

# harmonic dictations

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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<sup>^</sup> in the bass --> I or IV6/4 (*tonic*)

- 2<sup>^</sup> in the bass --> V6/4 V4/3 or VII6 (*dominants*)

- 3<sup>^</sup> in the bass --> I6 (*tonic*)

- 4<sup>^</sup> in the bass --> IV (*subdominant*) or V2 (*dominant*)

- 5<sup>^</sup> in the bass --> V, V7 or I6/4 (*mostly dominants; I6/4 can occur as 'dominant suspension' or as passing chord*)

- 6<sup>^</sup> in the bass --> IV6 (*subdominant*) or VI (*mostly tonic replacement*)

- 7<sup>^</sup> in the bass --> V6 or V6/5 (*dominants*)

①

I V I V<sup>4-3</sup> I<sup>6</sup> IV IV<sup>6</sup> I<sup>6/4</sup> V V<sup>2</sup> I<sup>6</sup> I IV IV<sup>6</sup>  
(*susp.*)

②

I<sup>6/4</sup> (*susp.*) V<sup>7</sup> I I V V<sup>6</sup> I V<sup>6/4</sup> I<sup>6</sup> IV V 7 VI IV  
*p*

I<sup>6/4</sup> (*susp.*) V I V V<sup>6/5</sup> I V<sup>6/4</sup> I<sup>6</sup> I<sup>6</sup> IV IV<sup>6</sup> I<sup>6/4</sup> V<sup>8-7</sup> I  $\begin{matrix} 9-8 \\ 7-8 \\ 4-3 \end{matrix}$  or: VII I

*with susp. 4*

③

V<sup>6</sup> I VII<sup>6</sup> I<sup>6</sup> IV I<sup>6/4</sup> IV<sup>6</sup> I<sup>6/4</sup> V<sup>2</sup> I<sup>6</sup> I<sup>6</sup> IV I<sup>6/4</sup> IV<sup>6</sup> V<sup>4-3</sup> V<sup>6/5</sup> IV<sup>6/4</sup> I V  
*p* *p* (*susp.*) *p* (*susp.*)  
tonic subdom. dominant tonic subdom. dominant tonic dominant

④

I V4/3 V2 I6 V4/3 I IV I6 V7 VI I6 V6 I<sup>4</sup> 3 V V6/5 I<sup>4</sup> 3 IV6 I6/4 V<sup>8 7</sup> I<sup>9</sup> 8 or: V7  
7 8 I  
4 3 I

⑤

I V6/4 I6 IV I6/4 IV6 I6/4 V7 VI V6/5 IV6/4 I I6/4 V  
p p (susp.) (susp.) (susp.)

5

I V6/4 I6 IV6 I6/4 IV V V2 I6 IV6 I6/4 V7 I  
p p (susp.)

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 neighbouring chord of I6/4 and/or V, or as alternative of IV6
- II2 as neighbouring chord of I or as suspension of V6 or V6/5

This means that in exercises 5-10:

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

⑥

I II6 V I6 V6/4 I IV<sup>9</sup> 8 I V V6/5 I V6/4 I6 II6/5 IV6 or II4/3 V7



5

I II7 V<sup>8 7</sup> VI II<sup>6/5</sup> or IV V2 I6 I IV V<sup>5 4</sup> --- <sup>6</sup> --- <sup>7</sup> --- <sup>3</sup> I#3

9

V6 I II<sup>2</sup> I V<sup>4-3</sup> V6 I II<sup>2</sup> I V<sup>4-3</sup> V2 I6 I II6 I<sup>6/4</sup> V7 VI II<sup>4/3</sup> V V6 (susp.)

5

I II<sup>2</sup> I V<sup>4-3</sup> V2 I6 I II<sup>6/5</sup> V<sup>4/3</sup> I6 → V6 V<sup>8 7</sup> I II<sup>2</sup> V6 V<sup>8 7</sup> VI II6 V<sup>8 7</sup> I  
faux-bourdon

10

I pedal point VII I II(2) I I6 IV I6

4

V6 6/5 I<sup>4-3</sup> I<sup>6/4</sup> V VII I I6 IV I6  
pedal point (susp.)

IV6 V6 I II6 V7 VI IV I6/4 IV6 I6/4 V  
 (passing) (susp.)

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 (VI<sub>dm</sub>) in minor keys is much less probable
  - in major keys: VII7 can appear as *diminished* seventh chord: VII7md (in all inversions)
  - in minor keys: IV can appear as *major chord*: IV dm (most common: IV6dm ); II<sub>dm</sub> 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 bII<sub>n</sub> / bIIN6 (or similar)

This means that in exercises 11-15:

- 1<sup>^</sup> in the bass --> I or IV6/4 (*tonic*) or II2 (*subdominant*); in major keys IV and II can be md
- b2<sup>^</sup> in the bass --> bII
- 2<sup>^</sup> in the bass --> V6/4 V4/3 VII6 VII6/5 (*dominants*) or II / II7 (*subdominant*); in major keys II<sub>md</sub> can occur; VII6/5 can be VII6/5md
- 3<sup>^</sup> in the bass --> I6 or III (*tonic*)
- 4<sup>^</sup> in the bass --> IV or II6 / II6/5 (*subdominants*) or V2 (*dominant*); in major keys IV or II can be md, in minor keys IV<sub>dm</sub> is possible (but not probable); in major keys V2 can be replaced by VII4/3md
- 5<sup>^</sup> in the bass --> V, V7 or I6/4 (*mostly dominants*; I6/4 can occur as '*dominant suspension*' or as *passing chord*)
- b6<sup>^</sup> 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<sup>^</sup> in the bass --> IV6 or II4/3 (*subdominants*) or VI (*mostly tonic replacement*)
- 7<sup>^</sup> in the bass --> V6 or V6/5 (*dominants*) or in major keys: VII7md is a possibility

I V6/4 I6 V6 or I 9 -- 8 V6/4 I6 I IVmd I6 II6/5md II4/3md I6/4 V7  
*p* *p*

(susp.; resolution is somewhat free)

VI II6/5 V2 I6 VII4/3md I6 IVmd I6/4 V I  
 'replaces' (susp.)  
 V2

12

I I6 II6 V V6 V6 I I6 IV bII6 V<sup>4---3</sup> V2 I6 I II6 and/or IV  
*Neapolitan incomplete (which is somewhat exceptional)*

13

V I IV6 V6 V I IV6 I6/4 II6/5 V<sup>4---3</sup> V2 I6 II7 I6 V7 VI  
*n p n*

II7 I6 II6md I6/4 V I IV6 I6 V I IV6md I6/4 II6/5md V<sup>4---3</sup> V2 I6 V4/3 I IV V<sup>8-7</sup> V6-5  
*p (susp.) p p*

bVI II6/5md V V2 I6 V4/3 I IVmd IV6md I6/4 V<sup>8---7</sup><sub>4---3</sub> I  
 or: VI of the minor key: V<sub>min</sub>  
*p (susp.)*

14

I IV6dm V6 I VII6 I6 I IV6 I6/4 II6/5 VI6 V<sup>4---3</sup> V4/3  
*'mini-faux-bourdon' p p*

5

I IV6/5dm VII7md I VII6 I6 I *b*II6 *neapolitan (susp.)* I6/4 *(susp.)* V7 I IV+6 I#3 *PC*

15

I I6 I IVmd I6/4 *(susp.)* V2 I6 IV IV6 I6/4 *(susp.)* V

5

I V6/4 *p* I6 II7md V 4---3 7 I I6 IV IV6 V V6 VI6 IV6md V7 VII4/3md *'replacing' V2*

9

I6 V4/3 *p* I I6 IVmd VII4/3md *'replacing' V2* I6 IV V 8---7 4---3 I

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

I V V6 I V6/4 I6 (V6/5) IV V<sup>8 7</sup> VI (V6/5) V<sup>4</sup> ----- 3 I V V6/5

6

17

IV (V6) VI (V6/5) IV (V6/5) V<sup>5-6-7</sup>  $\begin{matrix} 9 \dots 8 \\ 7 \dots 8 \\ 4 \dots 3 \end{matrix}$  or:  $\begin{matrix} V7 \\ I \dots \end{matrix}$  V6 I (VII7) V

with *susp. 4* (V6/5)

2

IV6 (V6/5) V V2 I6 I (V<sup>8-7</sup>) V<sup>8 7</sup> VI II4/3 V V6 I (VII7) V (V4/3) IV6 II6/5 V V2

7

I6 IV V<sup>8-7</sup> I IV6 (V6/4) IV V (V4/3) IV6 → I6 V6/4 I (V<sup>8-7</sup>) V<sup>8-7</sup> I

*p* *f* *p*

*f* *faux-bourdon*



18

I I6 II6 or IV I6/4 V I (V4/3) VI<sup>4-3</sup> (V4/3) IV<sup>4-3</sup> (V<sup>8-7</sup>) VI II4/3 V V6

5

I I6 II6 or IV I6/4 V VI (V4/3) IV<sup>4-3</sup> (V4/3) bII bII6 I6/4 V2 I6 (V6/5) *neapolitan*

19

9

IV II4/3I6 (V7) V I V6 VI III6 IV V2 I6 *romanesca*

4

V4/3 6/5 I (V 6 6/5) V I (VII6) VI (VII7md) V V6/5

10

I<sup>4-3</sup> (VII7md) IV IV6 V<sup>6-5</sup> V2 I6 (VII7) II (V<sup>9-8</sup>) V4-----3

20

I (V2) IV6 I6/4 II6/5 II6/5md V2 VII4/3md I6 V4/3 I6 I6  
*p* *n*

VI V6/5 VI (VII4/3) IV (VII7) V 4---3 VII4/3md V2 (VII6) II (V 6) VI *p*  
 'replacing' (V2) (halfdim.)  
 used as suspension instead of the 'right' resolution, I6 to V2

IV IVmd I6 becomes (V6/5) IVmd II6/5md V 4----3 IV VII7md I<sup>9--(8)</sup> (VII7) (halfdim.)

V (5) - 8 ----- 7 I 4 --- 3  
 4 ----- 3

21

I I6 VII4/3 I6 (V6 6/5) III II6 I6/4 (V6/5) I6/4 V  
 I6/4 suspends V; (V6/5) used as neighbouring chord 'within' I6/4

I6 I (VII7) I6/4 V (V6/5) VI II6/5 V<sup>8-7</sup> IV6/4 I I6 bII6 V2 I6 IV2dm  
 quasi sequence model sequence (varied) (seq. 2)

when we use (V2) --> bII in measure 8,  
 8 sequence 1 becomes a *literal* sequence:

11

V4/3 I6 V7 I IV6/4 I (V2) bII6 V2 I6 IV2dm V4/3 I6 V7 I

-----

model sequence 1 (literal) sequence 2 (changed / unfinished)

22

I (V7) IV II7 V7 I

tonic pedal point

5 >

I6 IV V2 (V4/3) 'instead of I6'

8

II6 V7 (VII7) VI (VII7) I6/4

11

13

tr

$V_4^{7-8} \dots 3$  I

23

I I (VII7) II  $\begin{smallmatrix} 4-3 \\ 2-3 \end{smallmatrix}$  (V7) V V6/5 I  $\begin{smallmatrix} 7-8 \\ 4-3 \end{smallmatrix}$  I (V6/5 4/3)

6

IV IV6 I6/4 (V6/5) V I I (VII7) II  $\begin{smallmatrix} 4-3 \\ 2-3 \end{smallmatrix}$  (V7) V V6/5

12

I  $\begin{smallmatrix} 7-8 \\ 4-3 \end{smallmatrix}$  I (VII7) I  $\begin{smallmatrix} 4-3 \\ 2-3 \end{smallmatrix}$  (VII7) I6/4 V7 I  $\begin{smallmatrix} 9-8 \\ 7-8 \\ 4-3 \end{smallmatrix}$  or: V7 I

24

I V2 I6 (V7) IVmd PC I (V4/3) I6 (V4/3) IV IV6 I6/4 (susp.) V

sequence

----- sequences -----

I V6/4 I6 IV V (VII7) VI I6 (V6/5) IV (V6/5) V (V6/5) VI6 IV6md V7 V2  
*p*  
 'prepared' DC

I6 (V4/3) IV6 I6/4 IV VII4/3md I6 (V6/5) I6/4 V7 I  
*p*  
 'replacing V2' (susp.)

(25)

I II2 V6 I IV6 (V6/4) IV V 4---3 (V6/5) V V6/5 I V4/3 I6  
*p*

2

II7 bII6 I6/4 V I II2 V6 I IV6 I6/4 (V4/3) III (VII7)  
*p* (susp.) *p*

5

IVdm4-3 (VII7) I6/4 V V (VII6/5) V V2 I6 V7 VI (V2) bII6 I6/4 V7 I

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

I V6 VI III6 IV I6 V4/3 6/5 I 4---3 I (V4/3)

*romanesca* (diatonic descend in the bass, alternating 5/3 and 6-positions)

VI (V4/3) IV (V4/3) II II6 I6/4 V7 9-8 17-8 4-3 or: V7 I

sequence of descending thirds, with (passing) secondary dominants. In fact this is the **extended cadence**: I VI IV II VI, with secondary dominants 'in between'. Compare *romanesca*!

27

I v4---3 VI III IV I6 I V6 7 I IV V2

*Pachelbel sequence* IAC

I6 V7 VI 6-5 II6 (V6/5) v4---3 I6 IV VII7 III VI7

in fact: sequence of descending fifths: Cm - Fm / F7 - Bb (complete) diatonic sequence of descending fifths

11

II V2 I6 I (V7) IV VII7 III VI7 II V<sup>4-3</sup> I

(complete) diatonic sequence of descending fifths  
(in fact: repeat of measures 9-12)

28 Grave

I I VI<sub>6</sub> VII<sub>7</sub> I VII<sub>6</sub> I<sub>6</sub> I II<sub>6</sub> I<sub>6</sub> VII<sub>6</sub>eol VI<sub>6</sub> V<sub>6</sub>eol

initial cadence; 'defining the key'

faux-bourdon, a sixth descending from II<sub>6</sub> to IV<sub>6</sub>; VI in the beginning of measure 5 is 'added' or 'the exception'.  
In nearly all chords we see a 6-5 suspension.

5

VI IV<sub>6</sub> and/or II<sub>4/3</sub> V<sub>4</sub> ---- 3 V<sub>6</sub> I I<sub>2</sub> II<sub>4/3</sub> III<sub>6</sub> VII<sub>4/3</sub> I<sub>6</sub> VI II<sub>7</sub> I<sub>6</sub> p

half cadence

'alternative' for a faux-bourdon':  
I<sub>2</sub> 'instead of' V<sub>6</sub>eol, II<sub>4/3</sub> 'instead of' IV<sub>6</sub>, VII<sub>4/3</sub> 'instead of' II<sub>6</sub>

9

II<sub>6</sub> (V<sub>6</sub> or 6/5) 7) V I I VI<sub>6</sub> VII<sub>7</sub> VII<sub>6</sub> I<sub>6</sub>

repeat of the initial cadence

repeat of the faux-bourdon (a sixth descending from II6 to II4/3 'instead of' IV6 ); in fact it goes until I6 in measure 15 - when we accept that V7 and V2 are 'replacements' of III6 and II6.

'avoided' cadence V2 instead of V; secondary dominant instead of I6 ) model

13 tr. tr.

II6 I6 VII6eol VI6 V6 I V6eol II4/3 V7 2 I6 II6 I6/4 V 2 (V6 7) IV6dm

final cadence, with 'closing hemiola' (The metric accents are on the first, third and second beats of measures 19/20; therefore these measures can be heard as in 3/2 metre.)

18 sequence 3 tr.

(V6 7) V 2 I6 V4/3 I 6IV IV6 II6 or IV V 9-8-7 (4---3) I

29 Romanesca with interposed secondary dominants (secondary dominant to every second chord). In this way the first measure functions as the model of two sequences (in measures 2 and 3). Measure 4 serves as a 'conclusion' and leads to a half cadence.

Grave

I (V2) V6 VI (V2) III6 IV V2 I6 I6

extended cadence I VI IV II with interposed secondary dominants; the 'conclusion' from measure 7 first leads to a DC (in 7), then to PAC (in 8).

4 7 8

(V4 3) V 8-7 (4---3) I (V4/3) VI (V4/3) IV (V4/3) II (V2)



V6 V8-7VI  $\begin{matrix} 6-5 \\ 4-3 \\ 2-3 \end{matrix}$  II6/5 I6/4 V7 I I6 I IV IV6 VII6 VII III III6 VI6 VI II II6 V6 V 8 7 I 4-3

*faux-bourdon, descending a fifth from V6 to I6. On the last beat of measure 11 I6/4 replaces III6 (a very common replacement..).*

*in this final cadence IV is used as neighbouring chord (in a dominant prolongation).*

I6 I V6 IV6 I6/4 II6 I6 (V7 6/5) I6/4 IV I6/4 V 7 I

30

Grave

ff mp ff mp ff mp ff

p p

Musical score for measures 7-9. The piece is in G major (one sharp) and 3/4 time. Measure 7 starts with a treble clef and a key signature of one sharp. The bass line consists of a steady eighth-note accompaniment. Measure 8 features a dynamic marking of *ff* in the treble and *mp* in the bass. Measure 9 features a dynamic marking of *ff* in the treble and *mp* in the bass. The treble staff contains melodic lines with slurs and accents, while the bass staff provides harmonic support with chords and eighth notes.

Musical score for measures 10-12. Measure 10 has a dynamic marking of *mp* in the treble and *ff* in the bass. Measure 11 has a dynamic marking of *p* in the treble and *p* in the bass. Measure 12 has a dynamic marking of *p* in the treble and *p* in the bass. The treble staff continues with melodic lines, and the bass staff maintains the accompaniment with some chordal changes.

Musical score for measures 13-15. Measure 13 has a dynamic marking of *mp* in the treble and *ff* in the bass. Measure 14 has a dynamic marking of *ff* in the treble and *mp* in the bass. Measure 15 has a dynamic marking of *ff* in the treble and *mp* in the bass. The treble staff features melodic lines with slurs, and the bass staff provides harmonic support with chords and eighth notes.

Musical score for measures 16-18. Measure 16 has a dynamic marking of *ff* in the treble and *mp* in the bass. Measure 17 has a dynamic marking of *ff* in the treble and *mp* in the bass. Measure 18 has a dynamic marking of *ff* in the treble and *p* in the bass. The treble staff continues with melodic lines, and the bass staff maintains the accompaniment with some chordal changes.

31

Musical score for measures 31-33. The score is in 3/4 time and A major. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Measure 31 is marked with a circled '31'. The key signature has three sharps (F#, C#, G#).

31

Musical score for measures 34-37. The score is in 3/4 time and A major. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Measure 34 is marked with a circled '4'. A trill (tr) is indicated above the first note of the vocal line in measure 34. The key signature has three sharps (F#, C#, G#).

8

Musical score for measures 38-41. The score is in 3/4 time and A major. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Measure 38 is marked with a circled '8'. The key signature has three sharps (F#, C#, G#).

11

tr tr

This system contains measures 11, 12, and 13. The music is in 2/4 time with a key signature of two sharps (F# and C#). The melody in the upper staff features eighth-note patterns and trills, with trill ornaments marked 'tr' above the notes in measures 12 and 13. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

14

tr

This system contains measures 14, 15, and 16. The melody in the upper staff continues with eighth-note patterns and includes a trill ornament marked 'tr' above a note in measure 14. The piano accompaniment maintains the harmonic structure with chords and a bass line.

17

tr

This system contains measures 17, 18, and 19. The melody in the upper staff features eighth-note patterns and a trill ornament marked 'tr' above a note in measure 18. The piano accompaniment concludes the piece with chords and a bass line.

32

Adagio

*tr.*

I V6 (V2) IV6dm IV6 II7 I6 (V6/5) IV VIIeol6/5 7  
*lamento bass (chromatic descending bass)* —————

*descending fifths: e / E7 --> a --> D7  
 Then V follows in measure 6, so the descending fifth-sequence stops in measure 4. The combination VIIeol --> V is pretty common.*

V6 V 8-7 VI bII6 (V6) V 4-----3 I V6 (V2)

*(Neapolitan)*  
 VI - II - V - I is a pattern of descending fifths as well

IV6 IV VIIeol7 III becomes (V6/5) VI II7 V V6/5 I II6/5 (V6/5) V

*Here the sequence of descending fifths is longer than in measures 3/4:  
 a --> D --> G / G7 --> C --> F# --> B --> e*

*This means that it is **complete**: all degrees of E minor are used.*

*We could even say that the sequence starts in measure 10, with the B- and e-chords...*