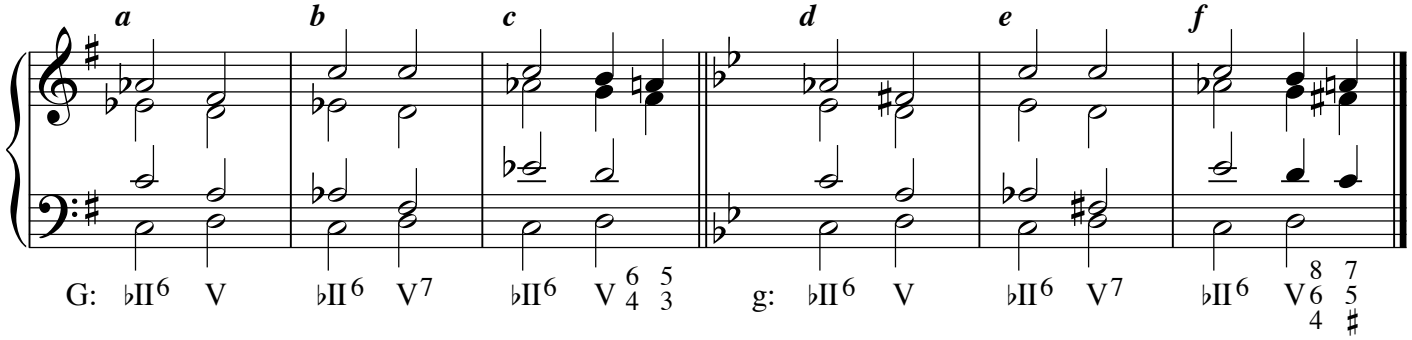
Example 18–10 Resolutions of the Neapolitan sixth chord (♭II⁶) in major and minor keys

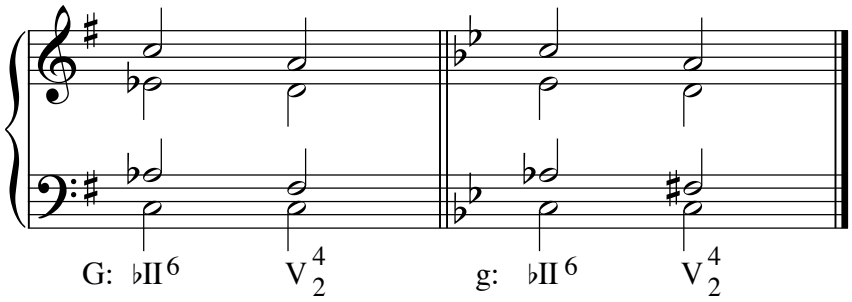


The sound of ♭II⁶ moving to V, V⁷, or a cadential $\frac{6}{4}$ is distinctive because of the implied tritone root motion (♭2–5) between the two harmonies. To distinguish Neapolitan in a progression, listen for the following:

- 4–5 bass motion to announce the predominant–dominant sound
- the exotic chromatic quality of a ♭II major triad in first inversion
- a diminished-third downward approach to the leading tone if the root of the harmony is in the soprano

Like any ii⁶ or ii°⁶, the approach by common tone to the seventh of V⁷ may occur in the bass. When this happens, the result is a V^4_2 chord instead of V⁷ in root position.

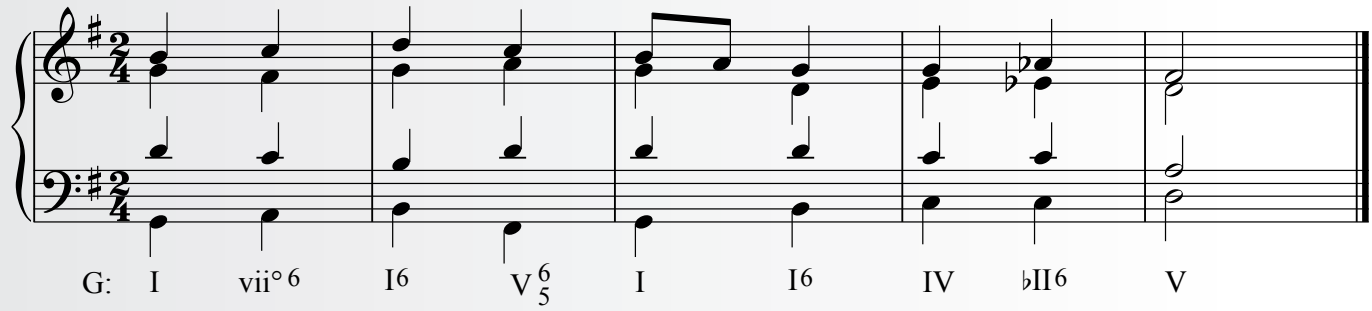
Example 18–11 ♭II⁶ moving to V^4_2 with common tone in the bass



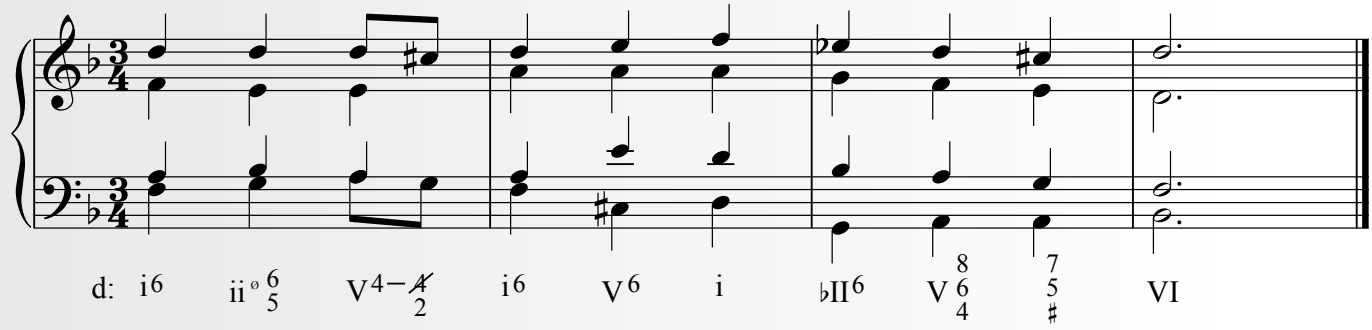
Exercises

Your instructor will play two SATB dictations, each using the Neapolitan sixth (♭II⁶) moving to V, V⁷, or a cadential $\frac{6}{4}$. Transcribe each progression in five hearings or less.

Harmonic Dictation 18–1



Harmonic Dictation 18–2



online Audio files for these transcription exercises may be found online at www.oupcanada.com/Ethier

ASSIGNMENTS

online Complete Assignment 18, found at the end of the book, and Online Assignment 24, found at www.oupcanada.com/Ethier.

SUMMARY

The following material was introduced in this chapter:

- the blues scale
- series of atonal intervals
- modulating melodies for transcription and singing
- simple chromaticism in two-part melodies
- full SATB voicings of Mm7 chords
- changing meters
- the Neapolitan sixth chord ($\flat$II^6)

Important Terms and Concepts to Review

- blues scale
- 12-bar blues
- atonal/atonality
- modulation
- changing meter
- mixed meter
- unit of temporal equivalence
- Neapolitan harmony

Notes

1. For more detailed discussion on the blues scale and its variants, see, for example, W.H. Frere, Owen Jander, and Peter Cooke, "Inflection" in *Grove Music Online*; Gerhard Kubik, "Blue Note (i)" in *Grove Music Online*; Dan Greenblatt, *The Blues Scales: Essential Tools for Jazz Improvisation* (Petaluma, CA: Sher Music, 2005).
2. In any given class, there are often students with an advanced pitch and interval sense who can sing quickly through an atonal series at sight, often more easily and accurately than the instructor. Do not let other students' ease with this task affect your own rate of development! Attempting to match their facility in this exercise may lead to frustration and impede the good progress you can make by following the steps outlined in this chapter.
3. The fixed-do solfège system operates slightly differently. With that methodology, the student will not change the solfège syllables to accommodate the new tonic; instead, he or she will have to listen for the 7–1 leading-tone sound at the point of modulation in order to establish which solfège syllable has become the tonic.
4. Igor Stravinsky is probably the most famous composer to use mixed meter in his music. See, for example, passages from *The Rite of Spring*, some of which are reproduced later in this text.