

*a* *b*

G: I  $\begin{smallmatrix} 6 & 6 & 6 \\ 4 & 3 & 4 \end{smallmatrix}$  ? V  $\begin{smallmatrix} 6 & 4 \\ 4 & 2 \end{smallmatrix}$  7 7?

I V  $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$  I

The left-hand accompaniment here is known as an **Alberti bass**. This figuration is an idiomatic pianistic device that allows the performer to rhythmically articulate what would otherwise be the simple block harmonies shown in 10-3*b*. In cases such as this, it is musically and perceptually incorrect to label a change of inversion on each sixteenth note.

A similar example is presented below. This E-minor **nocturne** begins with a wide arpeggiated figuration typical of Chopin's style. Once again, the harmony is defined not by changing inversions but by the solidly rooted tonic as the continuously reiterated low note in each bar. The arpeggio is nothing more than a decorative figuration of that E-minor tonic.

**Example 10-4** F. Chopin, Nocturne in E minor, Op. 72, No. 1, mm. 1-2, left hand<sup>3</sup>

For the purposes of this text, the arpeggio six-four will rarely be presented. However, your instructor may choose to include this gesture in harmonic transcriptions.

## Exercises

Your instructor will play two progressions. These may use passing, neighbouring, or cadential six-four chords along with other diatonic harmonies discussed to this point. Correctly transcribe the bass line in scale degrees and provide a harmonic analysis for each.

### Harmonic Dictation 10-1

PT

a: i V<sup>6</sup> i 6 iv V PT i<sup>6</sup> P<sup>6</sup><sub>4</sub> i

### Harmonic Dictation 10-2

PT IAC

B $\flat$ : I vii<sup>o</sup>6 I<sup>6</sup> ii<sup>6</sup> V<sup>8</sup><sub>6</sub> 7 5 4 3 vi PT IV V I



Audio files for these transcription exercises may be found online at [www.oupcanada.com/Ethier](http://www.oupcanada.com/Ethier) and on the CD accompanying this textbook.