

Dictation

Part II: Tonal & Melodic

Chapter 1: Tonic Pentachord in Major Mode; Simple Meters, Undivided Beat

Just as learning to read and write go hand-in-hand, so do reading music and music dictation. Dictation involves translating tonal patterns, rhythm patterns, melodies, and chord progressions, heard aurally into staff notation (symbols). Echo singing tonal patterns using the three-step aural-oral process outlined in “An Introduction to the Music Literacy Process” and integrated into most chapters in Part II is designed to build the aural-oral vocabulary and develop aural-oral translation skills. During the third step of the Phase I process, the student listens as the instructor performs a tonal pattern on a neutral syllable (bum) and then echo translates the pattern, singing on tonal syllables. This is aural-oral dictation. The next step would be to notate it on an iconic graph or the staff. *An iconic graph visually depicts whole and half steps, an element the staff does not show.*

Tonal Dictation: Tonic Pentachord in Major Mode

Developing Aural-Oral Translation Skills

- Practice echo singing and labeling patterns (Sections 1.3 and 1.5) using the three-step process¹ with your instructor or student partner as well as individually via the MP3 files of the tonal patterns for Part II, Chapter 1, located on the companion website.

Tonal Procedure (Iconic and Notation)

- First playing: Listen to the tonal pattern and write the first letter of each tonal syllable. If a particular pitch or two cannot be determined, draw a question mark and then continue to move forward focusing on the ensuing pitches.
- Second playing: address the missing pitch(es).
- Notate the tonal pattern on an iconic graph or transcribe the tonal syllables into notation by using note heads to indicate the pitches on the staff.

Suggested tonal shorthand symbols for Part I, Chapter 1 are illustrated below.

Iconic Tonal Dictation						
s						s
f			f			
m		m		m		
r	r					
d	d					

Tonal Syllables	1	d m s f m d r d	Tonal Dictation & Notation
Tonal Notation			
Tonal Syllables	2	m r d s m r d	Tonal Dictation & Notation
Tonal Notation			

¹ The three-step process is outlined in An Introduction to the Musical Literacy Process, *Progressive Sight Singing*.

Melodic Dictation: Tonic Pentachord in Major Mode; Simple Meters, Undivided Beat

Melodic Shorthand Procedure

Using a shorthand method can facilitate the development of dictation skills as it allows one to write as fast as it's heard while allowing time for musical memory skills to develop. When taking melodic dictation (simultaneous tonal and rhythmic dictation), write with one hand and quietly use a down-up motion with the other hand. Following the 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, Chapter 1.5 for the rhythm shorthand key that corresponds to this chapter.

- 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 1 are illustrated below.

Tonal Syllables	d	m	s	f	m	r	m	f	s	m	r	d
Rhythm Shorthand												
Melodic Transcription												

As your skills improve, gradually increase the length of each dictation exercise. All or part of each reading exercise in Part II, Chapter 1 as well as the additional reading exercises available on the companion website can be used for dictation.

Iconic Tonal Templates — Chapter 1, Part II

1.						2.						3.					
Iconic Tonal Dictation Major Pentachord						Iconic Tonal Dictation Major Pentachord						Iconic Tonal Dictation Major Pentachord					
s						s						s					
f						f						f					
m						m						m					
r						r						r					
d						d						d					

Draw a box around *tonic chord tones*, a circle around *passing tones*, and a triangle around *upper* and *lower neighbor tones*.

Additional Iconic Tonal Templates — Chapter 1, Part II

1.		2.		3.	
Iconic Tonal Dictation Major Pentachord		Iconic Tonal Dictation Major Pentachord		Iconic Tonal Dictation Major Pentachord	
s		s		s	
f		f		f	
m		m		m	
r		r		r	
d		d		d	
4.		5.		6.	
Iconic Tonal Dictation Major Pentachord		Iconic Tonal Dictation Major Pentachord		Iconic Tonal Dictation Major Pentachord	
s		s		s	
f		f		f	
m		m		m	
r		r		r	
d		d		d	
7.		8.		9.	
Iconic Tonal Dictation Major Pentachord		Iconic Tonal Dictation Major Pentachord		Iconic Tonal Dictation Major Pentachord	
s		s		s	
f		f		f	
m		m		m	
r		r		r	
d		d		d	
10.		11.		12.	
Iconic Tonal Dictation Major Pentachord		Iconic Tonal Dictation Major Pentachord		Iconic Tonal Dictation Major Pentachord	
s		s		s	
f		f		f	
m		m		m	
r		r		r	
d		d		d	

Draw a box around *tonic chord tones*, a circle around *passing tones*, and a triangle around *upper* and *lower neighbor tones*.

Tonal Templates — Chapter 1, Part II

Tonal Syllables

1.

2.

Tonal Notation



b

Tonal Syllables

3.

4.

Tonal Notation



b

Tonal Syllables

5.

6.

Tonal Notation



b

Tonal Syllables

7.

8.

Tonal Notation



b

Tonal Syllables

9.

10.

Tonal Notation



b

Tonal Syllables

11.

12.

Tonal Notation



b

Tonal Syllables

13.

14.

Tonal Notation



b

Tonal Syllables

15.

Tonal Notation



Melodic Templates — Chapter 1, Part II

The instructor will indicate the key signature.

Tonal Syllables 1. 2.

Short Hand

Notation

Tonal Syllables 3. 4.

Short Hand

Notation

Tonal Syllables 5.

Short Hand

Notation

Tonal Syllables 6.

Short Hand

Notation

Tonal Syllables 7.

Short Hand

Notation

Tonal Syllables 8.

Short Hand

Notation

Tonal Syllables 9.

Short Hand

Notation