

Dictation

Part II: Tonal & Melodic

Chapter 13: I and V₇ in Major and Minor Modes; Half Note = Beat Unit

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

Tonal Dictation: I and V₇ in Major and Minor Modes

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-dominant tonal patterns in Chapter 9 (major) and 10 (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

Tonic — Dominant Triad		Tonic — Dominant-Seventh Chord	
1	Solfège Syllables d t ₁ r s ₁ s r d	2	La-Based: l d r t m si ₁ l Do-Based: d me f r s t ₁ d
Tonal Notation		Tonal Notation	

Melodic Dictation: I and V₇ in Major and Minor Modes; Half Note = Beat Unit

Melodic Shorthand Procedure

Write with one hand and quietly use a down-up motion with the other hand. Following 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 6.5 and 17.5 for the shorthand key in simple meter.

- 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 13 are illustrated below.

Melodic Dictation

1. Tonal Solfège s, s, d t r f m r r s s s f r t, t, d r m f s l s f r t, d

Rhythm Shorthand ♯ | | | 3 | ♯ | | S | † | ♯ | | S | S | | 3 | | |

Melodic Transcription Quarter Note = Beat Unit

Melodic Transcription Half Note = Beat Unit

2. Tonal Solfège La-Based: l d t l si, l t d r d r m r d t r t si, t m m r t l si, l t d r m m r t si, m, fi, si, l
Do-Based: d m e r d t, d r m e f m e r f s f m e r f r t, r s s f r d t, d r m e f s s f r t, s, l, t, d

Rhythm Shorthand † | ♯ | ♯ | ♯ | ♯ | † | † | † | ♯ | ♯ | | † | † | ♯ | |

Melodic Transcription Quarter Note = Beat Unit

Melodic Transcription Half Note = Beat Unit

As skills improve, gradually increase the length of each dictation exercise. Reading exercises in Section 13.3, 13.4, 13.5, and 13.6 as well as Chapter 13, Part II, Additional Reading Exercises located on the companion website, can be used for dictation.

Tonal Templates — Chapter 13, 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		

Melodic Templates [Simple Meter] — Chapter 13, Part II

The instructor will indicate the key signature.

1.

Tonal Syllables

Short Hand

Quarter = Beat Unit

Half = Beat Unit

2.

Tonal Syllables

Short Hand

Quarter = Beat Unit

Half = Beat Unit

3.

Tonal Syllables

Short Hand

Quarter = Beat Unit

Half = Beat Unit

4.

Tonal Syllables

Short Hand

Quarter = Beat Unit

Half = Beat Unit

5.

Tonal Syllables

Short Hand

Quarter = Beat Unit

Half = Beat Unit