

## APPENDIX 2: A schematic of the Neo-Tonal areas in "Napoli '92"

**a** - tonality is D (Upper Root, Primary Triad). N.B falling melodic line (\$) does not impede the rising sequence D-E-F-F#-G, which falls towards the new tonality:

**D**      \$ .....

*1i1 1ii 1iii 1i1 ii (restatement) 2i 2ii 2iii 2iv 1ii rapid progressions 1i2 (interjected with 1iii) 1i3 multiple stacked flourishes*

**b** - tonality is very stable Eb (Upper Root Primary Triad), to suit the static chorale, but there are some Lower Root Secondary Triads (\*)

**E<sub>b</sub>**

*3i+iii 3iii + ii2 3i+iii restated 1i4 rapid progressions*

**a** - tonality returns to D, but the melodic recapitulation is delayed till (£). Note the double stacks, as in section I, tend to be Lower Root.

**D**

*1ii 2i 2ii 2iii 2iv 1ii rapid progressions 1i2 (interjected) 1i3 multiple stacked flourishes melodic recapitulation (£) 1i1 1ii 1iii 1i1 restatement 1i1 rapid accompaniment progressions 1i4 1i1,5 octaves octaves*

1. In terms of the Dual Root (see Appendix 1), 'Napoli '92' is in D not in A, viz mainly Upper Root Primary Triads.
2. I have indicated the tonal centre in any given triad or triad stack by the LARGE note-head.
3. The motifs numbered with Arabic and Roman italics refer to themes listed in Appendix 3, Thematic Analysis.