

7

10

- ③
- label the cadences first
 - notate the bass
 - label all chords
 - label harmonic *patterns* that may occur

Allegro

6

12

- Two-part dictation: notate both voices, and describe the relation between the two voices
- Rhythmic dictation

dictation with two voices

A musical score for two-part dictation. It consists of two staves: a treble clef staff and a bass clef staff, both in the key of D major (one sharp) and common time (C). The first measure shows a melody in the treble staff starting on D4, moving up to E4, F4, and G4. The bass staff contains a whole rest. The score is divided into three measures by vertical bar lines, with the second and third measures being empty for dictation.

rhythmic dictation

Rhythmic dictation notation on a single staff. The time signature is 3/4. The first measure contains a dotted quarter note followed by an eighth note. The second and third measures are empty. The fourth measure contains a half note followed by a quarter note. The fifth measure contains a half note followed by a quarter note with a fermata. The piece ends with a double bar line.

Mozart, Piano Sonata in C major K 330, beginning of the second movement

- Listen to the entire movement, and define the overall form.
- Notate the bass of the first 20 measures.
- Describe the cadences (as PAC, DC etc.); notate the appropriate terms in the right spots in the score.
- Listen to the harmony, and notate all scale degrees (Roman numbers) in the score (with inversions where these are used).
- Describe the form/structure of the first 20 measures, and the structure of all phrases within this section.

Andante cantabile

dolce *f* *p* *f*

p *p*

cresc. *p* *cresc.* *p*

f *tr* *p*

cresc. *f* *p*

harmonic dictations

①

- label the cadences first (you can distinguish at least four cadences): *HC* in measures 4, 8, 12; *PAC* in measure 16.
- describe the structure of the example (period? sentence? which kind?): *period*. Or, more precise:
 - * *compound period* (more than two phrases/closes)
 - * *parallel period* (beginning of the consequent 'quotes' the beginning of the antecedent)
 - * *interrupted period* (*HC* and 'restart' of the harmony in measure 9)
- notate the bass
- label all chords

Andante

I V7 VI I6 V4/3 I IV I6/4 IV6 I6/4 V V2 I6 (V6/5) IV IV6 II6
 7
 I6/4 (V6/5) V4---3 I V7 VI I6 V4/3 I IV (V4/3)II
 12
 I6/4 V V2 I6 V6/5 I (VII7) VI II6/5 / 7 I6/4 V7 VII
 I

②

- label the cadences first: *HC* in measures 4, 8, 12; no *PAC*, eventually *IAC* in 10
- notate the bass
- label all chords
- label harmonic patterns that may occur: *Sequence of descending fifths* (partially chromatic in measures 5-9)

I I6 IV V [6] I I6 IV6
 or II4/3
 4
 I6/4 V [VII6] I6 [5/3] 6 IV [6] IV7

7
 VIIeol 6 4/3 III p (V6/5) VI II6/5

10
 V V6(5) I V6eol (p) IV6 / II4/3 V V

- ③
- label the cadences first: *HC in 8, PAC in 16* (the example is an interrupted parallel period)
 - notate the bass
 - label all chords
 - label harmonic patterns that may occur: *Romanesca in the beginning (I V6 VI III6 IV I)*

Allegro

Romanesca
 I V6 [5/3] 6 VI [6] III6 [5/3] 6 IV [6]

6
 I6 V4/3 I IV6 IV V4---3 [6] V7 I V6 [5/3] 6 VI [6]

12
 III6 [5/3] 6 IV [6] I6 II6 I6/4 V7 VII I

