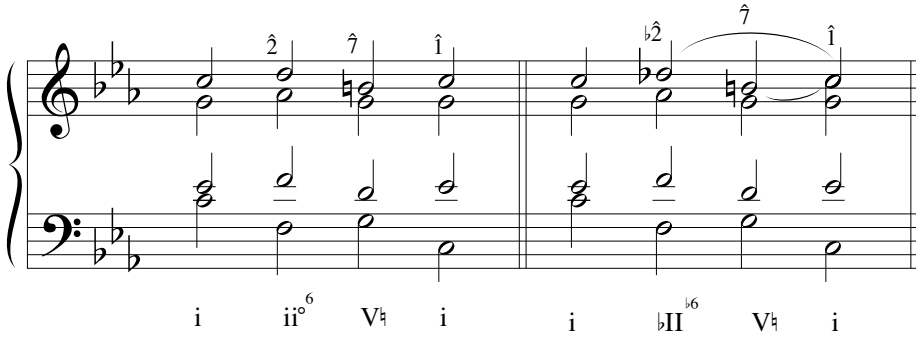
The Neapolitan (♭II) or Phrygian II

- Major triad built on the lowered form of scale-degree 2 in minor.
- Most commonly used in first inversion: the "neapolitan 6th chord"
- Normal doubling: the third of the chord (the bass in first inversion); never double the chromatically altered tone
- Soprano voice: $\flat\hat{2}$ and $\hat{4}$ are most common; rarely $\hat{6}$
- Conventional resolution: as a (chromatically intensified) dominant preparation chord, ♭II moves to V or to the cadential $V\,{}^{6}_{4}-{}^{5}_{3}$.
- Lowered form of $\hat{2}$ acts as a downward "leading tone" to $\hat{1}$ (hence ♭II or "Phrygian II"), although it moves first to $\hat{7}$ (over V), creating a double leading-tone effect around $\hat{1}$.

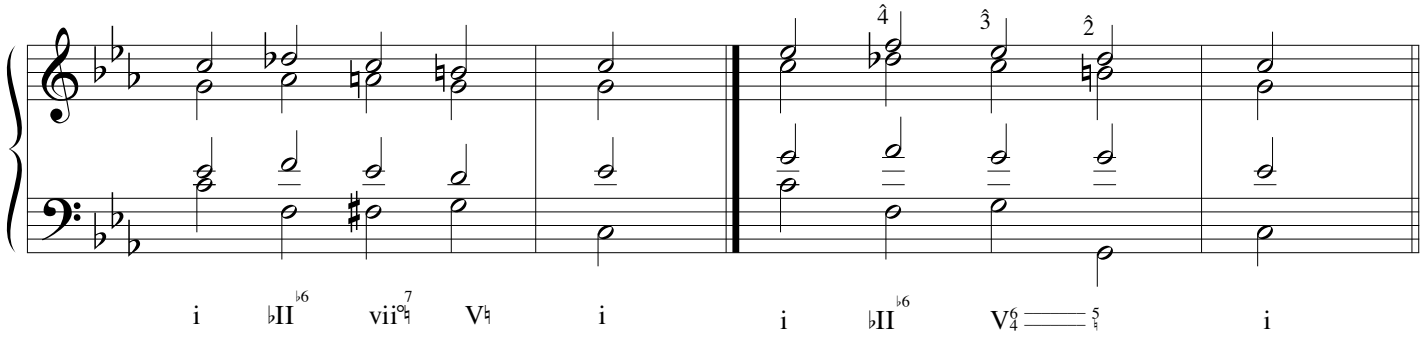
Recall diatonic ii^{o6}:

Neapolitan creates leading tones above and below $\hat{1}$:



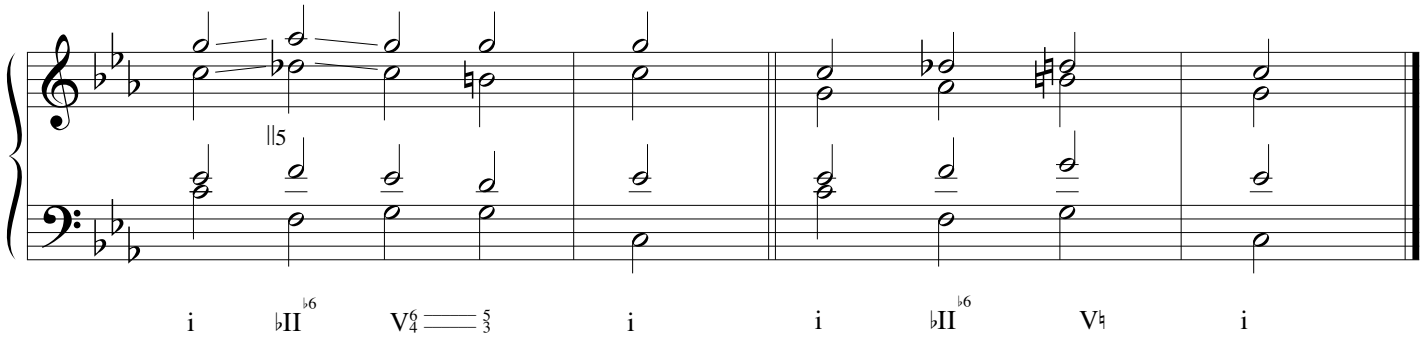
can go to V via cadential $^{6}_{4}$:

or via vii^{o7}/V:



usually $\hat{2}$ is in the soprano voice but not always:

but $\hat{6}$ should not occur in the soprano:

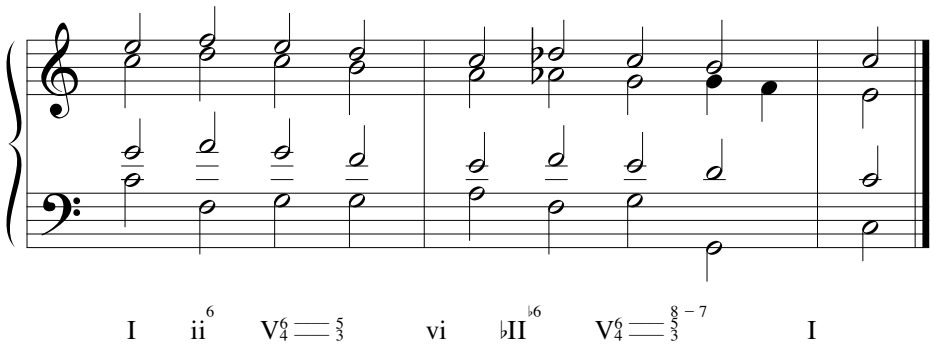


Avoid:

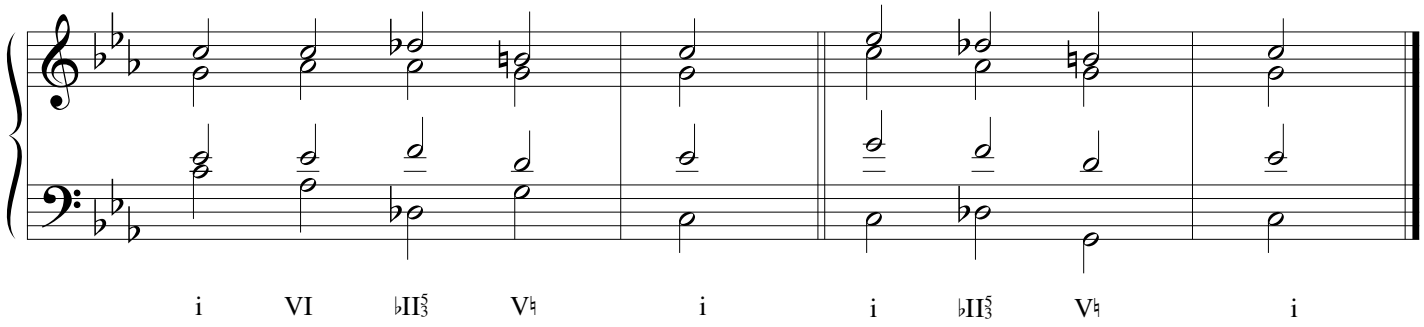
N.B.: ♭II is not a chord that can substitute for every ii^{o6} in a piece. The chromatic intensification of the Neapolitan chord is generally reserved for cadences of greater structural importance.

Special usages of the Neapolitan (♭II)

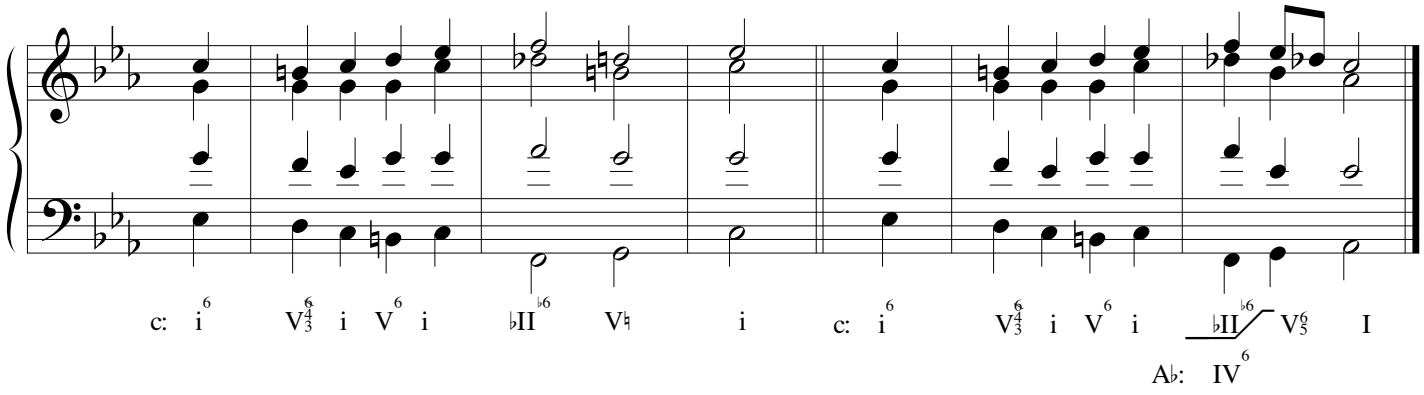
(1) Sometimes borrowed into Major key (mixture)



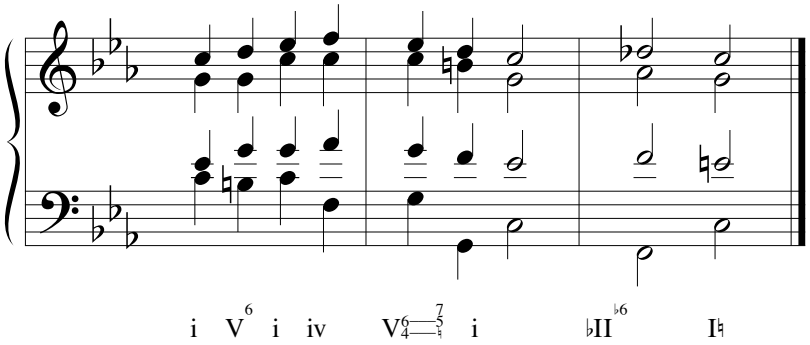
(2) Rarely (later 19th century usage) occurs in root position (often via VI)



(3) As a pivot chord in a modulation to VI



(4) As a chromatic plagal substitute

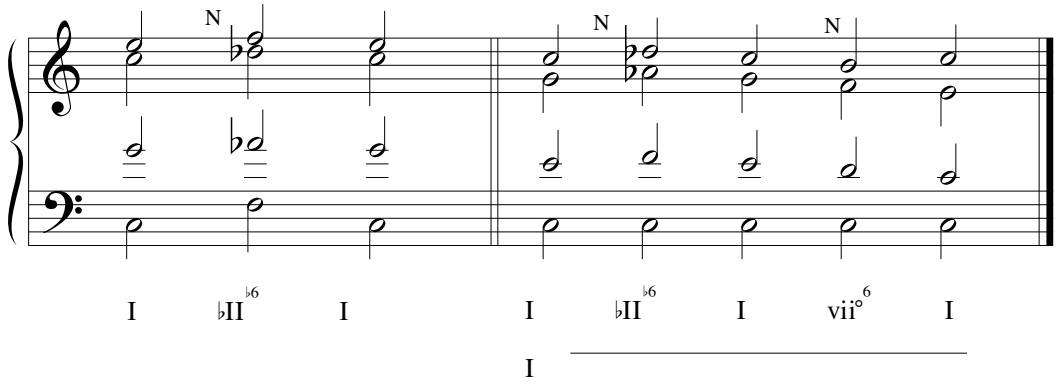
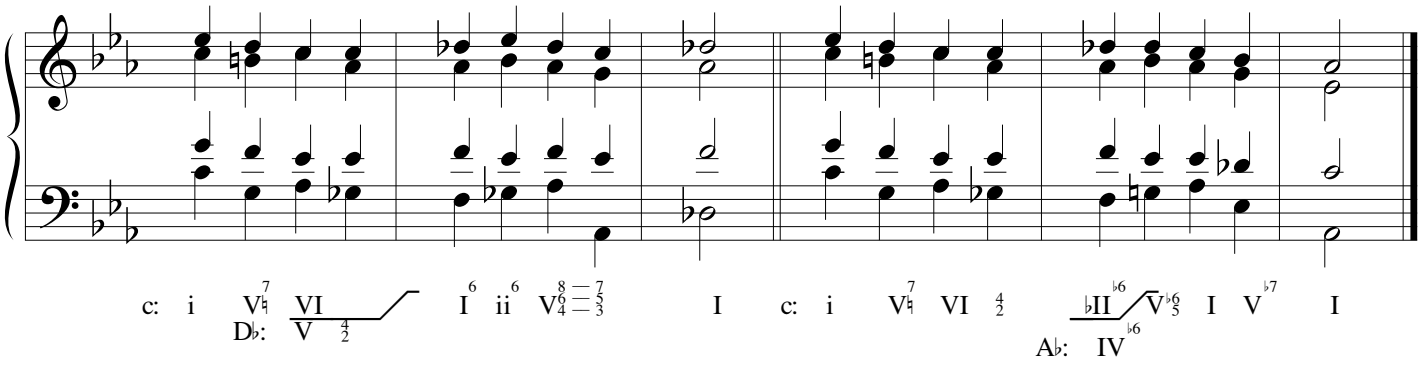


plagal cadence:	I - IV - I
diatonic subset:	I - ii$^{6}_{5}$ - I
chrom. substitute (mixture):	I - ii$^{ø6}_{5}$ - I
chrom. substitute (Neapolitan):	I - ♭II$^{♭6}$ - I

(5) As a neighbor chord embellishing the tonic (in Major or minor)

neighboring Neapolitan over tonic pedal, as in a coda:

*usually the Neapolitan chord progresses to V:



(6) ♭II as a key area. Recall how ♭VI formed a V of ♭II -- composers exploit this relationship in modulating to ♭II