

Now that we know about our roman numerals we are almost ready to attack a complete piece of music. This Chopin Prelude is a nice specimen because it is quite brief and all of the harmonies are in “root-position.”

There are still a few details to discuss, however.

### Dominant Ninth

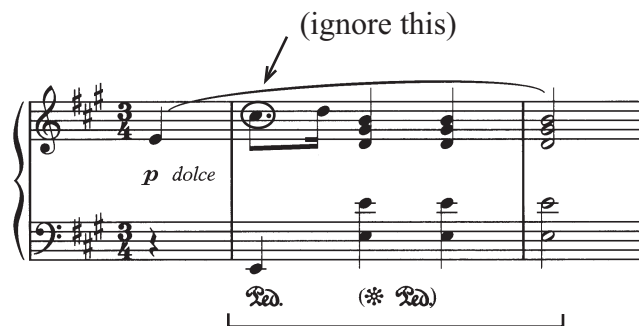
Instead of the more typical  $V^7$  harmony, this piece occasionally employs the dominant ninth, a chord that stacks from E all the way up to  $F^\sharp$ . When you see this chord, give it the roman numeral  $V^9$ .



A:  $V^9$

### Non-Chord Tones

Most melodies include lots of notes that don't belong to the harmony that is sounding. We call these “non-chord tones,” and you will eventually need to learn how to recognize and account for them. Here I'll put a circle around all the NCTs. Do not count these notes when you are trying to figure out what harmony is in effect.



A:  $V^7$  (include all the notes after the blank...)

### One more fancy chord

The  $F^\sharp$  dominant seventh chord in m. 12 is a special harmony called a “secondary dominant.” Since it includes an  $A^\sharp$ , it is a “chromatic” harmony that lies outside the key. I went ahead and gave it its proper label ( $V^7/ii$ ).

# Prelude No. 7 in A Major

Frederic Chopin

Andantino  
*p dolce*

Red. (\* Red) \* Red. (\* Red) \*

A:     \_\_\_

5

Red. (\* Red) \* Red. (\* Red) \* Red. (\* Red) \*

\_\_\_

11

Red. (\* Red) \* Red. \* Red. \* Red. (\* Red) \*

\_\_\_ V<sup>7</sup>/ii \_\_\_

(Consult the class website, [davesmey.com](http://davesmey.com), for links to a recording of this piece.)