

# Dictation

## Part II: Tonal & Melodic

### Chapter 11: I and V<sub>7</sub> in Major Mode; Other Rhythms in Simple Meter

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

#### Tonal Dictation: I and V<sub>7</sub> in Major Mode

##### 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

Solfège Syllables <sup>1</sup> d t<sub>1</sub> r s<sub>1</sub> s r d

Tonal Notation 

##### Tonic — Dominant-Seven Chord

Solfège Syllables <sup>2</sup> d m f r s t<sub>1</sub> d

Tonal Notation 

#### Melodic Dictation: I and V<sub>7</sub> in Major Mode; Other Rhythms in Simple Meter

##### 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 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, Chapter 10.5, 11.5, and 12.5 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 11 are illustrated below.

### Melodic Dictation

As skills improve, gradually increase the length of each dictation exercise. Reading exercises in Section 11.3, 11.4, 11.5, 11.6 and 11.7 as well as Part II, Chapter 11, Additional Reading Exercises located on the companion website, can be used for dictation.

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	
Melodic Transcription	

### Tonal Templates — Chapter 11, 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		

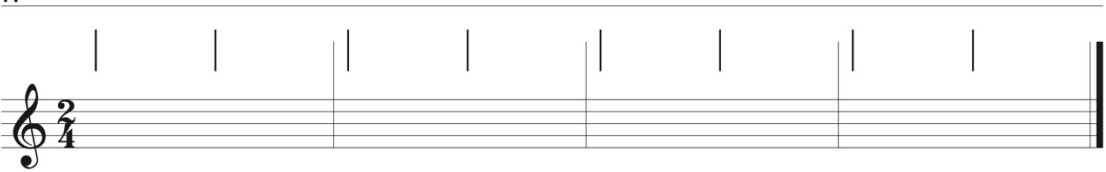
*Melodic Templates [Simple Meter] — Chapter 11, Part II*

The instructor will indicate the key signature.

Tonal Syllables 1.

Short Hand

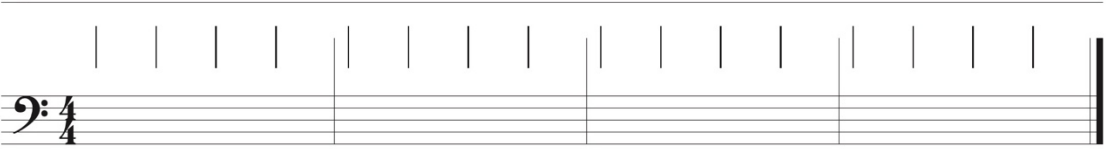
Notation



Tonal Syllables 2.

Short Hand

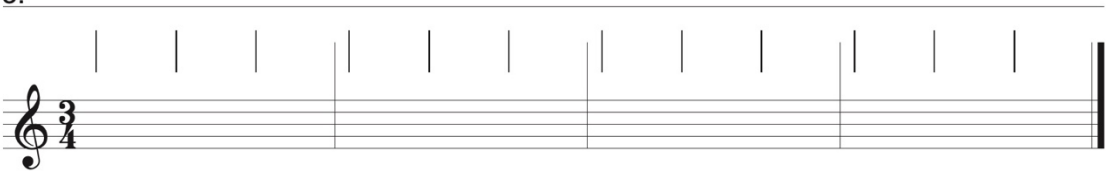
Notation



Tonal Syllables 3.

Short Hand

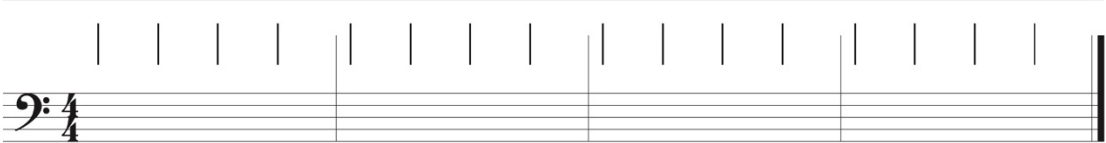
Notation



Tonal Syllables 4.

Short Hand


Notation



Tonal Syllables 5.

Short Hand

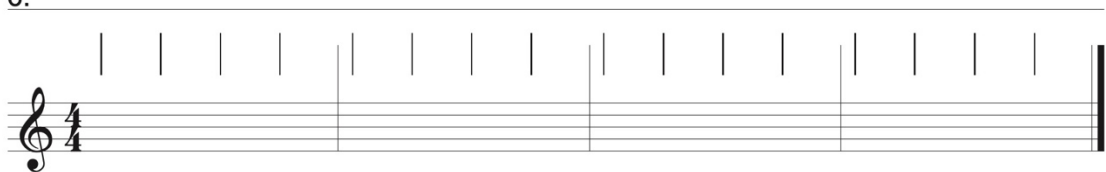
Notation



Tonal Syllables 6.

Short Hand

Notation



Tonal Syllables 7.

Short Hand

Notation

