CHAPTER 10

Root Movement by Third and Other Progressions

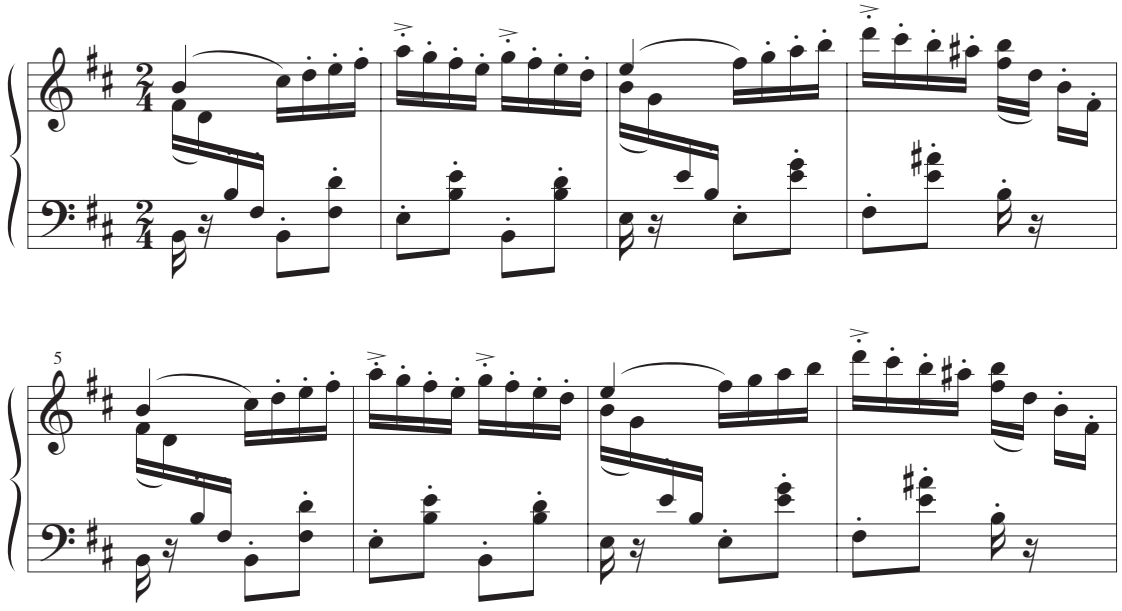
SUPPLEMENTARY MATERIAL

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.

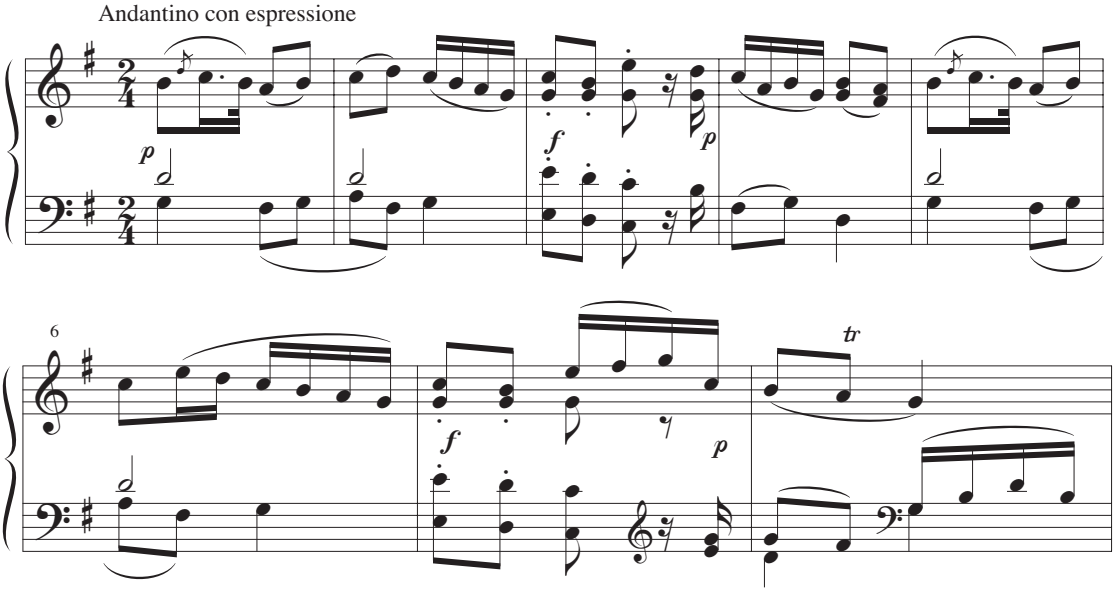
There are many notes in the melody that do not form part of the harmonic structure of the composition. These are known as nonchord tones or nonharmonic tones. The harmonic structure of the first excerpt comes primarily from the notes on the bass staff, and all chords are in root position. Determine the 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 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

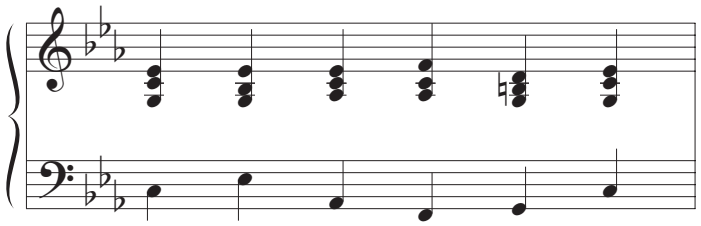


Keyboard Exercises

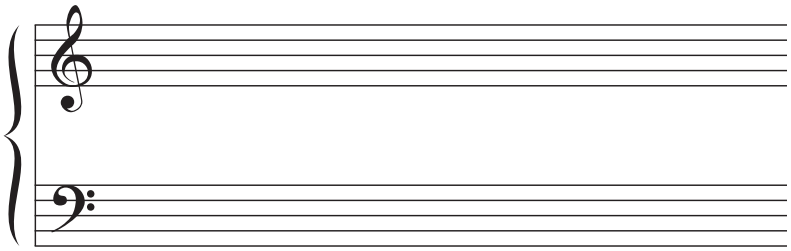
Practice these longer progressions in minor keys. An example of each is provided in C minor. Use the blank staff to transpose each to the indicated keys.

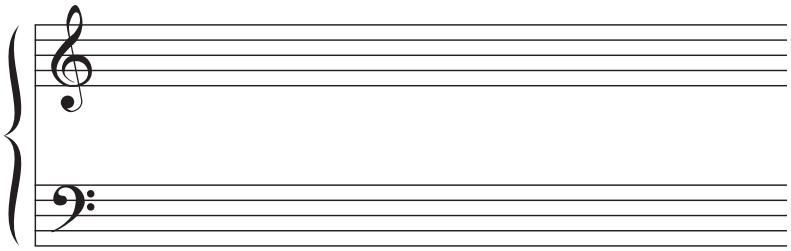
C minor

me	*me*	*me*	*fa*	*re*	*me*
i	III	VI	iv	V	i



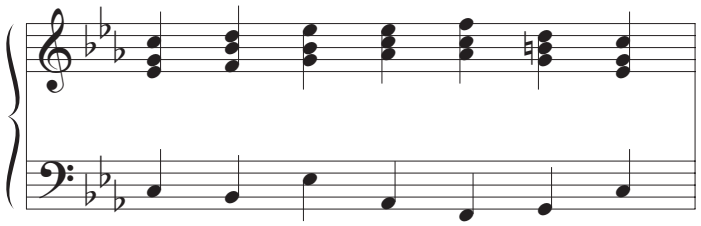
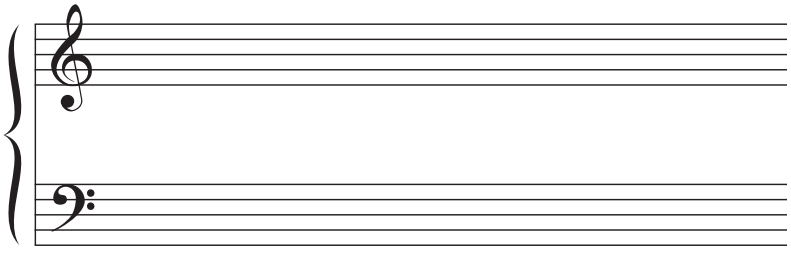
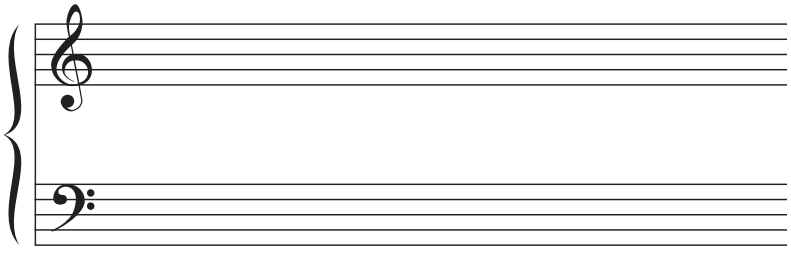
Transpose to G minor and F♯ minor





C minor

do	*re*	*me*	*me*	*fa*	*re*	*do*
i	VII	III	VI	iv	V	i



Transpose to F minor and E♭ minor