

Dictation

Part II: Tonal & Melodic

Chapter 6: Diatonic Steps and Tonic Triad in the Natural Minor Scale; Simple Meters, Eighth and Dotted Quarter Notes

Recognizing, translating and then transcribing aural-oral rhythm and tonal vocabulary into notation are essential skills in the dictation process. Since dictation and reading skills work hand in hand, developing dictation skills positively impacts reading skills and vice versa.

Tonal Dictation: Diatonic Steps and Tonic Triad in Natural Minor Scale

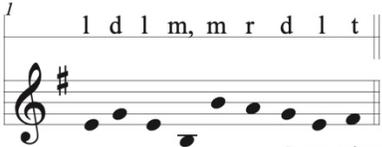
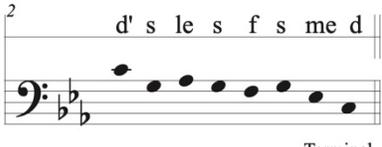
Developing Aural-Oral Translation Skills

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 minor tonal patterns (chapters 3 and 6) and the major tonal patterns (chapter 1 and 2) 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

la-based minor		do-based minor	
Tonal Syllables	l d l m, m r d l t	Tonal Syllables	2 d' s le s f s me d
Tonal Notation	 <p style="text-align: right; font-size: small;">Progressive Cadence</p>	Tonal Notation	 <p style="text-align: right; font-size: small;">Terminal Cadence</p>

Melodic Dictation: Diatonic Steps and Tonic Triad in Natural Minor Scale; Simple Meters, Eighth and Dotted Quarter

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. 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 3.5 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 6 are illustrated below.

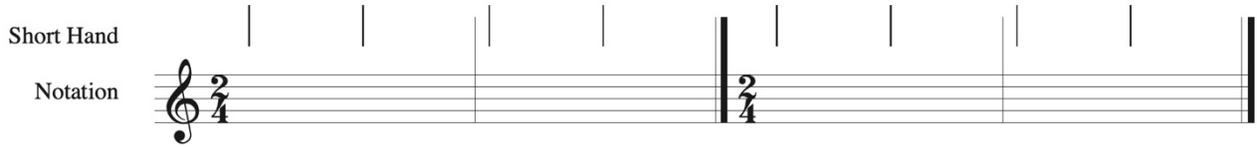
Melodic Templates — Chapter 6, Part II

The instructor will indicate the key signature.

Tonal Syllables 1. 2.

Short Hand

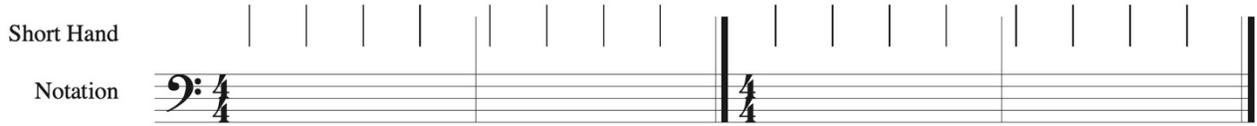
Notation



Tonal Syllables 3. 4.

Short Hand

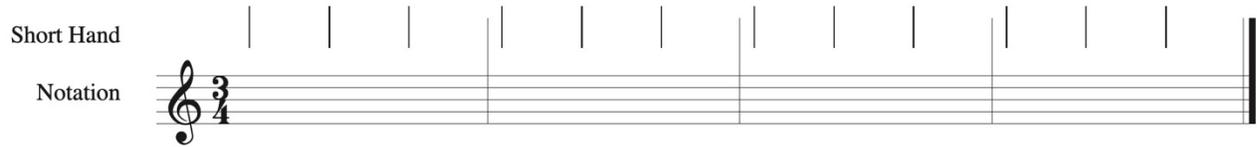
Notation



Tonal Syllables 5.

Short Hand

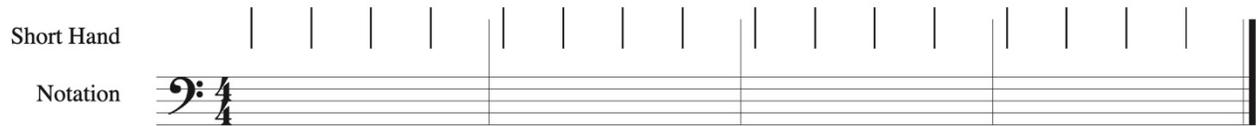
Notation



Tonal Syllables 6.

Short Hand

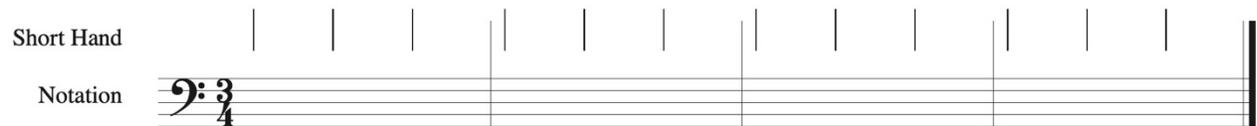
Notation



Tonal Syllables 7.

Short Hand

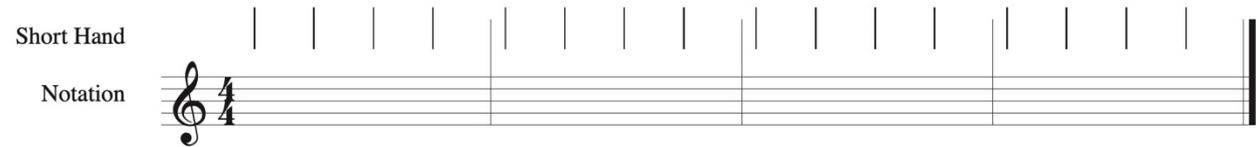
Notation



Tonal Syllables 8.

Short Hand

Notation



Tonal Syllables 9.

Short Hand

Notation

