

A two- / three part dictation

rests top and middle voices given

- B** Harmonic dictation:
- Notate the missing tones in bass and soprano
 - Label the cadences at the brackets
 - Label the harmony (Roman scale degrees)
 - Label the *patterns* you hear in measures 1-3, 5-11

7 - 8
5 - 5
4 - 3

or:
(VII7)
II

[only three voices / no bass]

sequence of descending fifths
(partially chromatic)

pattern: in measures 9/10:
faux-bourdon

10

→ V6 (V2) V6 V⁸⁻⁷ VI ⁷⁻⁸ ₅₋₅ ₄₋₃ ₂₋₃ IV I^{6/4} V7 I ⁹⁻⁸ ₄₋₃ (V⁸⁻⁷) IV IV+6md I
 or: II^{6/5}md

DC PAC PC

or:
 (VII⁷)
 VI

C rhythmic dictations

D Schubert, *Symphony No. 5 in Bb major, D 485, beginning of the second movement (in Eb major!)*
 - Notate the missing tones in the bass and soprano (= first violin and cello+double bass, and sometimes flute), and eventually other voices
 - Label the cadences at the brackets - Answer the questions
 - Label the harmonies (Roman scale degrees)

Andante con moto

first violin

p

cello / double bass

which instruments play the melody from measure 5?

5

first violin

measures 5-8 are basically a repeat. It is not necessary to notate these measures.

which instruments double the melody?

What is the relation between measures 9/10 and measures 11/12?

Which term (concerning the harmony) can you apply to measures 14-17?

9

first violin

15

flute

first violin

flute

p

20

1.