

Root Movement by Third and Other Progressions

SUPPLEMENTARY MATERIAL

Music for Analysis

In many pieces of music that we analyze, the chords are not written vertically as they are in part writing. They are often spread out in some type of figuration, as in the piano pieces that follow. It is necessary to look at a group of notes that span one or more beats to discover the roman numeral that should be used to analyze each chord. The rate of change of the chords is known as the harmonic rhythm of the piece. Usually, this “rhythm” is a consistent rate of change or pattern of changes. Understanding the harmonic rhythm of a piece can help you determine where and how often the chords change. Think about harmonic rhythm as you study the following examples.

There are many notes in the melody that do not form part of the harmonic structure of the composition. These are known as nonchord tones or nonharmonic tones. The harmonic structure of the first excerpt comes primarily from the notes on the bass staff, and all chords are in root position. Determine the roman numeral analysis of the piece, and circle any nonchord tones that you notice appearing in the upper voice.

Robert Schumann, *Scenes of Childhood*, op. 15, no. 3, mm. 1–8

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The key signature is G major (one sharp) and the time signature is 2/4. The bass staff (left hand) provides the harmonic structure with chords in root position. The treble staff (right hand) features a melody with many nonchord tones. The piece is in G major and 2/4 time.

The following excerpt contains some inverted chords. Add figured bass symbols to your analysis to indicate the inversions.

Mozart, Piano Sonata, K. 311, 2nd movement, mm. 1–8

Andantino con espressione

The musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of two systems of grand staff notation. The first system contains measures 1-4, and the second system contains measures 5-8. The music features a mix of chords, some of which are inverted. Dynamics include piano (*p*), forte (*f*), and a trill (*tr*). The tempo is marked 'Andantino con espressione'.

Keyboard Exercises

Practice these longer progressions in minor keys. An example of each is provided in C minor. Use the blank staff to transpose each to the indicated keys.

C minor	<i>me</i>	<i>me</i>	<i>me</i>	<i>fa</i>	<i>re</i>	<i>me</i>
	i	III	VI	iv	V	i

Musical notation for C minor. The top staff shows a sequence of chords: C minor (i), E-flat minor (III), F minor (VI), G minor (iv), A minor (V), and C minor (i). The bottom staff shows a bass line with notes: C, C, D, E-flat, F, G.

Transpose to G minor and F# minor

A blank grand staff (treble and bass clefs) for transposing the progression to G minor.

A blank grand staff (treble and bass clefs) for transposing the progression to F# minor.

C minor

<i>do</i>	<i>re</i>	<i>me</i>	<i>me</i>	<i>fa</i>	<i>re</i>	<i>do</i>
i	VII	III	VI	iv	V	i

Transpose to F minor and E_b minor