

**CONCORDIA UNIVERSITY MUSIC DEPARTMENT**  
**Decision Desk Online Application Site**

**What is on the Classical Dictation II test (for exemption from MUSI 212)**

**General information: THE CLASSICAL DICTATION II TEST IS NOT OBLIGATORY**

The online application website provides *sound files* from which you will write dictations. The answer pages are provided in *pdf* format. Download and print out the answer pages. Listen to the sound files and write. Do this alone. Don't get help from anyone. When you are done, write on page 1 how long it took you to do the dictation. Scan your completed answer pages and upload them as attachments, back to your application on the online application website.

**What questions are on Classical Dictation II? Very similar to level I, the questions are:**

**Rhythm**

A short atonal melodic phrase

Tonal melodic structure

Isolated chords

Harmonic progression – N.B., the difficulty level of all questions is harder than for level I.

**Rhythm** is played several times. Notate only the rhythmic content. You may use stick notation.

**Atonal** is a 2 – 3 bar melody that has no tonal center. It has a time signature and rhythm. You are to notate all the notes with all their needed sharps, flats, etc., and good rhythmic notation. Write interval names of adjacent note-pairs beneath the staff. The melody is played several times.

**Tonal melodic structure** is a two-part invention played on the piano. Both voices are active together most of the time. Write all the notes in both parts, with good rhythmic notation. There is chromaticism and implied secondary dominants.

**Isolated chords** include triads and a wider variety of 7<sup>th</sup> chords: M7, m7, o7, ø7, Mm7 (V7), mM7... These are presented in 4 voice, soprano-alto-tenor-bass (SATB) open voicings, spread over bass clef and treble clef for each chord. The chords have no tonal or functional relation to each other. They are dictated one at a time, separated by a space of time. For every chord, the lowest note (bass) is given. The chord is played solid and broken more than once. Write all the notes: identify each chord, by classical qualities with inversion figures below the staff. You may also add jazz chord names above the staff.

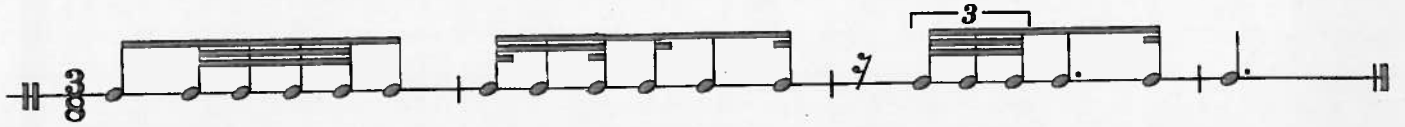
**The harmonic progression** is tonal and modulating. It uses interesting and colourful chords. Write all the notes in all 4 voices. Write a classical analysis beneath the staff identifying:

- The starting key (tonality, including whether it is major or minor), and the ending key
- All chords using roman numeral symbols and inversion figures as needed
- Indication of the modulation: pivot chord if any; open a new lower line for analysis in 2<sup>nd</sup> key
- The cadence, if any. (Include jazz names above the staff if you wish.)

The pages that follow show the sort of items that could occur in each question. This is not the actual test itself. These are only examples.

**Success on Classical Dictation II exempts the applicant from: MUSI 212 Aural Perception II**

1. Rhythm



2. Atonal



3. Tonal melodic structure



4. Isolated chords Bass note given.

Triads: M, m, A, o, sus, with possible inversions.

Dominant 7th chords in inversions.

Musical notation showing triads and dominant 7th chords in inversions. The bass notes are: F (M6/4), Bb (A), D# (o6 etc), F# (V or Mm 4/2), Ab (6/5), and Bb (4/3).

Other 7th chords: M7 Mm7 m7 mM7 o7 ø7 V7(b5) in root standard voicing

Musical notation showing other 7th chords in root standard voicing: m7, ø7, mM7, M7, and V7(b5) or enharmonic Fr x6.

5. Progression, with classical analysis

Musical notation for a chord progression in D major, 4/4 time. The progression is: i (D), viio7 (E7), i (D), VII-7 (E7), III (F#m), D+ (D), vi (Bm), V-7 (A7), I (D), ii6 (E7), Fr x6 (F#m), V-7 (A7), VI (F#m), DC with Picardy Third (Tierce de Picardie) (D).

b - : i viio7 { i VII - 7 III  
 D + : vi V - 7 I ii<sub>6</sub> Fr x6 V - 7 VI DC with  
 pivot Tierce de Picardie