

MUSIC - UNIVERSITY OF TORONTO



3 1761 05192 795 2

MT
35
C65
1920
c. 1
MUSI



Presented to the
LIBRARY of the
UNIVERSITY OF TORONTO
from the
ARTHUR PLETTNER
ISA McILWRAITH
COLLECTION

Arthur Petter

Arthur Plettner



Musical Dictation

Edited and Compiled by

Samuel Winkley Cole

for

Private Teachers, Conservatories of Music
High Schools and
all Educational Institutions



Boston : Oliver Ditson Company

New York: Chas. H. Ditson & Co. Chicago: Lyon & Healy

London: Winthrop Rogers, Ltd.

PREFACE

MUSICAL education in America is sadly deficient in the fundamentals. Seventy-five years ago even the general public realized the great value of a discriminating musical ear to a musician. Since that time the ever increasing prevalence of keyboard instruments seems to have caused even the musical profession to lose sight of the value of a good ear.

Such has not been the case on the continent of Europe. In all well-ordered schools of music, even those students who are gifted with a high sense of pitch, are subjected to a long, exacting course in sight-singing and musical dictation.

Up to the present time even the material for a thorough course in musical dictation which is adapted to American needs has been lacking. A lifetime of service in connection with the Solfeggio and Public School Music departments of the New England Conservatory of Music has emphasized the need of such material, which the following pages will supply.

This book is based on the monumental work of similar title by Professor Albert Lavignac of the Paris Conservatory of Music, to whom credit is hereby given.

Samuel A. Cole

Boston, August 2, 1920.

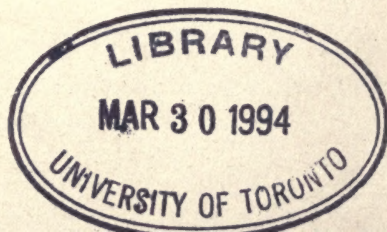


TABLE OF CONTENTS

Preface	iii
Introduction	v
Rhythm	1
Pitch (with repeated note)	3
Pitch and Rhythm	6
Pitch (without repeated note)	7
Three-part Rhythm	9
Pitch (repeated note resumed)	11
Pitch and Three-part Rhythm	15
Four-part Rhythm	16
Pitch (without repeated note)	17
Pitch and Rhythm (varied)	20
Rests	22
Pitch, Rhythm and Rests	24
The Unevenly Divided Pulsation	26
Four Equal and Three Unequal Sounds to the Pulsation	29
Chromatic Tones	31
Six-part Measure	32
Miscellaneous Dictations	36
Dictations from the Great Composers	45
The Minor Mode	50

MUSICAL DICTATION

INTRODUCTION

THE following lessons in Musical Dictation are based on the fact that the foundation of a musical education consists in an intimate knowledge of pitch and rhythm—the two principal ingredients of music.

As speaking and reading, in a general education, precede writing, so, in a musical education, the production of pitch and rhythm, *with the voice*, precedes dictation. As it is impossible to speak a sentence until it is conceived in the thought, so it is impossible to sing a musical phrase until it is likewise conceived in the thought. *Therefore, the pupil is supposed to have acquired the power to sing at sight studies which are rather more difficult than those which appear first in this book before musical dictation is begun. It is equally necessary that the sight-singing studies be kept well in advance of the dictation exercises in point of tonal and rhythmic difficulty. For suitable sight-singing material, see Melodia.**

Before attempting to dictate a musical phrase the class should be taught the proper manner of putting the various musical characters on paper. Namely, the musical sign which comes first, second, third, etc. ; how to make the different key and time signatures; the quickest way to make the different kinds of notes and rests; when to turn the stems upward and when downward, and on which side of the note to place the stem. As pitch and rhythm are the two principal ingredients of music, they are presented separately, first rhythm then pitch.

**Melodia* is an exhaustive work on sight-singing by S. W. Cole and Leo R. Lewis

MUSICAL DICTATION

Edited and compiled by
SAMUEL WINKLEY COLE

RHYTHM

The class should be told the key, the kind of time, the pitch of the first note, that the study contains no skips, except possibly the octave, no rests nor repeated notes. The teacher should count two measures in rather slow tempo ($\text{♩} = 60$) then play the first section three times while the pupils attempt to memorize and visualize it, and then they should write it. But they should not write while the study is being played. The next section should be played in like manner, but beginning on the last note of the preceding section, and so on to the end of the study. Then the teacher should read each section giving the pitch and note-value of each tone while those who have it correctly written will signify it by raising the hands.

The regularly numbered exercises in rhythm are preceded by a few without pitch. If the student has complied with the directions contained in the italicized sentences in the introduction, these preparatory exercises may be disregarded. The observant teacher will be sure to note that the preparatory exercises without pitch contain the same rhythmical forms as are contained in the first regularly numbered exercises. In the preparatory exercise the double bars should be observed carefully at first, afterward two or three sections may be combined.

For preparatory, well correlated exercises in sight singing, see "Melodious" pages 1 to 20 inclusive.

Preparatory Exercises

The image shows 21 lines of musical notation, each representing a preparatory exercise labeled 'a' through 'u'. Each line is on a five-line staff with a treble clef and a 2/4 time signature. The exercises are divided into four groups of five lines each, with the final line of the fourth group being exercise 'u'. Exercises 'a' through 'd' consist of quarter notes. Exercises 'e' through 'h' consist of eighth notes. Exercises 'i' through 'l' consist of quarter notes. Exercises 'm' through 'p' consist of eighth notes. Exercises 'q' through 'u' consist of quarter notes, with some exercises including rests.

The image displays five numbered musical exercises, each consisting of two staves of music. The exercises are arranged vertically and numbered 1 through 5. Each exercise is divided into eight sections, indicated by numbers 1 through 8 placed above the notes. Exercise 1 is in 2/4 time with one sharp (F#). Exercise 2 is in 2/4 time with one sharp (F#). Exercise 3 is in 2/4 time with one sharp (F#). Exercise 4 is in 2/4 time with two sharps (F# and C#). Exercise 5 is in 2/4 time with two sharps (F# and C#). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

*) The numbers, which accompany every exercise, indicate the sections referred to in the explanatory text.

PITCH (with repeated note)

In the preceding exercises sufficient information was given to allow the pupils to concentrate on rhythm. In the following exercises the nature of the rhythm contained in each section must be stated so that the pupils may concentrate wholly on pitch.

The class should be told the key, the kind of time, the pitch of the first note, that each section contains two measures, the first of which is filled with a half-note, the second with a quarter-note and a quarter-rest, and so on throughout the exercise. Until further notice the first note of each succeeding section is a repetition of the last note of the preceding section.

It will be greatly to the future advantage of the students if they will note the difference between the half-note and the quarter-note followed by silence for the space of one pulsation. The teacher should set the tempo as in the case of the exercises in rhythm and use much care in making the length of the quarter-note and quarter-rest precisely the same.

The pupils should not be allowed to write until the dictation of a given section has ceased. After the whole exercise has been dictated the teacher should read it, section by section, and those who have it correctly written will signify it by raising hands.

The regularly numbered exercises in pitch, beginning with No 14, are preceded by a few exercises in pitch apart from rhythm. As in the case of the preparatory exercises in rhythm, these preparatory exercises in pitch may be also disregarded if the student has complied faithfully with the directions found in the italicized portion of the introduction.

For suitable preparatory exercises in sight singing, see "Melodia," pages 81 to 100 inclusive.

Preparatory Exercises

The image displays ten musical exercises, labeled 'a' through 'j', arranged in five rows. Each exercise consists of two measures of music on a single staff. The first measure of each exercise contains a half note, and the second measure contains a quarter note followed by a quarter rest. The exercises are designed to teach pitch through repetition and stepwise movement:

- a:** Ascending stepwise motion from G4 to D5.
- b:** Descending stepwise motion from D5 to G4.
- c:** Ascending stepwise motion from G4 to D5.
- d:** Descending stepwise motion from D5 to G4.
- e:** Ascending stepwise motion from G4 to D5.
- f:** Descending stepwise motion from D5 to G4.
- g:** Ascending stepwise motion from G4 to D5.
- h:** Descending stepwise motion from D5 to G4.
- i:** Ascending stepwise motion from G4 to D5.
- j:** Descending stepwise motion from D5 to G4.

6 Musical staff 6: Treble clef, 2/4 time signature, key of C major. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

7 Musical staff 7: Treble clef, 2/4 time signature, key of C major. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

8 Musical staff 8: Treble clef, 2/4 time signature, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

9 Musical staff 9: Treble clef, 2/4 time signature, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

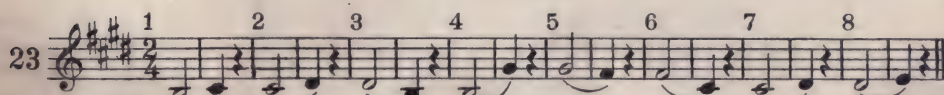
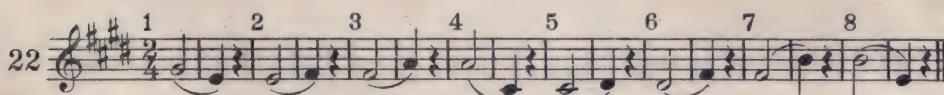
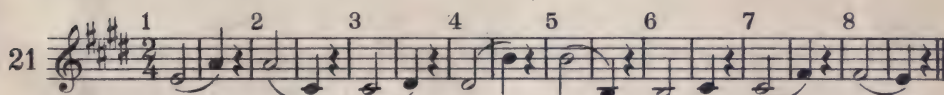
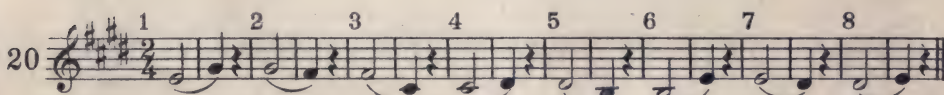
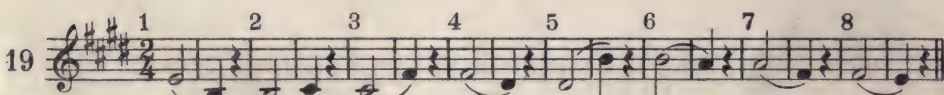
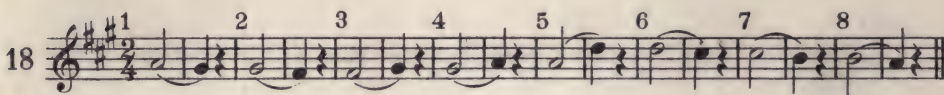
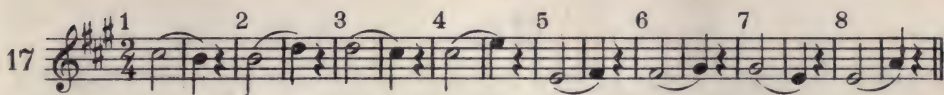
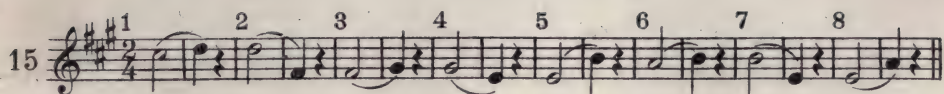
10 Musical staff 10: Treble clef, 2/4 time signature, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

11 Musical staff 11: Treble clef, 2/4 time signature, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

12 Musical staff 12: Treble clef, 2/4 time signature, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

13 Musical staff 13: Treble clef, 2/4 time signature, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

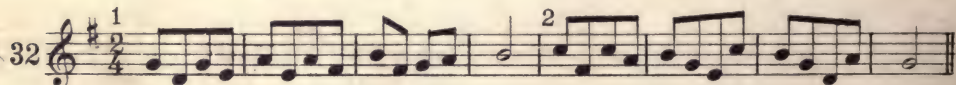
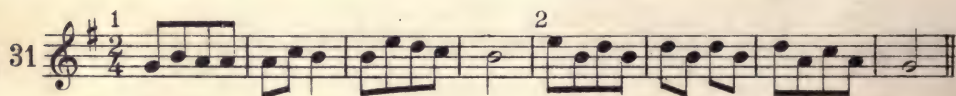
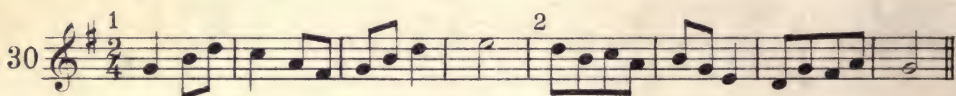
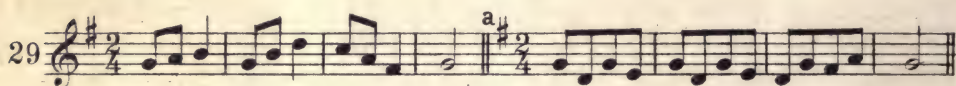
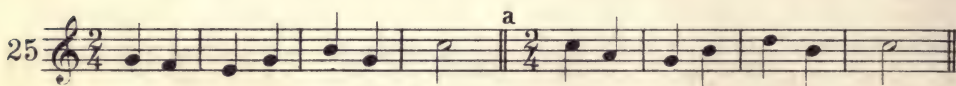
14 Musical staff 14: Treble clef, 2/4 time signature, key of E major. Notes: E4, F#4, G#4, A4, B4, C5, D5, E5. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.



PITCH AND RHYTHM

Exercises 24 to 34 contain an application of the preceding study of pitch and rhythm, considered separately, to melodies in which the pupils are expected to combine pitch and rhythm. The teacher will tell the class the key, the time, and the pitch of the first note. Unless otherwise indicated the whole exercise should be played three or four times and then written. When the exercise is divided into two or more sections the last note of each previous section should be played in order that the class may be able to recognize the connecting interval.

After the exercise has been written the teacher should read it in its entirety, or in sections, and call for a show of hands as in previous exercises.



PITCH (without repeated note)

Beginning with Exercise 34 the last note of the section will not be repeated as the first note of the succeeding section. The teacher will give the same information to the class as before, and will play the first section three times.

After the first section has been written the teacher will play the first section followed by the second. When the second section has been written the second and third should be played until the third has been written and so on throughout the exercises. Finally the teacher should read the whole study, section by section, while the class signifies by a show of hands, as to the correctness of their work.

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

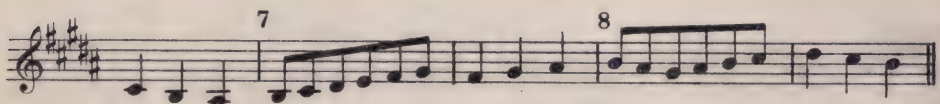
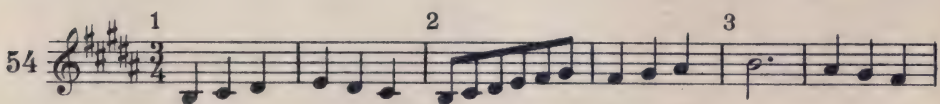
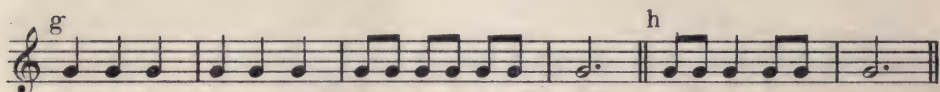
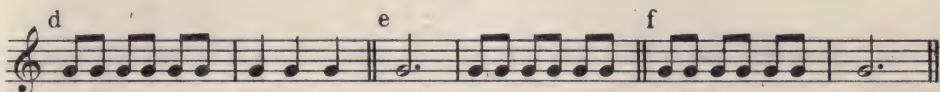
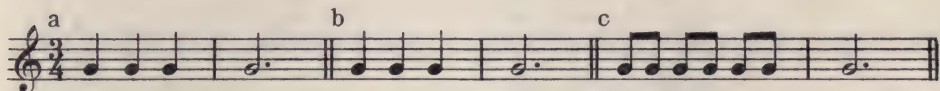
52

53

THREE-PART RHYTHM

In the foregoing exercises the manner of giving and taking a dictation has been fully covered. In the following exercises a new form of rhythm ($\frac{3}{4}$) is introduced. As in the first exercises the class should be told the key, the time, the pitch of the first note, that the study contains no skips nor repeated notes. In all other respects the teacher will proceed as before.

See the foregoing directions regarding the preparatory exercises in rhythm without pitch.



55

1 2 3 4 5 6 7 8

Detailed description: This block contains the first exercise, numbered 55. It consists of eight measures of music in G major (one sharp) and 3/4 time. The notes are: 1. G4, A4, B4; 2. C5, B4, A4; 3. G4, A4, B4; 4. C5, B4, A4; 5. G4, A4, B4; 6. C5, B4, A4; 7. G4, A4, B4; 8. C5, B4, A4. Slurs are placed over measures 2, 4, 6, and 8.

56

1 2 3 4 5 6 7 8

Detailed description: This block contains the second exercise, numbered 56. It consists of eight measures of music in B-flat major (two flats) and 3/4 time. The notes are: 1. Bb4, C5, D5; 2. Eb5, D5, C5; 3. Bb4, C5, D5; 4. Eb5, D5, C5; 5. Bb4, C5, D5; 6. Eb5, D5, C5; 7. Bb4, C5, D5; 8. Eb5, D5, C5. Slurs are placed over measures 2, 4, 6, and 8. A red circle with the number '4b' is drawn around the eighth measure.

57

1 2 3 4 5 6 7 8

Detailed description: This block contains the third exercise, numbered 57. It consists of eight measures of music in B-flat major (two flats) and 3/4 time. The notes are: 1. Bb4, C5, D5; 2. Eb5, D5, C5; 3. Bb4, C5, D5; 4. Eb5, D5, C5; 5. Bb4, C5, D5; 6. Eb5, D5, C5; 7. Bb4, C5, D5; 8. Eb5, D5, C5. Slurs are placed over measures 2, 4, 6, and 8.

58

1 2 3 4 5 6 7 8

Detailed description: This block contains the fourth exercise, numbered 58. It consists of eight measures of music in B-flat major (two flats) and 3/4 time. The notes are: 1. Bb4, C5, D5; 2. Eb5, D5, C5; 3. Bb4, C5, D5; 4. Eb5, D5, C5; 5. Bb4, C5, D5; 6. Eb5, D5, C5; 7. Bb4, C5, D5; 8. Eb5, D5, C5. Slurs are placed over measures 2, 4, 6, and 8.

61

1 2 3 4

5 6 7 8

Exercise 61: Treble clef, 3/4 time signature, key signature of one flat (B-flat). The exercise consists of eight measures. Measures 1-4 are grouped together, and measures 5-8 are grouped together. Each measure contains a half note followed by a quarter rest, with a slur over the half note. The notes are: 1. B-flat, 2. A, 3. G, 4. F, 5. E, 6. D, 7. C, 8. B-flat.

62

1 2 3 4

5 6 7 8

Exercise 62: Treble clef, 3/4 time signature, key signature of one flat (B-flat). The exercise consists of eight measures. Measures 1-4 are grouped together, and measures 5-8 are grouped together. Each measure contains a half note followed by a quarter rest, with a slur over the half note. The notes are: 1. A, 2. G, 3. F, 4. E, 5. D, 6. C, 7. B-flat, 8. A.

63

1 2 3 4

5 6 7 8

Exercise 63: Treble clef, 3/4 time signature, key signature of one flat (B-flat). The exercise consists of eight measures. Measures 1-4 are grouped together, and measures 5-8 are grouped together. Each measure contains a half note followed by a quarter rest, with a slur over the half note. The notes are: 1. G, 2. F, 3. E, 4. D, 5. C, 6. B-flat, 7. A, 8. G.

64

1 2 3 4

5 6 7 8

Exercise 64: Treble clef, 3/4 time signature, key signature of one flat (B-flat). The exercise consists of eight measures. Measures 1-4 are grouped together, and measures 5-8 are grouped together. Each measure contains a half note followed by a quarter rest, with a slur over the half note. The notes are: 1. F, 2. E, 3. D, 4. C, 5. B-flat, 6. A, 7. G, 8. F.

65

1 2 3 4

5 6 7 8

Exercise 65: Treble clef, 3/4 time signature, key signature of two flats (B-flat and E-flat). The exercise consists of eight measures. Measures 1-4 are grouped together, and measures 5-8 are grouped together. Each measure contains a half note followed by a quarter rest, with a slur over the half note. The notes are: 1. E-flat, 2. D, 3. C, 4. B-flat, 5. A, 6. G, 7. F, 8. E-flat.

66

1 2 3 4

5 6 7 8

Exercise 66: Treble clef, 3/4 time signature, key signature of two flats (B-flat and E-flat). The exercise consists of eight measures. Measures 1-4 are grouped together, and measures 5-8 are grouped together. Each measure contains a half note followed by a quarter rest, with a slur over the half note. The notes are: 1. D, 2. C, 3. B-flat, 4. A, 5. G, 6. F, 7. E-flat, 8. D.

73

1 2 3 4

5 6 7 8

74

1 2 3 4

5 6 7 8

75

1 2 3 4

5 6 7 8

76

1 2 3 4

5 6 7 8

77

1 2 3 4

5 6 7 8

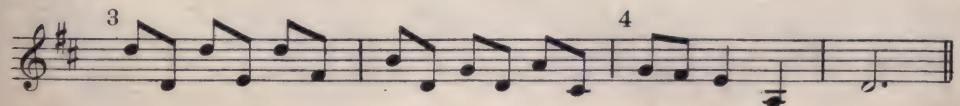
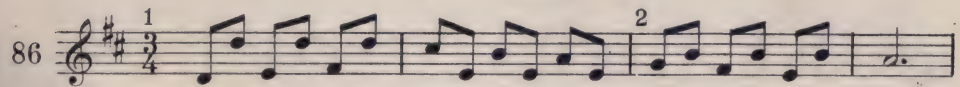
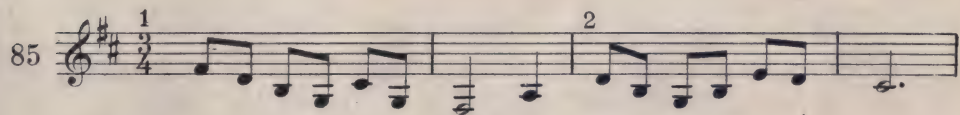
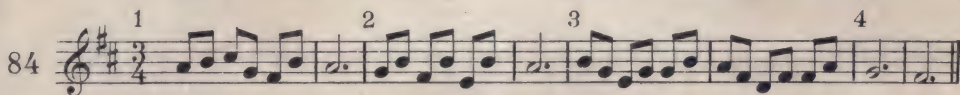
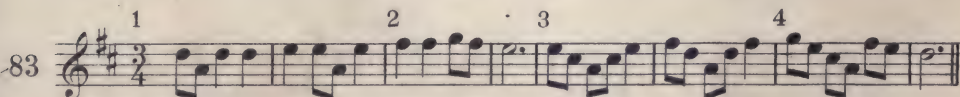
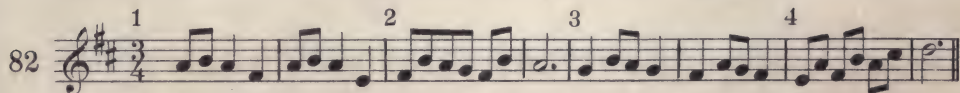
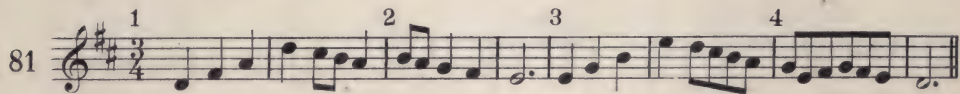
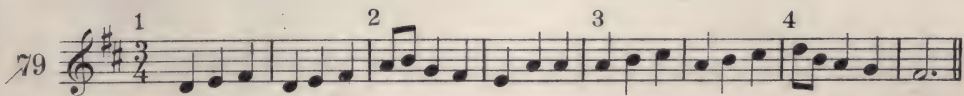
78

1 2 3 4

5 6 7 8

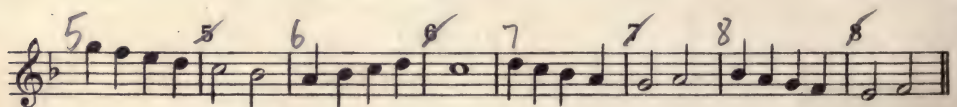
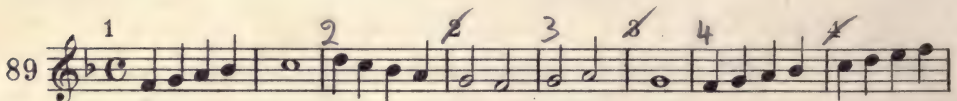
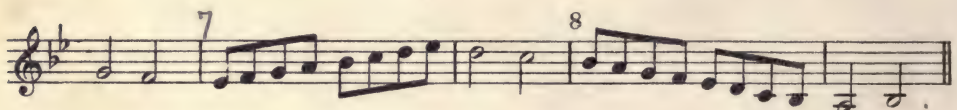
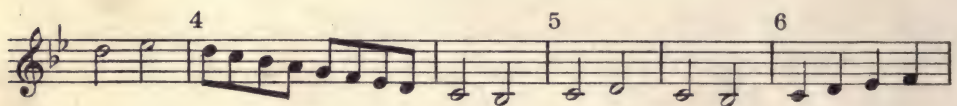
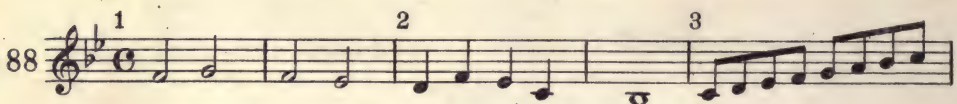
PITCH AND THREE-PART RHYTHM

In the following exercises the experience gained through previous studies in pitch and rhythm, considered separately, is applied to the recognition of the same in combination, and in $\frac{3}{4}$ time. No further directions are necessary.



FOUR-PART RHYTHM

In the following exercises four-part rhythm is introduced, but separated from pitch. The teacher should set the tempo by counting two measures very distinctly and with a firm accentuation of the first and third counts. The same information should be given as was given in the similar exercises in $\frac{2}{4}$ and $\frac{3}{4}$ rhythm. As these sections may contain more notes than the previous studies in rhythm, the students must pay the closest attention so that each section may be memorized as it is played.



90

91

PITCH (Without the repeated note)

In the following exercises pitch is again emphasized but not to the entire exclusion of attention to the rhythm. The notes in each section are of the same valuation throughout a given study. The class should be told what the note and rest valuations are to be and urged to memorize the speed of the pulsations as well as the pitch of the tones.

92

93

94 1 2 3 4 5 6 7 8

95 1 2 3 4 5 6 7 8

96 1 2 3 4 5 6 7 8

97 1 2 3 4 5 6 7 8

98 1 2 3 4 5 6 7 8

99 1 2 3 4 5 6 7 8

100 1 2 3 4 5 6 7 8

101 1 2 3 4 5 6 7 8

102 1 2 3 4
5 6 7 8

103 1 2 3 4
5 6 7 8

104

1 2 3 4

5 6 7 8

105

1 2 3 4

5 6 7 8

106

1 2 3 4

5 6 7 8

107

1 2 3 4 5 6 7 8

108

1 2 3 4 5 6 7 8

109

1 2 3 4 5 6 7 8

110

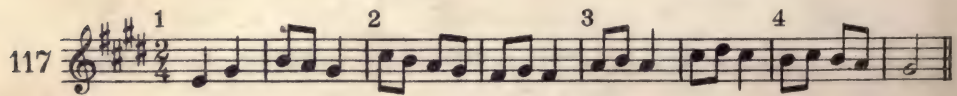
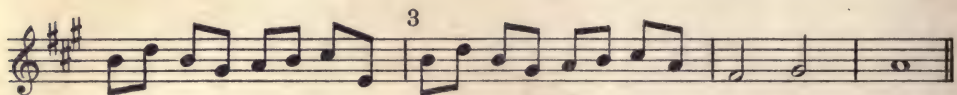
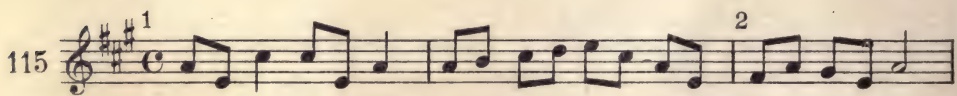
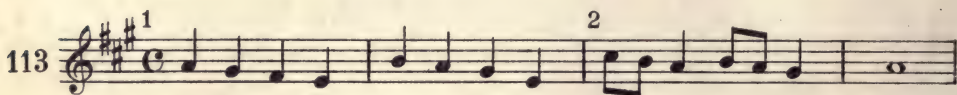
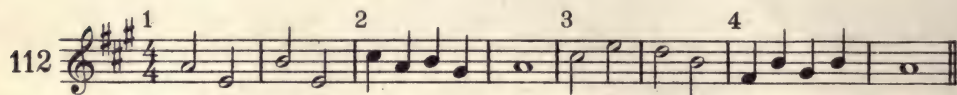
1 2 3 4 5 6 7 8

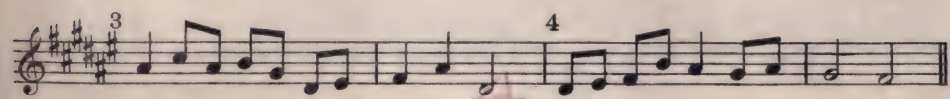
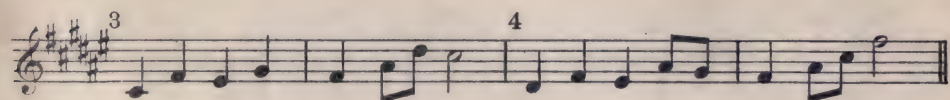
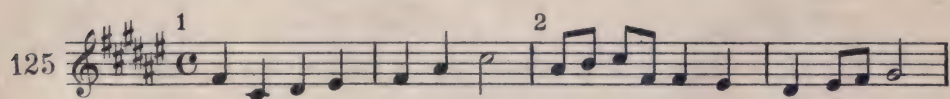
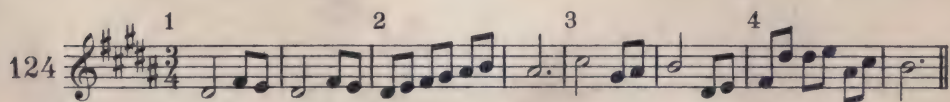
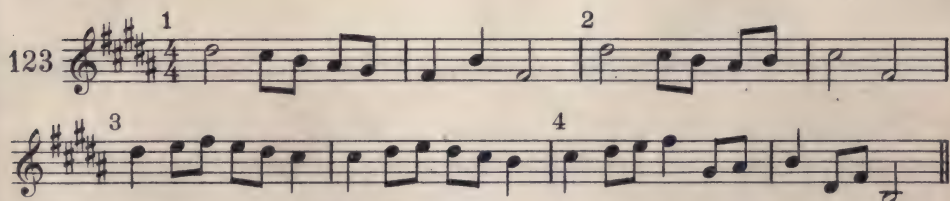
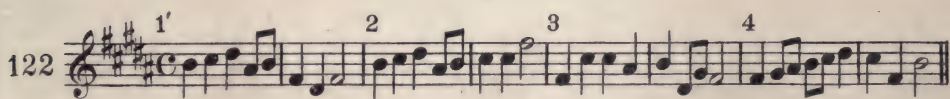
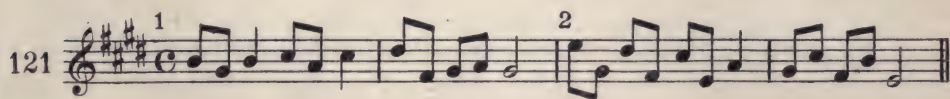
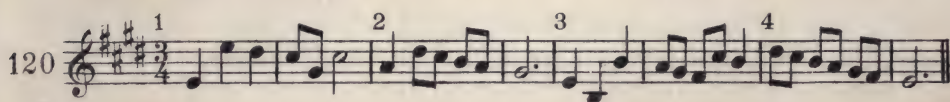
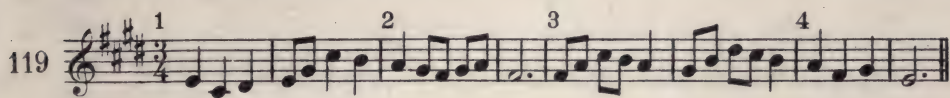
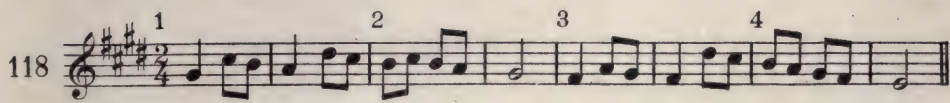
111

1 2 3 4 5 6 7 8

PITCH AND RHYTHM (Varied)

In the following exercises the pupils are again expected to recognize pitch and rhythm in combination. The first studies are in $\frac{4}{4}$ rhythm, which has been the topic of the quite recent dictations. These are followed by a review of $\frac{2}{4}$ and $\frac{3}{4}$ rhythm. Should any of the sections, as they are marked, be found too long to be easily memorized they may be divided.





RESTS

In the following exercises silence, represented by rests of various valuations, is introduced. Rests have already occurred, but in every instance their valuation has been announced. Now the class must recognize the length of each period of silence and represent it by a rest of the right denomination. The teacher must also use great care in playing these dictations to give each note and rest its precise value.

If the class has paid attention to the foregoing suggestions concerning rests, the following studies will not be found too difficult.

For appropriate exercises in sight singing, see "Melodia" pages 41 to 47 inclusive.

127

131

1 2 3

4 5

6 7 8

132

1 2 3 4 5 6 7 8

133

1 2

3 4

134

1 2 3

4 5

6 7 8

135

1 2

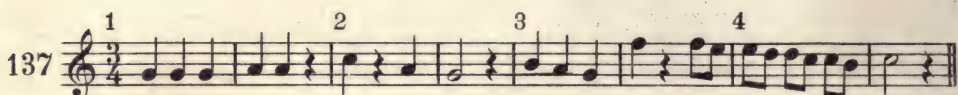
3 4 5 6

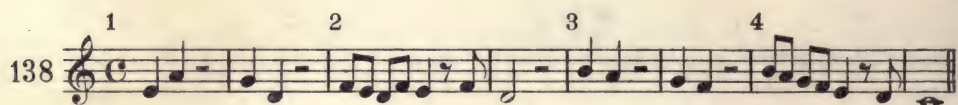
7 8

PITCH, RHYTHM AND RESTS

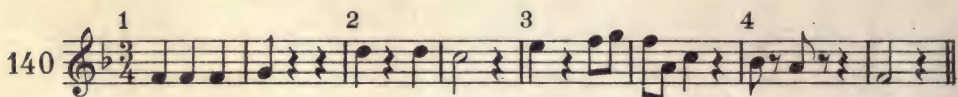
In the following exercises the pupils are expected to recognize pitch and rhythm, the latter as it is expressed by both notes and rests. Here again the teacher should exercise the greatest care in playing the dictations and they may be played more than three times if necessary.

136 

137 

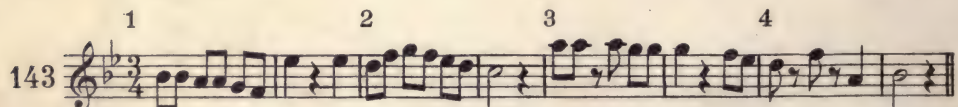
138 

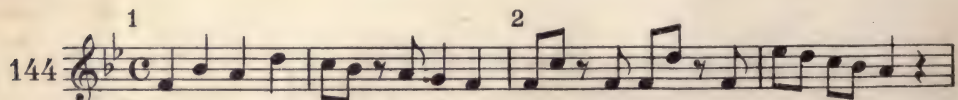
139 

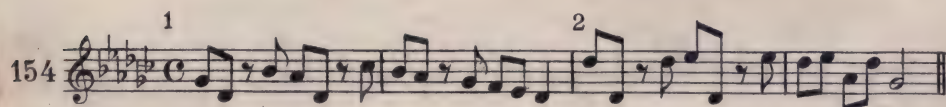
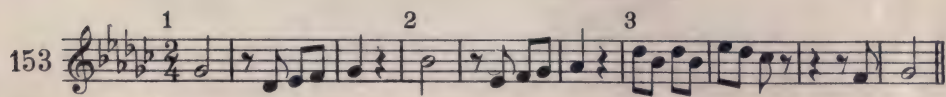
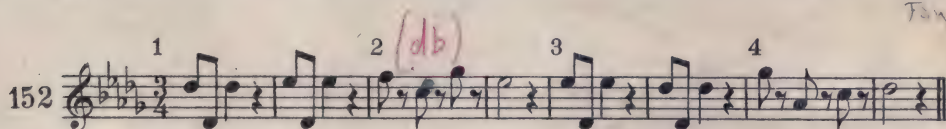
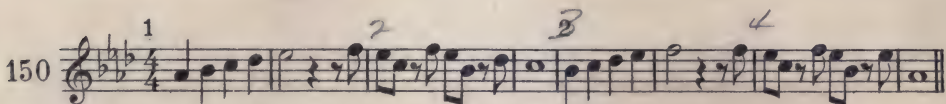
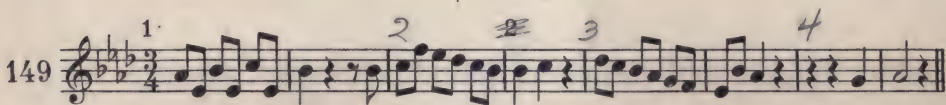
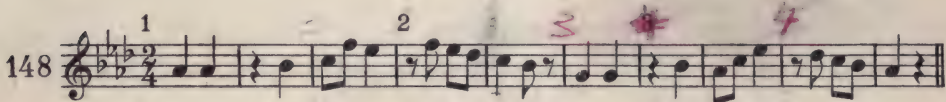
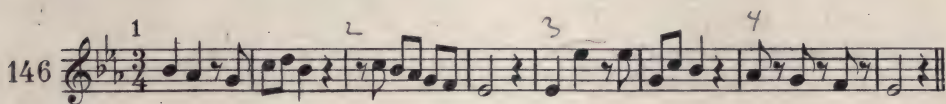
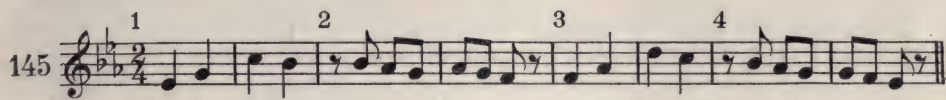
140 

141 

142 

143 

144 



THE UNEVENLY DIVIDED PULSATION

The teacher is reminded that the instruction in sight-singing should be kept well in advance of the exercises in dictation. It is expected, therefore that the class, both collectively and individually, can sing, readily, the after-beat note ($\frac{2}{4}$ ♩. ♩) and the before-the-beat note ($\frac{2}{4}$ ♩. ♩. ♩. ♩). At any rate all explanation of these problems belongs to the domain of sight-singing, rather than to the realm of dictation.

It is suggested that Exercise 155 be dictated in several different keys before proceeding to Exercise 156. After so much experience the class should be able to take the studies in their numerical order. Of course the teacher will give the preliminary information as has been repeatedly suggested.

155

1 2 3 4

5 6 7 8

156

1 2 3 4

5 6 7 8

157

1 2 3 4

5 6 7 8

158

1 2 3 4 5 6 7 8

Exercise 158 is in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of eight measures. The first measure is marked with a '1' above the staff. The second measure is marked with a '2'. The third measure is marked with a '3'. The fourth measure is marked with a '4'. The fifth measure is marked with a '5'. The sixth measure is marked with a '6'. The seventh measure is marked with a '7'. The eighth measure is marked with an '8'.

159

1 2 3 4 5 6 7 8

Exercise 159 is in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of eight measures. The first measure is marked with a '1' above the staff. The second measure is marked with a '2'. The third measure is marked with a '3'. The fourth measure is marked with a '4'. The fifth measure is marked with a '5'. The sixth measure is marked with a '6'. The seventh measure is marked with a '7'. The eighth measure is marked with an '8'.

160

1 2 3 4 5 6 7 8

Exercise 160 is in 3/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of eight measures. The first measure is marked with a '1' above the staff. The second measure is marked with a '2'. The third measure is marked with a '3'. The fourth measure is marked with a '4'. The fifth measure is marked with a '5'. The sixth measure is marked with a '6'. The seventh measure is marked with a '7'. The eighth measure is marked with an '8'.

161

1 2 3 4 5 6 7 8

Exercise 161 is in 3/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of eight measures. The first measure is marked with a '1' above the staff. The second measure is marked with a '2'. The third measure is marked with a '3'. The fourth measure is marked with a '4'. The fifth measure is marked with a '5'. The sixth measure is marked with a '6'. The seventh measure is marked with a '7'. The eighth measure is marked with an '8'.

162

Musical notation for exercise 162, measures 1-8. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes, with rests. Measures are numbered 1 through 8.

163

Musical notation for exercise 163, measures 1-8. The piece is in common time (C) with a key signature of two flats. The melody consists of quarter and eighth notes, with rests. Measures are numbered 1 through 8.

164

Musical notation for exercise 164, measures 1-8. The piece is in common time with a key signature of two flats. The melody consists of quarter and eighth notes, with rests. Measures are numbered 1 through 8.

165

Musical notation for exercise 165, measures 1-8. The piece is in common time with a key signature of two flats. The melody consists of quarter and eighth notes, with rests. Measures are numbered 1 through 8.

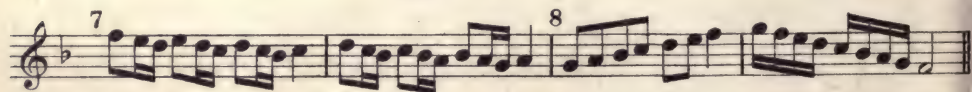
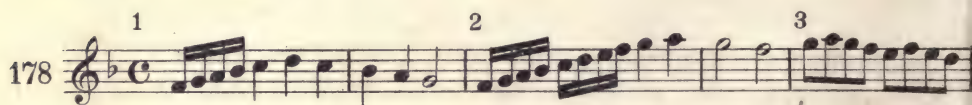
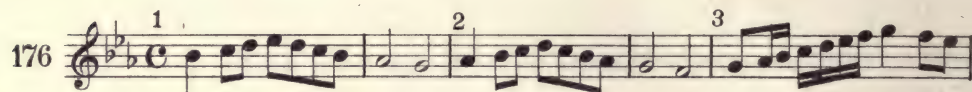
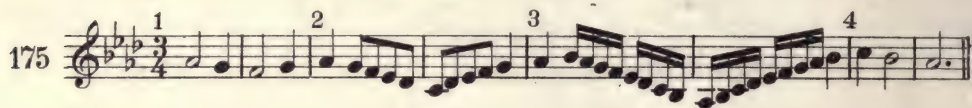
FOUR EQUAL AND THREE UNEQUAL SOUNDS TO THE PULSATION

These rhythmical problems are beyond the experience of the average American music student so far as the voice is concerned. But they are the merest trifles to the average Parisian music student. Therefore the teacher is urged to make a careful review of the foregoing studies, and for two reasons: First, the time thus gained should be utilized in giving the class additional experience in singing at sight and in studying these forms of rhythm until absolute facility is attained. Second, as many otherwise intelligent students of music find dictation extremely difficult, the suggested review will give these slower students the opportunity to get caught up and thus renew their courage.

When these two points have been gained the teacher can proceed as before.

For helpful studies in sight-singing, see "Melodia," pages 52, 53, 55 to 58 inclusive.

The image displays eight musical exercises, numbered 166 through 173, arranged vertically. Each exercise is presented on a single staff with a treble clef and a 2/4 time signature. The exercises are categorized into four groups based on their key signatures: 166 (C major), 167 (D major), 168 (E major), and 169 (F# major). Exercises 170, 171, and 172 are in G major, and exercise 173 is in A major. Each exercise consists of four distinct rhythmic patterns, labeled '1', '2', '3', and '4' above the staff. The patterns vary in complexity, including eighth notes, quarter notes, and sixteenth notes, often with beams connecting them. Exercise 166 starts with a quarter rest followed by a quarter note, then a quarter note followed by an eighth note, and so on. Exercise 173 features a more complex pattern with eighth notes and sixteenth notes.



CHROMATIC TONES

Up to this point no tones have been introduced into any dictation exercise which did not belong to the key. The presentation and mastery of a method by which such tones may be conceived, produced with the voice, and recognized, belong to the realm of sight-singing. Whatever that method may be it must be applied here if the student would be successful in taking such dictations as the following.

The class should be told the key, the time, the pitch of the starting note, and that every section consists of two measures, that the first measure contains two half-notes and the second measure a whole note. With this information the class can concentrate attention wholly on the pitch.

(Pages 41 to 47, 55 to 60 inclusive in "Melodia," should receive painstaking study and review at this point.)

179 2 3 4 5 6 7 8

180 2 3 4 5 6 7 8

181 2 3 4 5 6 7 8

182 2 3 4 5 6 7 8

183 2 3 4 5 6 7 8

184 2 3 4 5 6 7 8

185 2 3 4 5 6 7

186 2 3 4 5 6 7 8

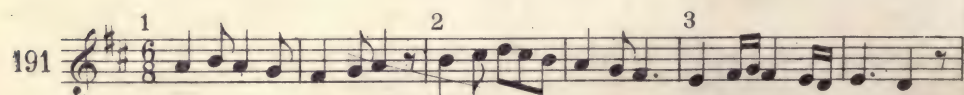
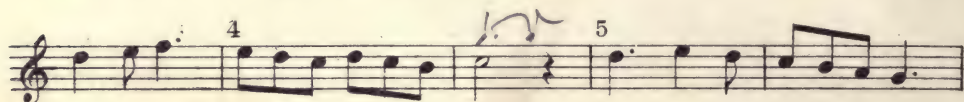
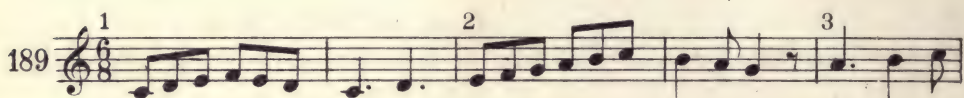
187 2 3 4 5 6 7 8

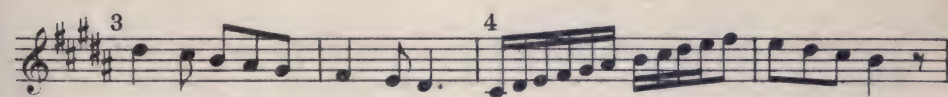
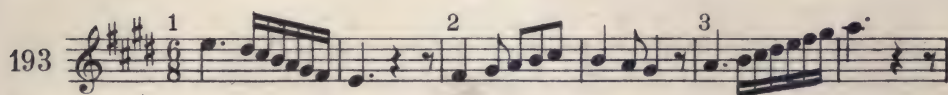
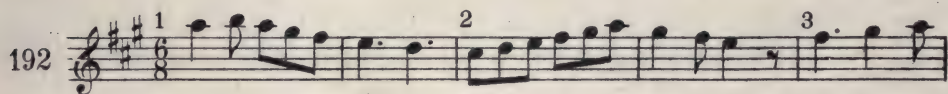
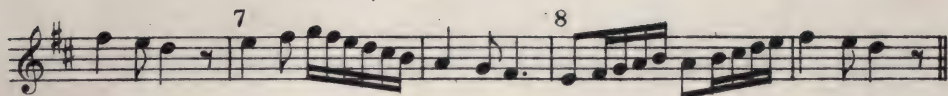
188 2 3 4 5 6 7 8

SIX - PART RHYTHM

It is suggested that the following exercises be first dictated with six pulsations to the measure and later reviewed with two pulsations to the measure. It is not necessary to dictate all the exercises in six-part measure before proceeding to the next topic. Indeed, it will be better to alternate a page of these exercises with a page of those under the next topic.

A quantity of helpful two-part exercises, introducing many keys and in many forms of rhythm, including many in six-part measure, may be found in "Melodia," pages 21 to 40, inclusive. If the instruction is given in classes, the class may be divided; if in private lessons the teacher may sing one part, the pupil the other, and the parts may be alternated. Thus a most interesting variety is made possible.





195

1 2 3 4 5 6 7 8

196

1 2 3 4 5 6 7 8

197

1 2 3 4 5 6 7 8

198

1 2 3 4 5

6 7 8

199 1 2 3 4 5 6 7 8

200 1 2 3 4 5 6 7 8

201 1 2 3 4 5 6 7 8

MISCELLANEOUS DICTATIONS

From this point on, and with a constantly increasing degree of difficulty, any rhythm or any pitch already introduced may be encountered. The teacher should watch carefully the mistakes of the class and endeavor to strengthen the weak points with well chosen sight-singing exercises.

A mine of well-correlated exercises in sight-singing is to be found in "Melodia," in two parts, pages 61 to 80 inclusive, and again from 101 to 130, inclusive. One-part exercises, of increasing difficulty may be found on pages 131 to 150, inclusive. These are all carefully graded and cannot fail of being helpful to the earnest student, not only in dictation but in furnishing a complete equipment on the much-neglected technical side of the musician's training.

202

1 2 3 4

5 6 7 8

203

1 2 3 4

5 6 7 8

204

1 2

3 4

5 6

7 8

205

1 2 3 4

5 6 7 8

206

1 2 3 4

5 6 7 8

207

1 2

3 4

208

1 2

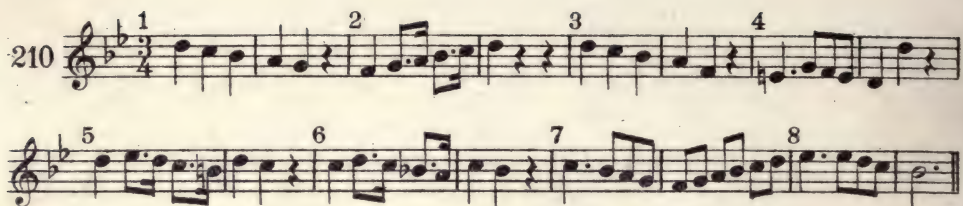
3 4

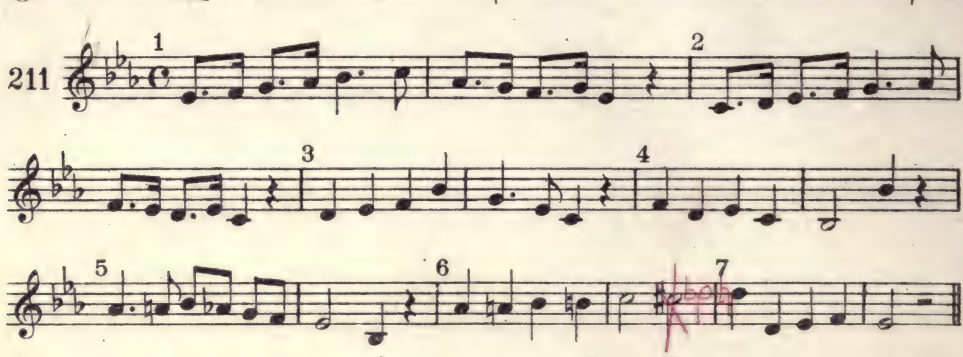
5 6 7 8

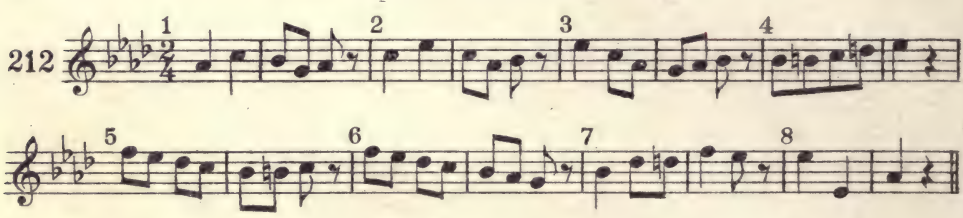
209


1 2 3 4

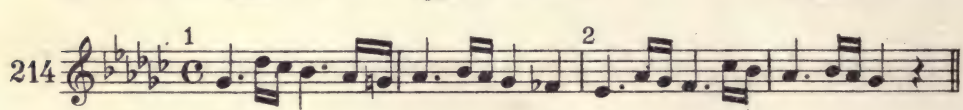
5 6 7 8

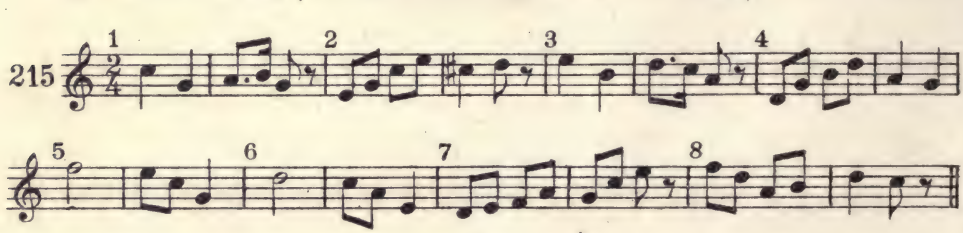
210 

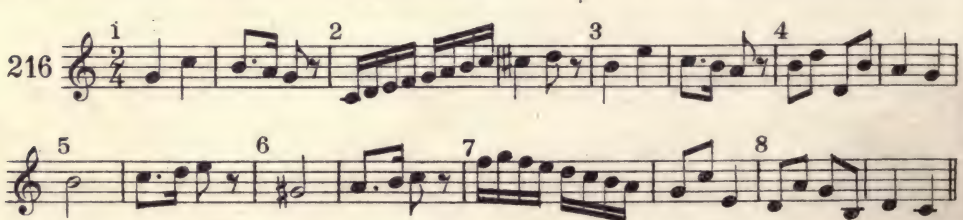
211 

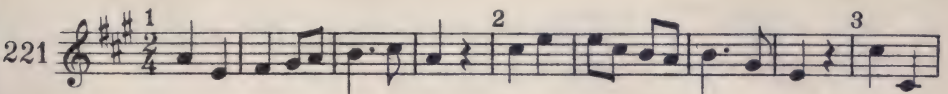
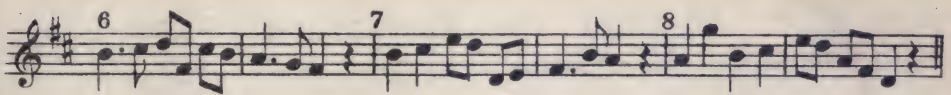
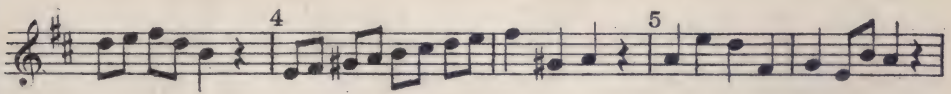
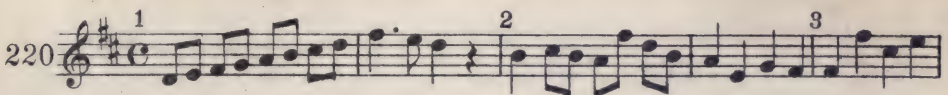
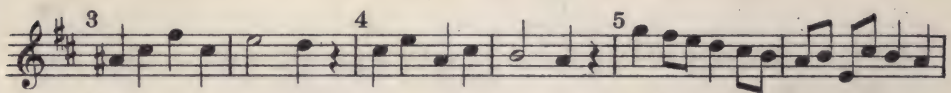
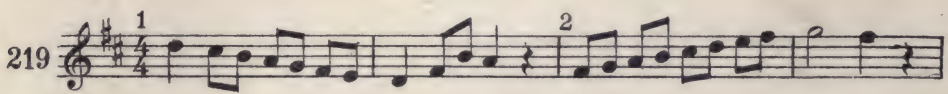
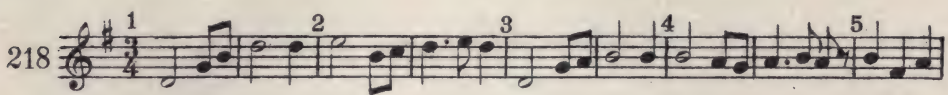
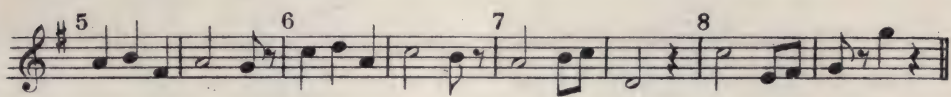
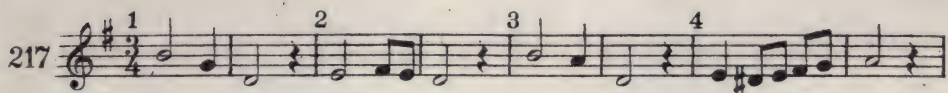
212 

213 

214 

215 

216 



222

1 2 3 4 5 6 7 8

223

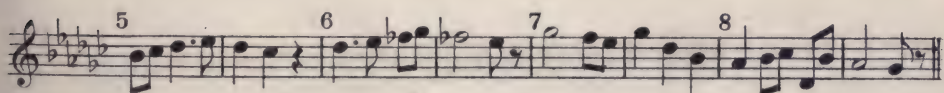
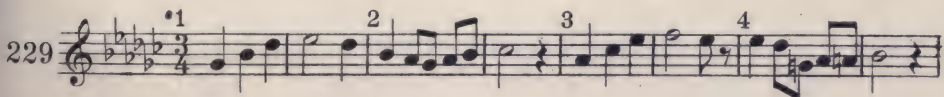
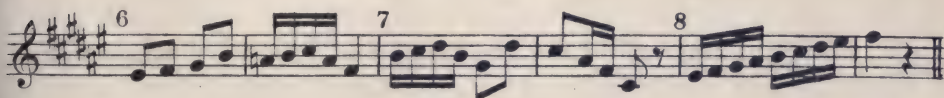
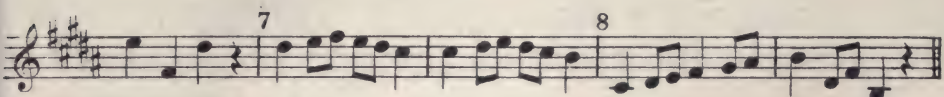
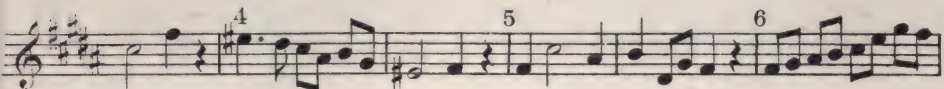
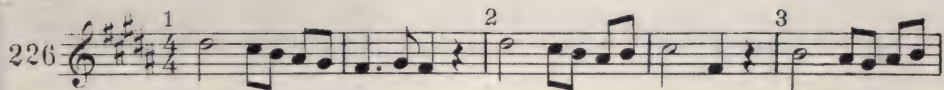
1 2 3 4 5 6 7 8

224

1 2 3 4 5 6 7 8

225

1 2 3 4 5 6 7 8



230

1 2 3 4 5 6 7 8

231

1 2 3 4 5 6 7 8

232

1 2 3 4 5 6 7 8

233

1 2 3 4 5 6

234

1 2 3 4

5 6 7 8

235

1 2 3 4

5 6 7 8

236

1 2

3 4 5

6 7 8

237

1 2 3

4 5

6 7 8

238

1 2 3

4 5 6

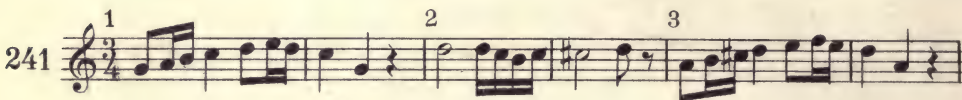
7 8

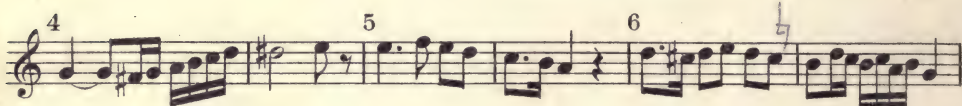
239  Musical notation for exercise 239, measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes.

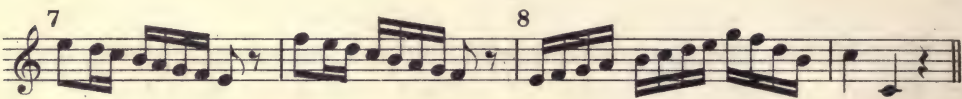
 Musical notation for exercise 239, measures 5-8. The melody continues with eighth and quarter notes.

240  Musical notation for exercise 240, measures 1-4. The piece is in 2/4 time with a key signature of one flat. The melody features eighth and quarter notes.

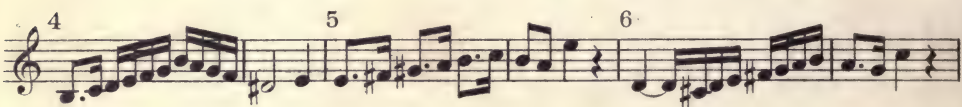
 Musical notation for exercise 240, measures 5-8. The melody continues with eighth and quarter notes.

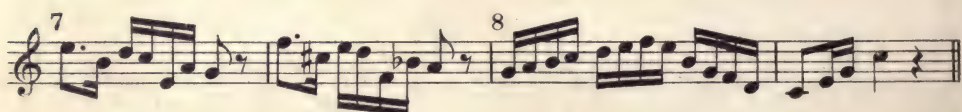
241  Musical notation for exercise 241, measures 1-3. The piece is in 3/4 time with a key signature of one flat. The melody includes eighth and quarter notes.

 Musical notation for exercise 241, measures 4-6. The melody continues with eighth and quarter notes.

 Musical notation for exercise 241, measures 7-8. The melody concludes with eighth and quarter notes.

242  Musical notation for exercise 242, measures 1-3. The piece is in 3/4 time with a key signature of one flat. The melody features eighth and quarter notes.

 Musical notation for exercise 242, measures 4-6. The melody continues with eighth and quarter notes.

 Musical notation for exercise 242, measures 7-8. The melody concludes with eighth and quarter notes.

DICTATIONS FROM THE GREAT COMPOSERS

Up to this point the dictations have been created to meet the needs of the student at the different points in the course. The following melodies have been selected from the works of illustrious composers to accustom the student to take dictations in which the phrases vary in length and which contain other variations from the carefully graded material which fills the preceding pages. The teacher will notice that the different sections not infrequently divide a measure. It is believed that the really intelligent student will not need to be informed of this fact.

Mozart

243

Haydn

244

Schumann

245

Chopin

246

1 2 3 4 5 6 7 8

Beethoven

247

1 2 3 4

Beethoven

248

1 2 3 4 5 6 7 8 9

Schubert

249

1 2 3 4 5

6 7

8

Haydn

250 1 2 3

4 5

6 7 8

9 10

Beethoven

251 1 2 3

Mozart

252 1 2 3 4

5 6 7

8 9

Mozart

253

1 2 3 4

5 6 7 8

9 10 11

12 13 14

Mozart

254

1 2 3

4 5

Schumann

255

1 2

3 4 5

6 7 8

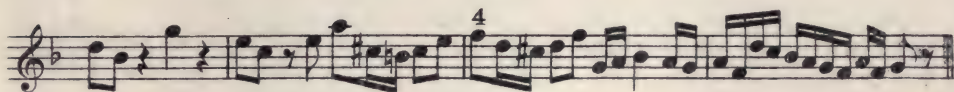
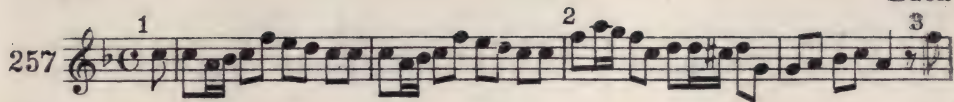
Chaminade

256

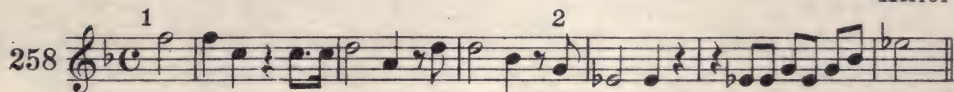
1 2 3

4 5

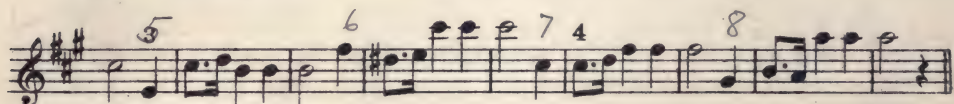
Bach



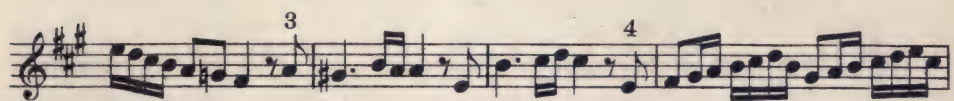
Hiller



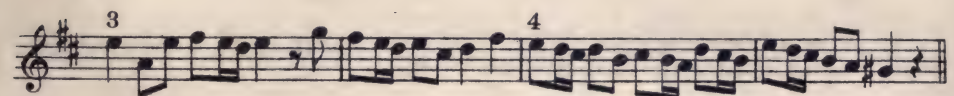
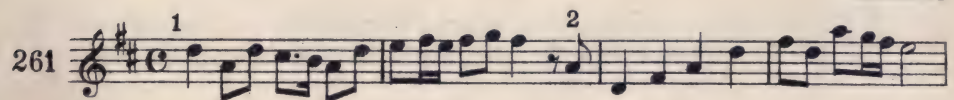
Chopin



Handel



Handel



THE MINOR MODE

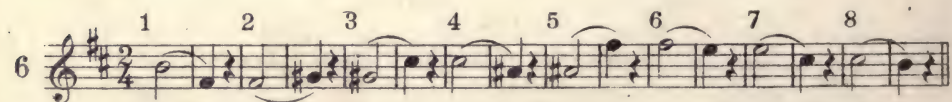
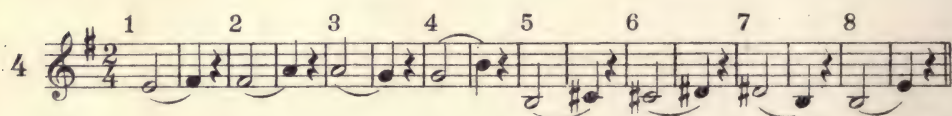
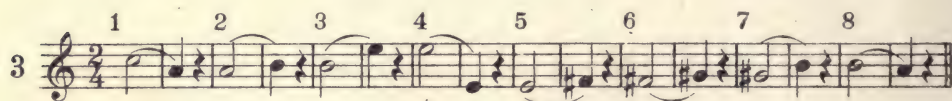
As the minor mode is less familiar to the average student of music, it has been thought best to leave it to the end of the course. By so doing, the teacher is afforded opportunity to give his students a complete and thorough preparation before undertaking the minor dictations.

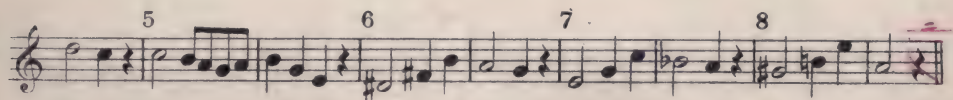
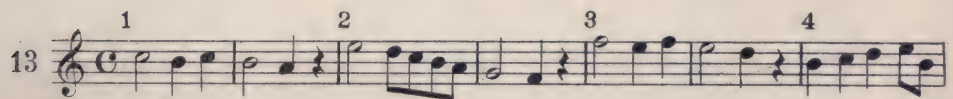
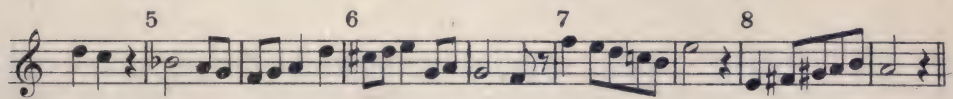
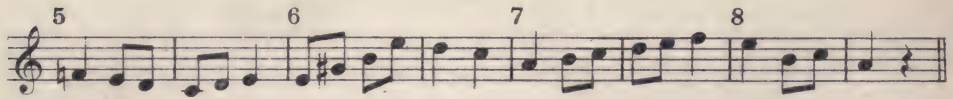
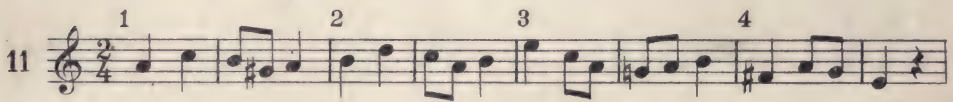
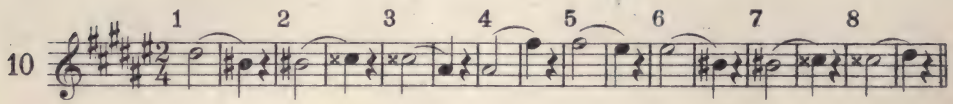
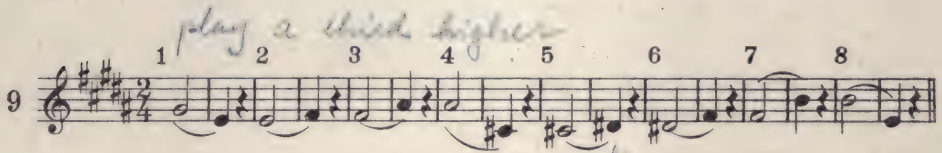
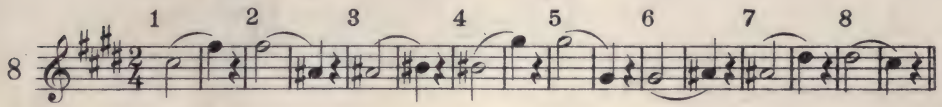
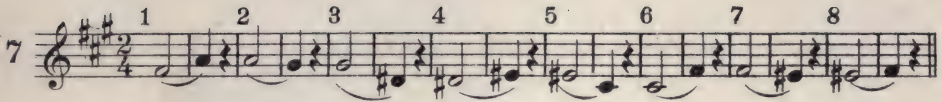
All theoretical explanations concerning the origin, growth and structure of the minor scales, together with a practical familiarity with them, belong to the domain of sight-singing. Many students become discouraged in the study of musical dictation for no other reason than a lack of familiarity with the subject matter from the sight-singing side.

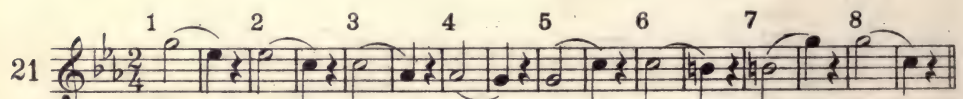
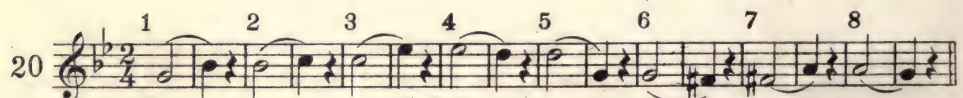
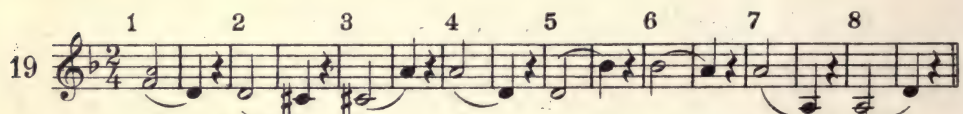
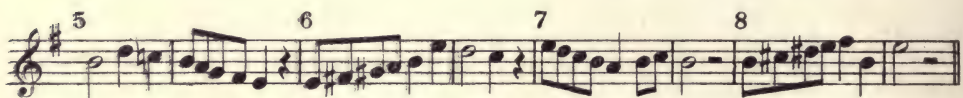
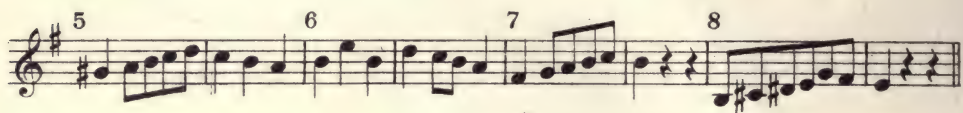
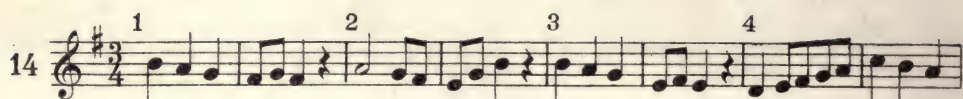
The teacher should give as little information as possible in these final exercises.

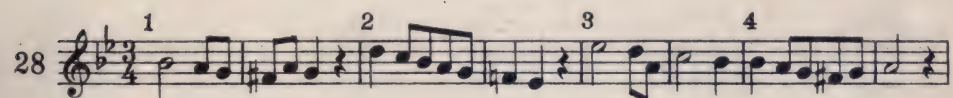
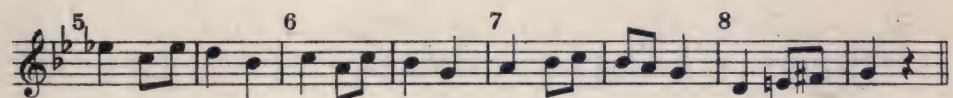
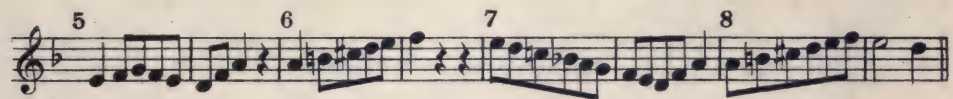
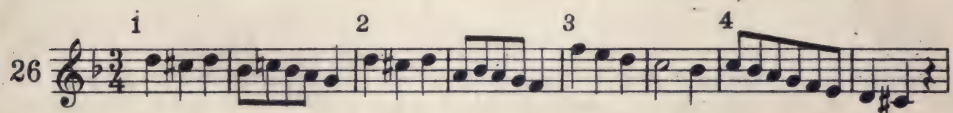
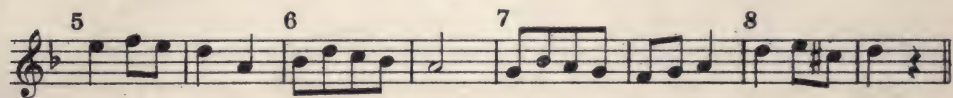
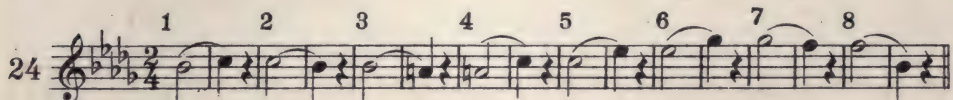
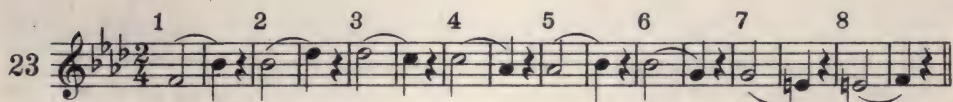
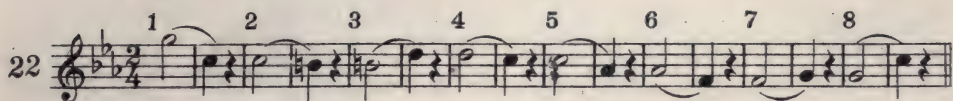
Although, for the reasons stated above, the dictations in the minor mode have been placed at the end of the book, they may be introduced immediately after the topic, *Six-Part Measure*, at the discretion of the teacher.

(Helpful studies in sight-singing in the minor mode may be found in "Melodia" on pages 48 and 49, 54 and 55.)









29

1 2 3 4 5

6 7 8

Detailed description: This exercise is in 6/8 time and B-flat major. It consists of eight measures. Measures 1-3 are marked with '1', '2', and '3' respectively. Measures 4-5 are marked with '4' and '5'. Measures 6-8 are marked with '6', '7', and '8'. The melody features eighth and sixteenth notes with rests.

30

1 2 3 4 5 6 7 8

Detailed description: This exercise is in 2/4 time and B-flat major. It consists of eight measures, each marked with a number from 1 to 8. The melody is primarily composed of quarter notes with rests.

31

1 2 3 4 5 6 7 8

Detailed description: This exercise is in 2/4 time and D major. It consists of eight measures, each marked with a number from 1 to 8. The melody features quarter notes with rests and some eighth notes.

32

1 2 3 4 5 6 7 8

Detailed description: This exercise is in 2/4 time and D major. It consists of eight measures, each marked with a number from 1 to 8. The melody features quarter notes with rests and some eighth notes.

33

1 2 3 4 5 6 7 8

Detailed description: This exercise is in 2/4 time and D major. It consists of eight measures, each marked with a number from 1 to 8. The melody features quarter notes with rests and some eighth notes.

34

1 2 3 4 5 6 7 8

Detailed description: This exercise is in 2/4 time and D major. It consists of eight measures, each marked with a number from 1 to 8. The melody features quarter notes with rests and some eighth notes.

35

1 2 3 4 5 6 7 8

Detailed description: This exercise is in 2/4 time and D major. It consists of eight measures, each marked with a number from 1 to 8. The melody features quarter notes with rests and some eighth notes.

36

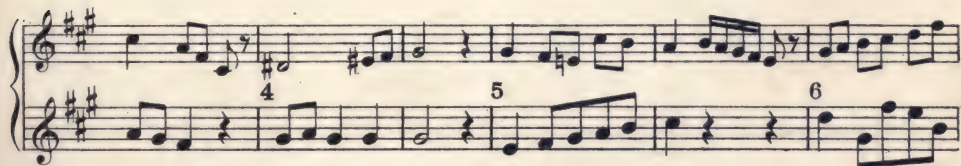
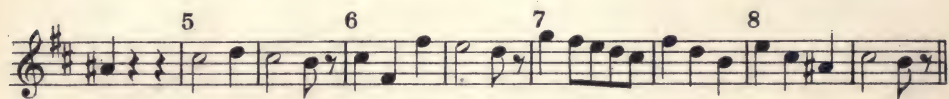
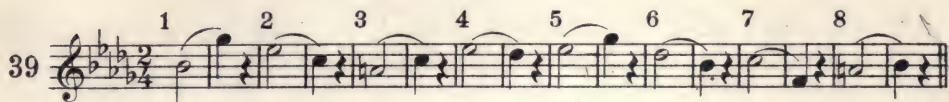
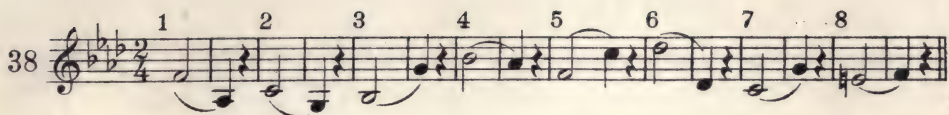
1 2 3 4 5 6 7 8

Detailed description: This exercise is in 2/4 time and B-flat major. It consists of eight measures, each marked with a number from 1 to 8. The melody features quarter notes with rests and some eighth notes.

37

1 2 3 4 5 6 7 8

Detailed description: This exercise is in 2/4 time and B-flat major. It consists of eight measures, each marked with a number from 1 to 8. The melody features quarter notes with rests and some eighth notes.



*) This study may be dictated thus: Ex. 42 all through as written, Ex. 42 a) likewise, Ex. 42 1st section followed by Ex. 42 a) 2d section etc.

43

1 2 3 4

5 6 7 8

Detailed description: Exercise 43 consists of two staves of music in C major, 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The notes are: 1: C4, D4, E4, F4; 2: G4, A4, B4, C5; 3: B4, A4, G4, F4; 4: E4, D4, C4, B3; 5: A3, G3, F3, E3; 6: D3, C3, B2, A2; 7: G2, F2, E2, D2; 8: C2, B1, A1, G1.

44

1 2 3 4

5 6 7 8

Detailed description: Exercise 44 consists of two staves of music in C major, 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The notes are: 1: C4, D4, E4, F4; 2: G4, A4, B4, C5; 3: B4, A4, G4, F4; 4: E4, D4, C4, B3; 5: A3, G3, F3, E3; 6: D3, C3, B2, A2; 7: G2, F2, E2, D2; 8: C2, B1, A1, G1.

45

1 2 3 4

5 6 7 8

Detailed description: Exercise 45 consists of two staves of music in D major, 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The notes are: 1: D4, E4, F#4, G4; 2: A4, B4, C5, D5; 3: C5, B4, A4, G4; 4: F#4, E4, D4, C4; 5: B3, A3, G3, F#3; 6: E3, D3, C3, B2; 7: A2, G2, F#2, E2; 8: D2, C2, B1, A1.

46

1 2 3 4

5 6 7 8

Detailed description: Exercise 46 consists of two staves of music in D minor, 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The notes are: 1: D4, E4, F4, G4; 2: A4, B4, C5, D5; 3: C5, B4, A4, G4; 4: F4, E4, D4, C4; 5: B3, A3, G3, F4; 6: E4, D4, C4, B3; 7: A3, G3, F4, E4; 8: D4, C4, B3, A3.

47

1 2 3 4

5 6 7 8

Detailed description: Exercise 47 consists of two staves of music in B-flat major, 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The notes are: 1: Bb4, C5, D5, Eb5; 2: F5, G5, Ab5, Bb5; 3: Ab5, G5, F5, Eb5; 4: D5, C5, Bb4, Ab4; 5: Gb4, F4, Eb4, D4; 6: C4, Bb3, Ab3, Gb3; 7: F3, Eb3, D3, C3; 8: Bb2, Ab2, Gb2, F2.

Lemoine

48

1 2 3 4 5 6 7 8 9

Lemoine

49

1 2 3 4 5

Hasse

50

1 2 3 4 5 6 7 8

Dictation p. 2

when teaching beginners
use σ and δ only in
order to get stems in
right direction

σ δ to be introduced
later

p. 2 have special exercises
in the use of ledger lines
and keep beginning
exercises within limit
of staff, or do not
use more than one
ledger line



LIBRARY

MAR 30 1994

UNIVERSITY OF TORONTO

page 55
ex 40 B minor (2#)

book by Asp.

II 244 Figure subject

p 94

102 / 103 / 124 in B to
125 in F.

