

Prompt #	Topic	Prompt Structure	Full Prompt	Model Used	Output	Strengths	Weaknesses																				
1	Classical Rondo vs Sonata Form	RCTO (Role, Context, Task, Output)	Act as a conservatory music analysis professor with 20 years of academic expertise. For a class of second-year students in your Bachelor's Degree program, compare the structure of Classical Rondo Form and Sonata Form. Organize your response in a table with three columns: General Structure, Main Key Relationships, Typical Function in Classical Repertoire. Use concise and precise technical terminology.	ChatGPT-4.1		<ul style="list-style-type: none"> -Clarity : The output is clear and understandable. -Accuracy and relevance : The information provided is correct, and the answer is relevant to the question. -Format compliance : The output follows the required output format. -Conciseness : Good summary of the most important information. 	<ul style="list-style-type: none"> -Some details to clarify, it is better to speak, with more examples or more detailed explanation and contrasting sections instead of main theme and contrasting episodes. In the "typical function in the repertoire", the contexts are missing. -In the "Sonata Form", Classical repertoires include both rondo-form and sonata-form movements. -Lack of subsections: substructures such as the "exposition codas" could have been inserted. But the result is still good. 																				
2	Secondary Dominants (Harmony)	Multhurn / Adaptive AI ("Ask Before Prompting")	You are a private music theory teacher who works at a high-level private school. You are helping me pass the admission test for the Bachelor's Degree in Composition at the Conservatory. This is my first time taking this exam so I am very nervous. Before explaining the definition and how to use them, ask me two questions to understand my level of knowledge of harmony. Then explain the concept to me based on my answers.	ChatGPT-4.1	<p>OUTPUT : Absolutely, let's start with two quick questions to get a sense of your current harmony knowledge:</p> <p>Can you identify the diatonic chords in a major key? For example, if we are in C major, what are the seven basic triads, and what are their functions (I, II, III, etc.)?</p> <p>Have you worked with the concept of modulation or tonicization before? For example, do you know what it means to "tonicize" a chord other than the tonic in a piece?</p> <p>Once you answer these, I'll tailor my explanation of secondary dominants to your current level!</p> <p>INPUT: 1. Yes, the diatonic triads in the key of C major are :</p> <ul style="list-style-type: none"> I - C major (C E G) – tonic II - D minor (D F A) – supertonic: often lead to V III - E minor (E G B) – mediant: is minor, usually used for variety IV - F major (F A C) – subdominant: often lead to V V - G major (G B D) – dominant: want to go back to I VI - A minor (A C E) – submediant: is minor, usually used for variety VII-B diminished (B D F) – leading-tone: leads to I <p>OUTPUT : Perfect—your answers show a solid understanding of diatonic harmony and the basics of tonalization and modulation. This means you're ready for a clear, in-depth explanation of secondary dominants and their practical use.</p> <p>What Are Secondary Dominants?</p> <p>A secondary dominant is a chord that temporarily makes a diatonic chord (other than the tonic) sound like a tonic by preceding it with its own dominant chord. In other words, you borrow the dominant (V) chord from the key of a chord other than I, to briefly tonicize that chord within the original key.</p> <p>Formal Definition</p> <p>A secondary dominant is a major or dominant seventh chord that functions as the V (or V7) of a diatonic chord other than the tonic.</p> <p>How to Identify and Write Secondary Dominants</p> <p>1. Roman Numerical Notation V/x or V7/x Where "x" is the chord being tonicized.</p> <p>Example: In C major, V/V means "the dominant of the dominant" (the dominant chord of G major, which is D major or D7).</p> <p>2. How to Build Them Pick any diatonic chord except for the diminished vii° or the tonic. Imagine that chord as a temporary tonic (home key). Ask: "What is the dominant (V) of this new key?" Build that chord using the notes from the original key, but add accidentals as needed. Example in C Major To tonicize V (G major): The dominant of G is D (D-F#-A); but in C major, D is normally minor. So you raise F to F# and play D major (D-F#-A). Note that it is V/V. Progression: D major (V/V) → G major (V) → C major (I)</p> <p>Why Use Secondary Dominants? They add color and harmonic interest. They allow composers to highlight or "visit" other chords, making the music feel richer and more varied without fully modulating to a new key.</p> <p>Summary Table (in C major):</p> <table border="1"> <thead> <tr> <th>Chord to Tonicize</th> <th>Secondary Dominant</th> <th>Chord Spelled</th> <th>Progression Example</th> </tr> </thead> <tbody> <tr> <td>V (G)</td> <td>V/V</td> <td>D-F#-A</td> <td>D - G - C</td> </tr> <tr> <td>VI (D minor)</td> <td>VII-I (E)</td> <td>E-G-B</td> <td>A - Dm - G</td> </tr> <tr> <td>VI (A minor)</td> <td>VII-V (F#)</td> <td>F#-A-C</td> <td>E - Am - Dm</td> </tr> <tr> <td>IV (F)</td> <td>VII-IV (B)</td> <td>B-D-F#</td> <td>C - E - G</td> </tr> </tbody> </table> <p>Would you like exercises to practice identifying or writing secondary dominants? Or do you want to hear how they sound in real pieces?</p> <p>Evaluation:</p> <p>The student is incorrect. The Neapolitan chord is not built on the dominant degree, and it does not usually resolve directly to the tonic.</p> <p>Correct version (under 60 words):</p> <p>The Neapolitan chord is a major chord built on the lowered second degree (i - b) of the scale, typically in first inversion, and most often resolves to the dominant (V), not directly to the tonic.</p> <p>Certainty: Here's a concise, expert-level response tailored to both your pianist and curator perspectives.</p> <p>Essential Characteristics of a Romantic Piano Nocturne</p> <p>Form:</p> <p>Typically features a ternary (ABA or ABA') structure, often with an expressive, song-like principal theme, a contrasting middle section, and a return of the initial material, sometimes with varied ornamentation.</p> <p>Texture:</p> <p>Characterized by a singing right-hand melody over a gently undulating or arpeggiated left-hand accompaniment, frequently employing rich, extended harmonies and expressive rubato.</p> <p>Atmosphere:</p> <p>Evoke an intimate, lyrical, and dreamlike mood, often tinged with nostalgia or melancholy, inviting introspective listening and emphasizing poetic expression over virtuosity.</p> <p>Playlist Curator Response - Nocturne in E-flat major, Op. 9 No. 2</p> <p>Reason: The quintessential Romantic nocturne, celebrated for its lyrical melody, graceful ornamentation, and expressive rubato, embodying the poetic and intimate spirit of the genre.</p> <p>2. Gabriel Fauré - Nocturne No. 6 in D-flat major, Op. 63</p> <p>Reason: Merges refined lyricism with lush, impressionistic harmonies, illustrating the evolution of the nocturne into the late-Romantic and early 20th-century aesthetic.</p> <p>3. Clara Schumann - Nocturne in F major, Op. 6 No. 2</p> <p>Reason: Showcases the genre's expressive depth through a delicate, songful melody and subtle harmonic shifts, representing the significant contributions of women composers to the Romantic piano repertoire.</p>	Chord to Tonicize	Secondary Dominant	Chord Spelled	Progression Example	V (G)	V/V	D-F#-A	D - G - C	VI (D minor)	VII-I (E)	E-G-B	A - Dm - G	VI (A minor)	VII-V (F#)	F#-A-C	E - Am - Dm	IV (F)	VII-IV (B)	B-D-F#	C - E - G	<ul style="list-style-type: none"> -Clarity: the output is very clear. -Accuracy and relevance: the information provided is correct, and the answer is relevant to the question. -Format compliance: The output follows the required format, asking me to ask pertinent questions (as requested) to understand my level of preparation. The explanation is very clear and proceeds step by step, in a logical and gradual way. -Creativity: The inclusion of musical examples and a summary table are excellent for promoting learning. 	<ul style="list-style-type: none"> -Unnecessary element: The formal definition was already clearly expressed in the first section ("What are secondary dominants?"), it sounds like a repetition.
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3	The Neapolitan chord (Harmony)	Error Evaluation Prompt (QA role)	Act as a harmony professor at a conservatory. Please evaluate the following statement, written by a first-year Bachelor of Music in Composition student, about the Neapolitan chord. Identify any errors and rewrite the statement correctly and precisely in fewer than 50 words: "The Neapolitan chord is built on the dominant degree and usually resolves directly to the tonic."	ChatGPT-4.1	<p>The student is incorrect. The Neapolitan chord is not built on the dominant degree, and it does not usually resolve directly to the tonic.</p> <p>Correct version (under 60 words):</p> <p>The Neapolitan chord is a major chord built on the lowered second degree (i - b) of the scale, typically in first inversion, and most often resolves to the dominant (V), not directly to the tonic.</p>	<ul style="list-style-type: none"> -Accuracy: the information provided is correct. -Length and conciseness: The output corrects the initial sentence well and effectively summarizes in less than 50 words. -Structure: the answer is effectively divided into two distinct, clear points: first the evaluation, then the correction, in the order I had actually requested. 	<ul style="list-style-type: none"> -Missing some details: missing reference to the derivation from the minor scale. The resolution is on the V, correct, but in various forms of V (V7, V42, V2...) 																				
4	Nocturne	Multi-role Prompt	From the perspective of an experienced and conservatory-educated pianist, define the essential characteristics of a romantic piano nocturne, focusing on: -form -texture -atmosphere	ChatGPT-4.1	<p>Essential Characteristics of a Romantic Piano Nocturne</p> <p>Form:</p> <p>Typically features a ternary (ABA or ABA') structure, often with an expressive, song-like principal theme, a contrasting middle section, and a return of the initial material, sometimes with varied ornamentation.</p> <p>Texture:</p> <p>Characterized by a singing right-hand melody over a gently undulating or arpeggiated left-hand accompaniment, frequently employing rich, extended harmonies and expressive rubato.</p> <p>Atmosphere:</p> <p>Evoke an intimate, lyrical, and dreamlike mood, often tinged with nostalgia or melancholy, inviting introspective listening and emphasizing poetic expression over virtuosity.</p> <p>Playlist Curator Response - Nocturne in E-flat major, Op. 9 No. 2</p> <p>Reason: The quintessential Romantic nocturne, celebrated for its lyrical melody, graceful ornamentation, and expressive rubato, embodying the poetic and intimate spirit of the genre.</p> <p>2. Gabriel Fauré - Nocturne No. 6 in D-flat major, Op. 63</p> <p>Reason: Merges refined lyricism with lush, impressionistic harmonies, illustrating the evolution of the nocturne into the late-Romantic and early 20th-century aesthetic.</p> <p>3. Clara Schumann - Nocturne in F major, Op. 6 No. 2</p> <p>Reason: Showcases the genre's expressive depth through a delicate, songful melody and subtle harmonic shifts, representing the significant contributions of women composers to the Romantic piano repertoire.</p>	<ul style="list-style-type: none"> -Accuracy and relevance: the information provided is correct, and the answer is relevant to the question. -Length and conciseness: The output corrects the initial sentence well and effectively summarizes in less than 50 words. -Structure: the answer is effectively divided into two distinct, clear points: first the evaluation, then the correction, in the order I had actually requested. 	<ul style="list-style-type: none"> -Terminology - The terminology could have been more precise by including technical expressions such as "accompanying monody". -Generic and very basic description of the form and atmosphere, lacks specific types of forms. -Lack of reference to the theme of the night, the inspiration of the nocturne. 																				
5	Promoting a live jazz concert on Instagram	Chain of thought	You are a social media manager for a renowned New York jazz venue. Your task is to write an Instagram caption (250 characters max) to promote a live jazz concert, trying to engage as wide an audience as possible. Follow these steps: 1. Read the event description. 2. Identify the atmosphere and the main strength of the performance. 3. Choose 2-3 adjectives that describe the atmosphere of the show. 4. Write a poetic and vibrant caption (250 characters max), using those adjectives. 5. Add a soft call to action and up to 2 emojis that fit the tone and location. Event description (input): "Live jazz under the city lights. A trio of young, top-notch musicians (a pianist, a double bass player, and a drummer) from Italy blend classic jazz with modern improvisations. The band is very rhythmic and energetic. Expect swinging rhythms, lush extended harmonies, and dazzling improvisational flights. Manhattan rooftop venue. Just for one night."	ChatGPT-4.1	<p>Atmosphere adjectives: vibrant, refined, dazzling</p> <p>Instagram caption (max 250 characters): Vibrant nights, refined sounds, dazzling improvisation—experience Italy's finest jazz trio under Manhattan's city lights. One night only on our rooftop. Let the music carry you away. Reserve your spot!</p>	<ul style="list-style-type: none"> -Length and conciseness: The output is of the right length, good ability to summarize in the caption which is actually captivating. Good choice of adjectives. -Format compliance: The response follows the required output format, respecting the maximum length. 	<ul style="list-style-type: none"> -Creativity : the description is quite catchy, even if standard; perhaps it could have been a little more creative. I would not have chosen the sex emoji, since the instrument is not present. 																				