii<sup>o</sup>/ii
- The root (flat 2<sup>nd</sup>) usually moves down (especially when in soprano) with the leading tone as its goal
- When moving to I<sup>6/4</sup>, use parallel 4<sup>th</sup> to avoid parallel 5<sup>th</sup>
- Preceded by VI, iv/IV, i/I

#### Other Uses

- May appear in root position, or rarely in 6/4 inversion (the bass will be doubled)
- May occur in major mode
- May be tonicized or modulated to [V<sup>(7)</sup>/N or VI (flat-VI in maj.) = V/N]
- Could (rarely) be a structure other than major (n, N<sup>M7</sup>, N<sup>7</sup>)
- Could be a common chord in a modulation to a foreign key (as it will be in your final project!)

$$\begin{array}{|l} \text{a: } 1^6 \\ \text{ab: } N^6 \end{array}$$

Cycle progression: iv – VII – III – VI – N<sup>6</sup> – V – i

A classic example from Beethoven Op. 27, No. 2 (*Moonlight Sonata*):

(Reduction)

$c\#:$  i     $i_2^4$     VI    N<sup>6</sup>    V    i    V<sup>7</sup><sub>(4-3)</sub>    i