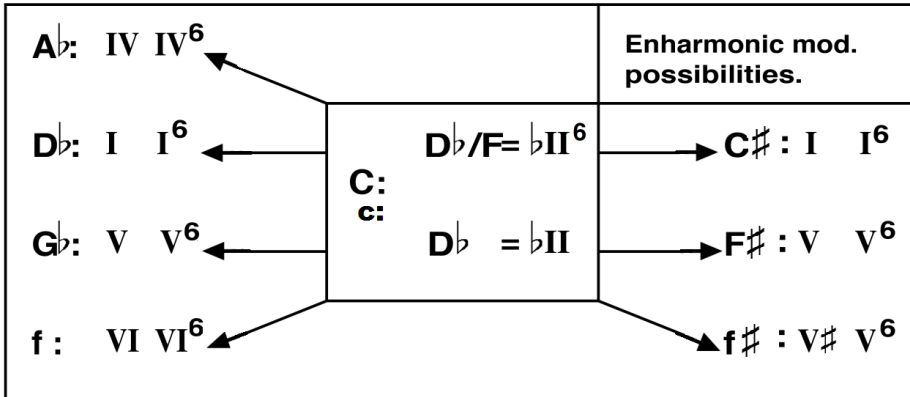


The Neapolitan Chord in Modulation

1. The chart below illustrates the use of the Neapolitan chord as a modulating device to distant keys from C major or C minor. The Neapolitan chord may be employed at times enharmonically.

In the modulation from C major to F-sharp minor, D^b/F is enharmonically reinterpreted as C^\sharp/E^\sharp .



Homework. Design a similar distant modulation chart for following keys: G/g, E/e, F/f.

2. It is not possible to double the N^6 (bII^6) chord properly in both the departure and arrival keys. Use common sense to decide which solution is more practical, but do not double the bass (third of the chord) if it is the leading tone in the new key. In the example below, the N^6 is not doubled correctly in D major, but it is doubled correctly as V^6 in A-flat major.

D: I bVI^b5 bII^b6
 A^b: V^b6 I^b8_5 IV^b6 V^b7_5 I^b8_5

Homework. Design modulations employing the N or N^6 chord.

The Neapolitan Chord in Modulation – Homework

Realize the progressions below. Choose an appropriate harmonic rhythm* in a simple meter and compose musically pleasing four-measure phrases. Once complete, add nonharmonic tones. Play at the keyboard. Provide full analysis.

<p>C: $\overset{3}{\text{I}} - \text{vii}^{\text{o}6} - \text{I}^6 - \text{N}^6$ A\flat: IV^6 $[\text{i}_4^6] - \text{V}^7 - \text{I}$</p> <p><small>*Example $\# \frac{3}{4}$</small></p>			
<p>C: $\overset{3}{\text{I}} - \text{I}^6 - \text{N}^6$ D\flat: $\text{I}_6^8 - \text{ii}^6$ $[\text{i}_4^6] - \text{V}^7 - \text{I}$ _____</p>		The same in C\sharp	
<p>C: $\overset{8}{\text{I}} - \flat\text{VI} - \text{N}^6$ G\flat: $\text{V}^6 - \text{I}$ $\text{IV} - \text{V}^7 - \text{I}$ _____</p>		The same in F\sharp	
<p>C: $\overset{5}{\text{I}} - \flat\text{VI} - \text{N}$ f: $\text{VI} - \text{ii}^{\text{o}6}$ $[\text{i}_4^6] - \text{V}_7^{\sharp} - \text{i}$ _____</p> <p><small>*Example $\# \frac{4}{4}$</small></p>		<p>C: $\overset{8}{\text{I}} - \flat\text{VI} - \text{N}^6$ f\sharp: $\text{V}^6 - \text{i}$ $\text{iv}^6 - \text{V}_7^{\sharp} - \text{i}$ _____</p>	
<p>C: $\overset{3}{\text{I}} - \text{V}^6 - \text{I} - \text{IV}^6$ e: N^6 $[\text{i}_4^6] - \text{V}_7^{\sharp} - \text{i}$ _____</p>		<p>C: $\overset{8}{\text{I}} - \text{V} - \text{V}^2 - \overset{8}{\text{I}}^6$ b: N^6 $[\text{i}_4^6] - \text{V}_7^{\sharp} - \text{i}$ _____</p>	
<p>F: $\overset{3}{\text{I}} - \text{I}^2 - \text{IV}_6^8$ a: N^6 $[\text{i}_4^6] - \text{V}_7^{\sharp} - \text{i}$ _____</p>		<p>C: $\overset{3}{\text{I}} - \text{IV} - \text{V} - \text{V}^6$ f\sharp: N^6 $[\text{i}_4^6] - \text{V}_7^{\sharp} - \text{i}$ _____</p>	

3. Harmonize the melody in keyboard style. Use the Neapolitan chord to modulate from B-flat major to A major. Provide full analysis.