

Dictation

Part II: Tonal & Melodic

Chapter 24: Modes

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

Tonal Dictation: Modes

Developing Aural-Oral Translation Skills

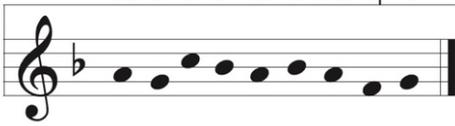
Practice naming patterns using the three-step aural-oral process with your instructor or student partner and independently via the Part II, MP3 files of the tonal patterns in Chapter 24 which are located on the companion website.

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

Modes

<p>1</p> <p>Solfège Syllables m r s f m f m d r</p> <p>Tonal Notation</p> 	<p>2</p> <p>La-Based: l d r mi fi s m t l</p> <p>Solfège Syllables Do-Based: d m e f s l t e s r d</p> <p>Tonal Notation</p> 
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Melodic Dictation: Modes 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 1-25 for the shorthand keys in simple, compound, asymmetrical and mixed meters.

- 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 24 are illustrated below.

Melodic Templates [Compound Meter-C Clefs] — Chapter 24, 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 24, Part II

The instructor will indicate the key signature.

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 24, Part II

The instructor will indicate the key signature.

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