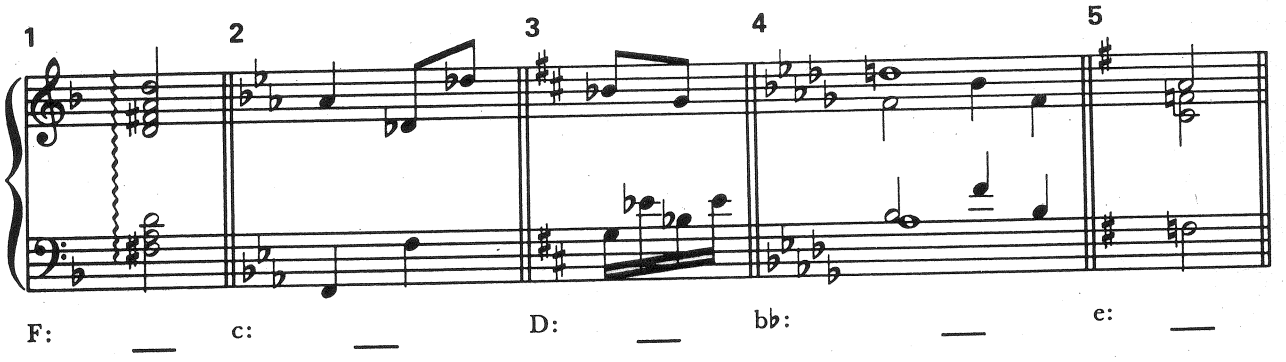
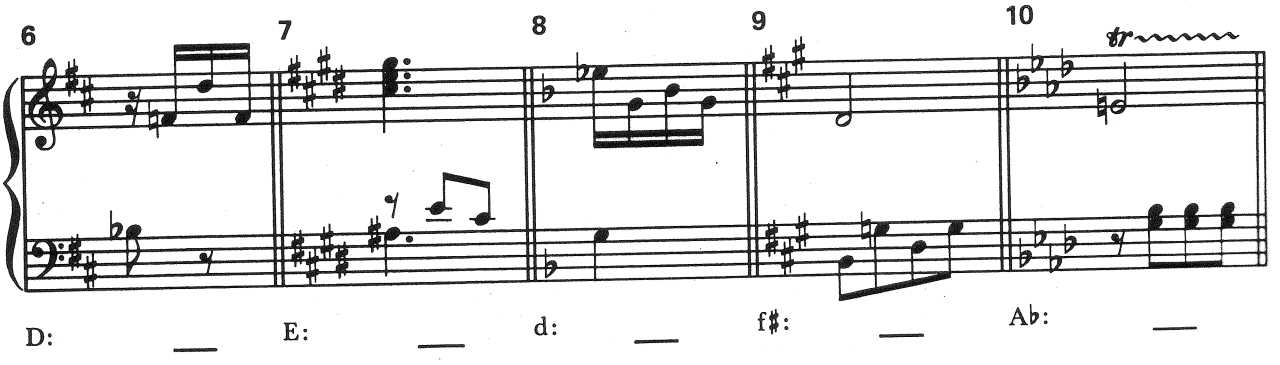
CHAPTER 22

The Neapolitan Chord

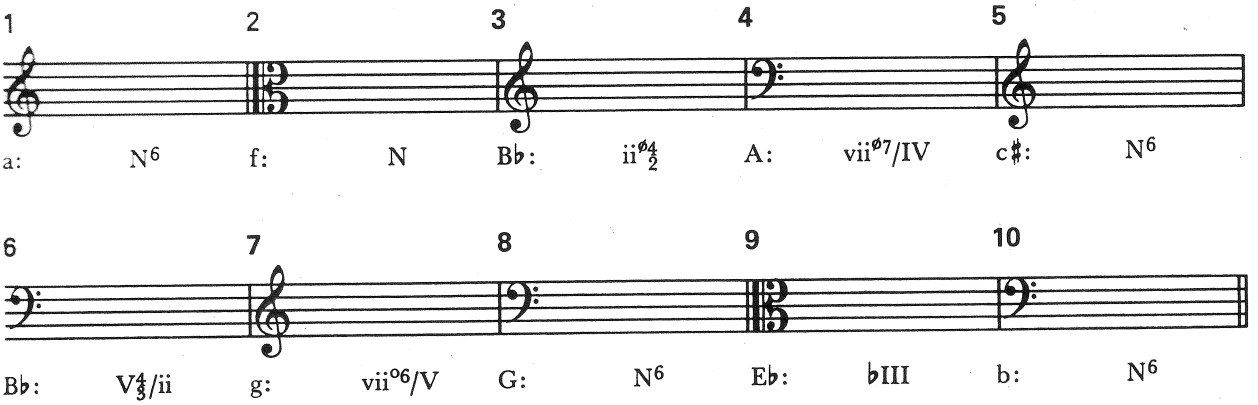
EXERCISE 22-1

A. Label each chord. Include inversions, if appropriate.





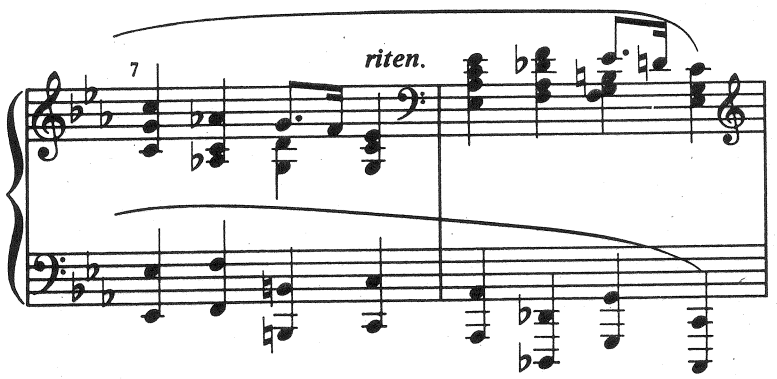
B. Notate each chord. Include key signatures.



C. Analysis.

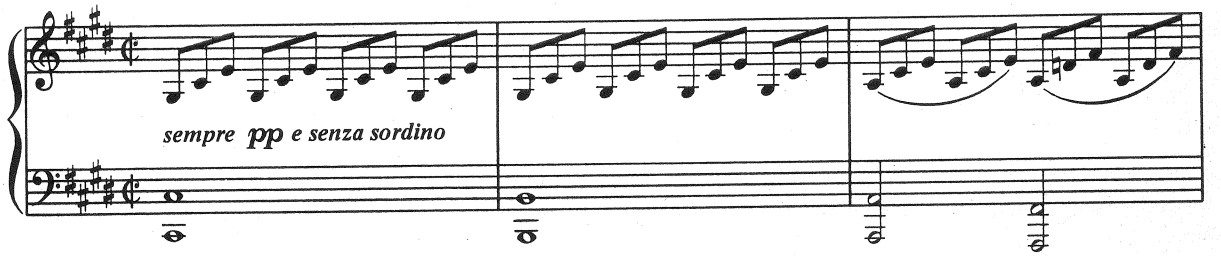
1. Label chords and NCTs.

Chopin, Prelude Op. 28, No. 20

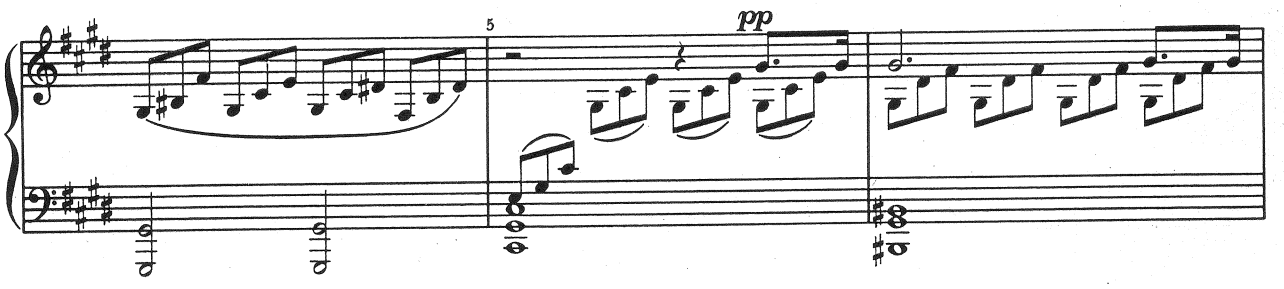


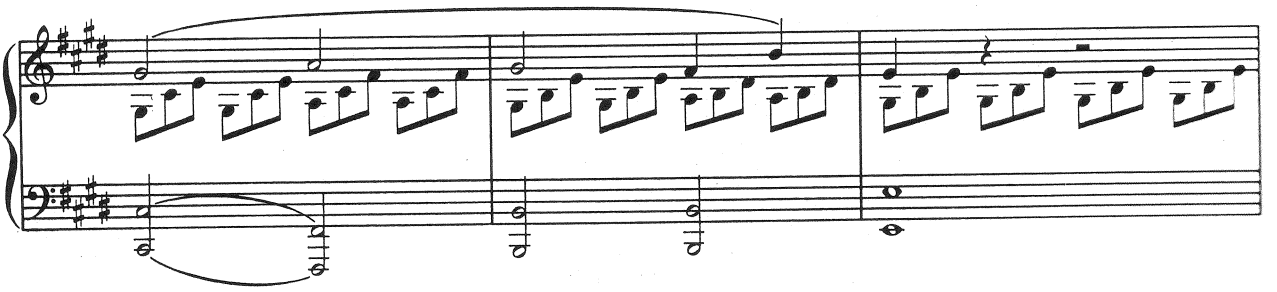
2. Label the chords in this excerpt.

Beethoven, Sonata Op. 27, No. 2, I



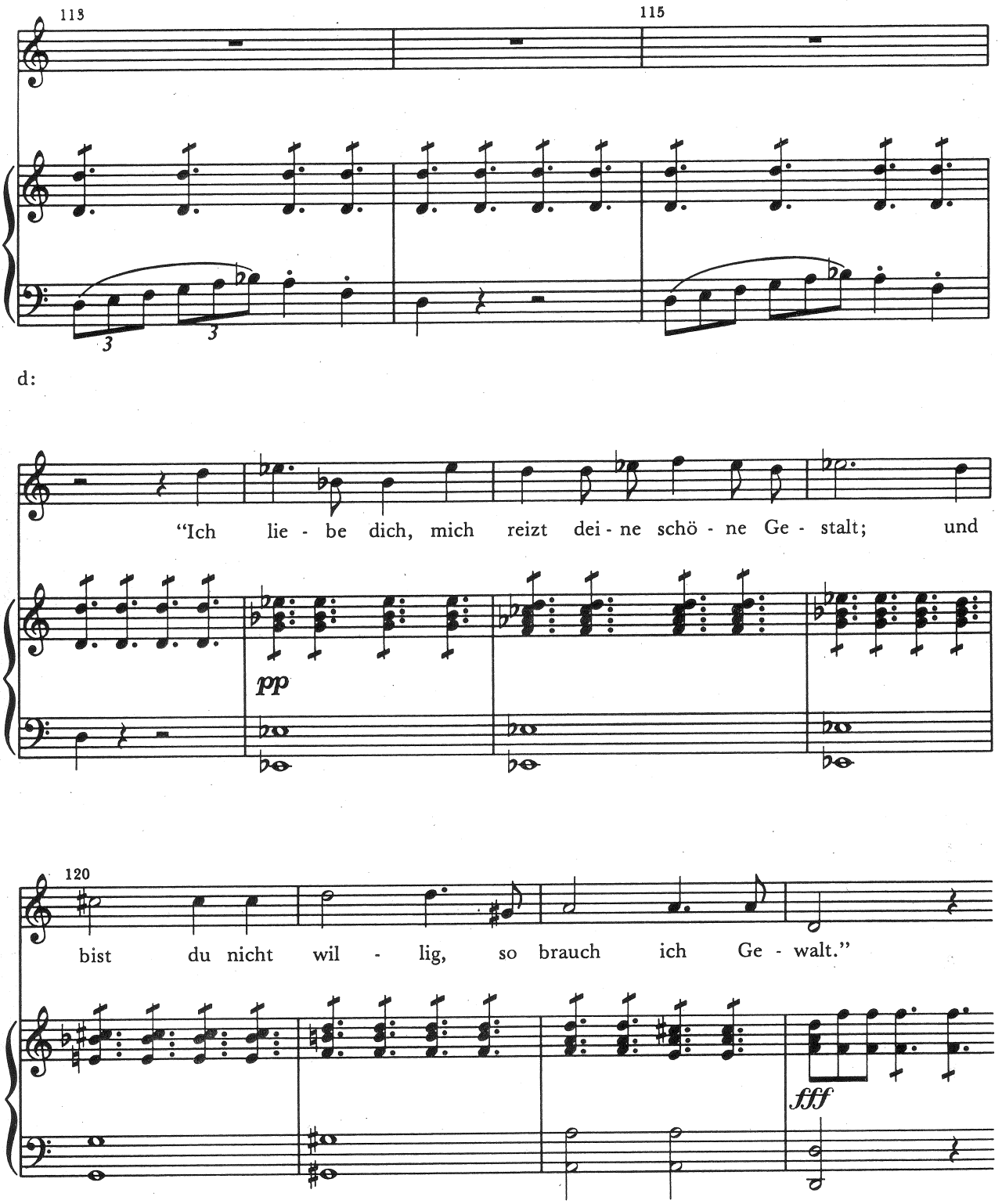
c♯:





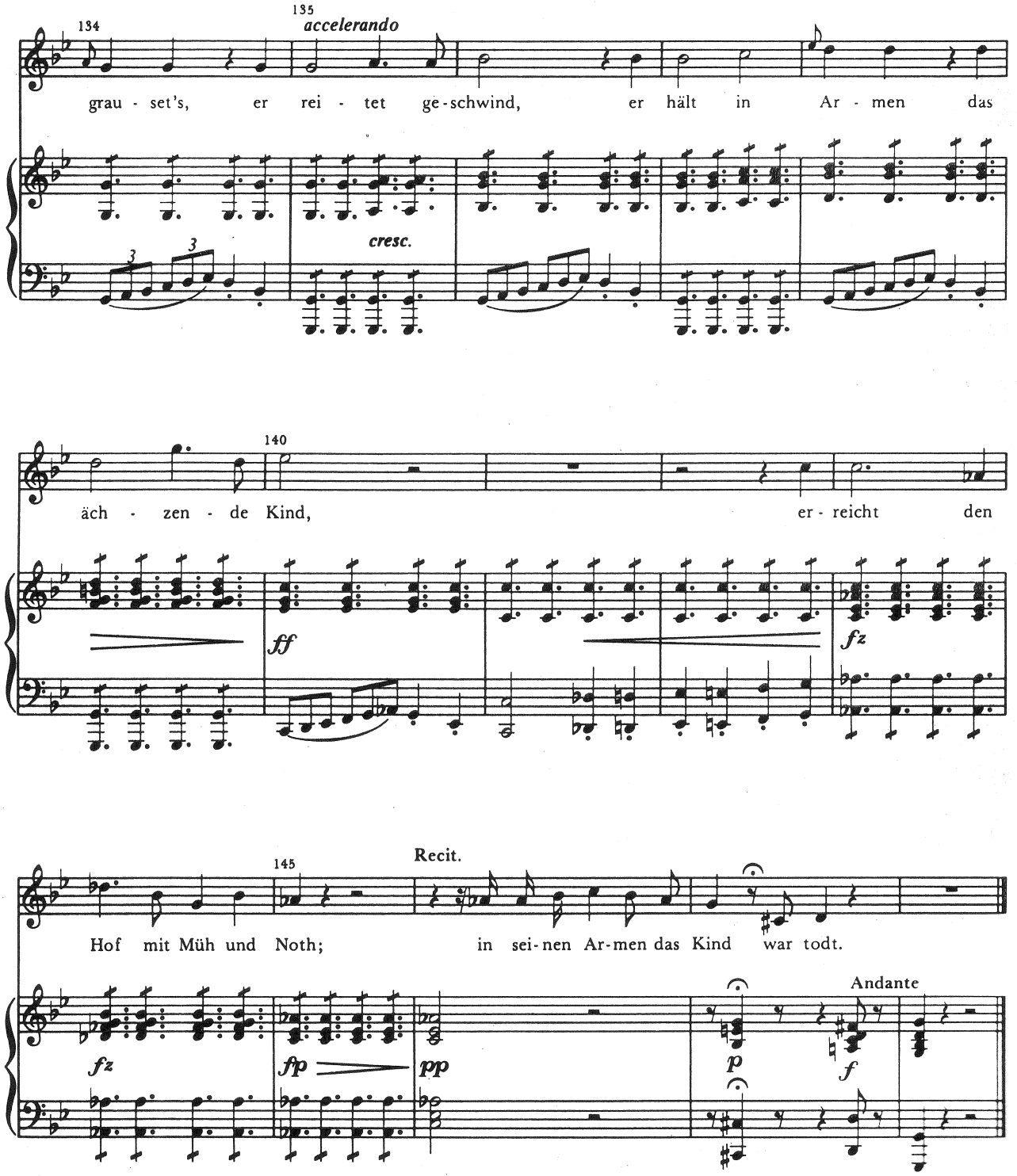
3. At this point in Schubert's famous "Erlkönig," the evil personality of the title character is finally expressed, with the help of the Neapolitan triad. Label the chords.

Schubert, "Erlkönig," Op. 1

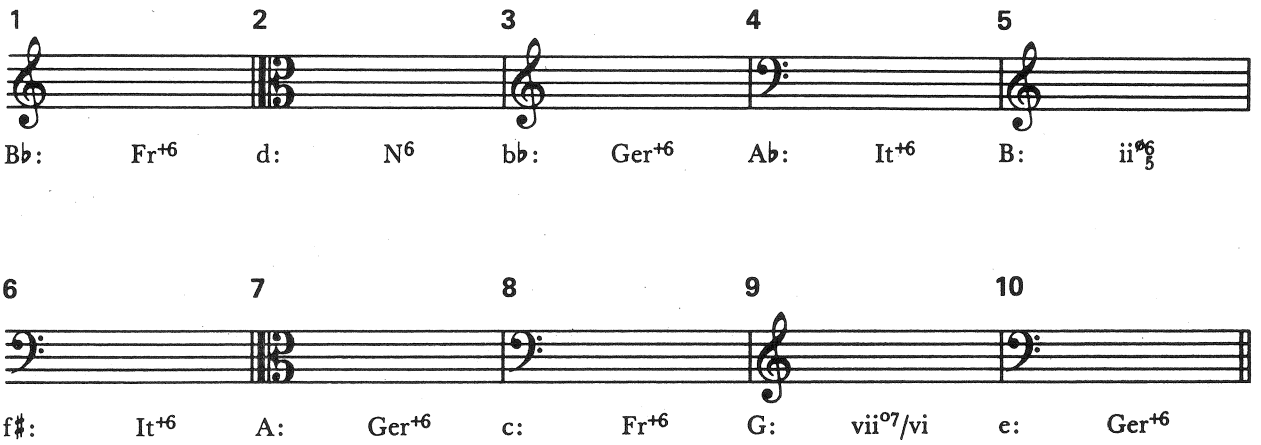


4. At the end of the song, the father's frantic ride comes to an end, and we hear the Neapolitan again. Label the chords.

Schubert, "Erlkönig," Op. 1



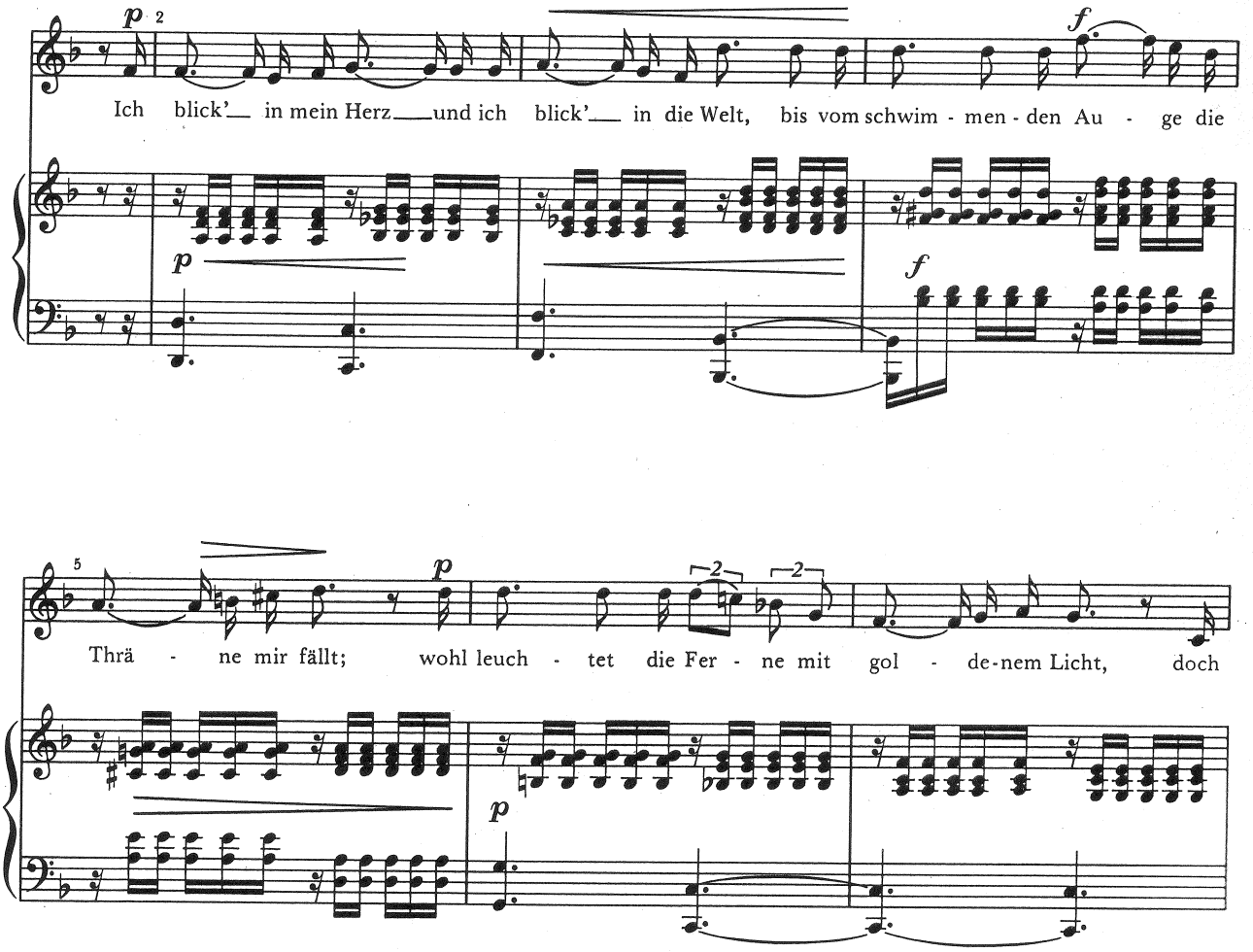
B. Notate each chord in close position. Augmented sixth chords should be in their customary bass position ($\flat\hat{6}$ in the bass). Include key signatures.

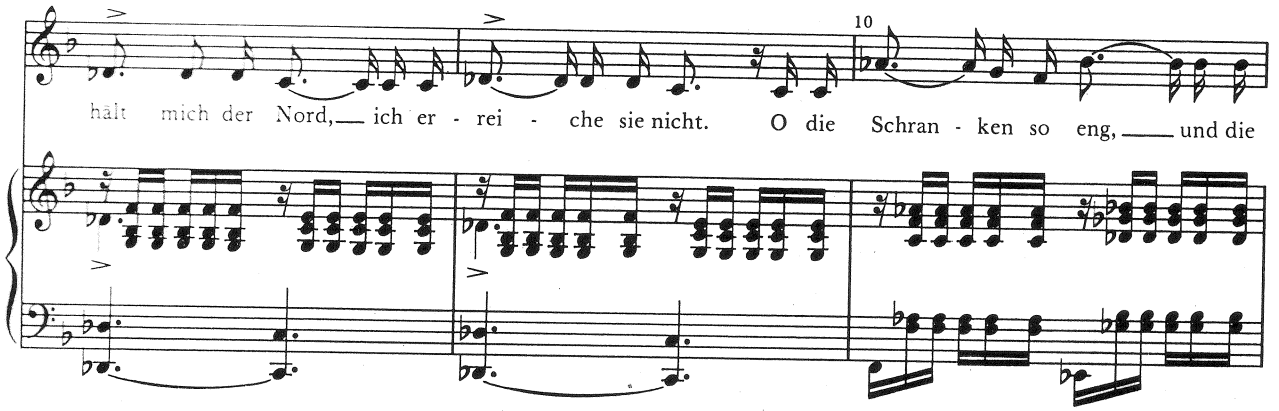


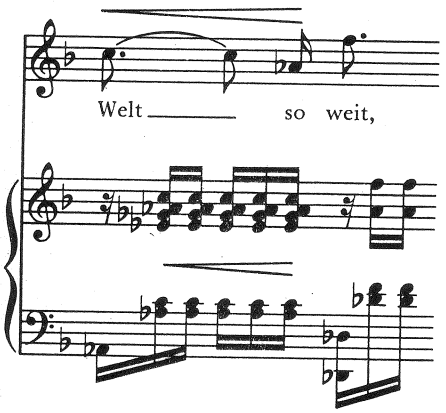
C. Label the chords in each example below. Also, discuss the details of the resolution of each augmented sixth chord. Do $\#\hat{4}$ and $\flat\hat{6}$ follow their expected resolutions to $\hat{5}$? How are parallel 5ths avoided in the Ger^{+6} resolution(s)?

1. Measures 2-5 of this excerpt are in d minor, although the key of VI (B♭) is strongly tonicized in mm. 2-3 (the second chord in m. 2 should be analyzed as a secondary function of VI). Common-chord modulations to two other keys occur in mm. 5-11.

Schumann, "Sehnsucht," Op. 51, No. 1

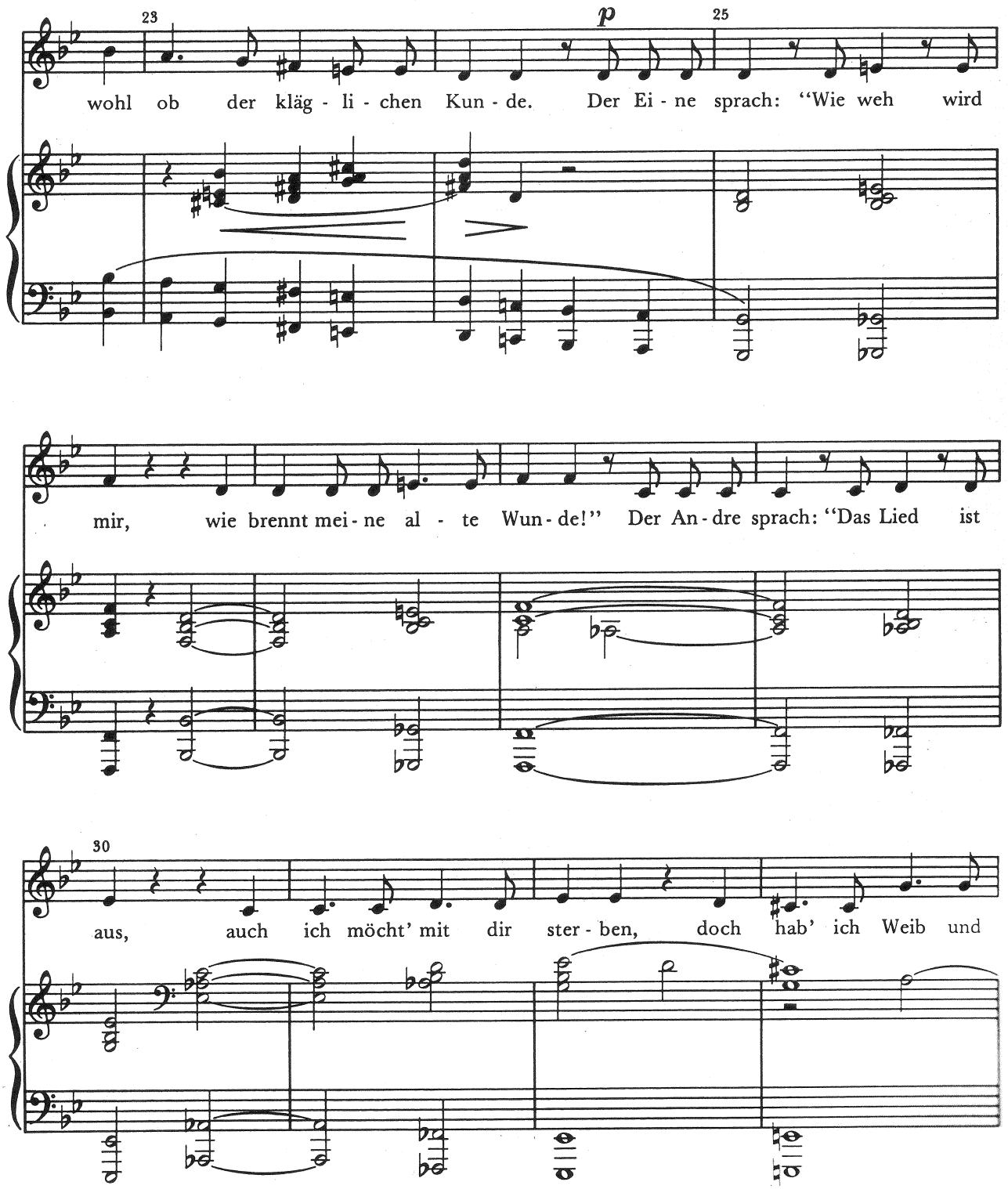


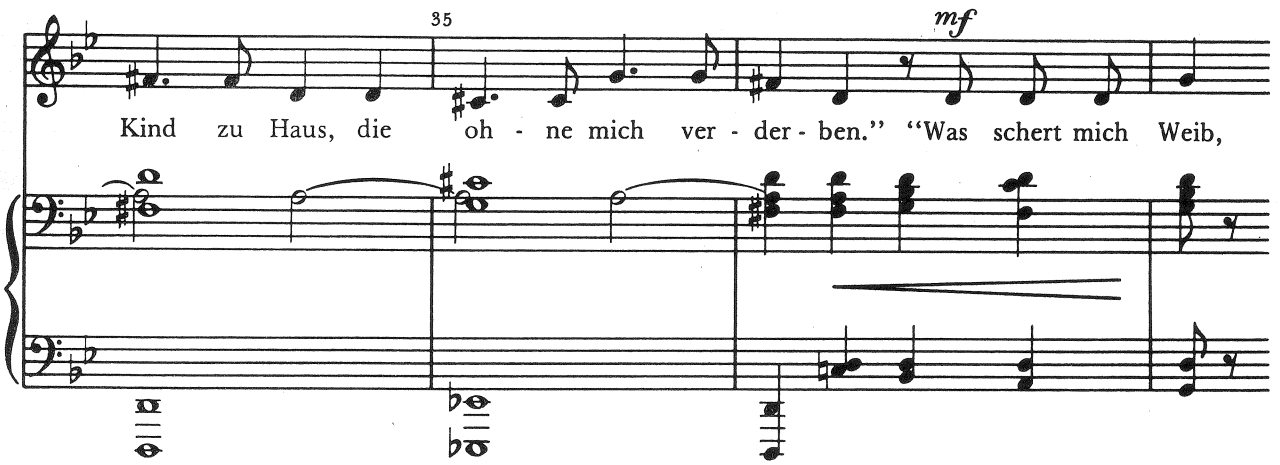

10
halt mich der Nord, ich er - rei - che sie nicht. O die Schran - ken so eng, und die

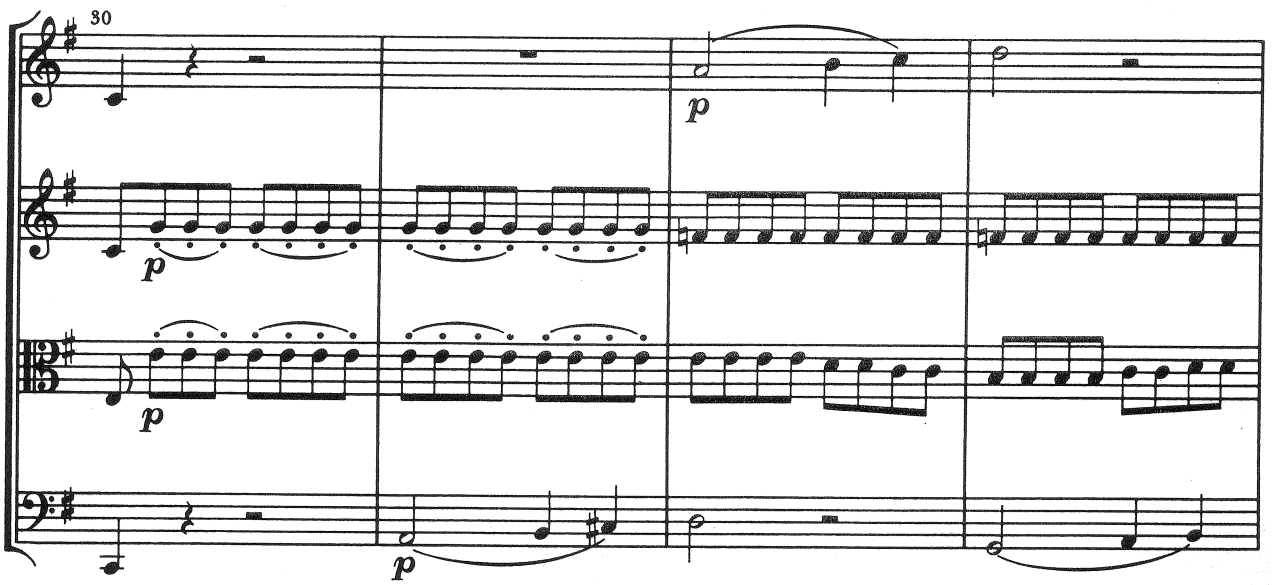
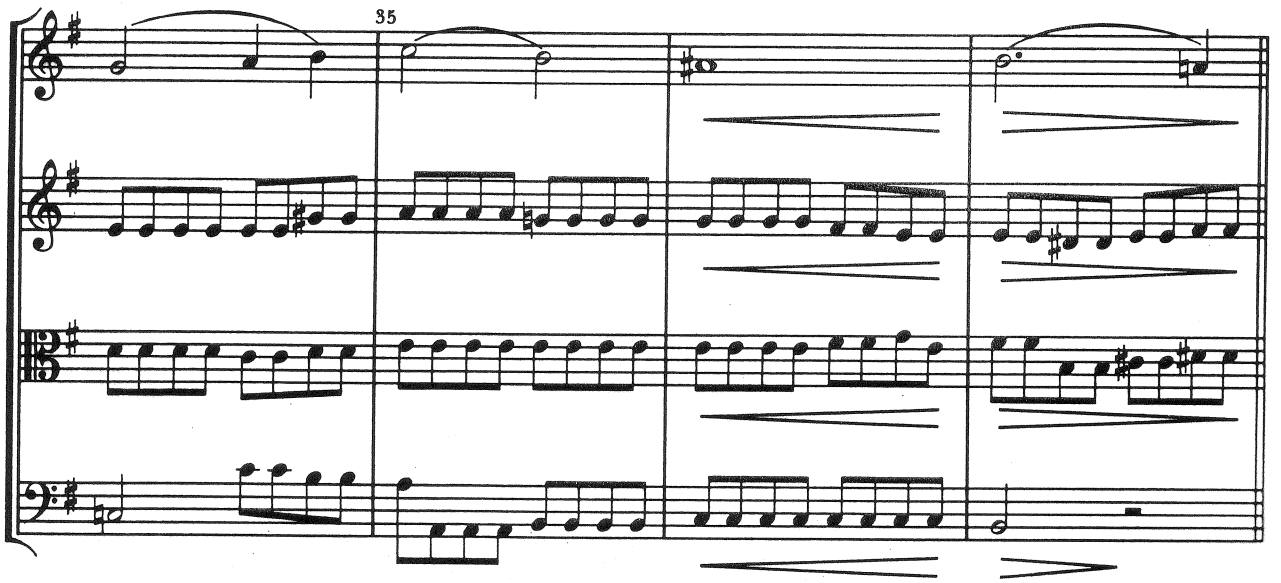

Welt so weit,

2. This excerpt begins and ends in g minor, but it contains modulations to two other keys (or tonicizations of two other chords). How do those keys relate to the "parent" tonality of g minor?

🎧 Schumann, "Die beiden Grenadiere," Op. 49, No. 1




35
mf
Kind zu Haus, die oh - ne mich ver - der - ben." "Was schert mich Weib,

3. This excerpt begins in C major and modulates. Where is there a 9-8 suspension?

🎧 Haydn, Quartet Op. 74, No. 3, II