

Dictation

Part II: Tonal & Melodic

Chapter 7: Harmonic and Melodic Minor Scales; 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: Harmonic and Melodic Minor Scales

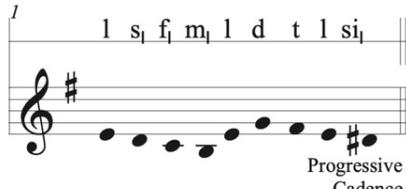
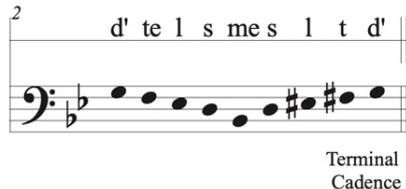
Developing Aural-Oral Translation Skills

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 for chapters 3, 6 and 7 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

Harmonic Minor, la-based minor	Melodic Minor, do-based minor
<p>Tonal Syllables 1 l s₁ f₁ m₁ l d t l s₁ </p> <p>Tonal Notation </p> <p style="text-align: right; font-size: small;">Progressive Cadence</p>	<p>Tonal Syllables 2 d' te l s me s l t d' </p> <p>Tonal Notation </p> <p style="text-align: right; font-size: small;">Terminal Cadence</p>

Melodic Dictation: Harmonic and Melodic Minor Scales; 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 7 are illustrated below.

Melodic Dictation

As skills improve, gradually increase the length of each dictation exercise. All or part of each reading exercise in Section 7.4, 7.8, and 7.9 as well as Chapter 7 in Part II of Additional Reading Exercises located on the companion website, can also be used for dictation.

Tonal Syllables	<i>Do-Based:</i> s d t d me s f me r r me r d s s l t d <i>La-Based:</i> m l si l d m r d t t d t l m m fi si l
Rhythm Shorthand	
Melodic Transcription	

Progressive
Cadence

Terminal
Cadence

Tonal Templates — Chapter 7, 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		
Tonal Syllables	11.	12.
Tonal Notation		

Melodic Templates — Chapter 7, 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