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Dictation

Part II: Tonal & Melodic

Chapter 17: I, IV, V7 in Major Mode; Simple and Compound Meters

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

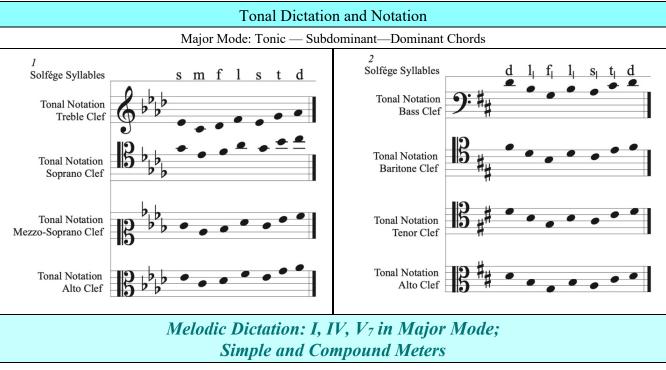
Tonal Dictation: I, IV, V7 in Major Mode

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-subdominant-dominant tonal patterns in Chapter 17 (major) which are located on the companion website.

Tonal Procedure

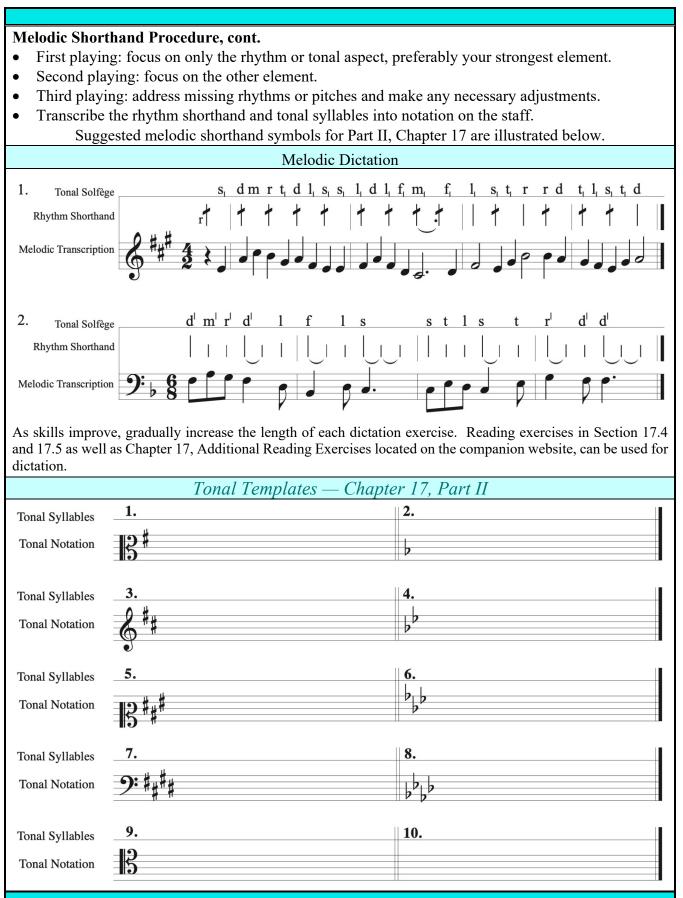
- On the first playing/singing, write the first letter of each tonal syllable. Draw a question mark if a particular pitch cannot be determined and then move forward focusing on the ensuing pitches.
- On the second playing/singing, address the missing pitch(es).
- Translate the tonal syllables into notation by using note heads to indicate the pitches on the staff.



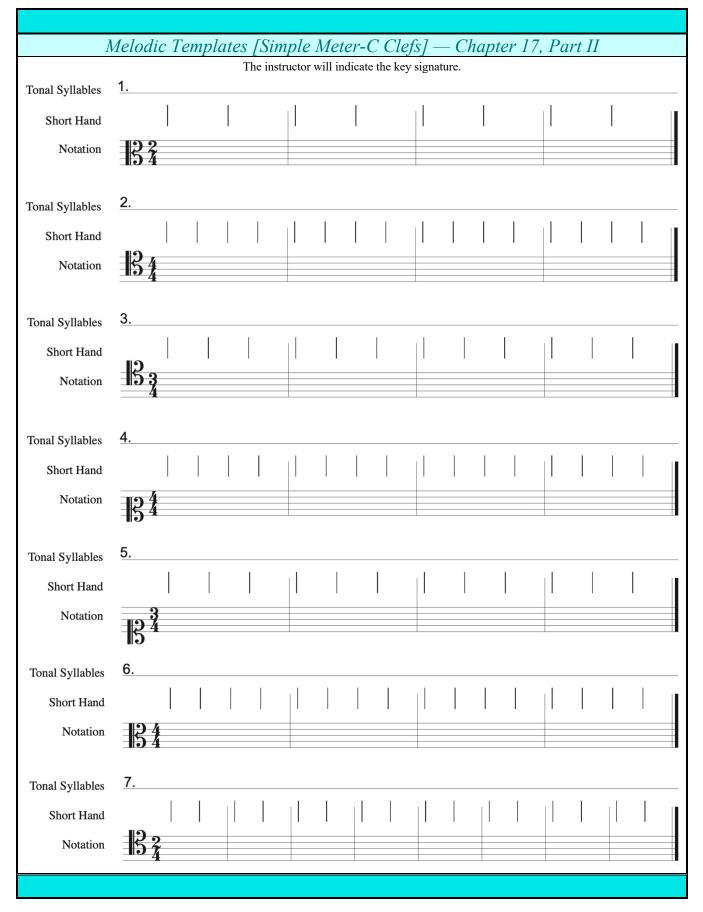
Melodic Shorthand Procedure

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 $(\downarrow\uparrow\uparrow)$ or the simple meter, down-up $(\downarrow\uparrow\uparrow)$ 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 1-21 for the shorthand key in simple and compound meter.



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Me	elodic Templates [Compound Meter-C Clefs] — Chapter 17, Part II
Tonal Syllables	The instructor will indicate the key signature. 1.
Short Hand	
. = Beat Unit	28
Tonal Syllables	2.
Short Hand	
. = Beat Unit	88
Tonal Syllables	3.
Short Hand	
. = Beat Unit	153
Tonal Syllables	4.
Short Hand	
. = Beat Unit	12 5 8
Tonal Syllables	5.
Short Hand	
. = Beat Unit	
Tonal Syllables	6.
Short Hand	
. = Beat Unit	38
Tonal Syllables	7.
Short Hand	
. = Beat Unit	2 ¹² 8
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