harmonic dictations

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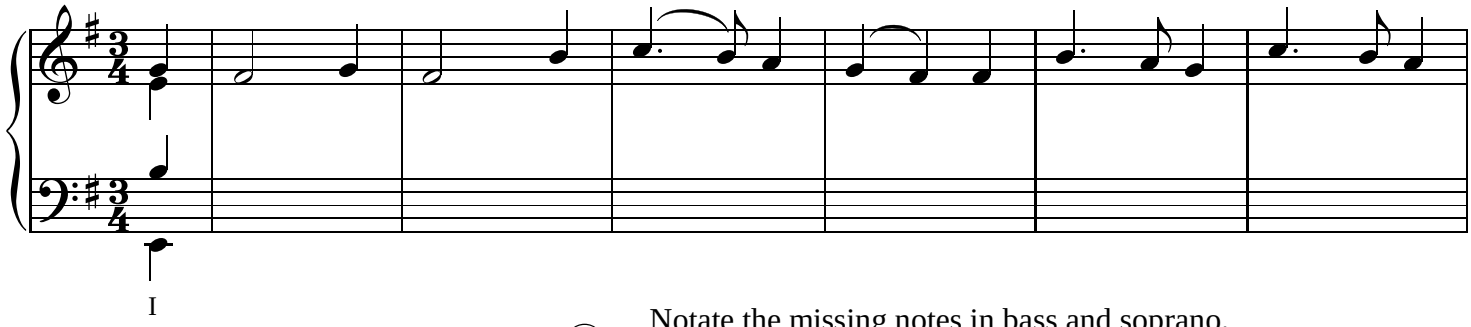
February 2014

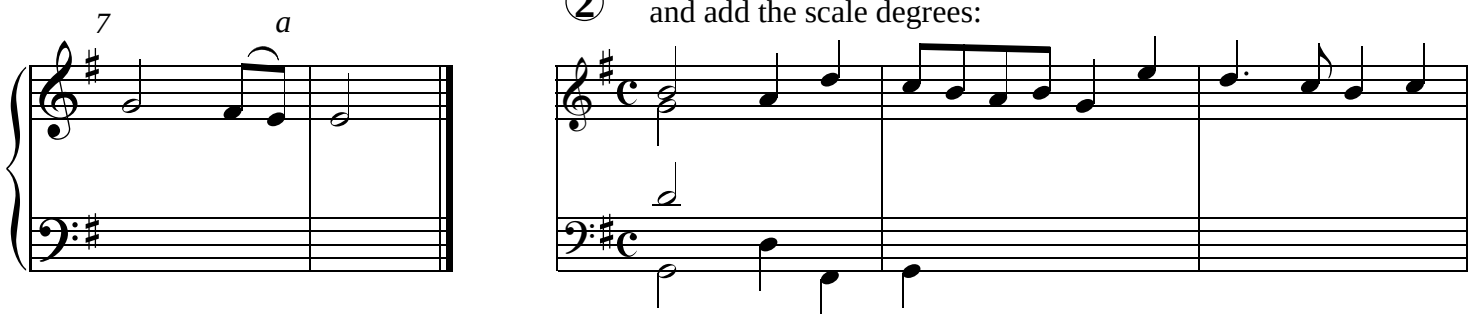
exercises 1-5: I and I6, IV and IV6, V and V7 in all inversions, VI
in combination with common prolongations:
- V6/4 V4/3 or VII6 as passing chords between I and I6 (or between I6 and I)
- I6/4 as passing chord between IV and IV6 or as suspension of V
- IV6/4 as suspension or neighbouring chord, and eventually as passing chord between V4/3 and V6 / V6/5

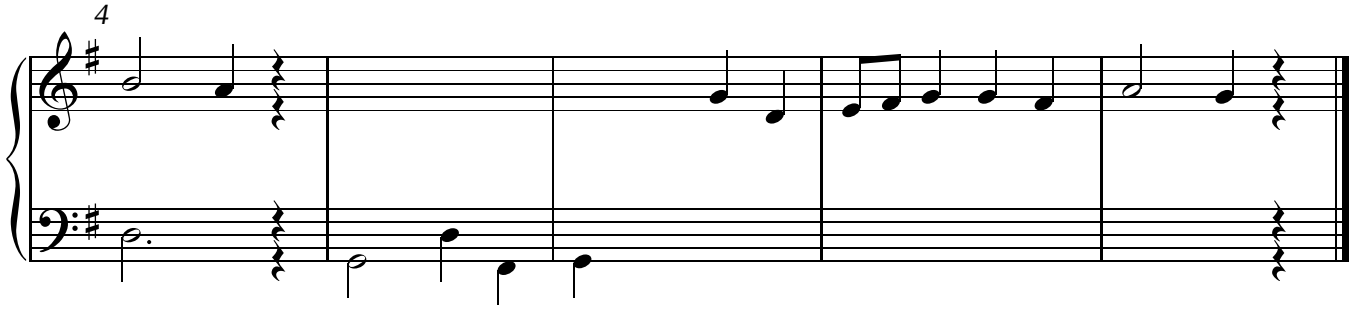
This means that all notes of the scale are used as *bass tones.* And that in exercises 1-5:
- 1^ in the bass --> I or IV6/4 (*tonic)*
- 2^ in the bass --> V6/4 V4/3 or VII6 *(dominants)*
- 3^ in the bass --> I6 (*tonic)*
- 4^ in the bass --> IV *(subdominant)* or V2 *(dominant)*
- 5^ in the bass --> V, V7 or I6/4 *(mostly dominants; I6/4 can occur as 'dominant suspension' or as passing chord)*
- 6^ in the bass --> IV6 *(subdominant)* or VI *(mostly tonic replacement)*
- 7^ in the bass --> V6 or V6/5 *(dominants)*

① Notate the bass, and add the scale degrees:

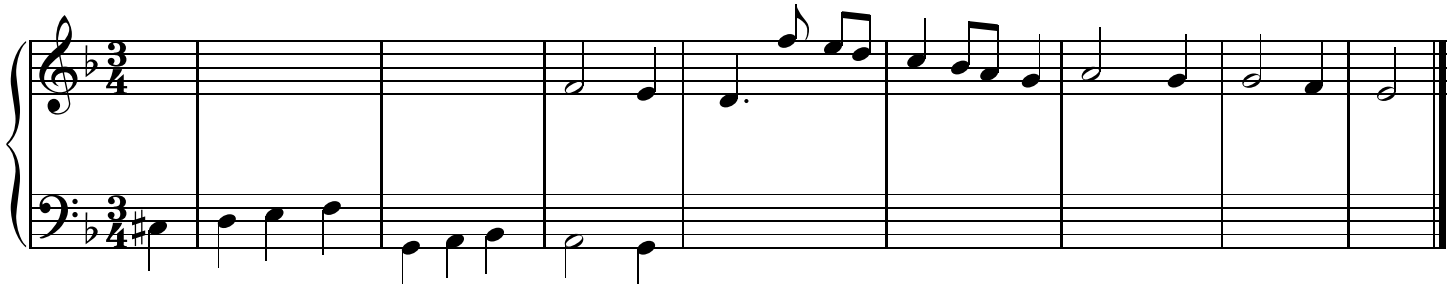


② Notate the missing notes in bass and soprano, and add the scale degrees:

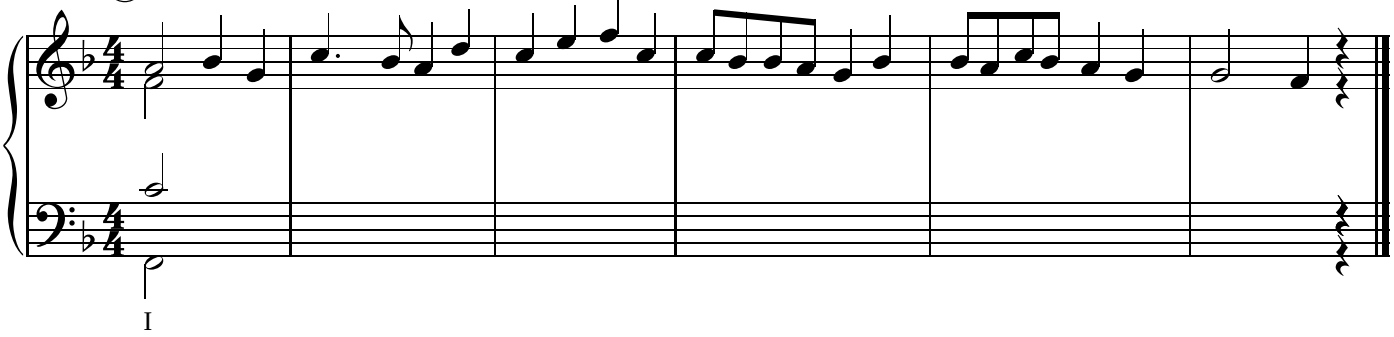




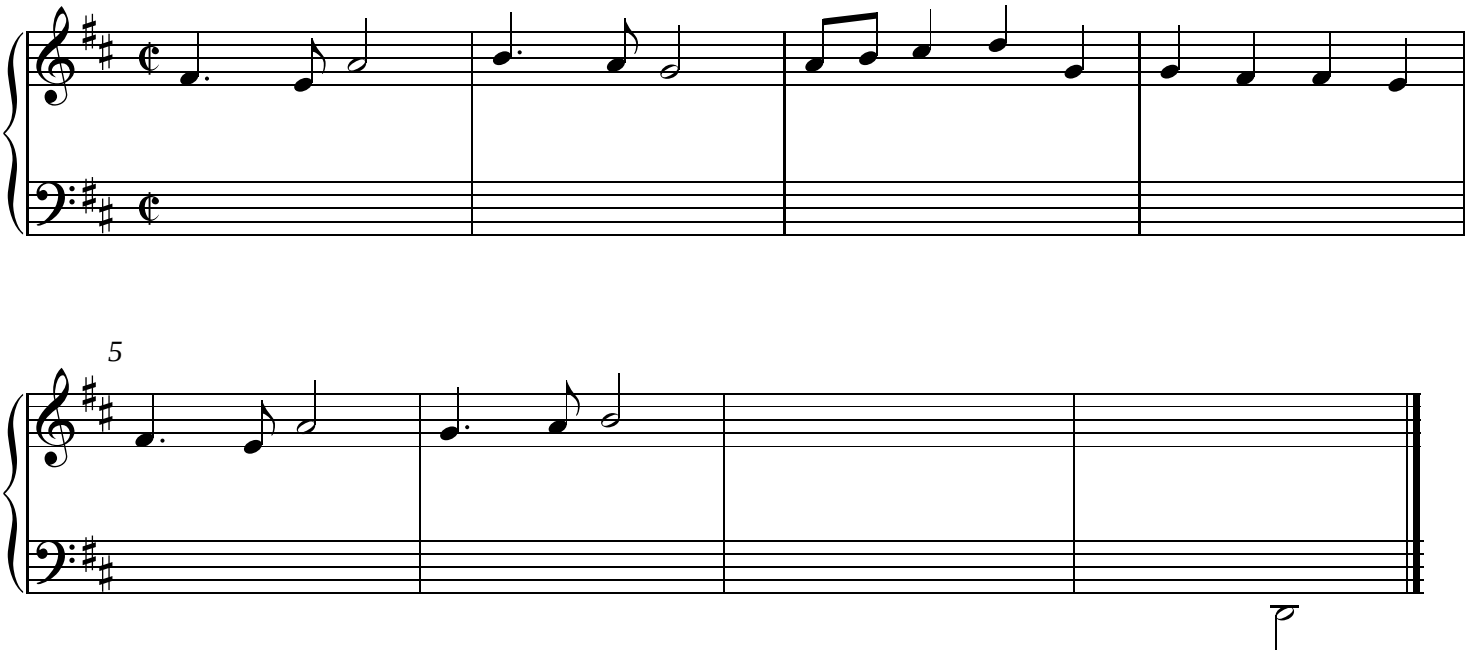
③



④ Notate the bass, and add the scale degrees:



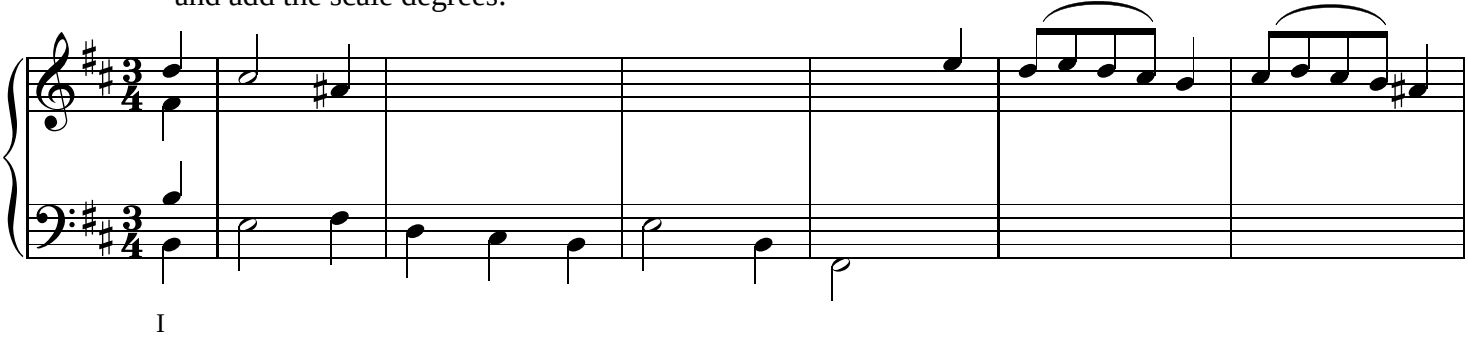
⑤ Notate the missing notes in bass and soprano, and add the scale degrees:

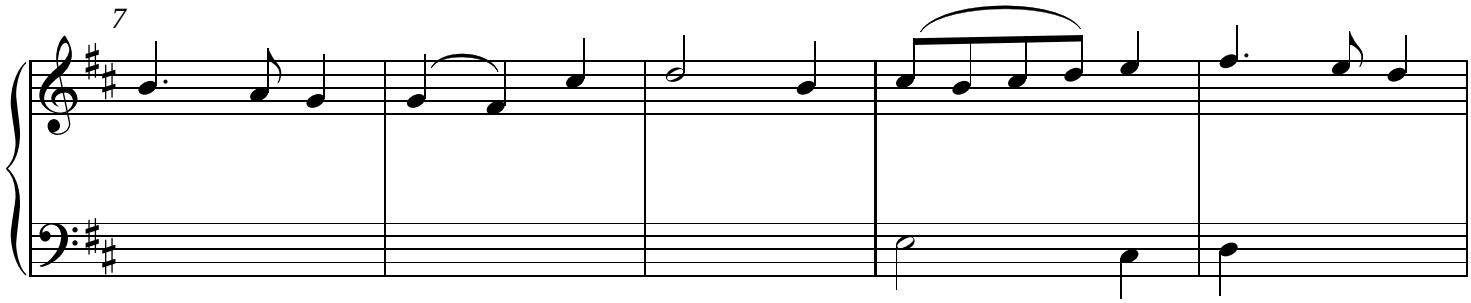


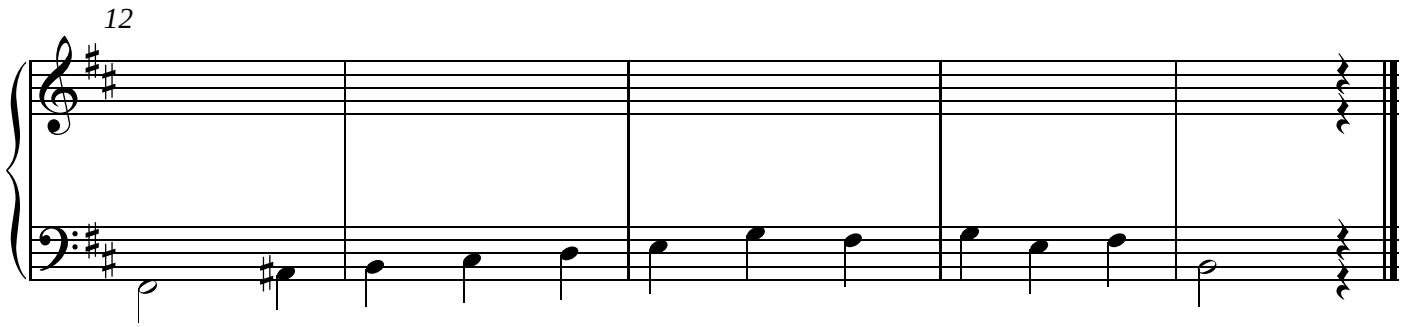
exercises 6-10: I and I6, IV and IV6, V and V7 in all inversions, VI
in combination with the common prolongations as in exercises 1-5.
Apart from these, II is also used:
- II or II7 'instead of IV'
- II6 or II6/5 as alternative of IV
- II4/3 as neigbouring chord of I6/4 and/or V, or as alternative of IV6
- II2 as neigbouring chord of I or as suspension of V6 or V6/5

This means that in exercises 5-10:
- 1^ in the bass --> I or IV6/4 (*tonic)* or II2 *(subdominant)*
- 2^ in the bass --> V6/4 V4/3 or VII6 *(dominants)* or II / II7 *(subdominant)*
- 3^ in the bass --> I6 (*tonic)*
- 4^ in the bass --> IV or II6 / II6/5 *(subdominants)* or V2 *(dominant)*
- 5^ in the bass --> V, V7 or I6/4 *(mostly dominants; I6/4 can occur as 'dominant suspension' or as passing chord)*
- 6^ in the bass --> IV6 or II4/3 *(subdominants)* or VI *(mostly tonic replacement)*
- 7^ in the bass --> V6 or V6/5 *(dominants)*

⑥ Notate the missing notes in bass and soprano,
and add the scale degrees:







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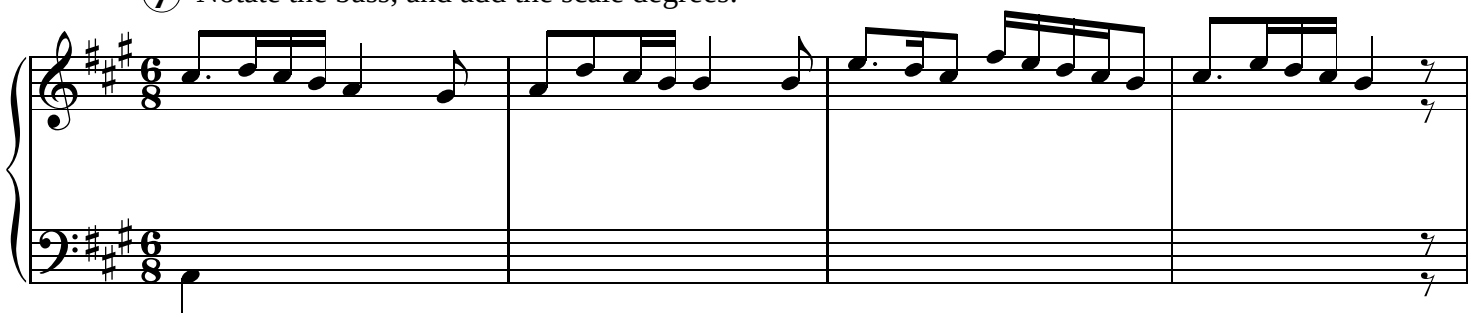
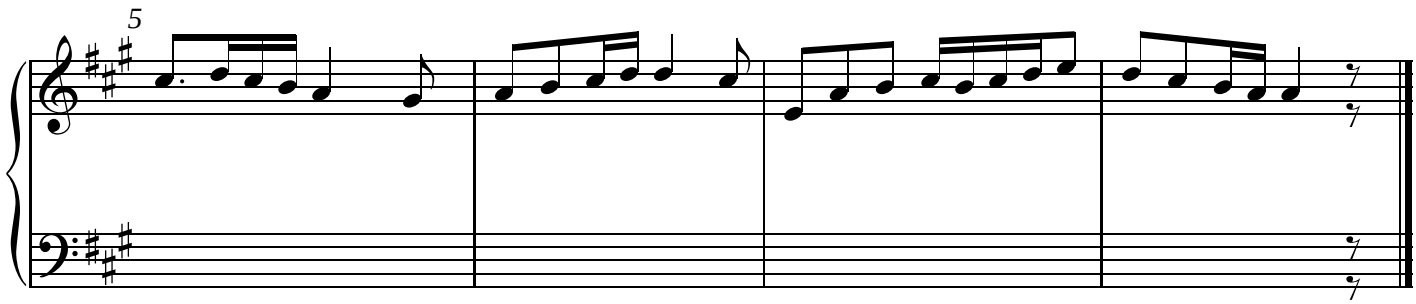
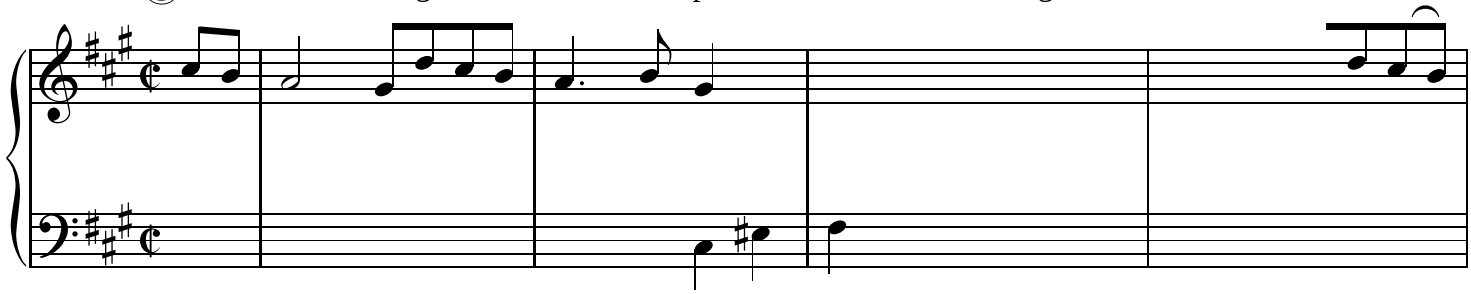
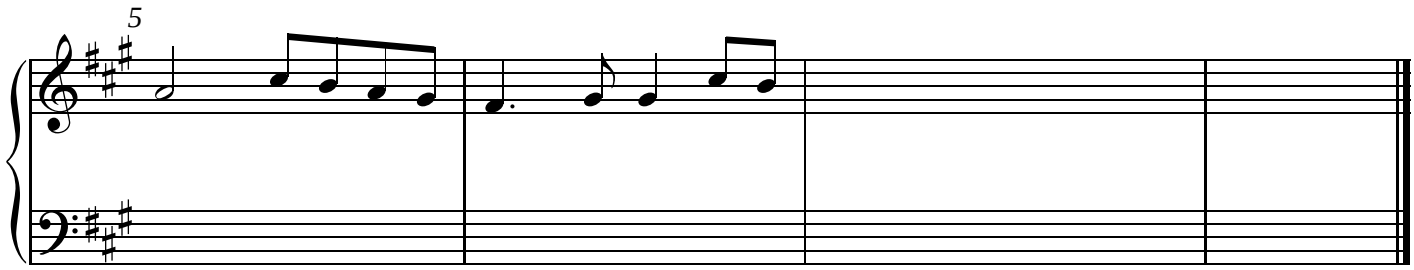




⑧ Notate the missing notes in bass and soprano, and add the scale degrees:





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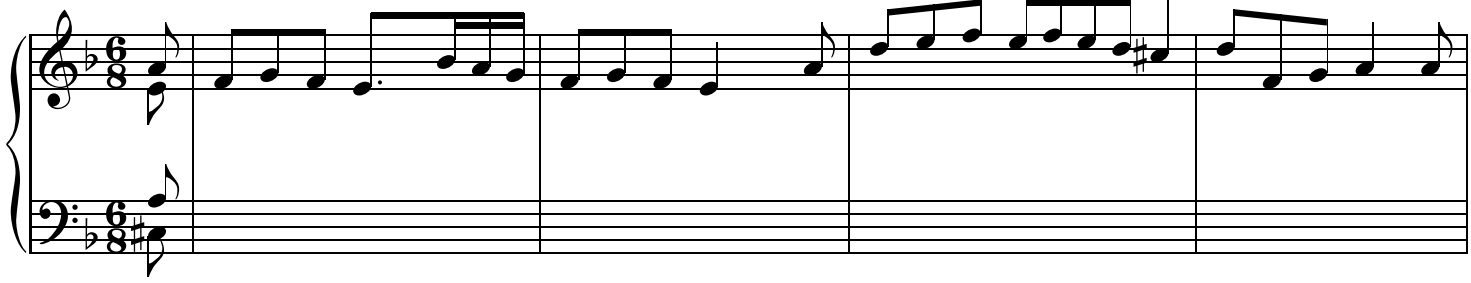
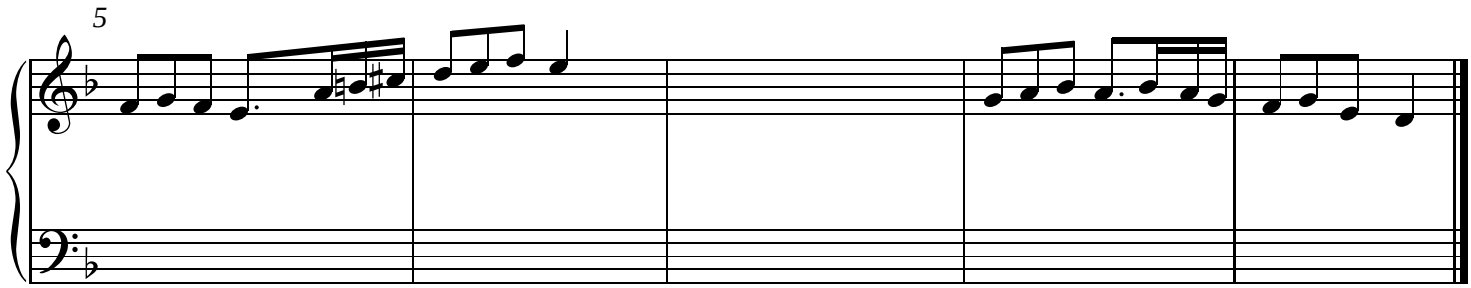
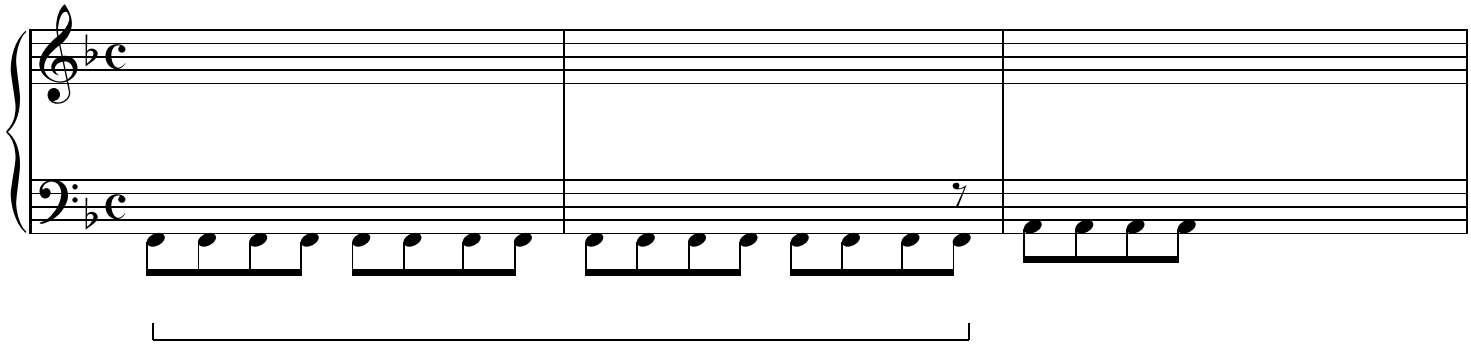
9 Notate the missing notes in bass and soprano, and add the scale degrees:



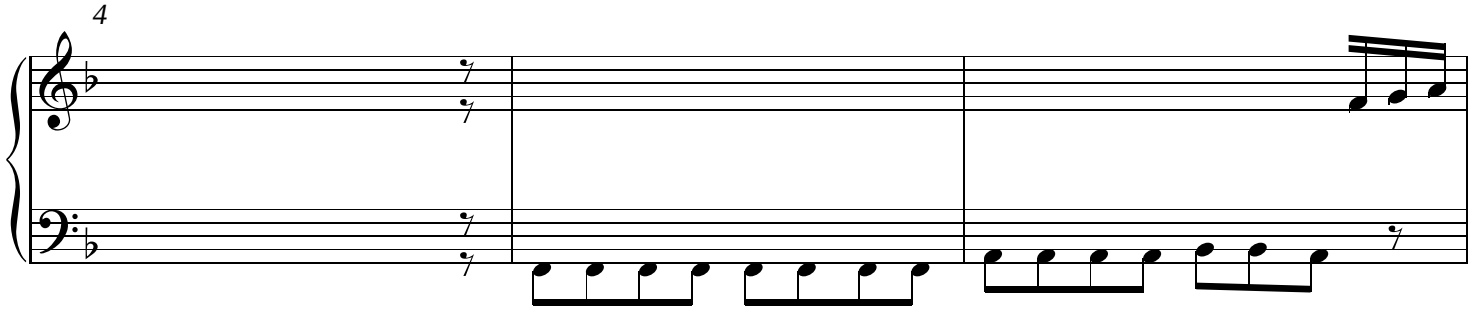
V6



10 Notate the missing notes in bass and soprano, and add the scale degrees:



what happens on top of the pedal point?



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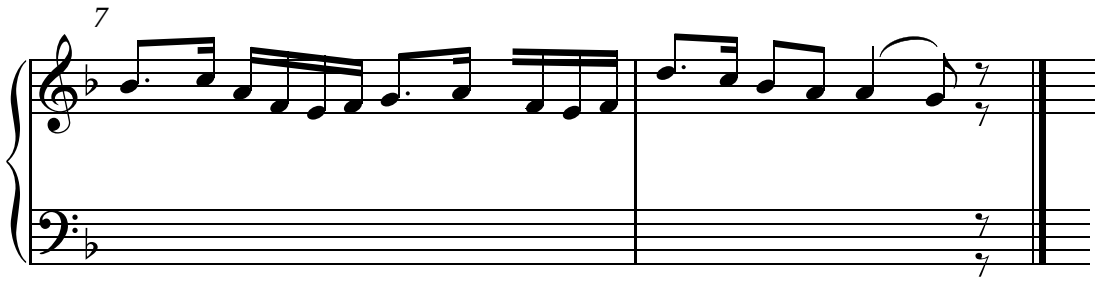
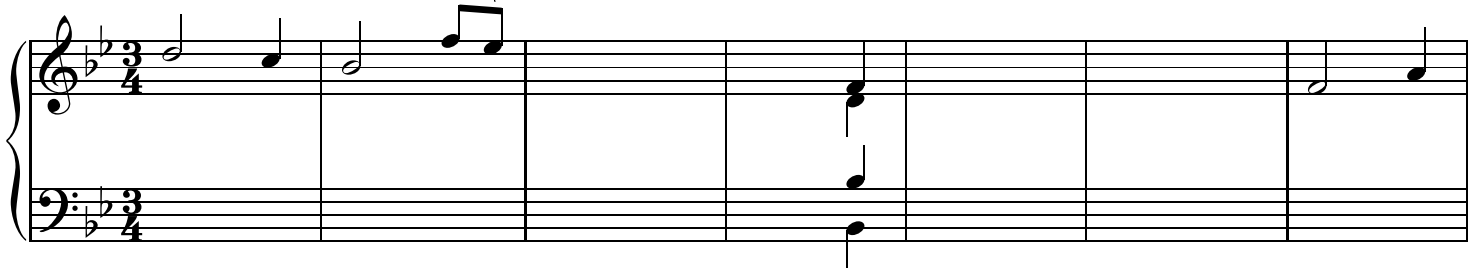


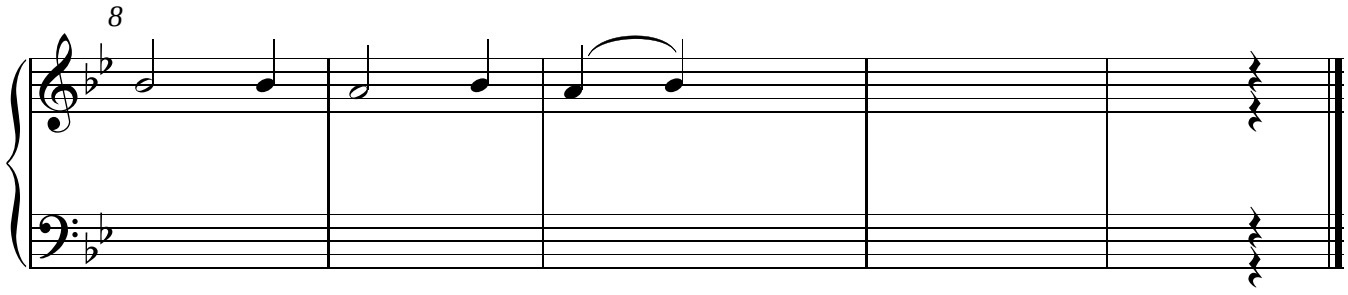
exercises 11-15:
- I and I6, IV and IV6, II, II6, VI
- II7 and V7 in all inversions

in combination with the common prolongations as in exercises 1-10. VII7 is used as well (in inversions as well).
Apart from these, chords resulting from *mixture* are used:
- in major keys: IV and II can be taken from the parallel minor key, and therefore become IVmd or IImd (in all inversions, and also as seventh chords; *IV is then a minor chord, II is diminished / half diminished*)
- in major keys: VI can be *lowered to bVI* (both the root and the fifth of the chord are lowered); a *raised VI (VIdm)* in minor keys is much less probable
- in major keys: VII7 can appear as *dimished* seventh chord: VII7md (in all inversions)
- in minor keys: IVcan appear as *major chord:* IV dm (most common: IV6dm); IIdm is pretty uncommon
- the *second degree* can be *lowered:* bII, in both minor and major keys. bII is a *major triad;* the first inversion, bII6 is better known as the *Neapolitan sixth chord:* N6 or bIIn / bIIN6 (or similar)

This means that in exercises 11-15:
- 1^ in the bass --> I or IV6/4 (*tonic)* or II2 *(subdominant); in major keys* IV and II can be md
- b2^ in the bass --> bII
- 2^ in the bass --> V6/4 V4/3 VII6 VII6/5 *(dominants)* or II / II7 *(subdominant); in major keys* IImd can occur; VII6/5 can be VII6/5md
- 3^ in the bass --> I6 or III (*tonic)*
- 4^ in the bass --> IV or II6 / II6/5 *(subdominants)* or V2 *(dominant); in major keys* IV or II can be md, in *minor keys* IVdm is possible (but not probable); in major keys V2 can be replaced by VII4/3md
- 5^ in the bass --> V, V7 or I6/4 *(mostly dominants; I6/4 can occur as 'dominant suspension' or as passing chord)*
- b6^ in the bass (in major keys) --> bVI *(mostly tonic replacement)* or IV6md or II4/3md *(subdominants);* eventually in major keys VII2md can be used
- 6^ in the bass --> IV6 or II4/3 *(subdominants)* or VI *(mostly tonic replacement)*
- 7^ in the bass --> V6 or V6/5 *(dominants)* or in major keys: VII7md is a possibility

11 Notate the missing notes in bass and soprano, and add the scale degrees:





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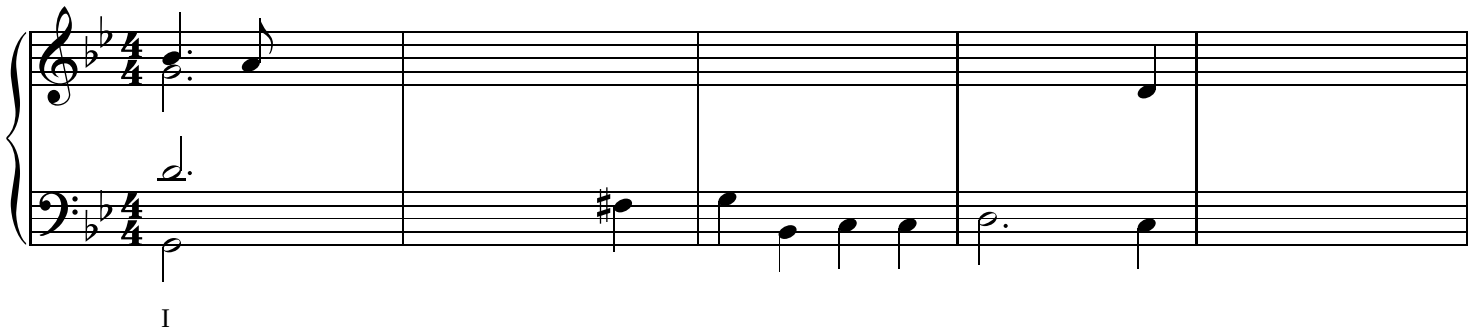
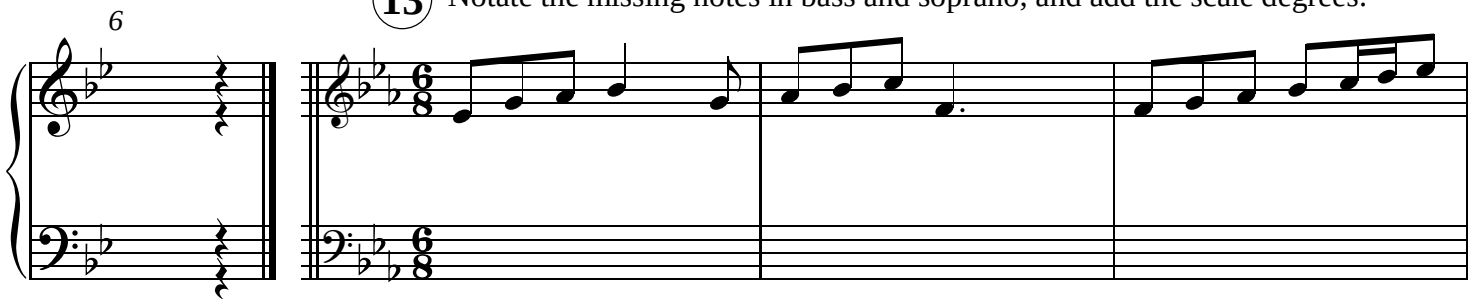
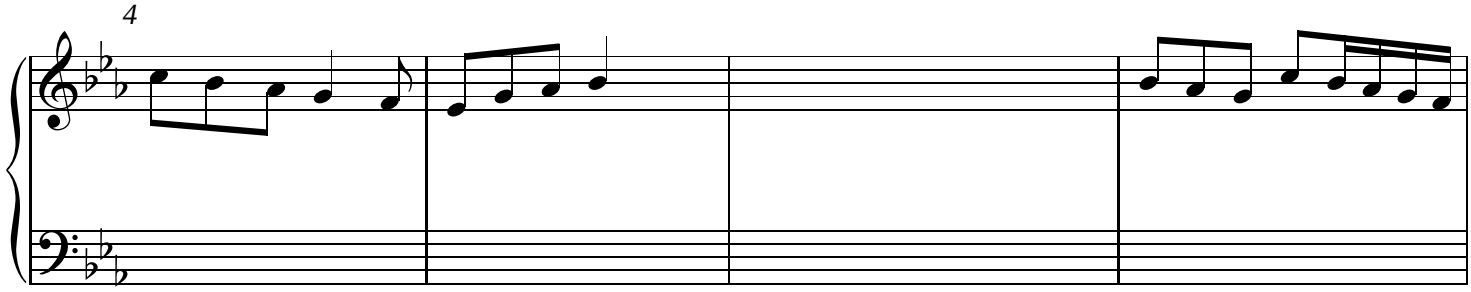
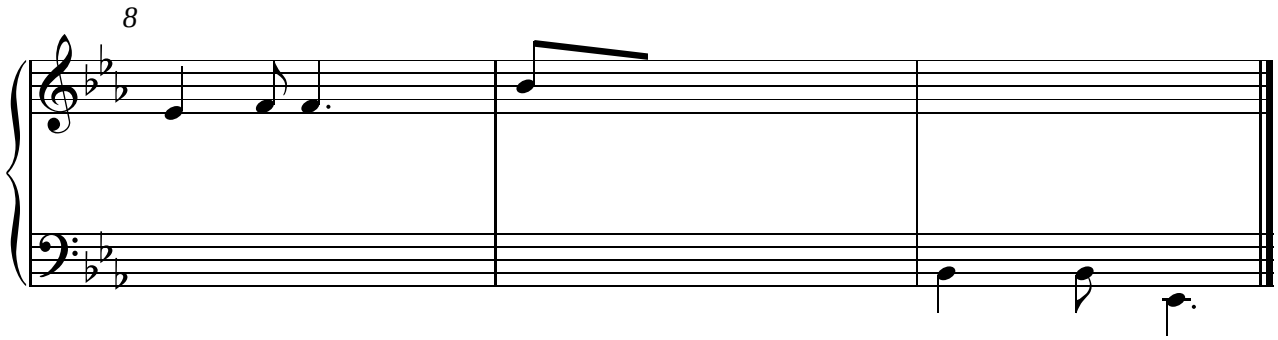


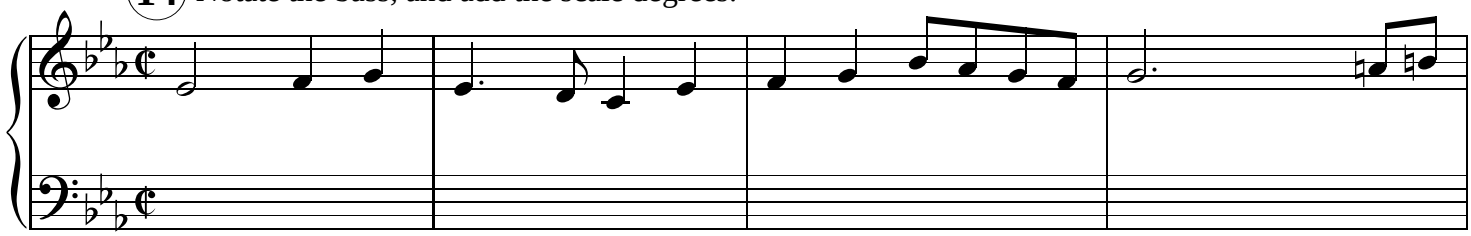
13 Notate the missing notes in bass and soprano, and add the scale degrees:

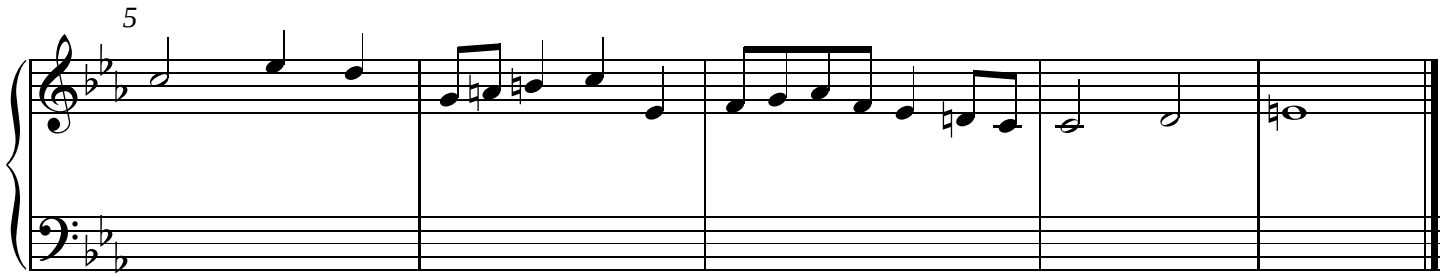




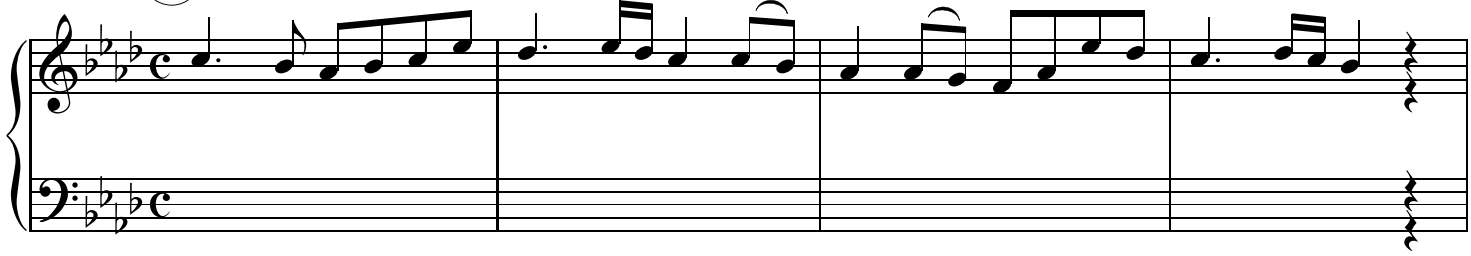


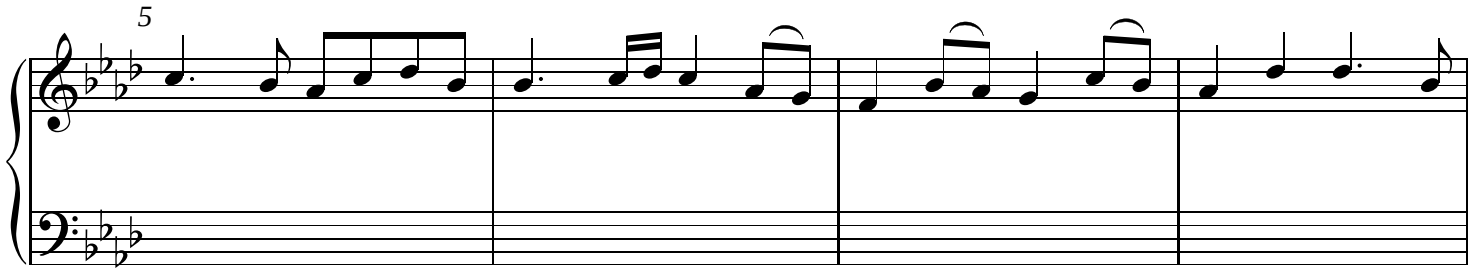
14 Notate the bass, and add the scale degrees:

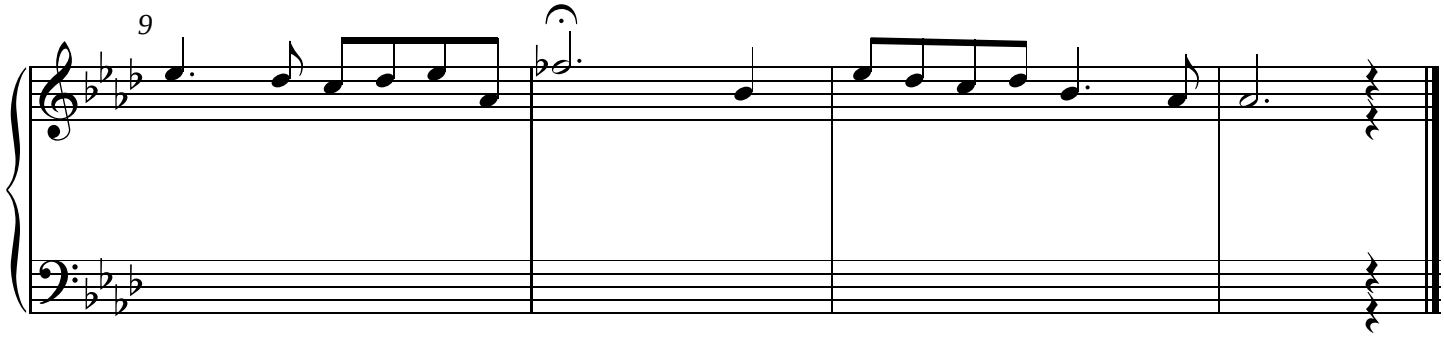




15 Notate the bass, and add the scale degrees:







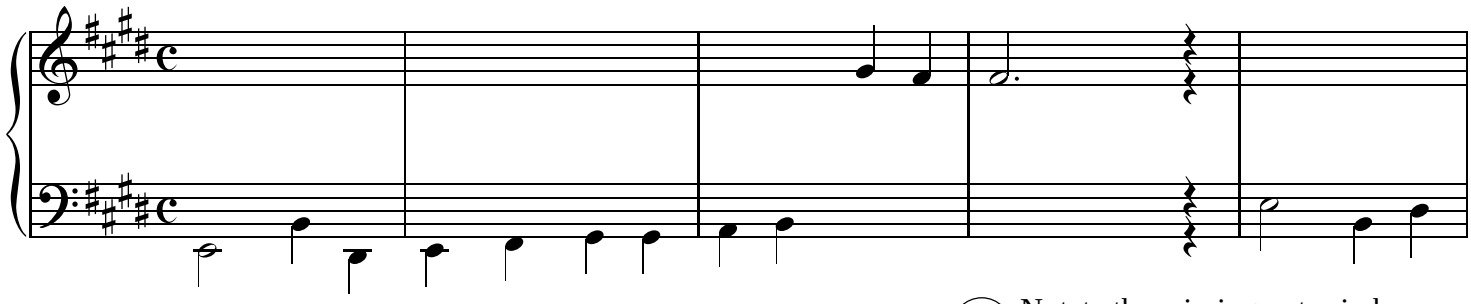
exercises 16-25:
The possibilities / degrees used are the same as in exercises 10-15. You can use the list on page 5 if you like.

One important issue is added: *secondary dominants.* To be a little more specific: (V) and (VII), also in inversions and as seventh chords. In this moment
- (V) and (V7) are used in these inversions: 5/3 6 7 6/5 4/3 and 2
- (VII) and (VII7) are used in these inversions: 6 7 6/5 and 4/3

In exercises 15-25, secondary dominants to the following degrees can occur:
- in *major* keys: ( ) to II, IV, V and VI
- in *minor* keys: ( ) to III, IV, V and VI

Some of the exercises you probably will recognize, as they are *variants* of preceding exercises. But now with secondary dominants...

16 Notate the missing notes in bass and soprano, and add the scale degrees:



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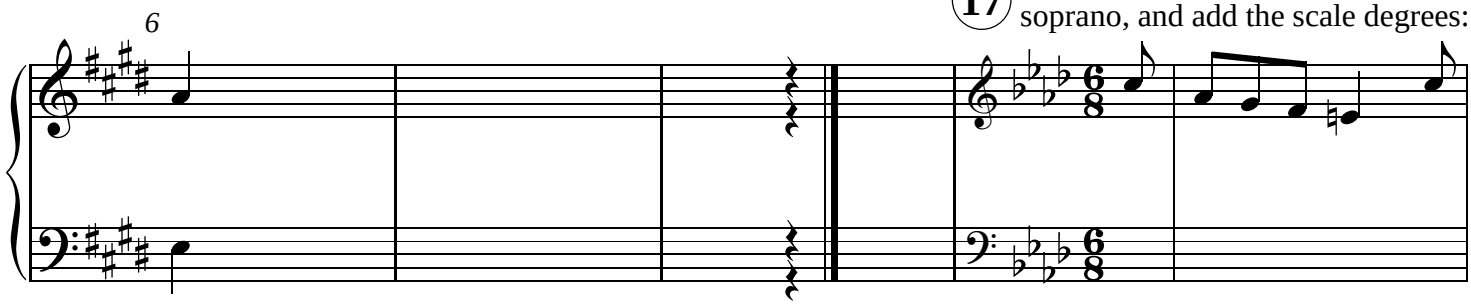
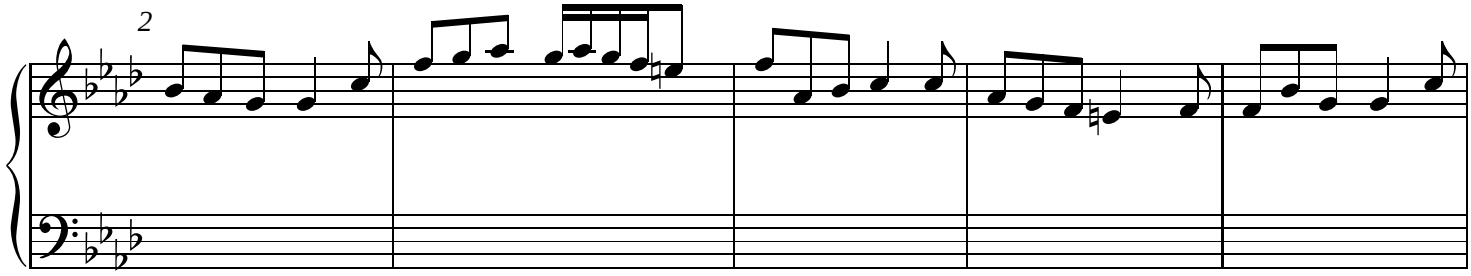
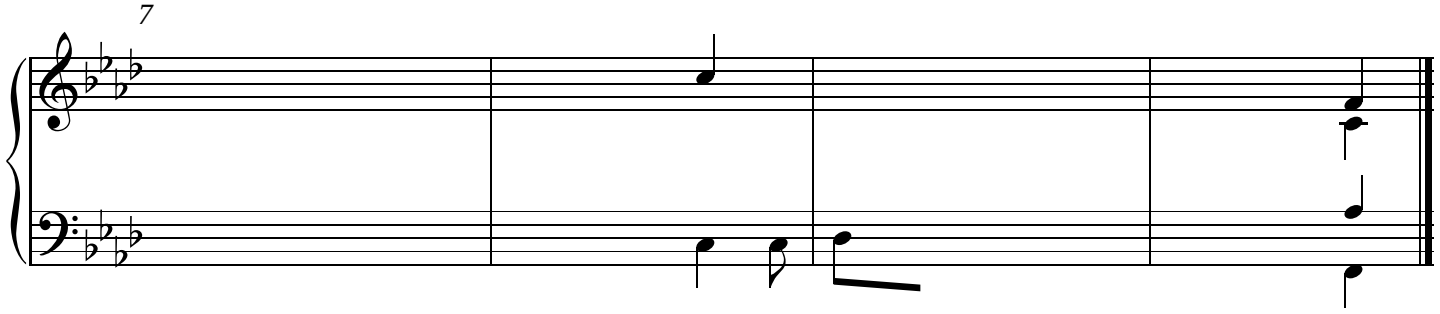
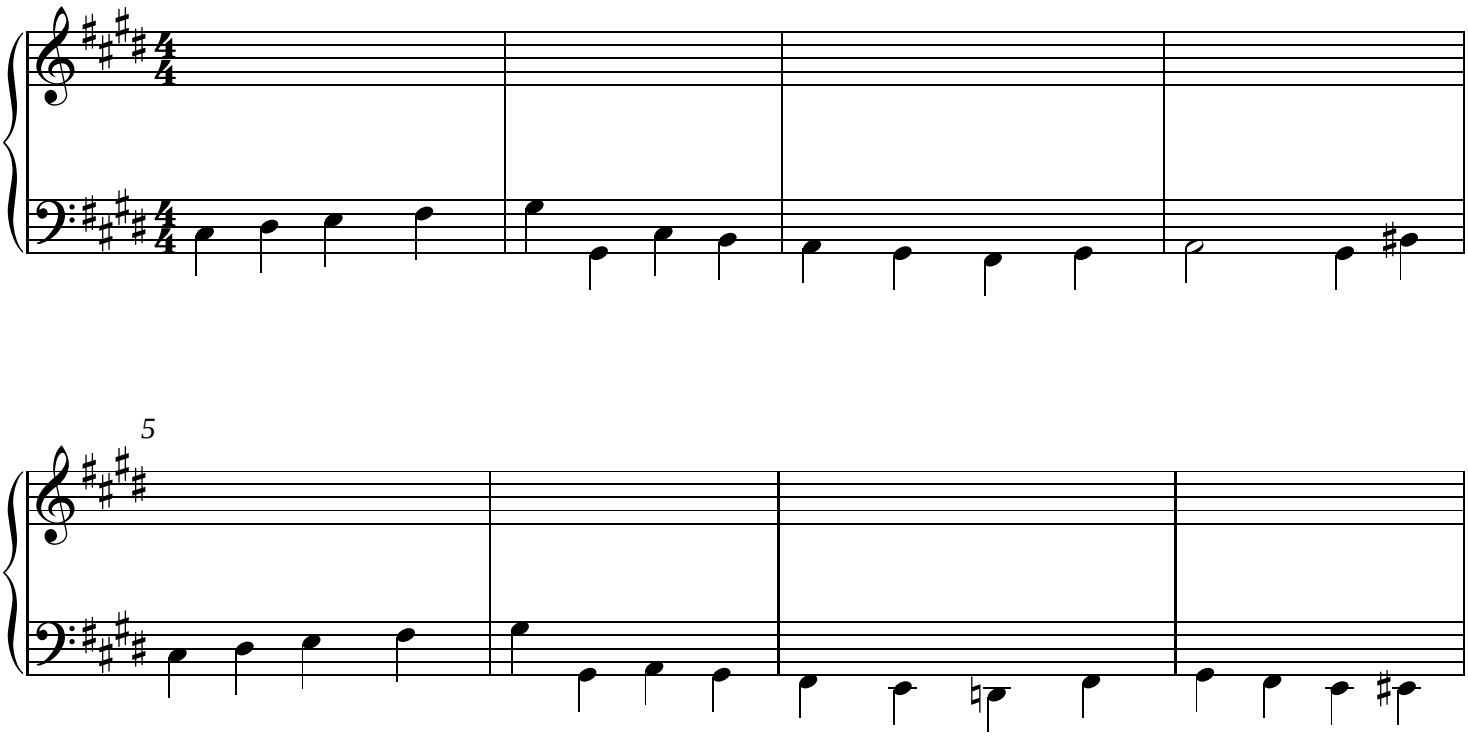


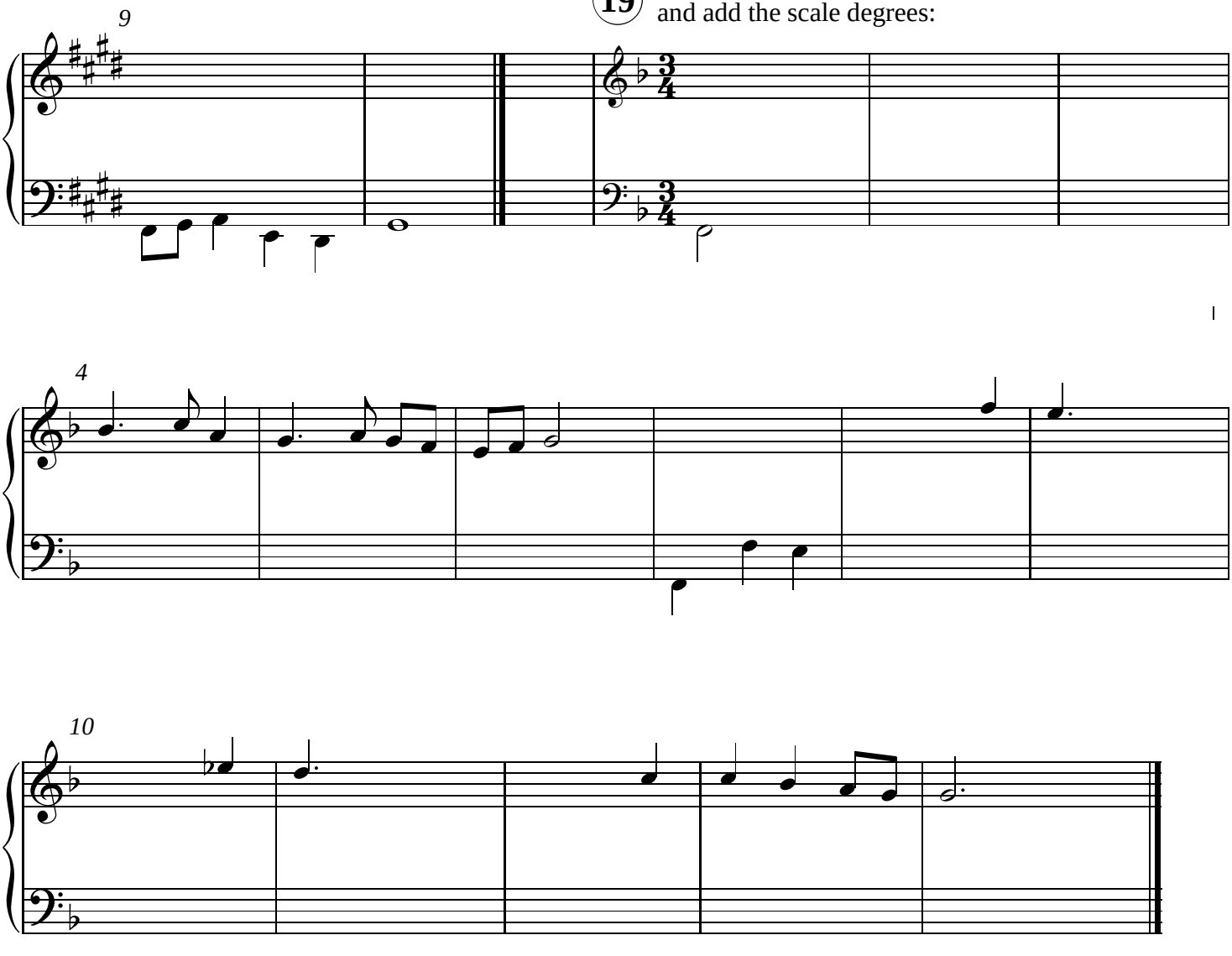




18 Notate the soprano, and add the scale degrees:



19 Notate the missing notes in bass and soprano, and add the scale degrees:



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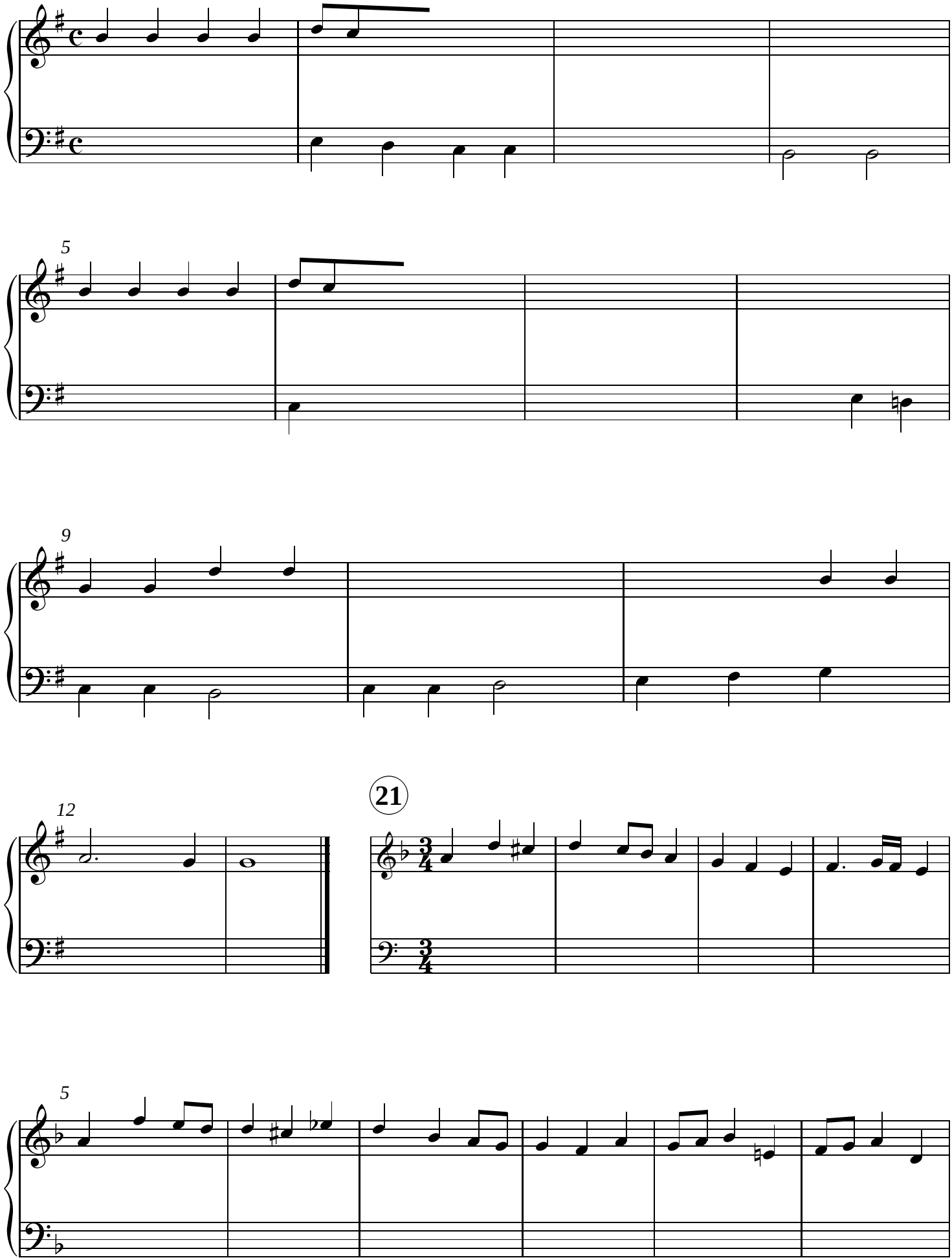

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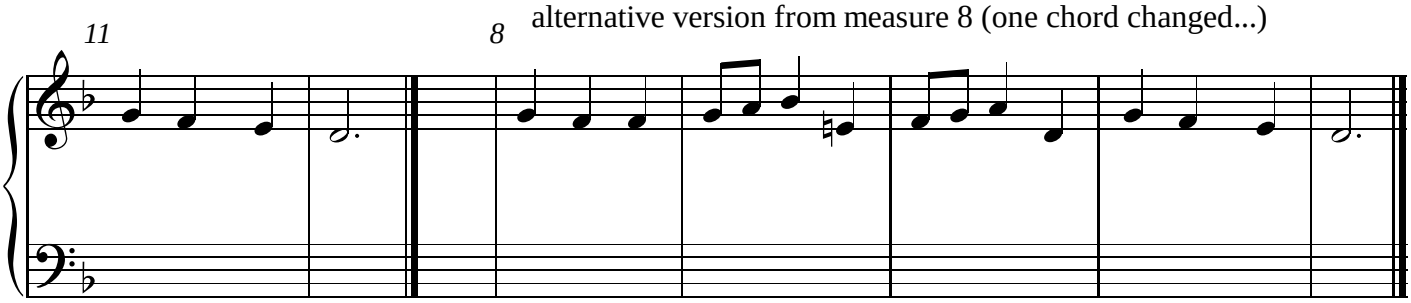
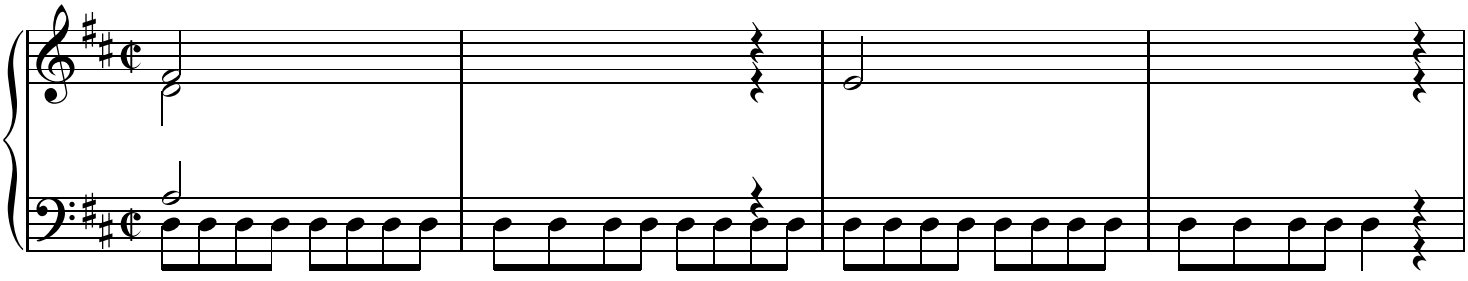
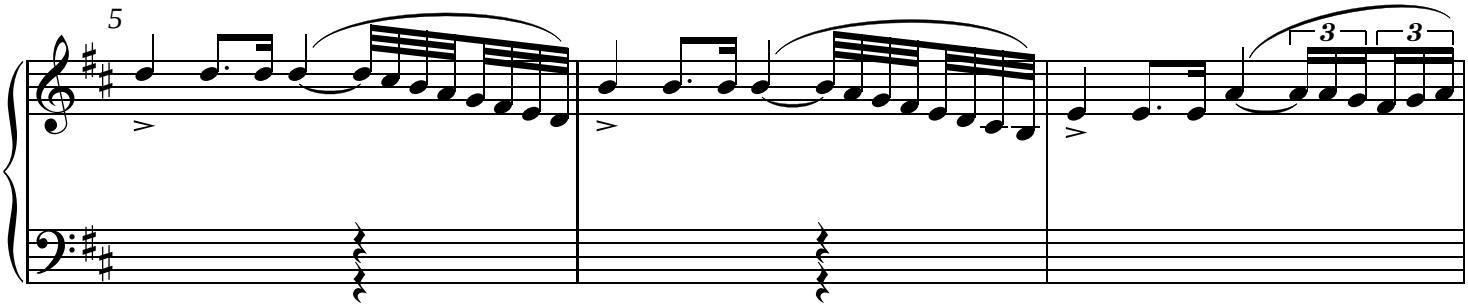
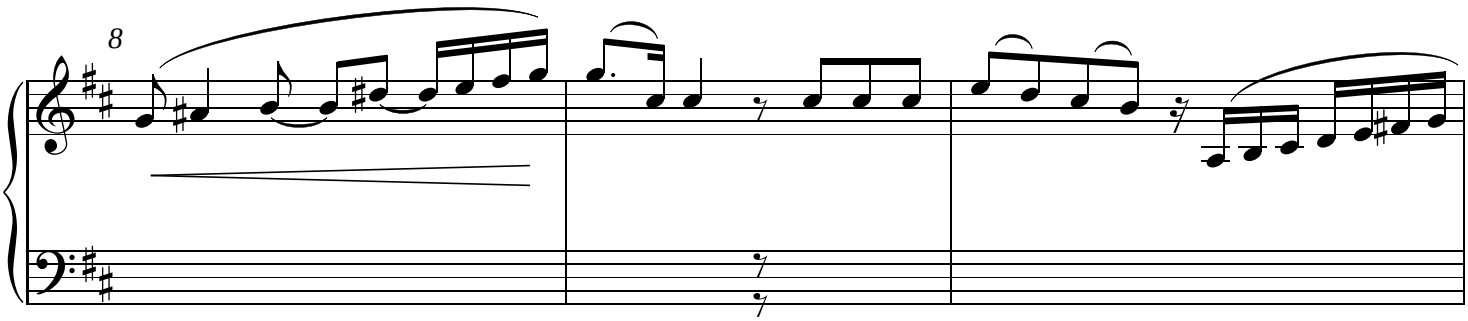


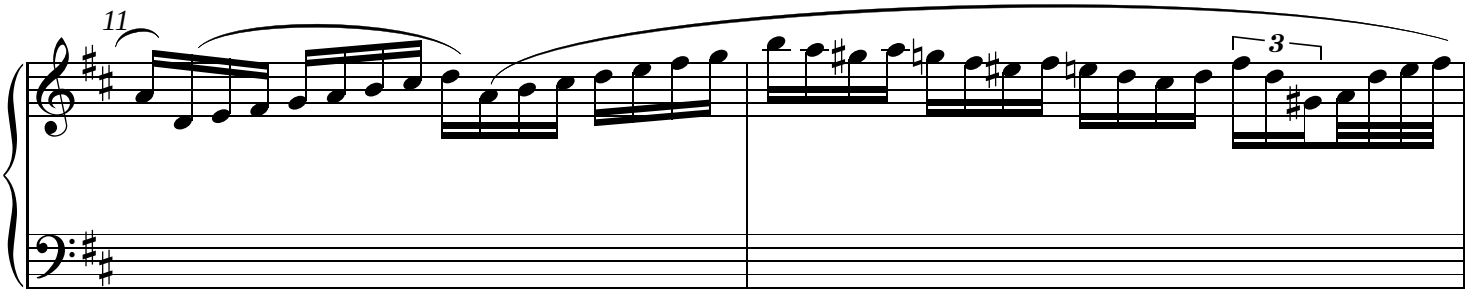
22 notate the soprano in measures 1-4, and the bass from measure 5, and add the scale degrees

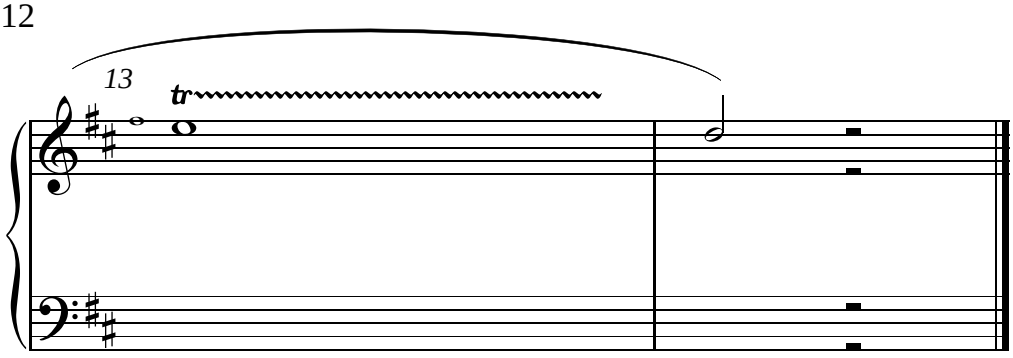


what is going on on top of the pedal point?

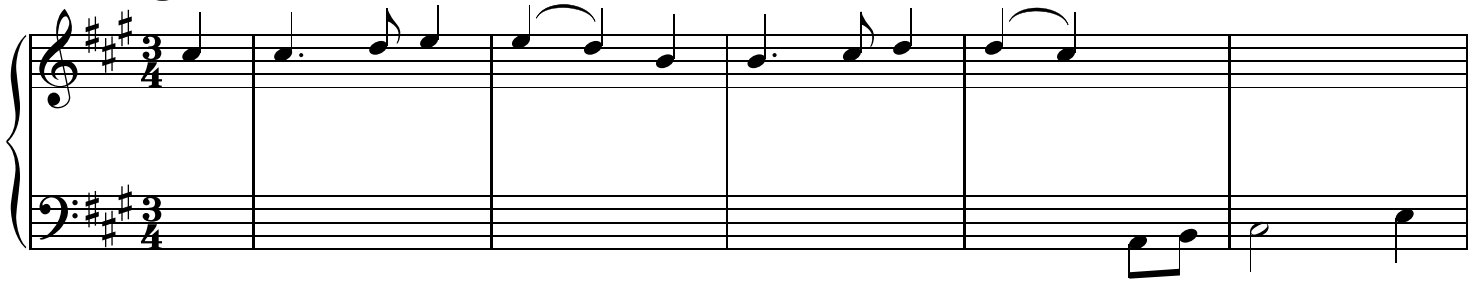


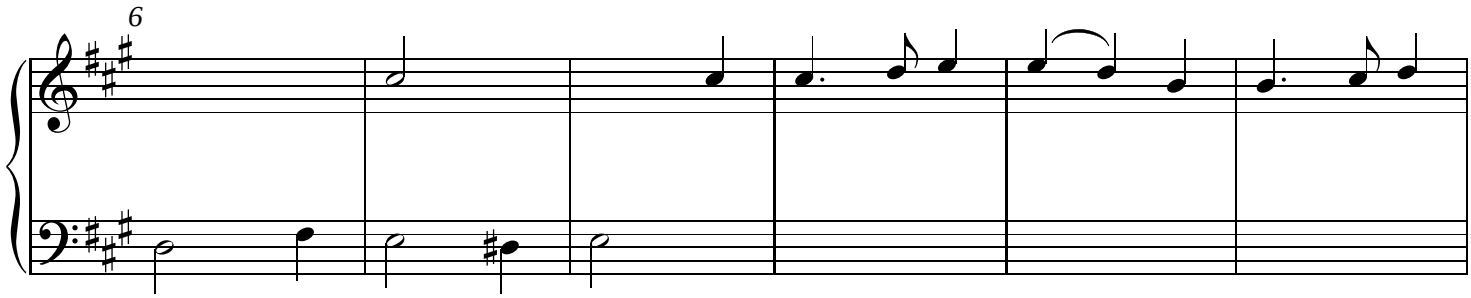


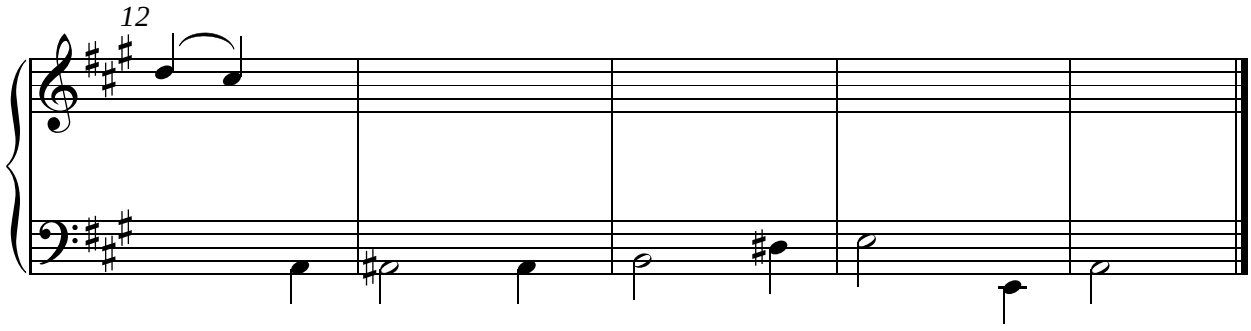




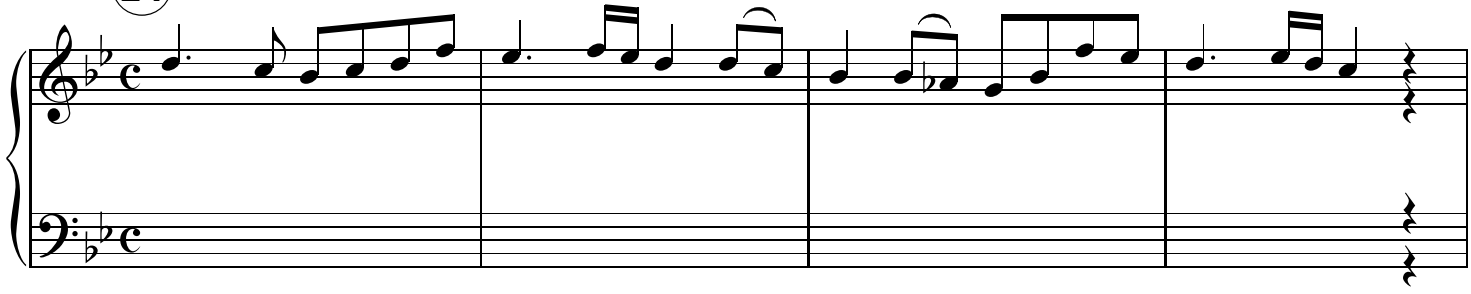
23 Notate the missing tones in soprano and bass, and add the scale degrees

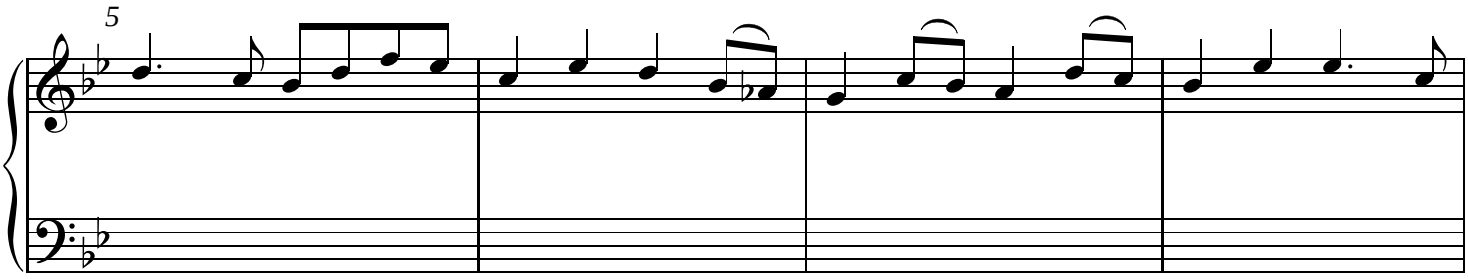


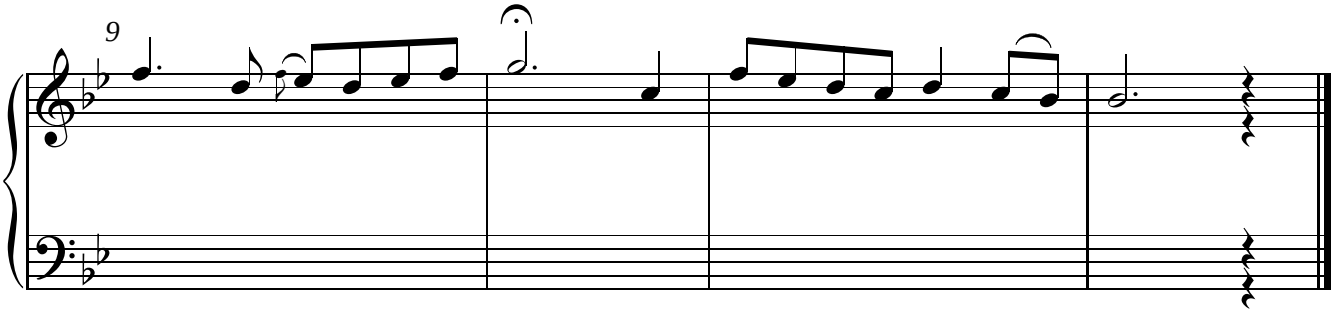




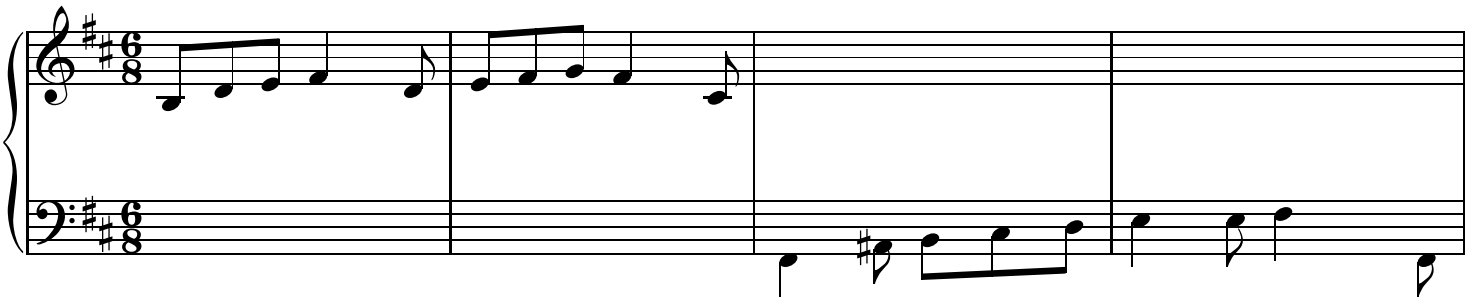
24 Notate the bass, and add the scale degrees

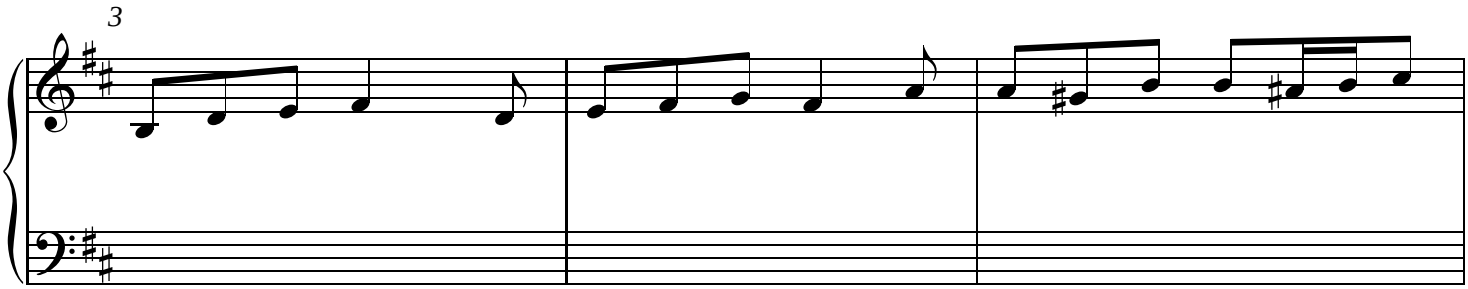


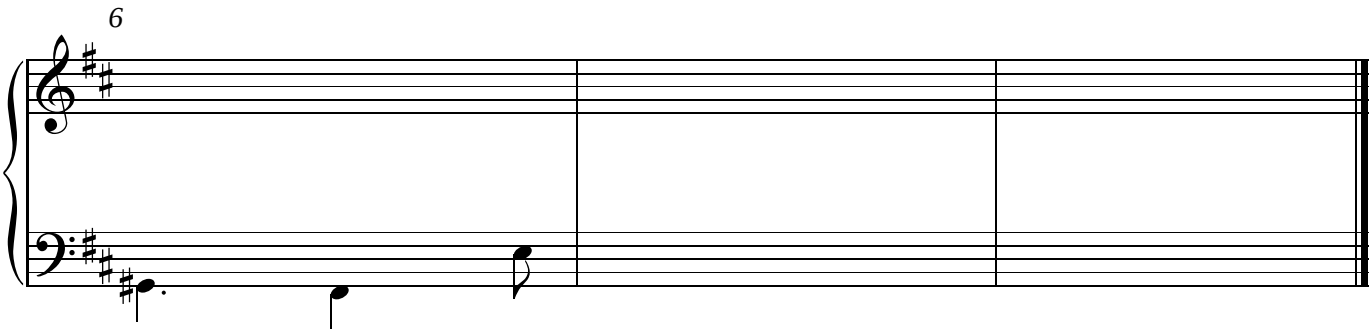




25 Notate the missing tones in soprano and bass, and add the scale degrees





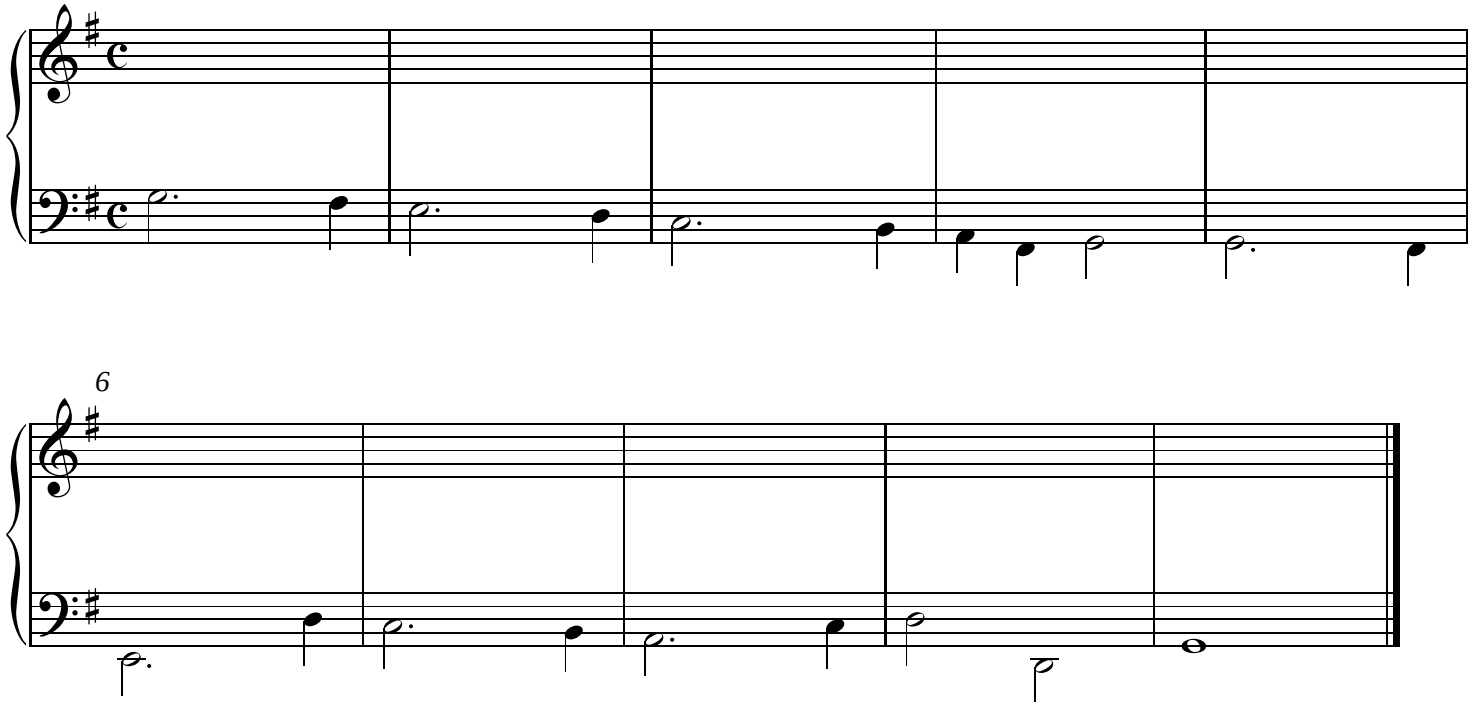


exercises 26 - 35:
The possibilities / degrees used are the same as in exercises 1-15: degrees of the diatonic major and minor keys, and degrees resulting from *mixture*. You can use the list on page 5 if you like.
Secondary dominants are used as well, like in exercises 16-25. See the list on page 8.

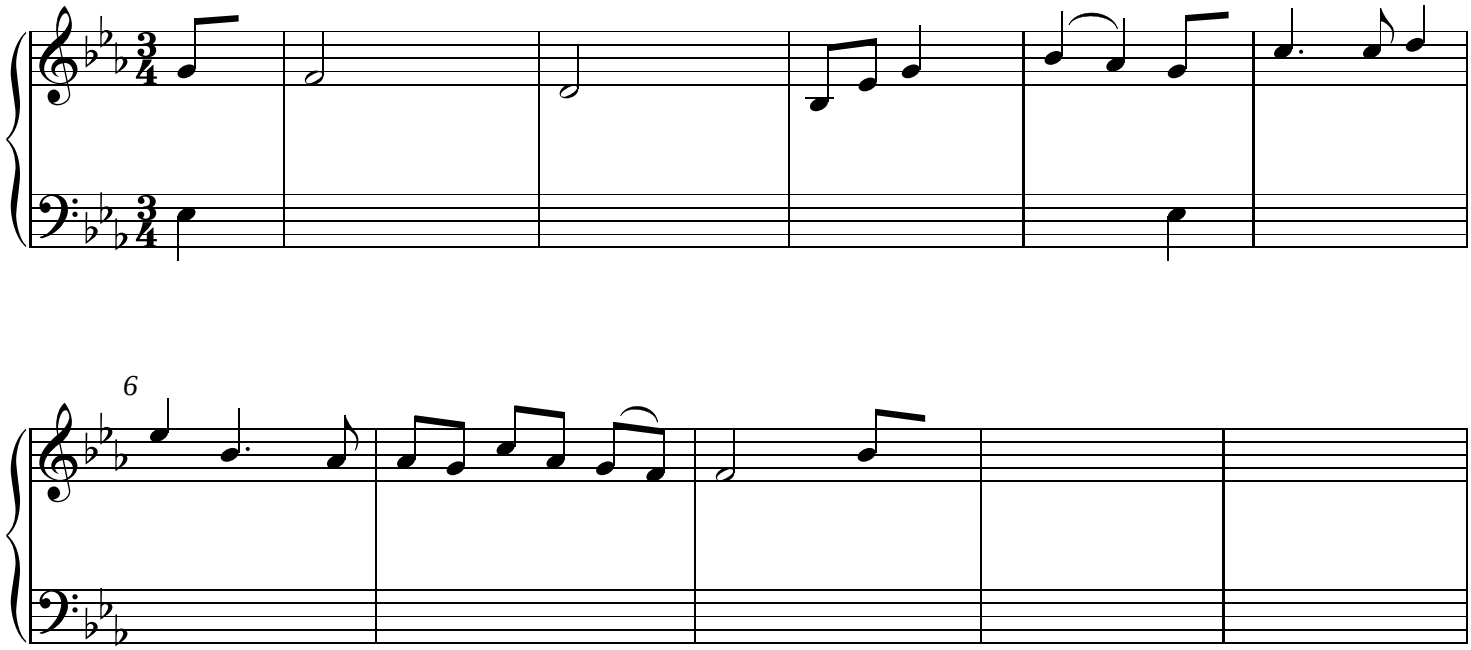
The 'new topic' is: certain typical *patterns* are used, like
- sequences using descending or ascending fifths
- descending thirds / extended cadence
- faux-bourdon
- lamento
- sequences like *Pachelbel* or *romanesca*

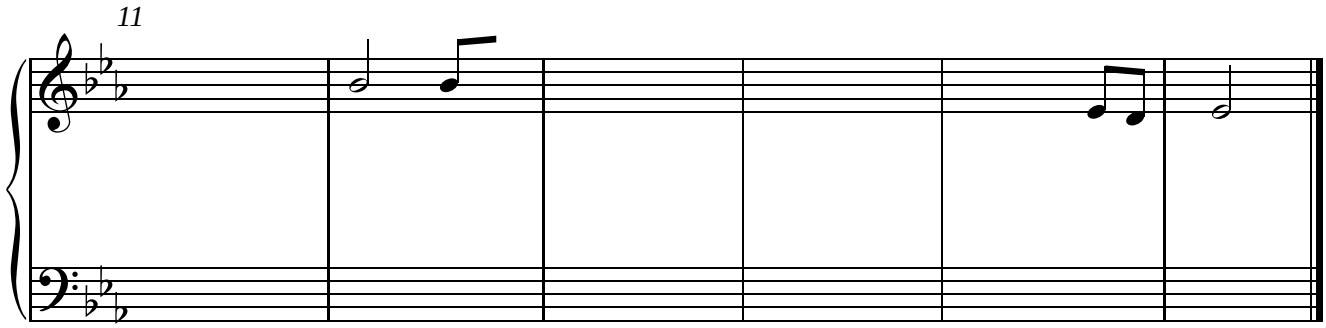
Label these patterns as well!

26 Notate the soprano, and add the scale degrees; label the harmonic pattern(s) used in the exercise

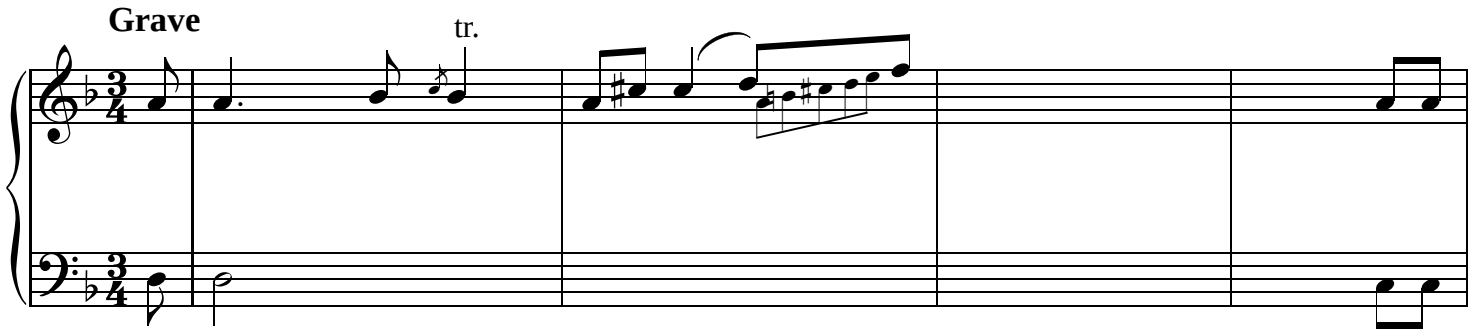


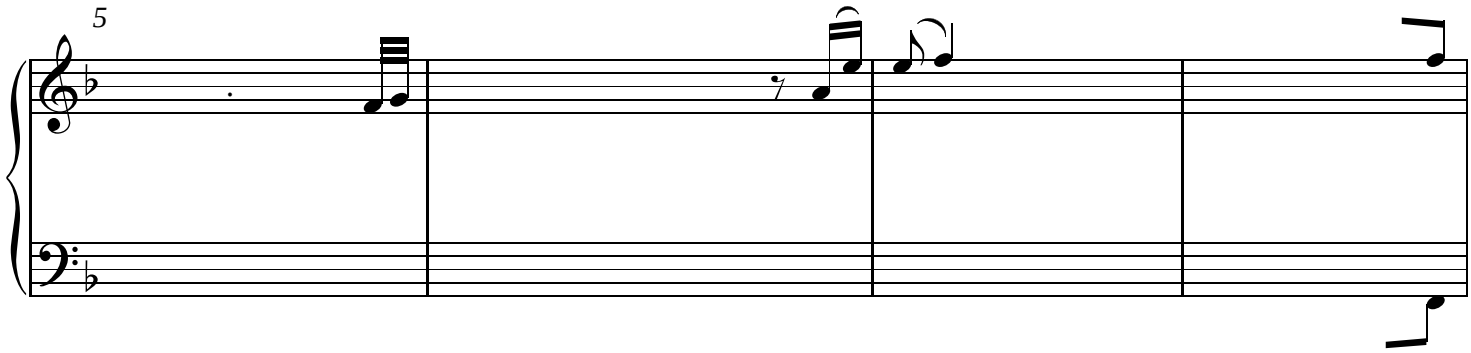
27 Notate the missing notes in bass and soprano, and add the scale degrees; label the harmonic pattern(s) used in the exercise

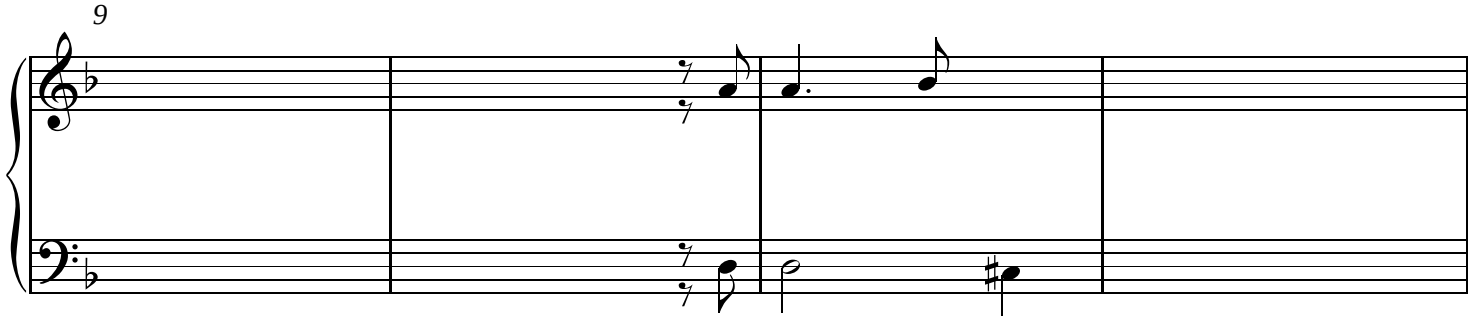


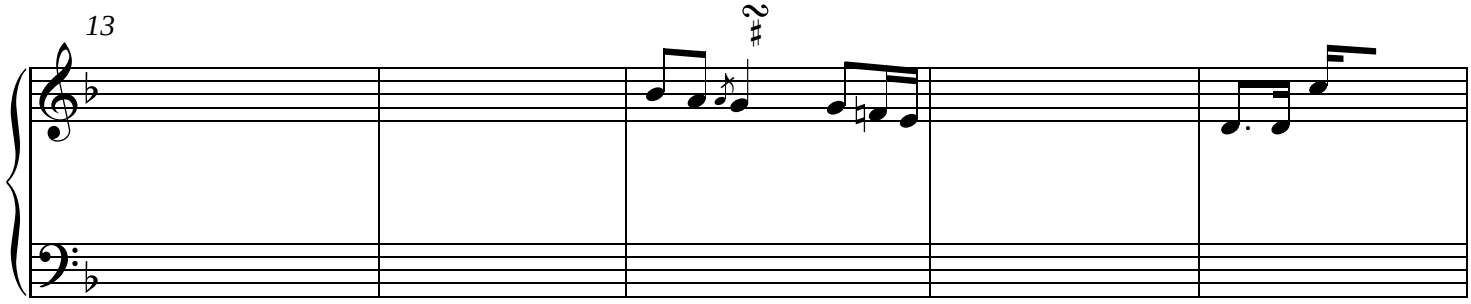


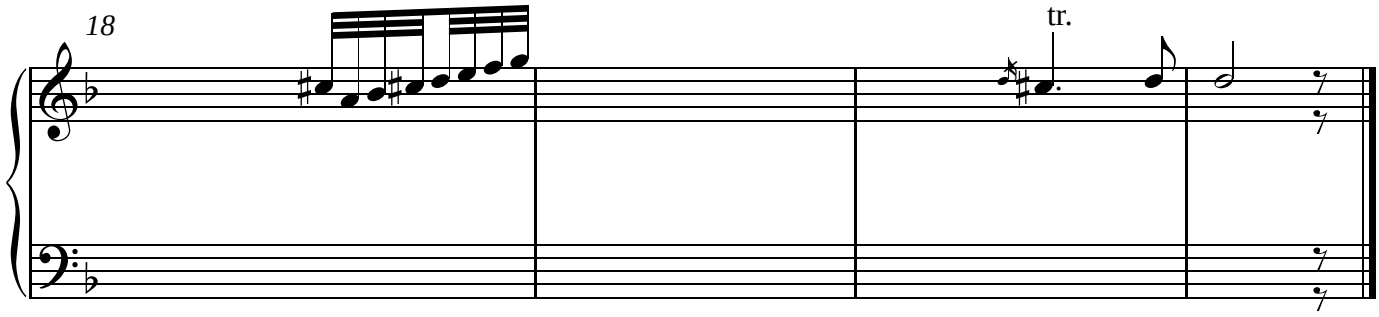
28 Notate the missing notes in the soprano and the bass, and add the scale degrees; label the harmonic patterns used in the exercise



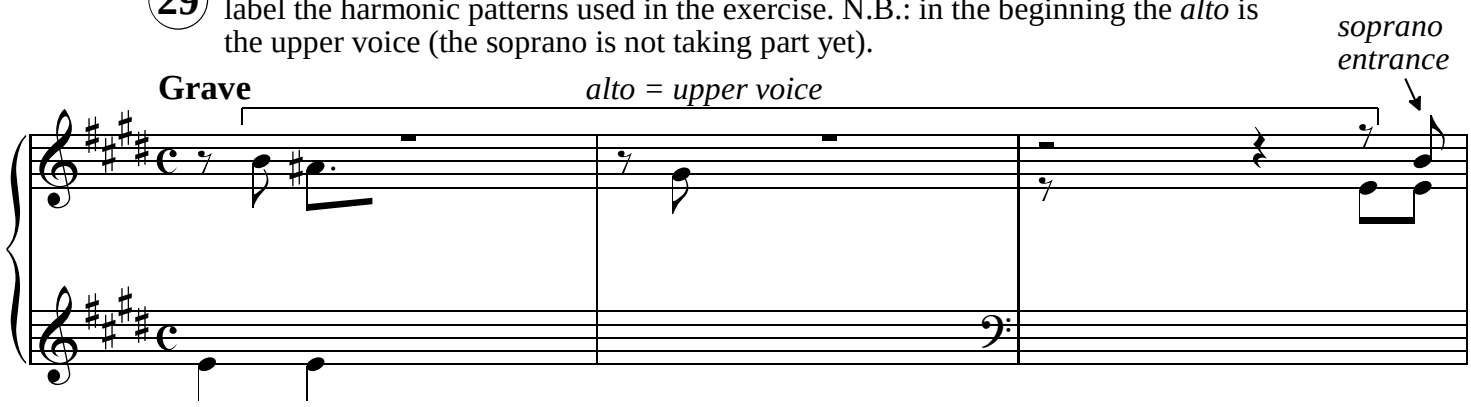


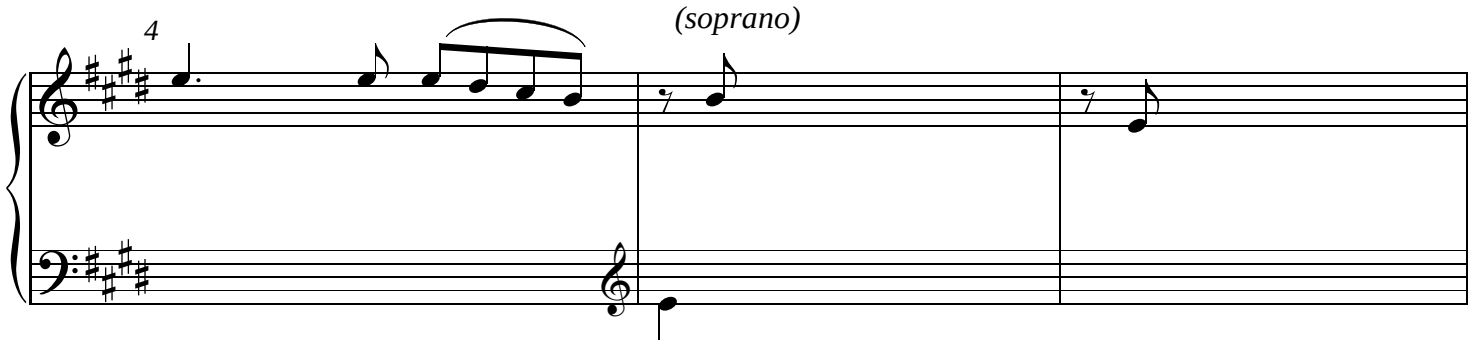


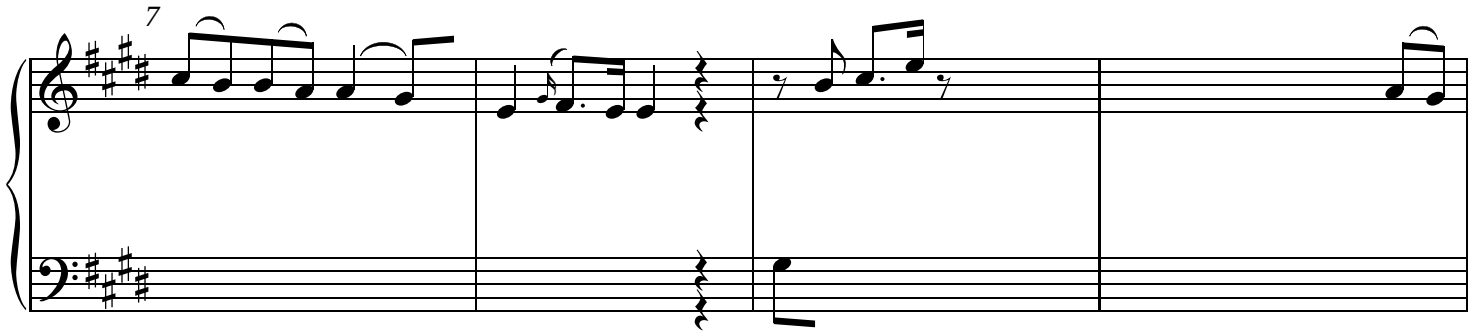


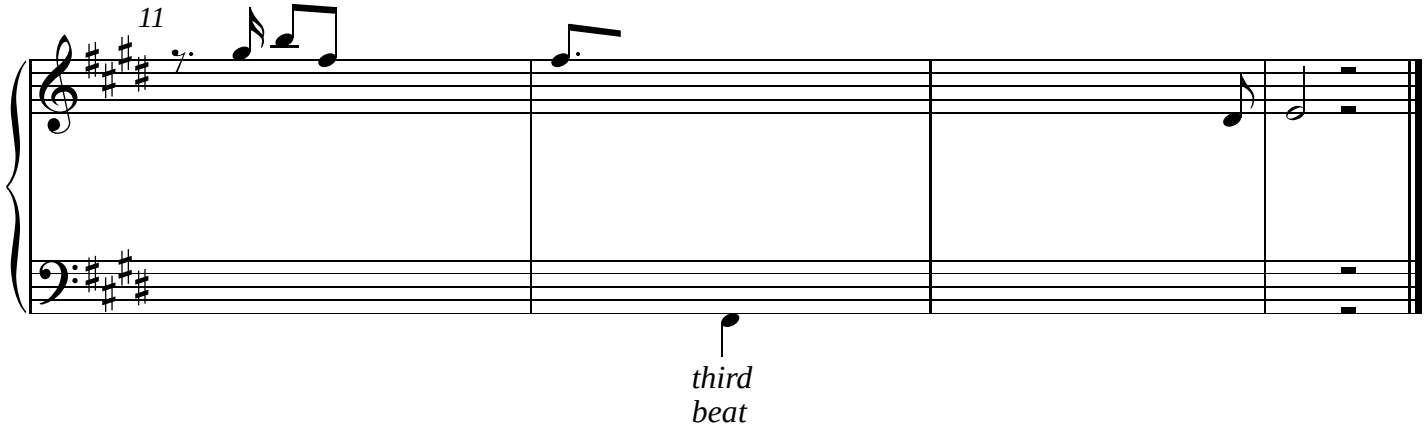


29 Notate the missing notes in the upper voice and the bass, and add the scale degrees; label the harmonic patterns used in the exercise. N.B.: in the beginning the *alto* is the upper voice (the soprano is not taking part yet).

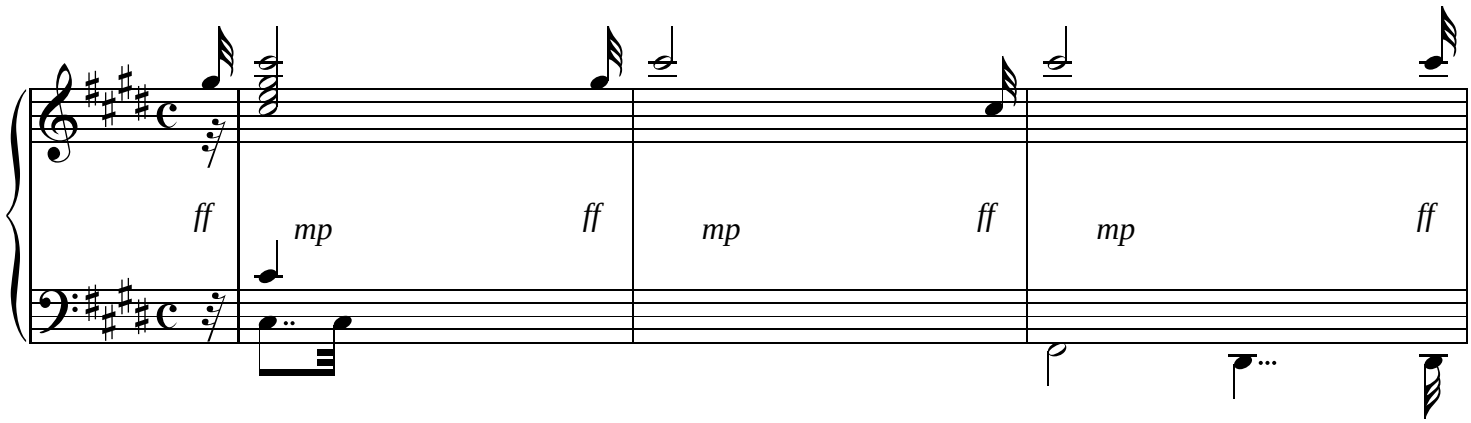


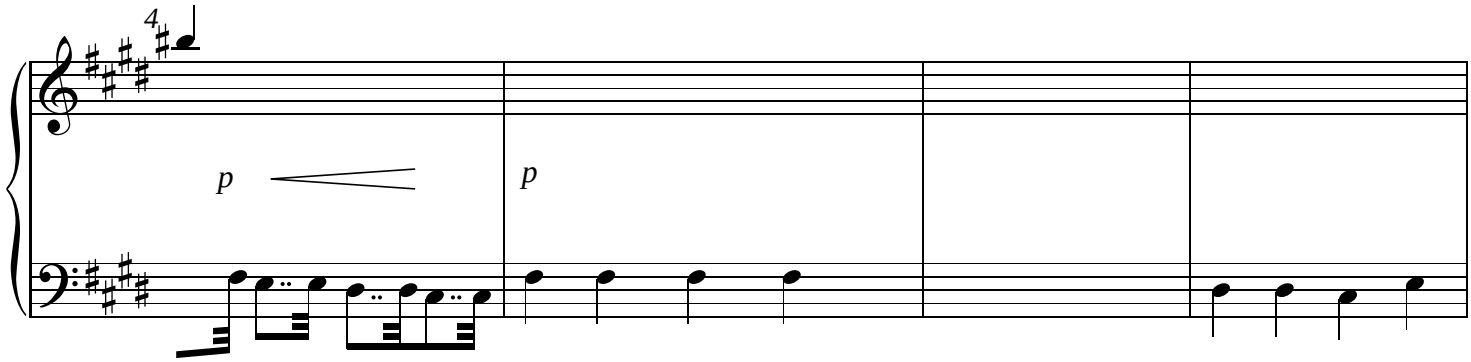


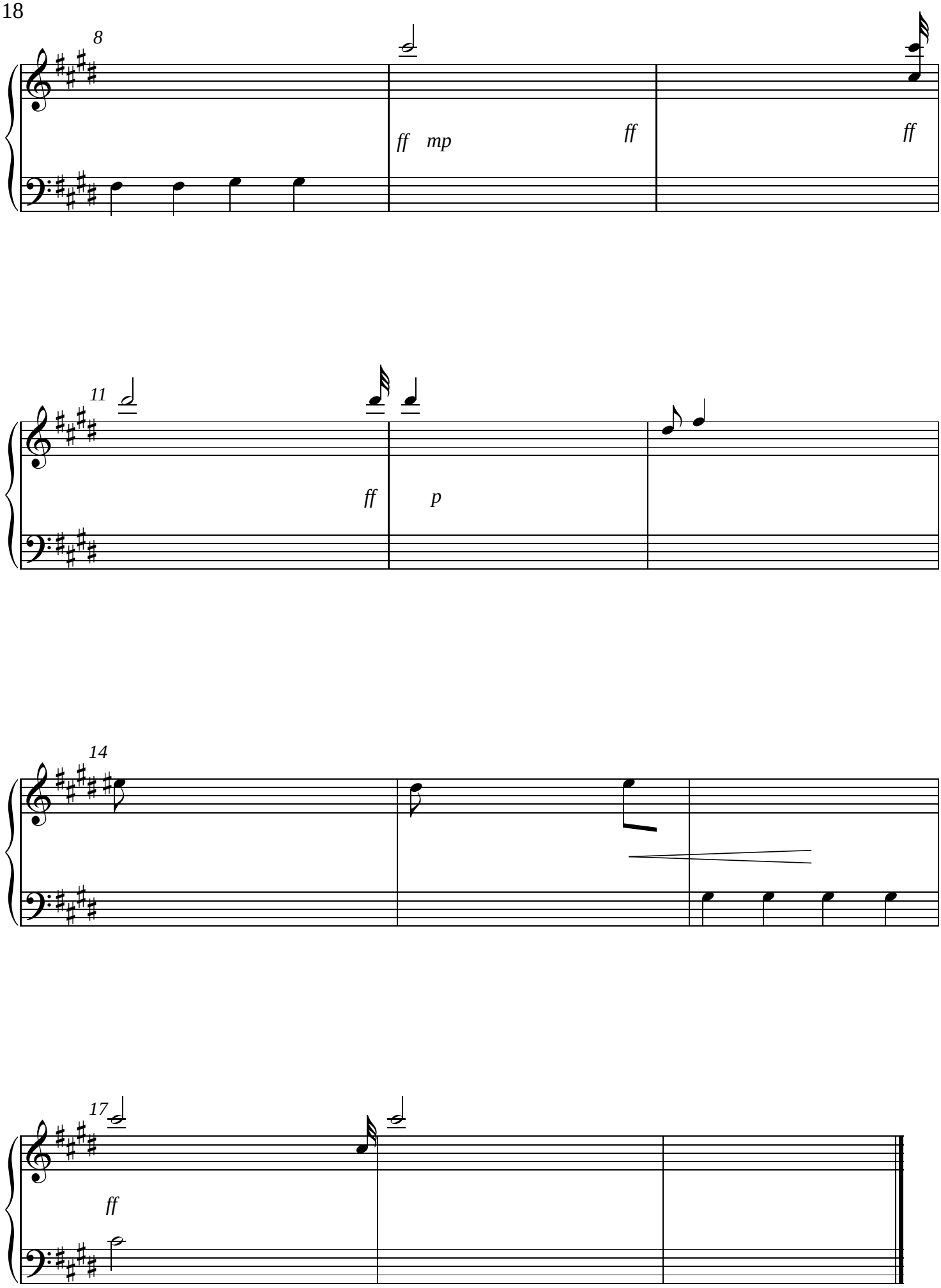




30 Notate the missing notes in the soprano and the bass, and add the scale degrees;
label the harmonic patterns used in the exercise. N.B.: this exercise is far from 'strictly four-part'!



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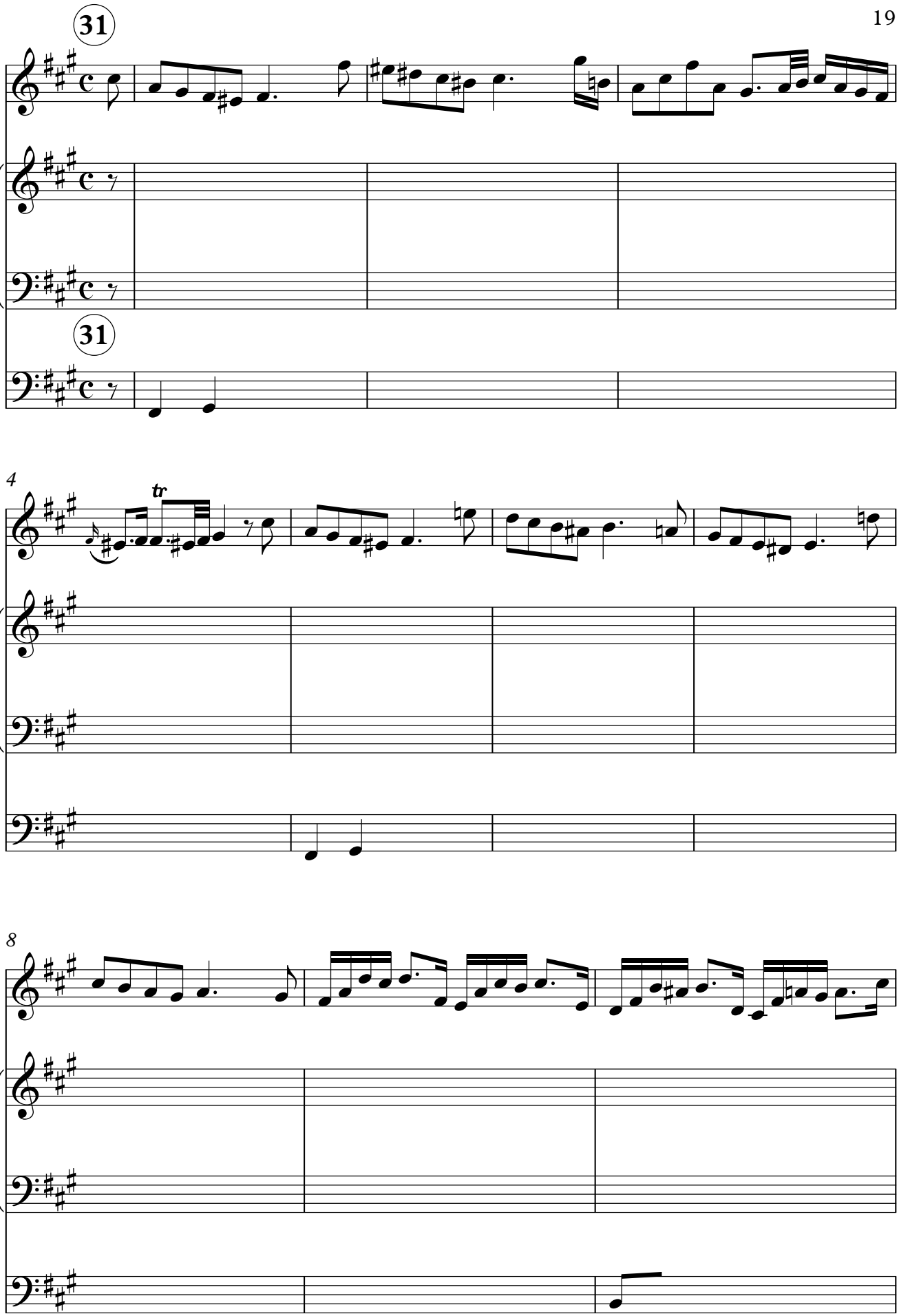
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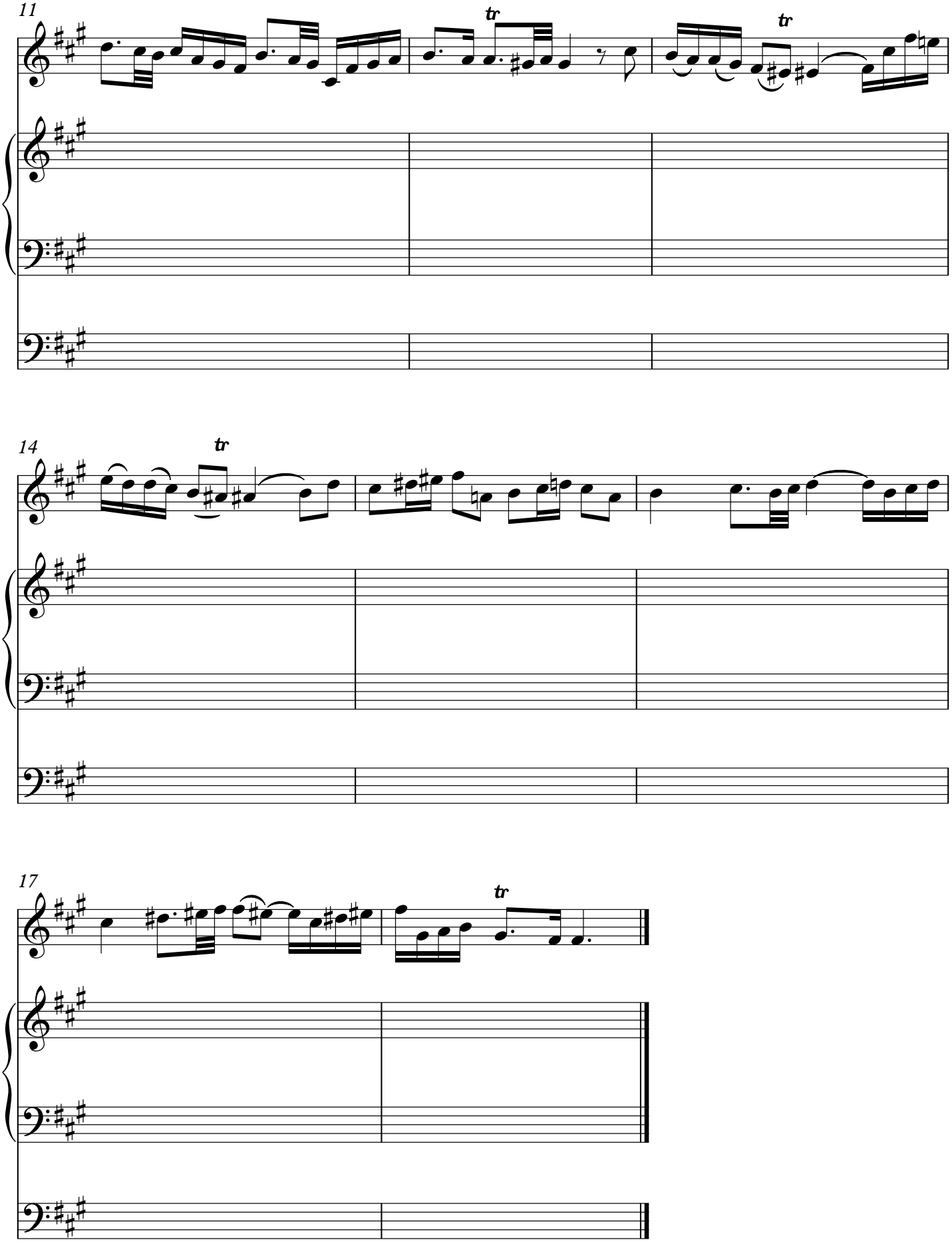
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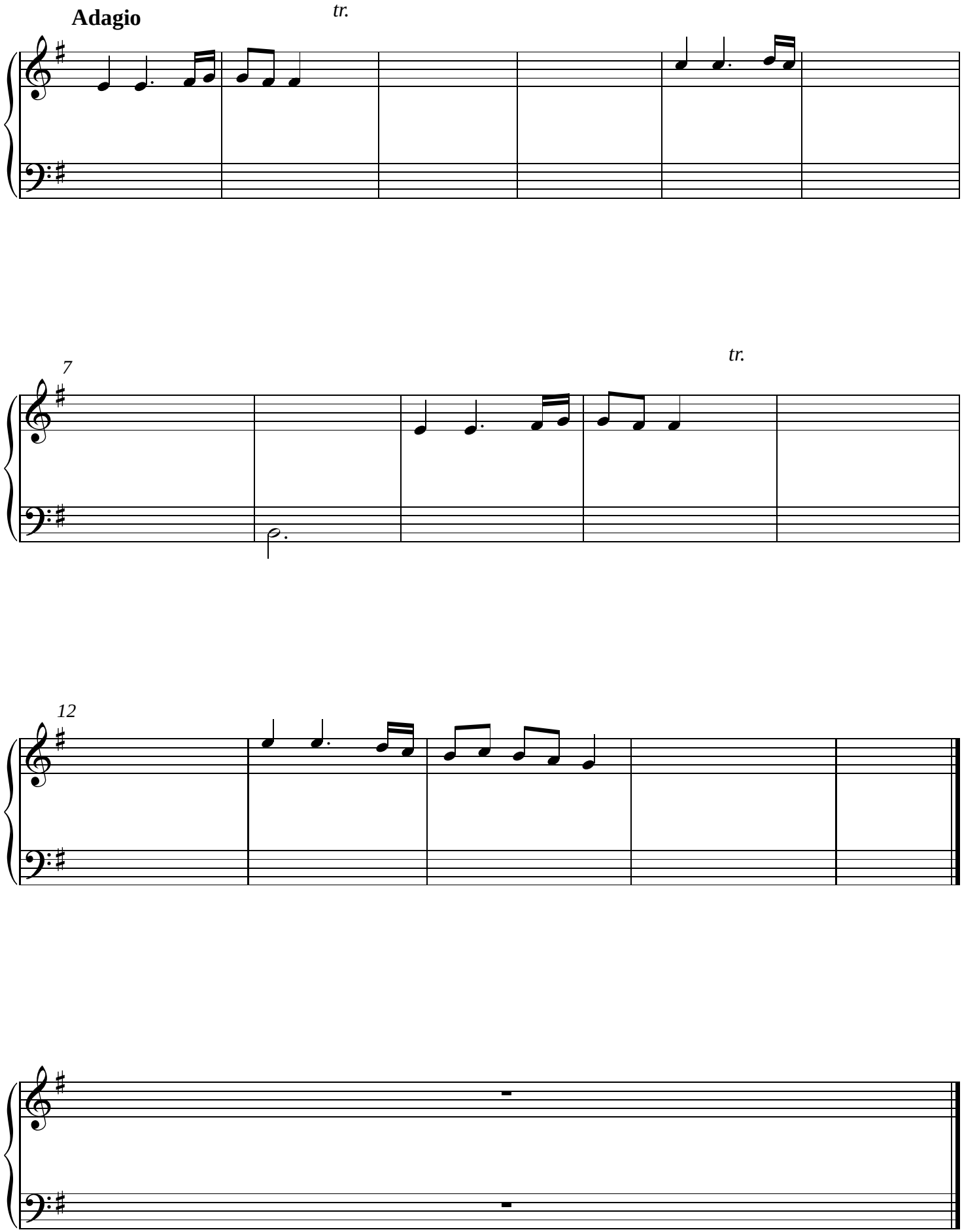
32 Notate the missing notes in the upper voice and the bass, and add the scale degrees; label the harmonic patterns used in the exercise.

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