

Harmonic Dictation CD II: Solutions

Part Two: Elaborations

A. Expanding the initial tonic: Some short cadential progressions, are heard as elaborations of I when they appear in another part of a phrase.

1. V6 as neighbor chord 2. In minor

D: I V₆ I IV V I a m:i V i iv₆ i

3. 4. Passing 4

E_b: I V I I ii₆ V I A: I V₆ I₆ IV I

5. Passing 4 6. vii°6 as passing chord

C: I₆ V₄ I V vi G: I vii°₆ I₆ ii₆ V I

7. vii°6 as passing chord 8. pedal and cadential 4. There are 2 ways to notate the cadential 4. These pages use I4 V.

d m: i vii°₆ i₆ iv V i B_b: I IV₄ I I₆ V V₄ I₆ V



9. pedal $\frac{4}{4}$

10. I and I6 with voice exchange

E: I IV $\frac{4}{4}$ I I $\frac{6}{4}$ V $\frac{3}{4}$ vi

G: I $\frac{6}{4}$ I V vi V I

11. Arpeggiated $\frac{4}{4}$

12.

Ab: I I $\frac{6}{4}$ I $\frac{4}{4}$ IV V I $\frac{6}{4}$

D: I V $\frac{6}{4}$ I IV I $\frac{4}{4}$ V $\frac{3}{4}$ I

13.

c m: i V $\frac{4}{4}$ i i $\frac{6}{4}$ i $\frac{6}{4}$ V $\frac{3}{4}$ i

B. Expanding intermediate and dominant harmonies

14. iv and iv6; phrygian cadence

15. IV to ii6

c m: i i $\frac{6}{4}$ iv iv6 V $\frac{4}{4}$

C: I IV $\frac{4}{4}$ I I $\frac{6}{4}$ IV ii6 I $\frac{4}{4}$ V $\frac{3}{4}$ I



16. V and V6

17. 8ve skip on V

e m:i i6 V6 i V6 V i Bb: I I6 I6 ii6 ii V V I

Part Three: vi leading to intermediate harmonies

Compare 18 - 21

18.

G: I vi IV V I

19.

G: I vi ii6 V I

20.

G: I vi IV V vi

21.

G: I vi ii6 V vi



CD 2 22.

C: I⁶ I vi IV ii⁶ V E: I V I vi V⁶ V I

24.

25.

a m: i V[#] VI iv i⁴ V^{#3} i F: I V vi IV I⁶ V⁶ vi

CD THREE

Part Four: Dominant Sevenths in Root Position

1.

2.

3.

F: I I⁶ ii⁶ V⁷ I F: I ii⁶ V V⁷ I F: I I⁶ IV V⁷ I

4. Compare to 5

5.

Bb: I I⁶ IV ii V V⁷ I C: I I⁶ ii⁶ ii V V⁷ I



6.

Eb: I V₄ I₆ I V V⁷ I

Compare 7 - 11

7. 8. 9.

D: I ii₆ V V I D: I ii₆ V V⁷ I D: I ii₆ V V⁷ I

10. 8 - 7 passing tone 11. 4 - 3 suspension

D: I IV I₄⁶ V₈₋₇ I D: I ii₆ V V⁷ I⁴⁻³

12. Picardy third 13. 4 - 3 suspension and Picardy third

d m: i iv V V⁷ I d m: i iv V V⁷ I₄ — 3[#]



14. 15. CD 3

Bb: I V vi V⁶ I I⁶ V⁷ e m: i V⁶ i i⁶ V V⁷ i

16. 17.

C: I vi ii⁶ I₄ V₃⁷ I F: I I₆ IV V V₇ I V₇ I

18. 4 - 3 and 9 - 8 suspensions

G: I I₆ V₇ I₄₋₃ vi ii₆ ii V₇ I₉₋₈



CD FOUR

Part Five: Inversions of Dominant Seventh

Compare 1 - 4

1. 2. 3.

G: I vi V₇ I G: I I V₅ I G: I V₃ I V

4. 5. 6.

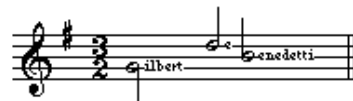
G: I I₆ V₂ I₆ G: I vi ii₆ V₂ I₆ D: I V₅ I ii V

7.

c m: i i₆ i₄ V V₂ i₆ V₃ i₄ — 3

8.

A: V V₂ I₆ I IV IV₆ I V₇ I



9.

CD 4

g m: i⁶ V₄⁶ i i iv ii^{o6} V V₂⁴ i⁶ i V⁸—7 I⁴—b3

10.

C: I I⁶ ii⁶ V V₂⁴ I⁶ ii IV I₄ V V⁷ I

Part 6: Leading Tone Seventh Chords

Compare 11 - 14.

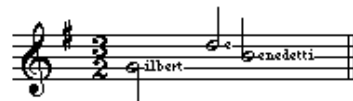
11.

12.

13.

14. Diminished seventh chord

d m: i⁶ i V⁶ i⁶ i vii^{o6} i⁶ i V₆⁶ i⁶ i vii^{o7} vii^{o7} vii^{o7} V₆⁶



15. vii^o7 and phrygian cadence

CD 4

16.

d m: i⁶ i vii^o7 i iv⁶ V e m: i i⁶ V i⁶ i vii^o7 V⁶ i

17. Half diminished seventh

18. Half diminished seventh

A: I V⁶ I vii^o7 I V A: I⁶ V V⁴₂ I⁶ I vii^o7 I

Part 7: A Secondary Dominant: V⁷ / V

19. 20.

G: I V⁶₄ I⁶ V⁷ / V V V₇ I a m: i i⁶₄ i⁶ iv V⁷ / V V V i

