

# Contextual Melodic Dictations

## Solutions

by Gilbert DeBenedetti



### Listen to a melody and write it down!

1. Download the "Blank Answer Sheets" (pdf) from [www.gmajormusictheory.org/MelDict](http://www.gmajormusictheory.org/MelDict)
  2. Click and play one of the numbered melodies (mp3) on this web page.
  3. Write the melody on the answer sheet. For extra credit write chords or accompanying melodies.
  4. Download the "Solutions" page to check your work and get helpful hints.
- You can also work off line. Download the melodies to your portable mp3 player or to a computer.

The beat will be established with a one measure introduction. Except where noted, melodies are two phrases long. There are no rests in them, and they begin and end on the tonic.

### Set 1. Stepwise Melodies

1. To begin with, there will be only quarters, halves and dotted halves when the dictations are in common time or in 3/4. Blanks are for extra credit: chord symbols above the staff and Roman numerals below.

2. In 6/8 listen for the dotted-quarter note as the beat even if the tempo is slow. The  $\text{♩} \text{♪}$  rhythm is common in this meter. Half the melodies are in bass clef.

3. Half of the melodies are in minor. Before playing the melody, check the first note to find the key.

4. In minor, raise  $\hat{7}$  (the leading tone) when it goes to the tonic. When three consecutive eighth notes begin on a strong beat in 6/8, beam them together.



DEBENEDETTI: CONTEXTUAL MELODIC DICTATIONS, SET ONE

5. From Beethoven's violin concerto. Excerpts from the literature may not conform to the other melodies: this excerpt is only one phrase of 4 measures, it starts on  $\hat{5}$  (sol) and ends on  $\hat{2}$  (re). There are rests at the end of the phrase. The instrumentation is woodwinds with the melody in the oboe. Extra credit: write the first and last chords and the type of cadence.

Half cadence

D: ————— V

6. When  $\hat{6}$  and  $\hat{7}$  appear in minor, use melodic minor--raise these notes when they ascend to the next notes, and leave them low when they descend. No extra credit.

7.

*p*

G D G G/B D(7)/F# G D G

I V I I6 V<sub>(5)</sub> I V I

9. Extra credit: On the bottom staff notate the accompanying guitar melody.



DEBENEDETTI: CONTEXTUAL MELODIC DICTATIONS, SET ONE

10.

Chords: D, A, A/C#, D, or: A --- D/A A D

Functional symbols: D: I, V, V6, I, I<sub>4</sub> V I

11. No extra credit

Chord: Bb:

12.

Chords: Bm, G, Bm, E, Bm/D, F#7, Bm

Functional symbols: Bm: i, VI, i, IV, i6, V7, i

13.

Chords: Gm, Cm, Gm, Cm, D7, Gm

Functional symbols: Gm: i, iv, i, iv, V7, i

14. From R. Schumann: "Chorale." The note at the end of measure 2 is held with a fermata. There is a leap to tonic after the fermata. Otherwise the excerpt is *conjunct*, that is, all stepwise.

15.

Chords: Em, B, Em, G, Am/C, B7, Em

Functional symbols: Em: i, V, i, III, iv6, V7, i



16. In 3/8, as in 6/8, beam the eighth notes together when there are three at a time.

Dm                      Gm                      A/C#                      Dm

Dm: i                      iv                      V6                      i

17. For extra credit write the bass.

18. Beam pairs of eighth notes together in 4/4 or 3/4 when the first eighth note is on the beat.

Bm                      Em                      Bm                      Em                      C#dim/E                      F#                      Bm

Bm: i                      iv                      i                      iv                      vii°6                      V                      i

melody has accented neighbor



## Set 2. Intervals in the Tonic Triad: Thirds and Fourths



### A. The third between $\hat{5}$ and $\hat{3}$ .

19. G D7 G D G

G: I      V7      I      V      I

20. Fm Bbm Fm Gdim/Bb C Fm

Fm: i      iv      i      ii°6      V      i

21. The dotted-quarter, eighth rhythm. (no extra credit)

22. Dvorak: Symphony No. 9 "From the New World", Movement 2. One measure of clicks precedes the melody. The melody begins on  $\hat{3}$ , and there is a ritard at the end.

Extra credit: What is the accidental in the accompaniment in measure 6?  $A^{\sharp}$   
The accompanying line with the accidental continues with what notes?  $B^{\flat}$  C  $D^{\flat}$ .

Original:

### B. The fourth between $\hat{1}$ and $\hat{5}$ .

23. Extra credit: The term for this kind of accompaniment is *ostinato*.

24. Melody played solo once. Then played as a 2, 3 and then 4 part round.

1. 2. 3. 4. Traditional

Ah, poor bird, Take thy flight, High a - bove the sor - rows of this sad night.

25. Dm A G Dm/F A/E (A) Dm

Dm: i V IV borrowed from parallel major i6 V<sub>4</sub> passing (V) i

26.

27. A E A E7 A

A: I V I V7 I

28. Extra credit: On the top staff, write the top notes of the piano accompaniment.

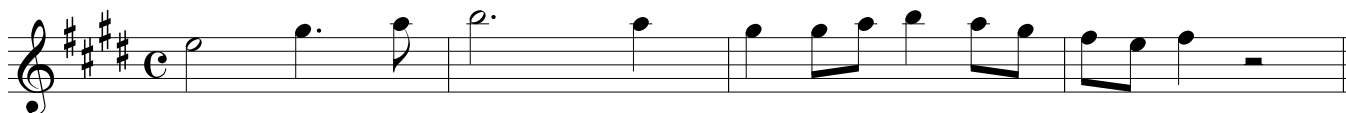
29.

C. The third between  $\hat{1}$  to  $\hat{3}$

30.



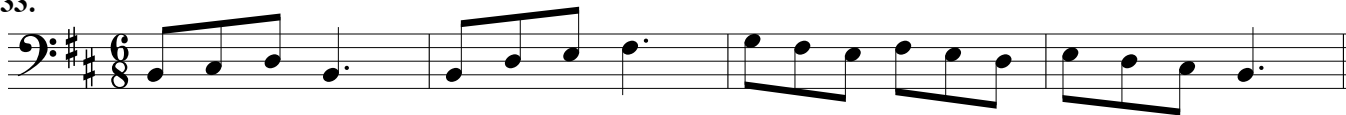
31. Vivaldi: Violin Concerto Op. 3 No. 12, Movement 2. Four clicks establish the beat. The excerpt ends on  $\hat{2}$ . Write a half note rest at the end of the last measure.



32.



33.

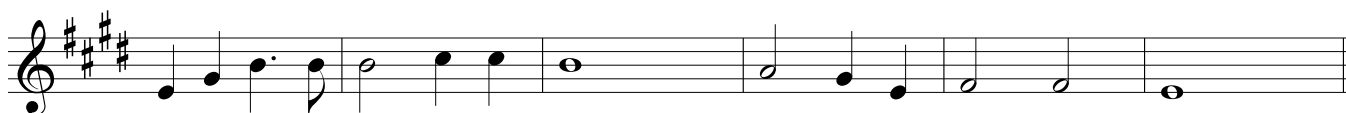
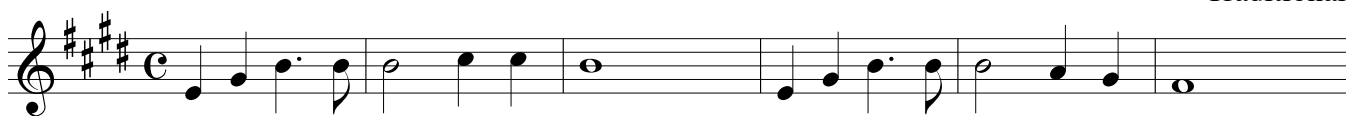


34.



35. "Kumbaya." There is a descending fifth between the first and second phrase. No rests

Traditional



36.



37. The dotted-eighth, sixteenth rhythm.



38. Mozart: Violin Concerto No. 4, first movement. There is no introduction. Write without rests in measures 1, 2 and 3. Write rests for beats 2, 3 and 4 in measure 4

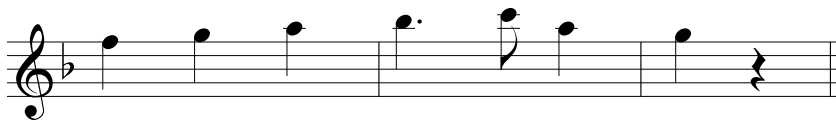
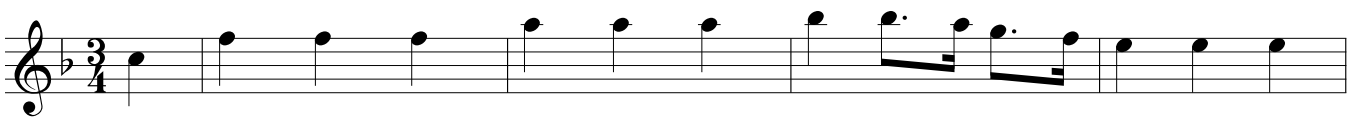


39. Beethoven: Symphony No. 1, movement 2.

The tempo is established with clicks for one full measure plus two beats.

The first note is a pick-up on 5̂.

The last measure is incomplete; write a quarter-note and a quarter-note rest.





### Set 3. Intervals in V7



For extra credit fill in the accompanying melody or chords

#### A. The third between $\hat{7}$ and $\hat{2}$ .

40.

41.

42. Mendelssohn: Violin concerto, movement 2. There are two measures of introduction, and the melody starts on  $\hat{5}$ .

Original

**B. The third between  $\hat{4}$  and  $\hat{2}$**

43. Notate first line only; for extra credit notate both lines

44. Buffalo Gals, a fiddle tune

**C. Approaching  $\hat{5}$**

45. Beethoven: Sonata Op. 2, No. 3, Movement II, modified. Melody ends on  $\hat{2}$

Original: *Adagio*  $\text{♩} = 54$

46.

47. Vivaldi: Violin Concerto Op. 3, No. 9, Movement 3, Excerpt begins on 5̂.

Original:

48. Beethoven, Violin Concerto, Movement III. Introduction is from later in the movement.

Original:

Introduction: