

Dictation

Part II: Tonal & Melodic

Chapter 18: I, IV, V₇ in Minor Mode; Simple and Compound Meters

Since dictation and reading skills work hand in hand, developing dictation skills positively impacts reading skills and vice versa.

Tonal Dictation: I, IV, V₇ in Minor Mode

Developing Aural-Oral Translation Skills

Practice naming patterns using the three-step aural-oral process with your instructor or student partner and independently via the Part II, MP3 files of the tonic-subdominant-dominant tonal patterns in Chapter 18 (minor) which are located on the companion website.

Tonal Procedure

- On the first playing/singing, write the first letter of each tonal syllable. Draw a question mark if a particular pitch cannot be determined and then move forward focusing on the ensuing pitches.
- On the second playing/singing, address the missing pitch(es).
- Translate the tonal syllables into notation by using note heads to indicate the pitches on the staff.

Tonal Dictation and Notation

Minor Mode: Tonic — Subdominant—Dominant Chords

1

Solfège Syllables m d r f m si l'

La-Based

Tonal Notation Treble Clef

Tonal Notation Soprano Clef

Tonal Notation Mezzo-Soprano Clef

Tonal Notation Alto Clef

2

Solfège Syllables d le₁ f₁ le₁ s₁ te₁ d

Do-Based

Tonal Notation Bass Clef

Tonal Notation Baritone Clef

Tonal Notation Tenor Clef

Tonal Notation Alto Clef

Melodic Dictation: I, IV, V₇ in Minor Mode; Simple and Compound Meters

Melodic Shorthand Procedure

Write with one hand and quietly use a down-up (simple meter) or down-up-up (compound) motion with the other hand. Following the compound meter, down-up-up (↓↑↑) or the simple meter, down-up (↓↑) motion of each beat can be visual and kinesthetic aids in determining the rhythm.

Write the first letter of each tonal syllable above the beat lines and mark the appropriate rhythm shorthand on the beat lines. See Part I, Chapters 1-21 for the shorthand key in simple and compound meter.

Melodic Shorthand Procedure, cont.

- First playing: focus on only the rhythm or tonal aspect, preferably your strongest element.
- Second playing: focus on the other element.
- Third playing: address missing rhythms or pitches and make any necessary adjustments.
- Transcribe the rhythm shorthand and tonal syllables into notation on the staff.

Suggested melodic shorthand symbols for Part II, Chapter 18 are illustrated below.

Melodic Dictation

1.	Tonal Solfège La-Based	m, l d t si, l f, m, m, f, l f, r, d, r, f, m, si, t t l s, f, m, si, l
	Rhythm Shorthand	
	Melodic Transcription	
2.	Tonal Solfège Do-Based	d' me' r' d' le f le s s te le s te r' d' d'
	Rhythm Shorthand	
	Melodic Transcription	

As skills improve, gradually increase the length of each dictation exercise. Reading exercises in Section 18.4 and 18.5 can be used for dictation as well as Chapter 18, Additional Reading Exercises located on the companion website.

Tonal Templates — Chapter 18, Part II


Tonal Syllables	1.	2.
Tonal Notation		
Tonal Syllables	3.	4.
Tonal Notation		
Tonal Syllables	5.	6.
Tonal Notation		
Tonal Syllables	7.	8.
Tonal Notation		
Tonal Syllables	9.	10.
Tonal Notation		

Melodic Templates [Simple Meter-C Clefs] — Chapter 18, Part II

The instructor will indicate the key signature.


Tonal Syllables 1.

Short Hand

Notation 


Tonal Syllables 2.

Short Hand

Notation 


Tonal Syllables 3.

Short Hand

Notation 


Tonal Syllables 4.

Short Hand

Notation 


Tonal Syllables 5.

Short Hand

Notation 


Tonal Syllables 6.

Short Hand

Notation 

Tonal Syllables 7.

Short Hand

Notation 

Melodic Templates [Compound Meter-C Clefs] — Chapter 18, Part II

The instructor will indicate the key signature.

Tonal Syllables 1.

Short Hand

♩ = Beat Unit

Tonal Syllables 2.

Short Hand

♩ = Beat Unit

Tonal Syllables 3.

Short Hand

♩ = Beat Unit

Tonal Syllables 4.

Short Hand

♩ = Beat Unit

Tonal Syllables 5.

Short Hand

♩ = Beat Unit

Tonal Syllables 6.

Short Hand

♩ = Beat Unit

Tonal Syllables 7.

Short Hand


♩ = Beat Unit


Melodic Templates [Multi-Simple Meter] — Chapter 18, Part II


1.

Tonal Syllables _____

Short Hand | | | | | | | | | | | | | | | | | |

Quarter = Beat Unit 


Eighth = Beat Unit 


Half = Beat Unit 


2.

Tonal Syllables _____

Short Hand | | | | | | | | | | | | | | | | | |

Quarter = Beat Unit 


Eighth = Beat Unit 


Half = Beat Unit 


3.

Tonal Syllables _____

Short Hand | | | | | | | | | | | | | | | | | |

Quarter = Beat Unit 


Eighth = Beat Unit 


Half = Beat Unit 


4.

Tonal Syllables _____

Short Hand | | | | | | | | | | | | | | | | | |

Quarter = Beat Unit 

Eighth = Beat Unit 

Half = Beat Unit 

Melodic Templates [Multi-Compound Meter] — Chapter 18, Part II

Tonal Syllables 1.

Shorthand

♩ = Beat Unit

♩. = Beat Unit

♩ = Beat Unit

Tonal Syllables 2.

Shorthand

♩ = Beat Unit

♩. = Beat Unit

♩ = Beat Unit

Tonal Syllables 3.

Shorthand

♩ = Beat Unit

♩. = Beat Unit

♩ = Beat Unit

Tonal Syllables 4.

Shorthand

♩ = Beat Unit

♩. = Beat Unit

♩ = Beat Unit