Prompt #	Topic	Prompt Structure		Model Used	Output	Strengths	Weaknesses
1	Nocturne for piano (theory)	RCTO (Role, Context, Task, Output)	Act as a harmony professor in a music conservatory. Explain to a class of undergraduate students the main characteristics and structure of the piano nocturne in the Romantic period, using a maximum of 150 words.	ChatGPT-4.1	The Romantic piano nocturne is a lyrical, expressive piece, typically evoking a dreamy, nocturnal atmosphere. Inspired by John Field and perfected by Chopin, its main characteristics include a singing, ornamented melody in the right hand, often imitating the human voice, and an arpeggiated or broken-chord accompaniment in the left. Structurally, nocturnes usually follow a ternary (ABA) form: an initial melodic section, a contrasting middle with more drama or agitation, and a return to the opening theme, sometimes varied. Harmonic language is rich, with frequent use of chromaticism, modulations, and unexpected chord progressions, enhancing the sense of intimacy and emotion. Pedal use is essential for creating a smooth, atmospheric sound. While technically accessible, the challenge lies in expressive phrasing, rubato, and nuanced dynamics, all aimed at creating a poetic, introspective mood characteristic of the Romantic nocturne.	- Clarity : The explanation is clear and easy to follow, especially for a conservatory student. - Accuracy and relevance : the information provided is correct, the response is relevant to the request. - Length and Conciseness : The output is of the right length, as requested, and effectively summarizes the most basic and important information.	- Tone and style of conversation : it could have been more technical, considering that it is addressed to students of a conservatory, who have a technical musical background. Some more technical terms could have been inserted, such as accompanied monody. - General description of the structure : The description of the structure is correct but a bit generalized, it lacks reference to possible exceptions, and above all to the difference between the first nocturnes of John Field and those of Chopin, for example.
2	Sentence analysis	Chain of Thought	Act as a professor of music analysis in a conservatory. Step by step, describe the characteristics and structure of a sentence (of the classical period). For each main section of the sentence: 1. describe the typical substructure; 2. Identify possible exceptions or variations; 3. Indicate the main final cadences expected. Please provide your answer as a numbered list, dedicating a separate section to each part.	ChatGPT-4.1	Certainly! Here's a clear, step-by-step explanation of the structure and characteristics of a sentence in the Classical period, with a focus on its three main sections. Each point will include the typical substructure, possible exceptions, and the main cadences: 1. Presentation (Bars 1–4) 1. Typical Substructure: The sentence usually opens with a basic idea (2 bars), a short, memorable musical gesture or motif. This is immediately followed by a repetition or variation of the basic idea (another 2 bars). The repetition can be literal, sequential, or with slight rhythmic/melodic changes. 2. Possible Exceptions/Variations: Sometimes the repetition is in a different voice or register. The repeated idea may be more varied, incorporating a sequence (transposing the idea up or down). In some cases, the repetition is only partial or rhythmically altered. 3. Main Cadences: Usually, no strong cadence at this point; often ends with a weak cadence or is left open, leading directly into the continuation. 2. Continuation (Bars 5–7) 1. Typical Substructure: Features fragmentation: the basic idea is broken into smaller motives, often repeated at a faster harmonic or rhythmic pace. Harmonic acceleration: harmonies may change more quickly, building momentum. Sequence: The motives may be sequenced (repeated at different pitch levels) to increase tension and drive. 2. Possible Exceptions/Variations: Sometimes the fragmentation is minimal, and instead, a sequential development dominates. Some sentences use syncopation or other rhythmic intensifications instead of fragmentation. Occasionally, the continuation introduces new material or a contrasting idea. 3. Main Cadences: The continuation usually moves towards a cadence but rarely completes it; often sets up the expectation of closure. 3. Cadential (Bars 7–8) 1. Typical Substructure: This section brings the sentence to a close with a clear cadential progression (e.g., ii–V–I or similar). Typically concise, often just 2 bars, focusing on harmonic resolution. 2. Possible Exceptions/Variations: In longer sentences, the cadential section may be extended or elaborated (with extra bars). Sometimes the cadence is evaded or delayed, particularly if the sentence is embedded in a larger structure (e.g., a transition). 3. Main Cadences: Authentic cadence (V–I) is most common, confirming the tonic key. Sometimes a half cadence (ending on V) or deceptive cadence (V–vi) is used, especially if leading into further material. Summary: A classical sentence typically follows an 8-bar pattern: 2+2 (presentation) + 4 (continuation/cadence), but these proportions and procedures can be varied creatively. The final cadence is generally authentic but can be adapted to suit the larger formal context.	- Accuracy : The information provided is correct, - Relevance : the answer is relevant to the request. - Length and Conciseness : The prompt is of an appropriate length, neither too verbose nor too concise. It effectively summarizes the most basic and important information.	- Terminology : The terms used are correct, but more technical terms could have been inserted, such as the PAC, IAC or HC cadences. - Lack of clarity in the scheme : the output follows the required structure, but it is presented in a somewhat confusing way, using the same numbers for both the macro-structure and the micro-structure of each section. - Little depth on the harmonic aspect and cadences : for example, in the "presentation" section there is no reference to the initial tonic harmony, or to the dominant harmony that may be present in the repetition. In the final cadences, there is no reference to the acronyms of the two main cadences (PAC and IAC) and the HC cadence is not mentioned.
3	Identify the key and assign harmonic functions	Few-shot	Identify the key and assign the harmonic functions. .Example 1: Input (harmonic sequence) : C, F, G7, C Output : Key : C major / Functions : I-IV-V7-I .Example 2: Input : Dm, Bflat, Gm, A7, Dm Output : Key : D minor / Functions : I-VI-IV-V7-I .Example 3: Input : Gm, Cm, Am, D7, Gm Output : ?	ChatGPT-4.1	Let's analyze Example 3 step by step: Input: Gm, Cm, Am, D7, Gm Step 1: Identify the Key Gm (G minor) could be I in G minor or ii in F major, but let's see the context. Cm is the iv in G minor. Am (A minor) is a bit unusual in G minor, but could act as a borrowed chord or a secondary function. D7 is the V7 in G minor. Gm resolves back, suggesting tonic. Given this sequence and the strong presence of Gm and D7, the key is G minor. Step 2: Assign Harmonic Functions Now let's label each chord in G minor: Chord In G minor Function Gm I Tonic Cm iv Subdominant Am II (Major II, secondary dominant/leading-tone to V, sometimes used in minor as a chromatic passing chord) D7 V7 Dominant 7th Gm I Tonic Am in G minor: Usually, the ii° in G minor would be Adim, but here we have Am (major). Sometimes Am functions as a secondary dominant (V7/V), but without the 7th. In classical minor, Am could be seen as a borrowed chord or chromatic passing harmony, or just II (major) as a color. Step 3: Output in Requested Format Output: Key: G minor / Functions: I-iv-II-V7-I If you want, I can explain the function of Am further or adapt for jazz/pop analysis!	- Accuracy : the information provided is correct. - Relevance : the response is relevant to the request. - Clarity : all steps of the response are clear and understandable, and follow a logical progressive order. - Terminology : technical terms and musical chord symbols are used correctly (except for some lowercase errors, such as the IV marked as iv).	- Non-compliance with the required format : the output proceeds step by step, as in the chain of though typology, working in phases to reach the final goal. The prompt simply asked for the output to be immediately reported with the same scheme proposed with the few-shot prompting. - Excessive length : the output is excessively long, arriving only at the end at the required output. A better ability to summarize could have been used. - Unsolicited additional considerations : for example, the unsolicited considerations relating to the A minor chord in the key of G minor. The final sentence of the output is a request that goes off topic with respect to the prompt.
4	Beethoven vs Mozart comparison	Table/Comparison	Act as a music historian. Compare the piano writing styles of Beethoven and Mozart's piano sonatas, listing two key differences and one similarity. Exhibit your answer in a table with two separate columns, copyable into a Google Sheet ("Beethoven", "Mozart") and a final row for the similarities.	ChatGPT-4.1		- Accuracy : Musical concepts are correct and stylistically appropriate. - Format compliance : Required table structure is fully respected. - Language : Clear and correct technical musical terminology.	- Completeness : Beethoven's exploration of the full keyboard range (including extreme registers) is missing.
5	Sentence vs period (classical theme types)	Error Correction / Evaluative Prompt	Act as a professor of music theory in a conservatory. Review the following statements relating to the two types of classic themes (sentence and period), identifying any errors or clarifications to be noted. Suggest a correct version in no more than 60 words. Original explanation: "Both themes (sentence and period) are normatively eight measures in length, divided into two 4 m. phrases. Both themes have only one cadence. "	ChatGPT-4.1	Review of the Statement: Errors/Clarifications: Both themes are commonly (not normatively) eight measures, but there are many exceptions. A period is divided into two 4-measure phrases (antecedent/consequent). A sentence is divided into presentation (often 4m) and continuation (often 4m), not phrases in the same sense. Both usually have two main cadences, not just one: a weaker cadence at the midpoint, and a stronger cadence at the end. Suggested Correct Version (≤60 words): Both sentences and periods are typically eight measures long, but this is not a strict rule. A period consists of two four-measure phrases, each ending with a cadence (usually weak, then strong). A sentence is divided into presentation and continuation sections, with a cadence at the end. Both forms often contain two cadences.	- Specificity : good level of detail provided. - Relevance : the response is relevant to the request. - Clarity : the output uses clear and understandable language. - Format Conformance : follows the required output format, good final summary in less than 60 words.	- Inaccuracy : There is one error : the statement that both types of themes usually have two main cadences. The sentence has one cadence, the period two. The error is repeated in the final summary in less than 60 words.