

Chapter 23 –The Neapolitan Chord (bII)

Exercise 1: Analysis. Analyze the following typical progressions that incorporate Neapolitan sixth chords.

g: i⁶ bII⁶ ⁵ V i g: i⁶ bII⁶ V⁴ ⁵ i

Exercise 2: Writing. Realize the figured bass below and analyze.

i VI V⁶/V V ⁴/₂ i⁶ bII vii⁷/V V ⁷ i

Exercise 3. Realize this longer figured bass. Watch for tonicizations of other scale degrees as well as for Neapolitan sixth chords.

g: i bII⁶ V² i⁶ d: iv⁶ V⁴ ⁵/₃ i i bii⁶ vii⁷/V V⁴ ⁶ ⁷ I g: VI V²/bII bII V⁴ ⁸ - ⁷ I ₅ -

Exercise 4: Melody harmonization. Harmonize the short melody below as follows: begin in B^b major, modulate to vi, and use bII in the new key.

B^b: I V⁶ V⁷/ii ii⁶ g: iv⁶ bII⁶ V⁴ ⁷/₄ i

Exercise 5: Realize this extended figured bass. Provide a complete roman numeral analysis.

B \flat : I ii⁴ vii⁷ I V³/iv iv⁶ V vii⁷/vi vi

g: i V⁶ i VI bII vii⁷/V V⁶ $\frac{7}{5}$ # I⁵ $\frac{6}{4}$ $\frac{5}{3}$

Exercise 6: Soprano Harmonization.

A.

g: i V⁶ i V⁷/III III V³ i bII vii⁷/V V⁴ $\frac{5}{3}$ i

B.

G: I $\frac{4}{2}$ $\frac{4}{2}$ 6 V⁷/iv iv V^{b6} $\frac{5}{3}$ V (Tonicized HC)

D2

Exercise 7: Soprano Harmonization.

A.

B.

g: i V³/IV IV⁶ iv⁶ V $\frac{6}{4}$ i bII V⁷ i

g: i bII⁶ V $\frac{4}{2}$ i⁶ V⁶/iv iv bII⁶ V⁷ i

c: i

Exercise 8: Analysis. Provide roman numerals and figured bass for each of the following excerpts.

A. Beethoven, Rondo in C major, op. 51, no. 1

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C: I V_3^3 vii_5^6 i^6 V_2^3/bII bII^6 V_3^6/bII bII^6 V_2^3/bII

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legato cresc.

bII^6 V_3^6/bII bII V_2^3/bII bII^6 V_3^6/bII bII^6 p_4^6

113

f sfp

vii^7 i ii_5^6 V_3^3/iv iv^6 vii_5^6/V V_4^6

B. Schubert, Violin Sonata in A minor, (“Arpeggione”)

10

16

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fp

a: i V⁷ i i⁵ i⁶ V/V vii^{o7} i

bII⁶ V V³/₂ i bII⁶ V³/₂/bII bII V³/₂/bII bII V³/₂/bII bII V⁴/₂ i

C. Vivaldi, concerto in E minor

e: | | | |

bII V⁷ I

D2 (Applied V7)