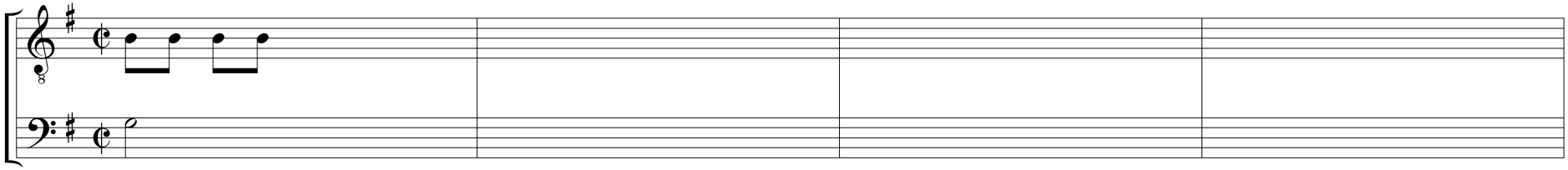
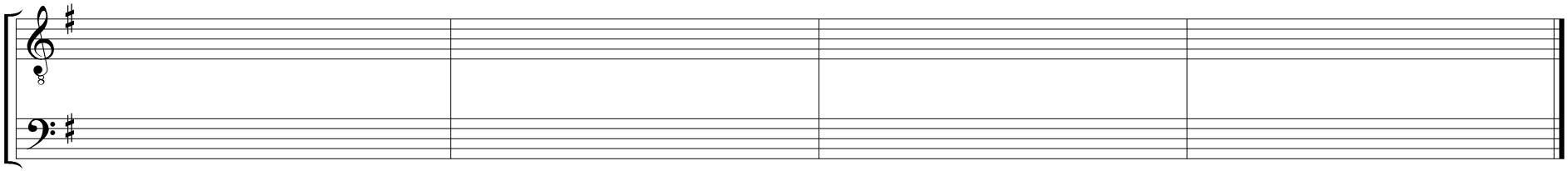
Dictation #1- Pop Song

Notate the bass line and melody and provide a roman numeral analysis.
Bass line should have the notes that fall on the beat,
though you may omit passing notes and tapped notes which are much quieter falling between beats.
hint: harmonic rhythm is a new chord every two measures.

Track 1



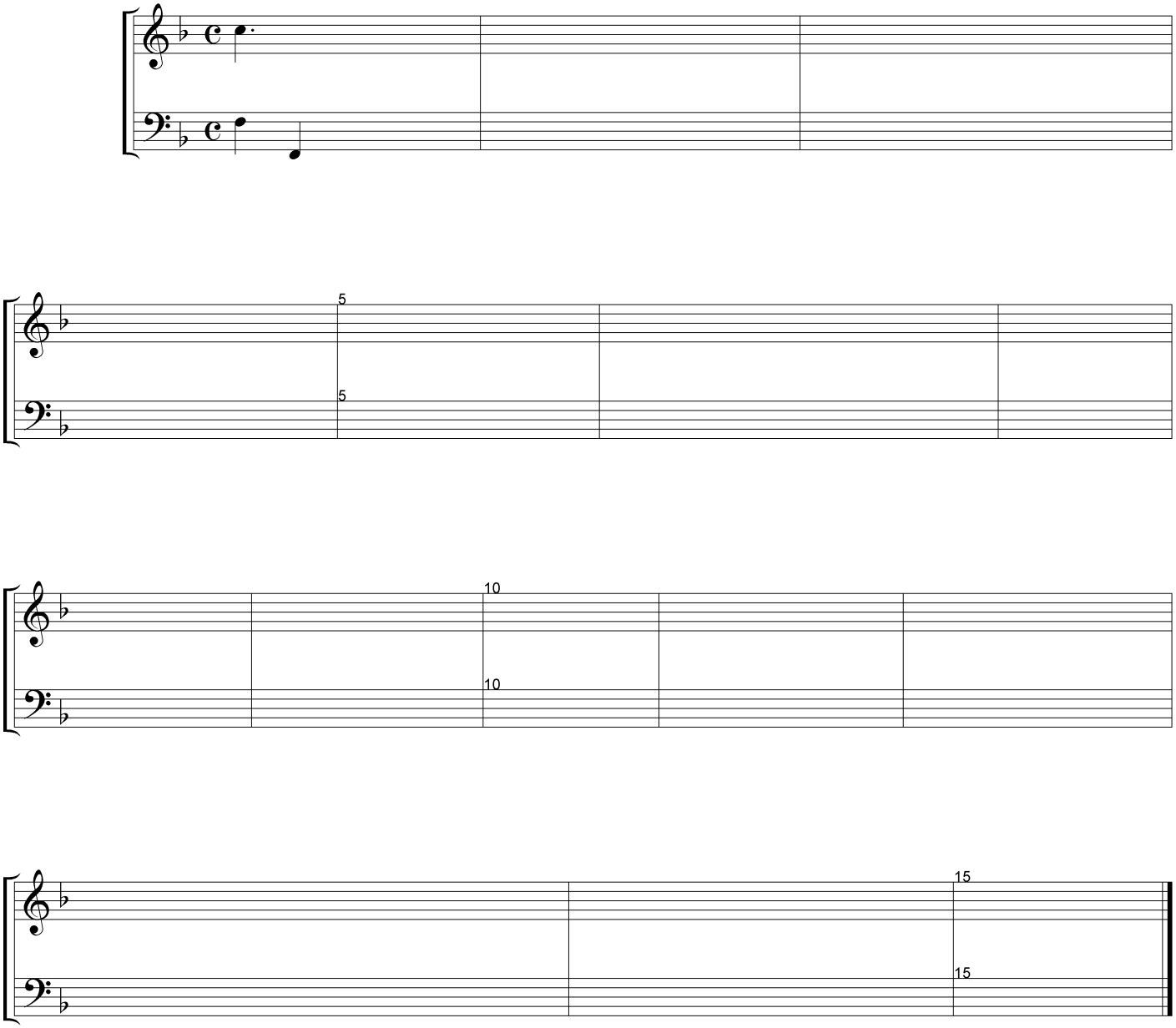
I



Dictation #2 string orchestra: phrase analysis

Notate the bass and melody and provide a roman numeral analysis.
Then on a separate sheet of paper or on the back of this sheet, diagram the phrase structure of the melody. Finally, provide two melodic reductions as directed on the back.

Track 2

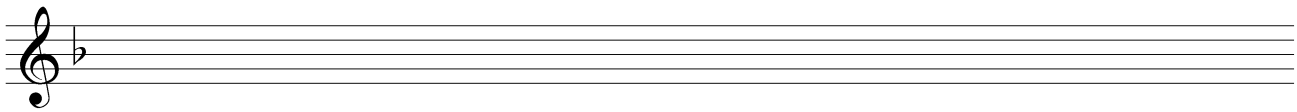


Dictation #2 page 2

Please diagram this passage on the measure line below. Indicates phrases with slurs above the line and mark the beginning of each with a lower case letter (a, b, c...or a' or b_{sim}, $b_{contr.}$ as appropriate). Within the slur, mark phrase members with lines and arabic numbers (1, 2, 3...). Place brackets above groups of phrases that go together and label the melodic unit that they form (parallel period, similar phrases, etc. see p307). Mark cadences and other harmonic information below the measure line. Consult Turek V1 cpt 12 for examples.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 .

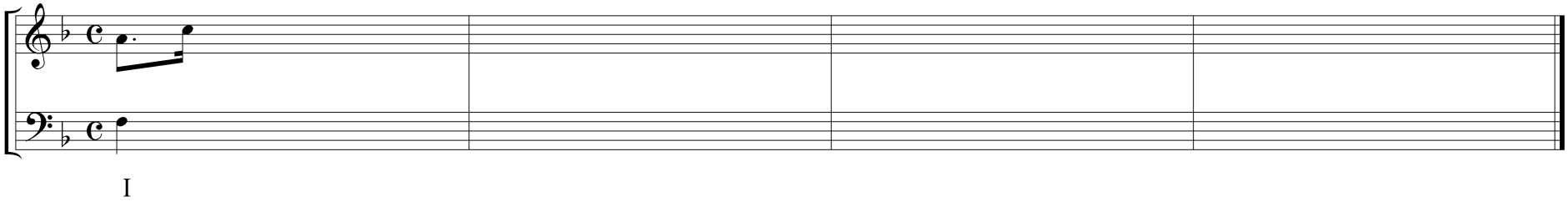
Please provide a high level melodic reduction of this entire section.
Aim to use no fewer than 10 notes and no more than 30.
Turek V1, cpt 11-12 can serve as a guide for this reduction.
Please use the symbols found on p 281 and mark measure numbers often.



Dictation #2

Notate the bass line and melody and provide a roman numeral analysis.

Track 1



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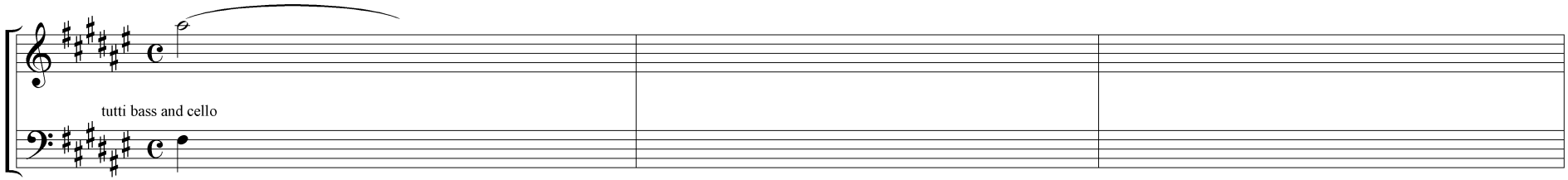
Track 14



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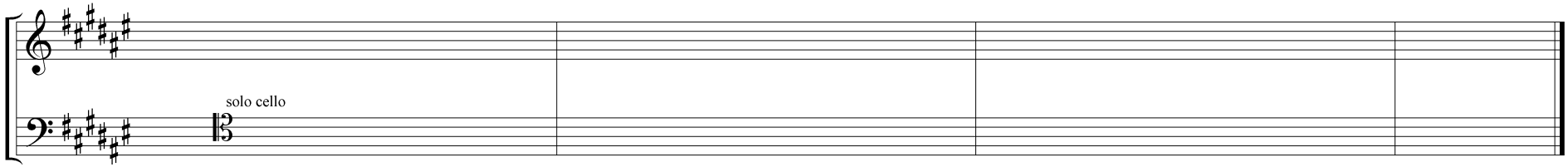
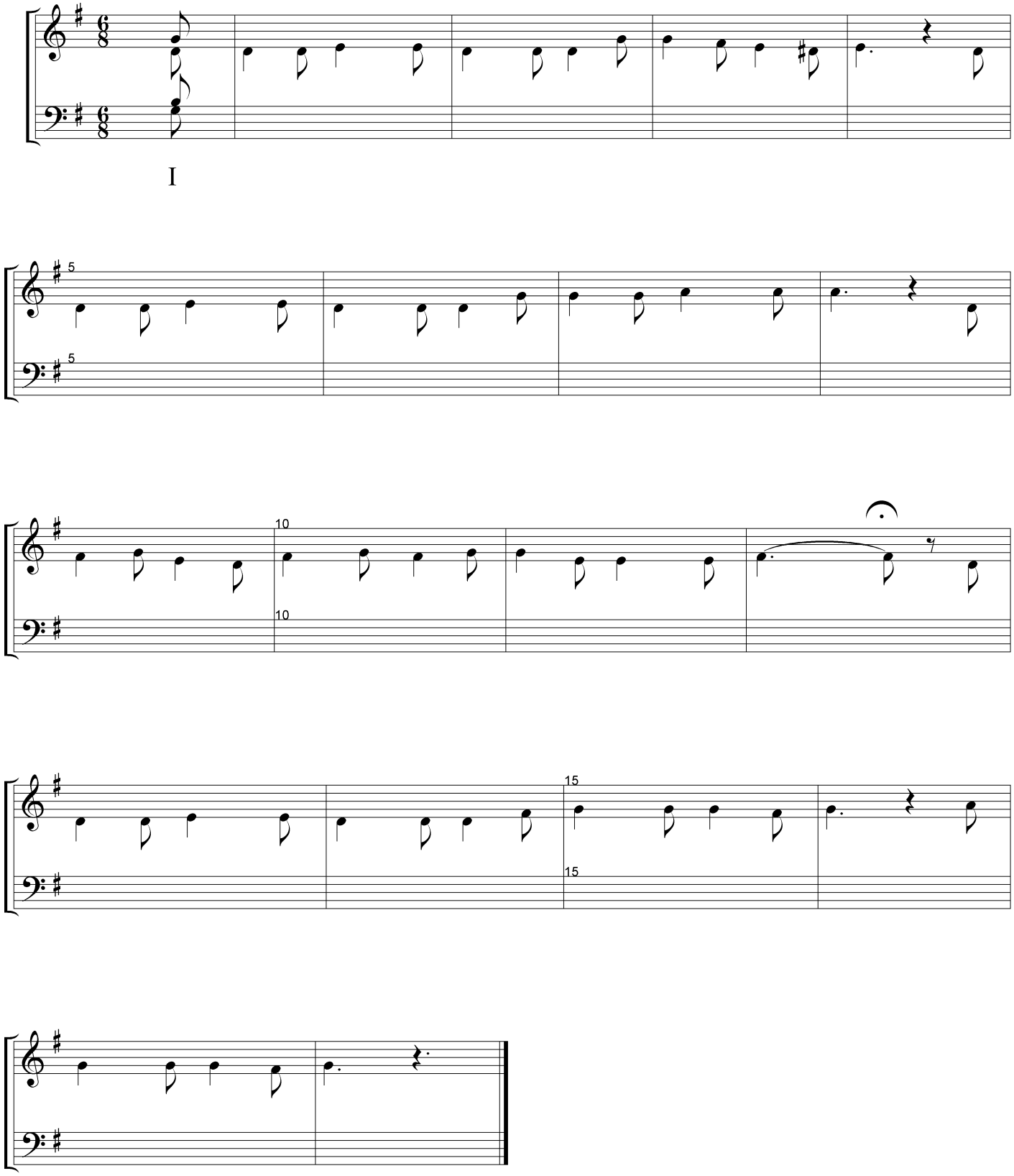


Dictation #3 Strophic choral setting

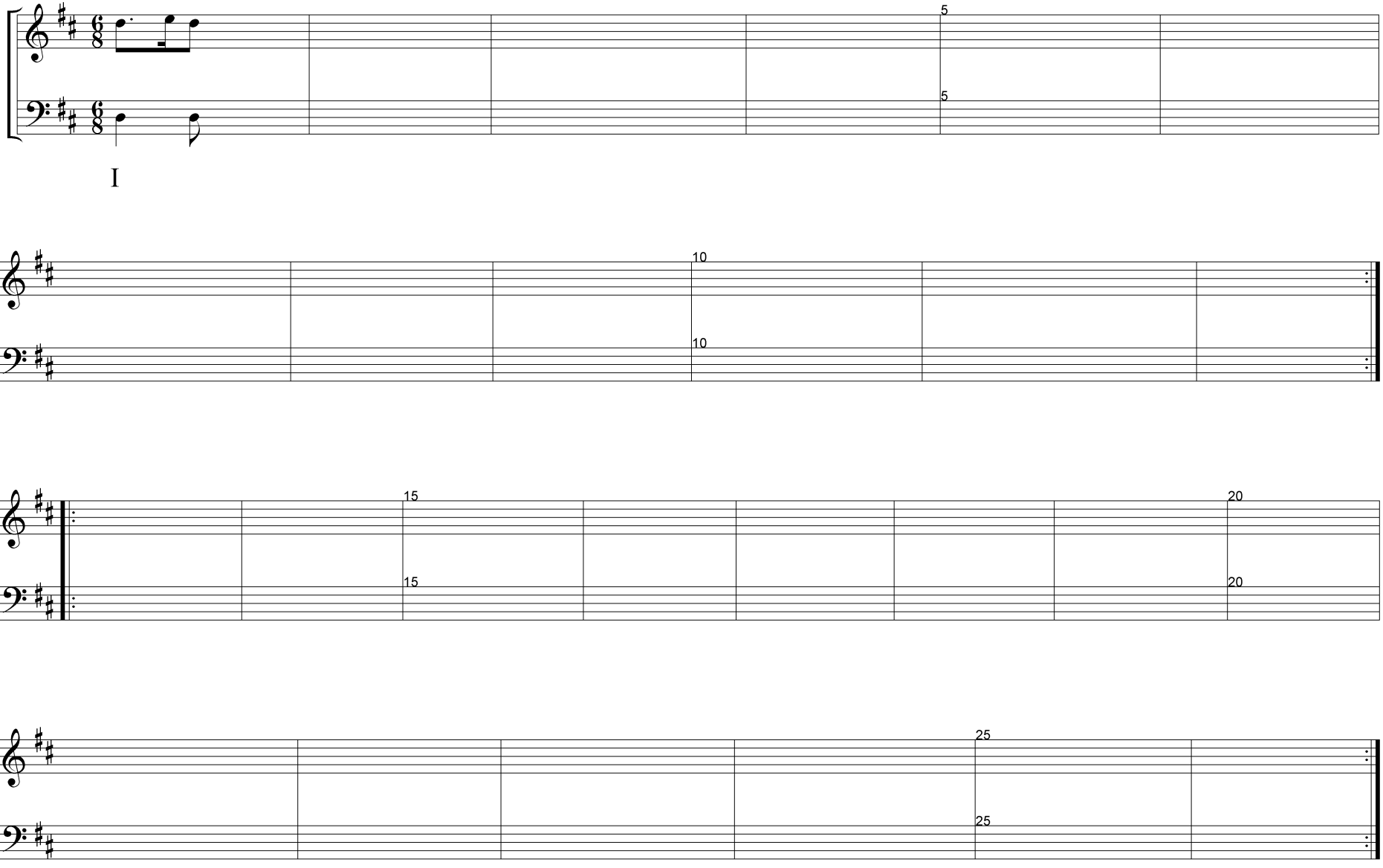
Notate the bass, tenor and soprano and provide a roman numeral analysis. The alto is provided.
Three verses are sung; they are the same, however, different parts may be clearer in some verses.

Track 3



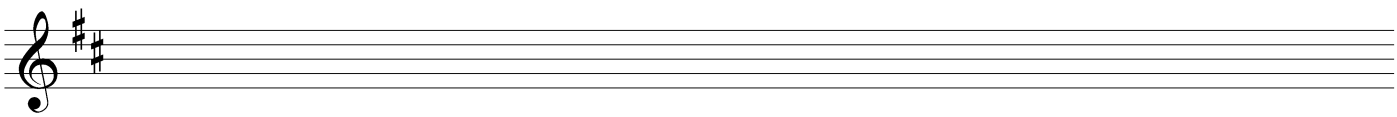
Dictation #4 - Flute, Cello, and Continuo

Notate the bass line and melody and provide a roman numeral analysis.
The repetitions are embellished: notate the first statement and omit the embellishments found in the repetition.



Please provide two melodic reductions of m 25-52.
The first-level reduction should contain 20-50 notes.
The second should be a higher level reduction, containing only 4-15 notes.
Turek V1, cpt 11-12 can serve as a guide for these reductions.
Please use the symbols found on p 281; additionally,
notate step progressions with brackets or beams.
Use as much staff as needed.

first level

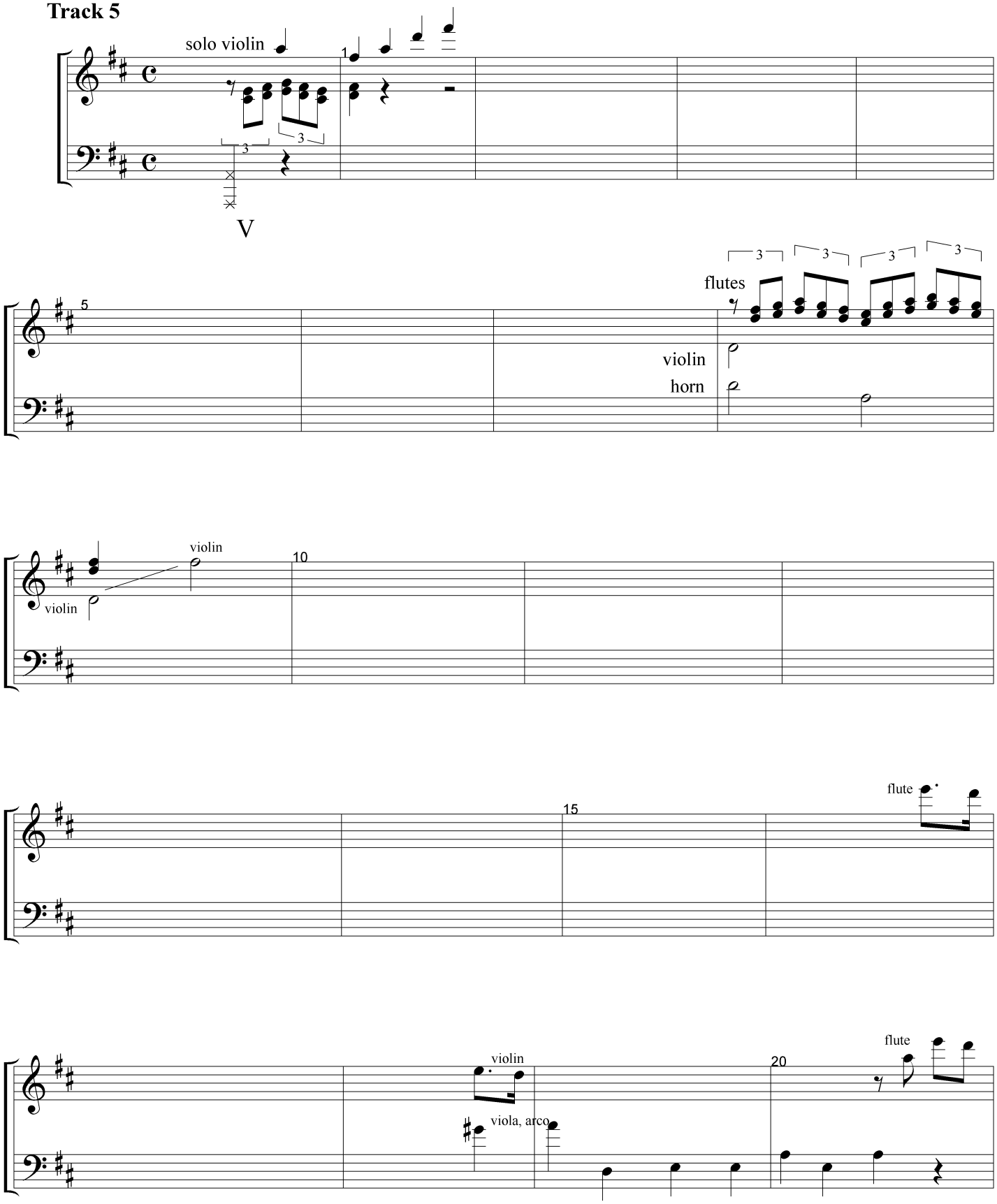


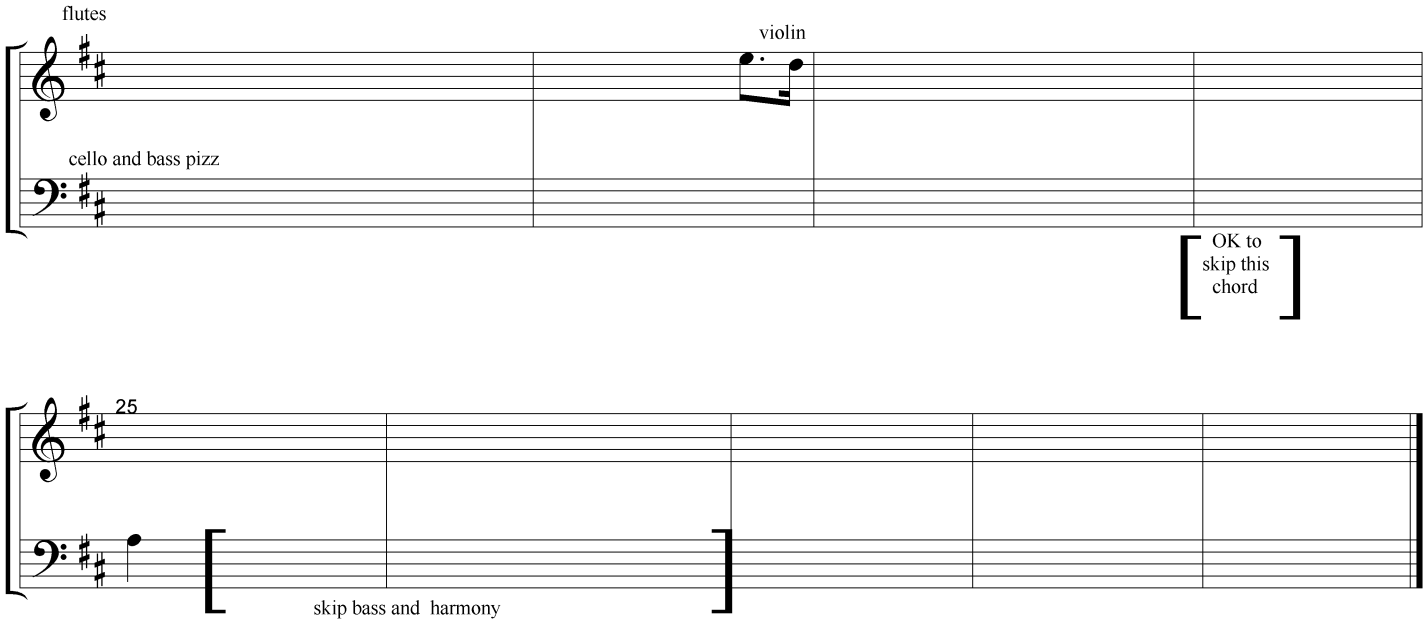
second level

Dictation #5 Violin and Orchestra

Notate the bass line and melody and provide a roman numeral analysis.
Correct octave in bass is not a necessary detail.

Track 5





Please diagram this passage on the measure line below. Indicates phrases with slurs above the measure line and mark the beginning of each with a lower case letter (a, b, c...or a' or bsim, bcontr. as appropriate). Within the slur, you may choose to mark phrase members with lines and arabic numbers (1, 2, 3...). Place brackets above groups of phrases that go together and label the melodic unit that they form (parallel period, similar phrases, etc. see p307). You may label these with uppercase letters if helpful. Mark cadences and other harmonic information below the measure line.

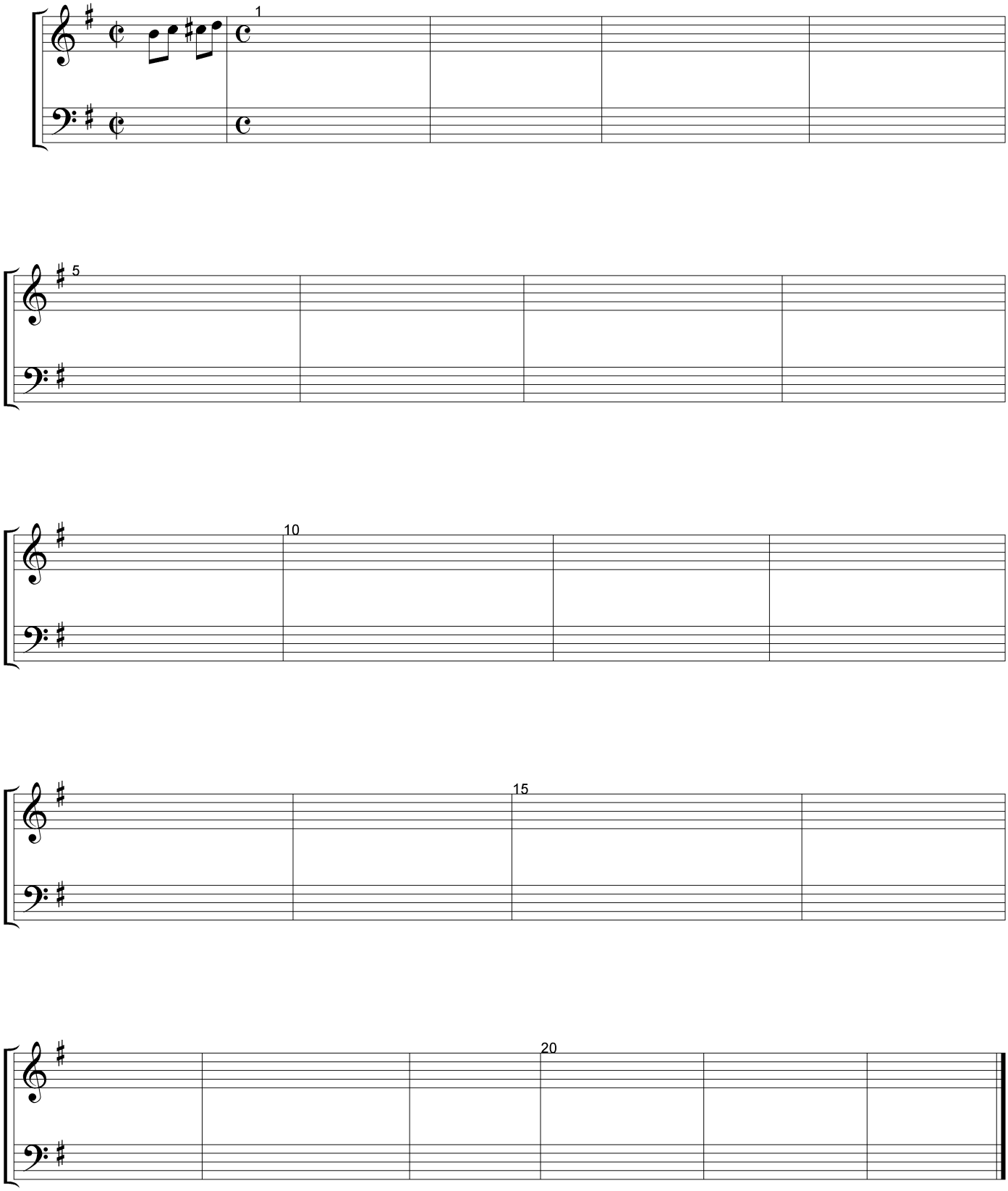
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 .

17 18 19 20 21 22 23 24 25 26 27 28 29 .

Dictation #6 expanded harmonies- orchestra

Please notate the bass line and melody and provide a roman numeral analysis for this section.
Correct octave in the bass is not a necessary detail.

Track 6

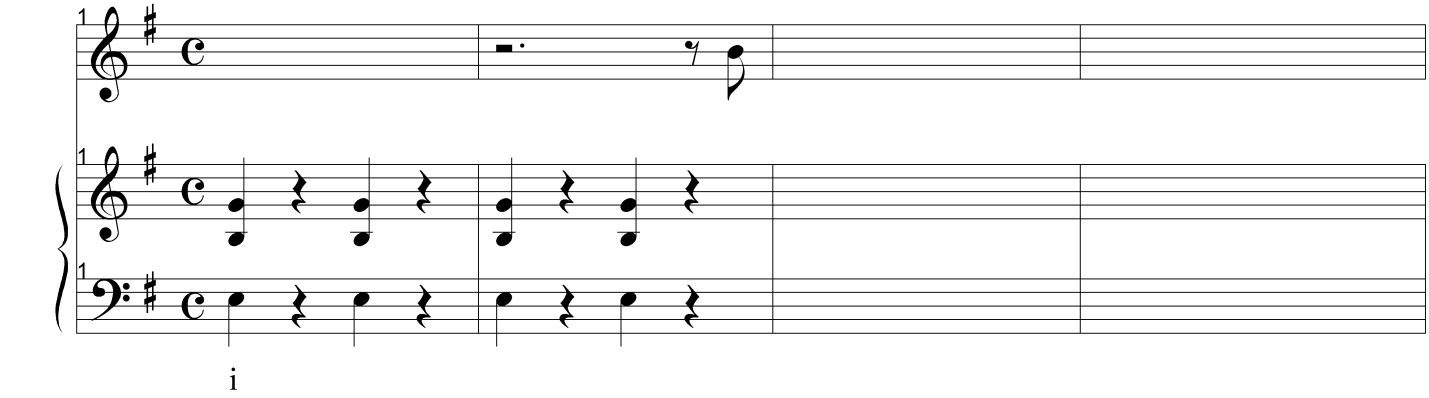


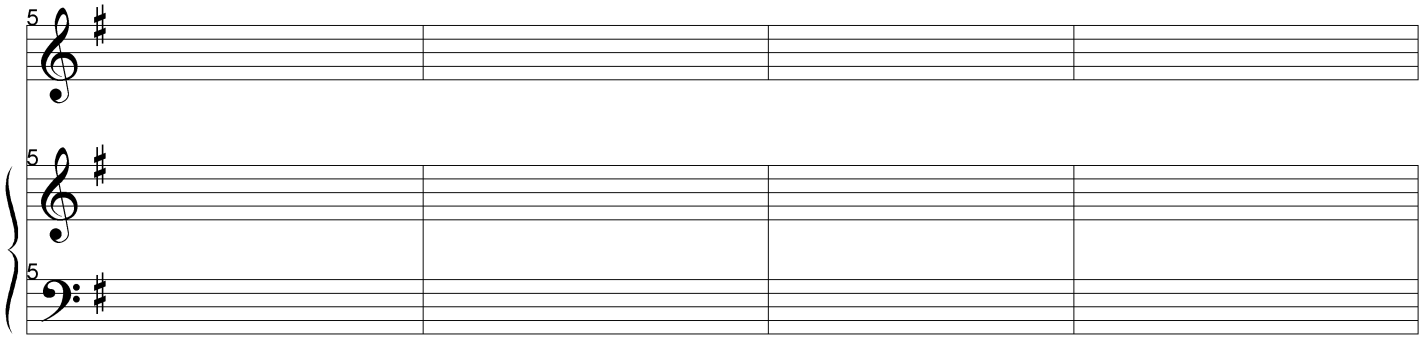
Dictation #7: Art Song

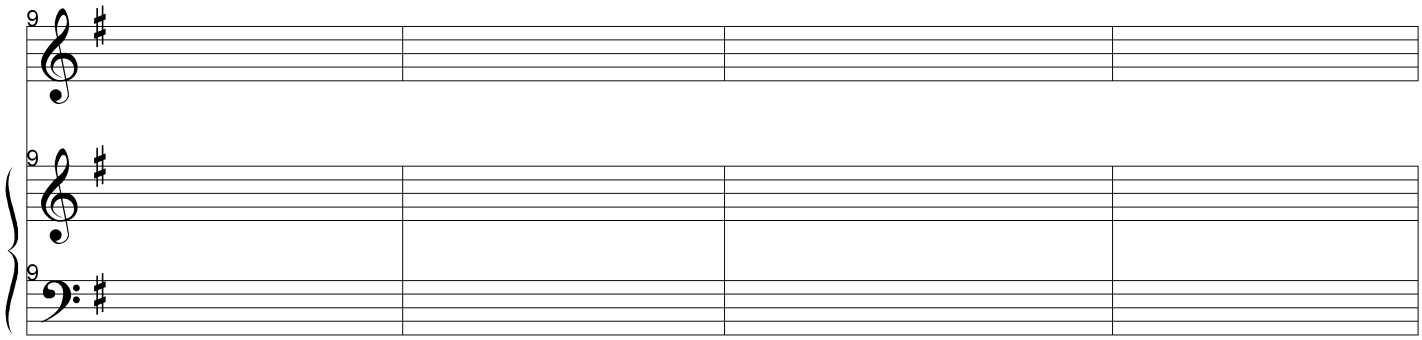
Track 7

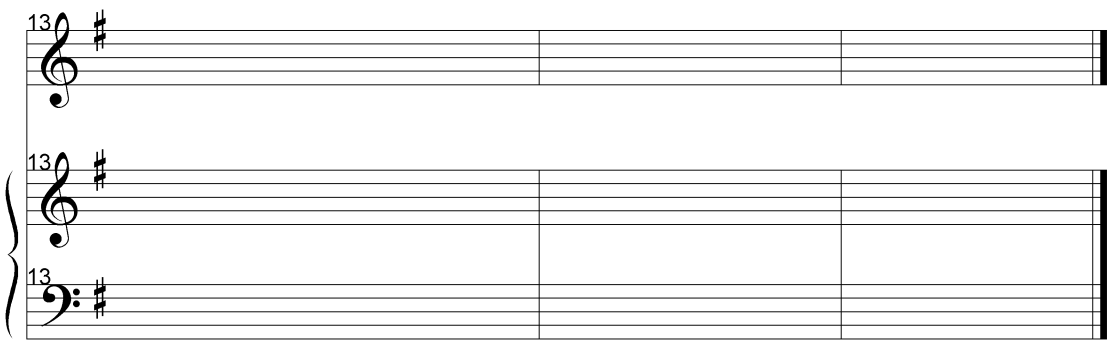
Write out the bass line, melody, and chords. The initial piano chord is given to help you get started. You are not required to write out the right hand piano part, however, a staff is provided if sketching it out helps you figure out the harmony.

(The harmony of m 14 and 15 is the same, the voicing and register are different.)





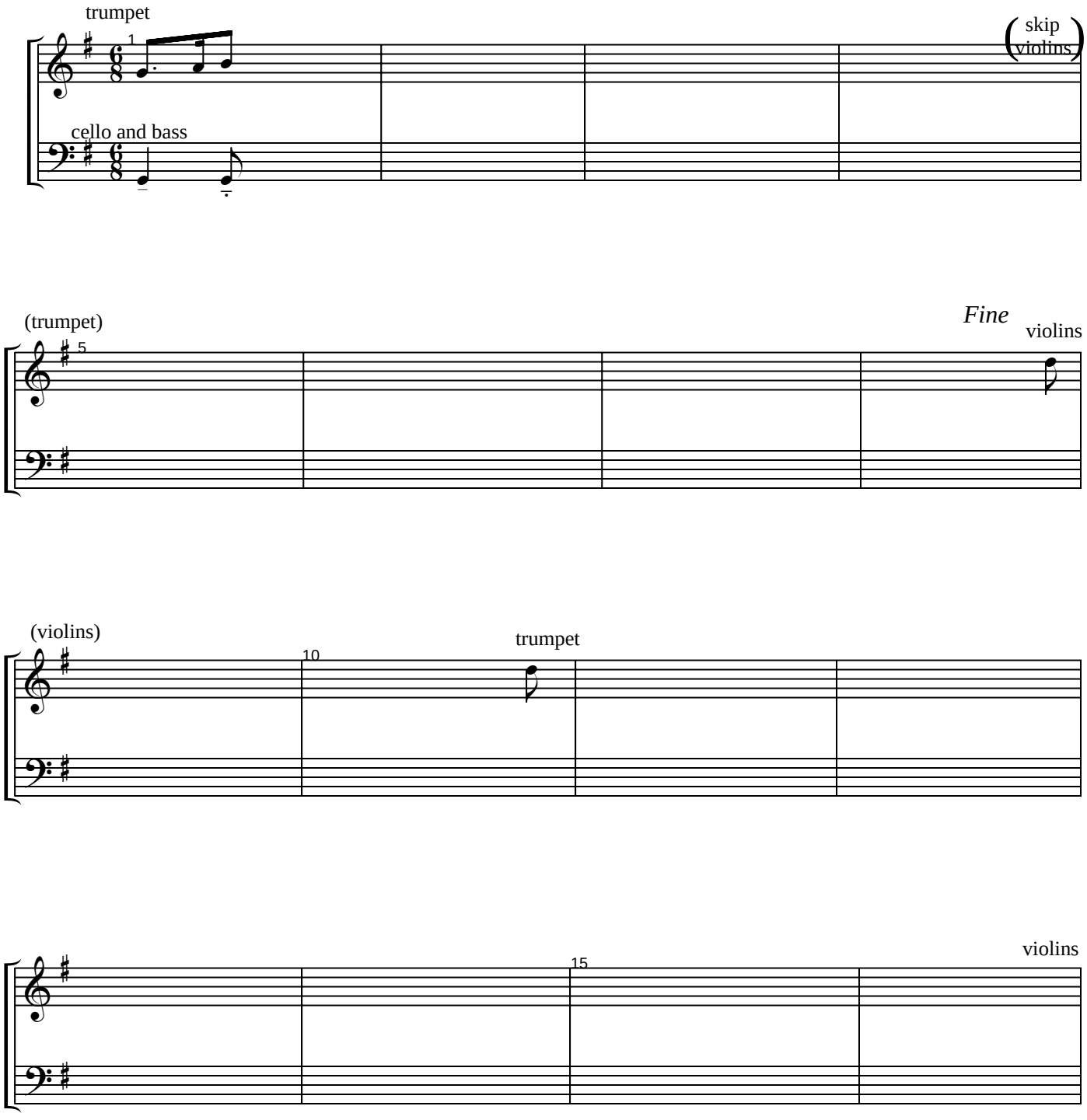


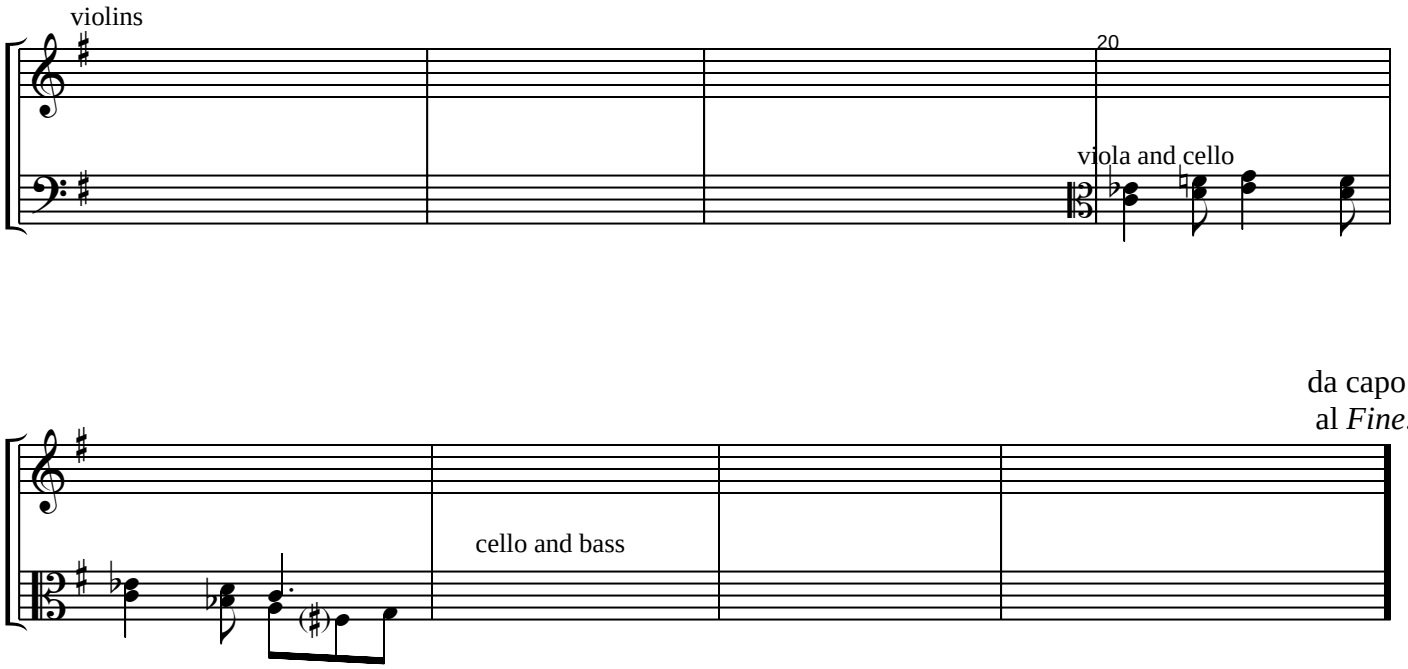


Dictation #8 modulation- trumpet and orchestra

Please notate the bass line and melody and provide a roman numeral analysis.
The sound of the music is actually a half step above where I am asking you to notate it. If you prefer, you may notate it on your own paper in Ab.
Please do not notate any embellishments in the da capo repeat of the first 8 measures.

Track 8

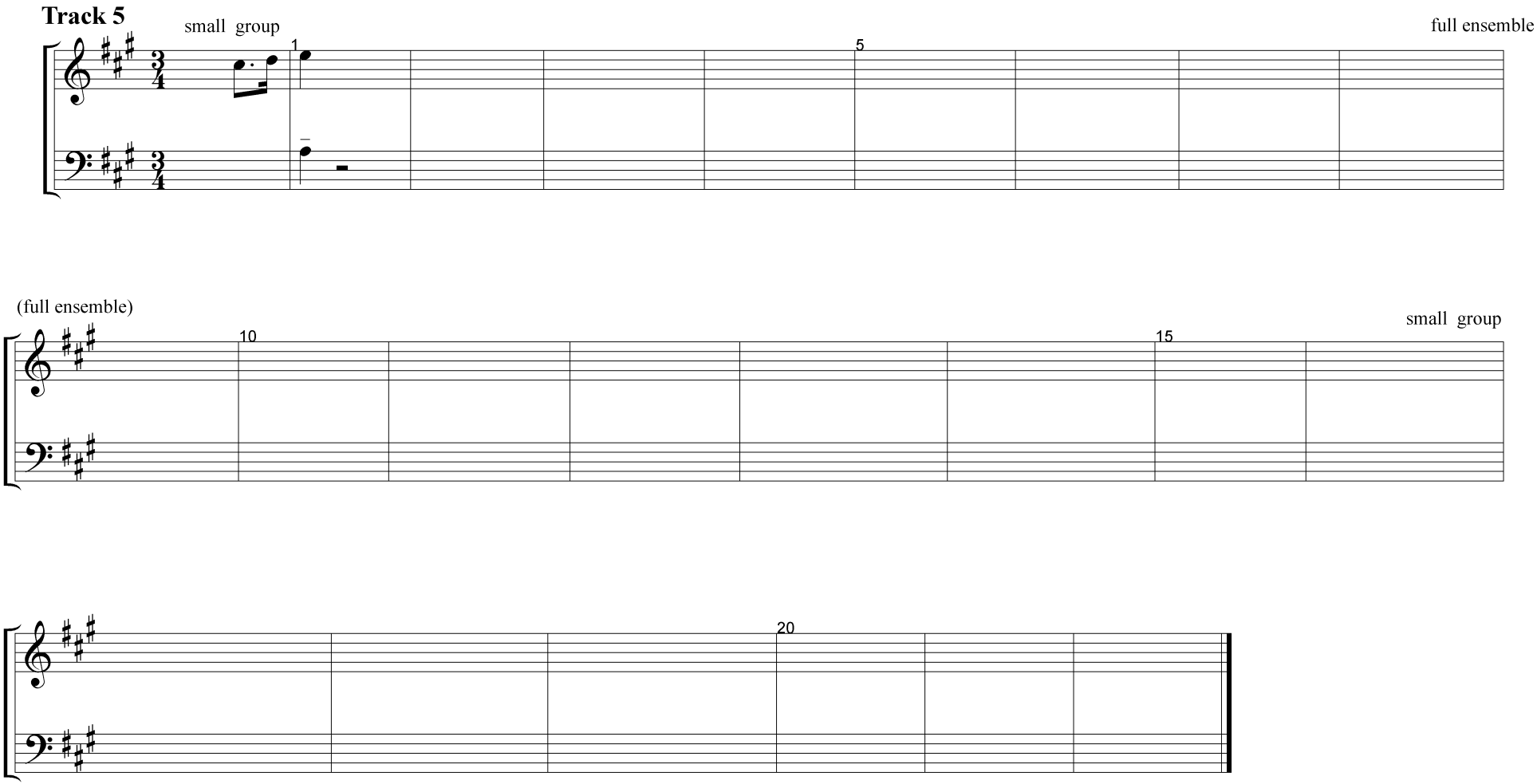




da capo
al *Fine*.

Dictation #9 Form Analysis: Violin and Orchestra

The A section consists of the first 22 measures.
Please notate the bass line and melody and provide a roman numeral analysis for this section.



The A section returns four more times, making a total of 5 occurrences of this section. Each new statements is slightly modified. Please list the beginning and ending times for each of these.

statement	begins	ends
1	00	33”
2		
3		
4		
5		

Between the A sections are contrasting sections. The resulting form is A B A C A’ D A” B’ A’”. What is the name of this form?

_____

the B section)
The B section begins at 34” in the tonic and then modulates to _____.

Please list the time interval in which this new key is firmly established._____

the C section)
The second A section elides into the C section. In the C section, new tonal centers are suggested. Please identify the tonal center in each of the following time intervals: (hint, a pedal tone is use somewhere in each of these passages, make sure to identify whether this is a tonic or dominant pedal.)

2’08”- 2’18” _____ 2’24”-2’34”_____ 2’36”-2’56”_____ .

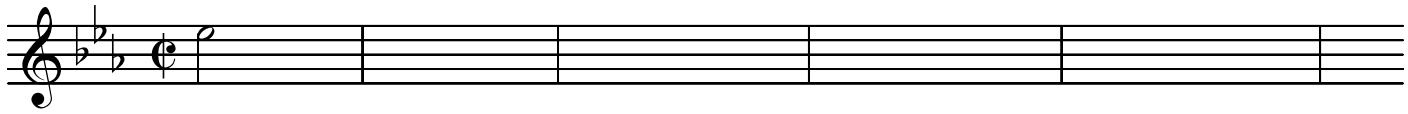
the D section)
The D section, between the third and fourth statements of A, is a comparatively long section. Please identify the key in which it begins. _____

the B’ section)
Between the fourth and fifth statements of A is section similar to the B. While the B section modulated, the B’ section does not. Above, you listed the times in which the new key is firmly established in the B section. Please find the corresponding passage of the B’ section and list the time interval in which it occurs. (Please note that it is in the tonic in the B’ section.)

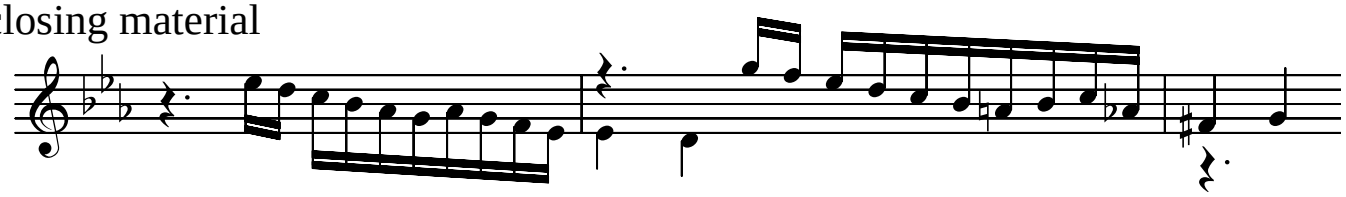
_____.

dictation 10- form

Write the melody that begins this piece.
(The key is Eb Major.)

A 

The first tonal area ends with the following antiphonal scalar gesture. What time does this material start?_____

closing material 

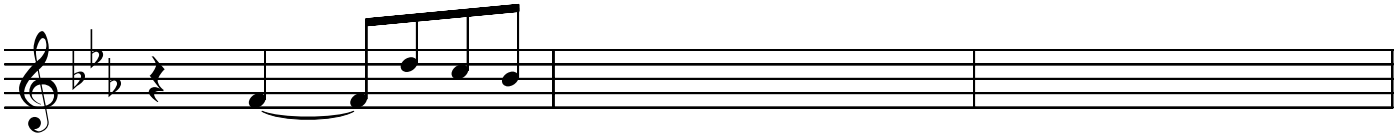
The transition follows imediately after the above material. What is the time interval of the transition? _____

Theme II, or the second tonal area, begins at _____ with the following phrase. The key is _____.

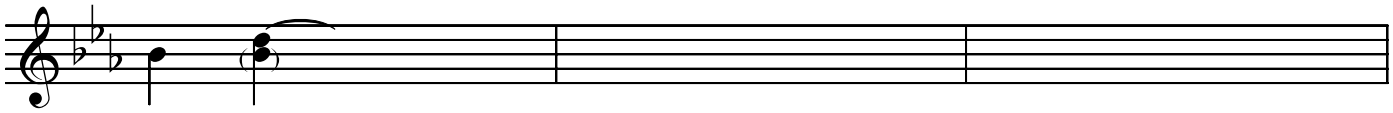
B1

This phrase and the one after it combine to form a _____ period. (parallel or contrasting).

At 1'03" a new melody begins, still in the second tonal area. Please write the beginning of this melody.

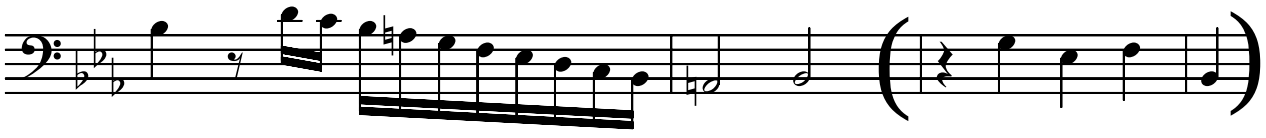
B2 

Yet a third distinctive melody is presented in the second tonal area beginning at time _____.
Please write the beginning phrase of this material. (It consists of three phrase members played in sequence).

B3 

This material is then repeated beginning at time _____ with the treble and bass parts switched.

The cello has the following material beginning at time _____.
This material closes the B section, just as similar material closed the A section at time _____.



A tonic pedal in the dominant key then begins at time _____, and scalar closing material is played in the upper parts.