

Contextual Melodic Dictations: Blank Answer Sheets, No Key Signatures

by Gilbert DeBenedetti



Listen to a melody and write it down!

1. Download the "Blank Answer Sheets" (pdf) from www.gmajormusictheory.org/MelDict
2. Click and play one of the numbered melodies (mp3) on the site.
3. Write the melody on the answer sheet
4. Download the "Solutions" page and check your work.

Work off line! Download the melodies to your portable mp3 player.

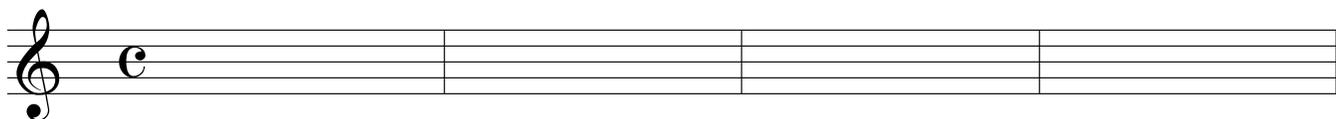
...Or download them to a computer. Then play or burn them to a CD.

Write the key signature after the clef. *You may be asked to transpose these melodies.*

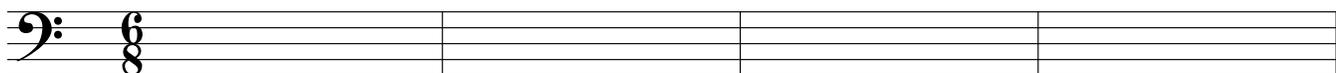
The beat will be established with a one measure introduction. Except where noted, melodies are two phrases long. There are no rests in them, and they begin and end on the tonic.

Set 1. Stepwise Melodies

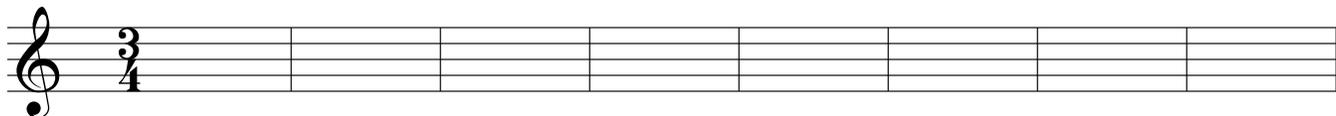
1. Played in G.



2. Played in F.



3. Played in E minor.



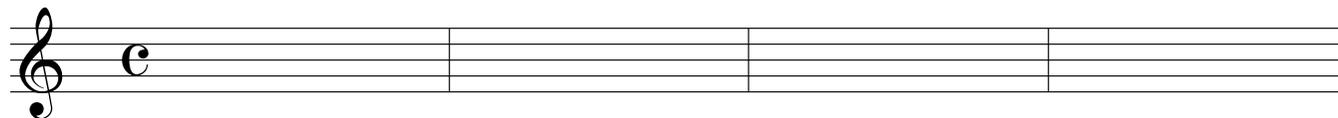
4. Played in D minor.



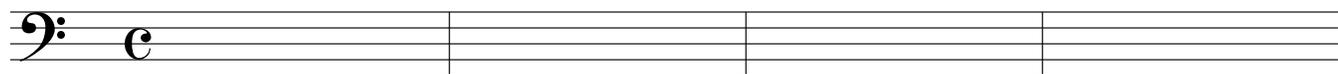
5. From Beethoven's violin concerto. Excerpts from "real" music, may not conform to the other melodies: this excerpt is only one phrase of 4 measures, it starts on $\hat{5}$, (sol) and ends on $\hat{2}$ (re). Also, there are rests at the end of the phrase.

The instrumentation is woodwinds with the melody in the oboe.

Played in D.



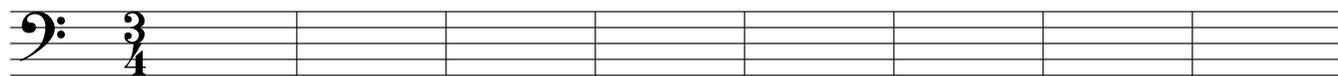
6. Played in E minor.



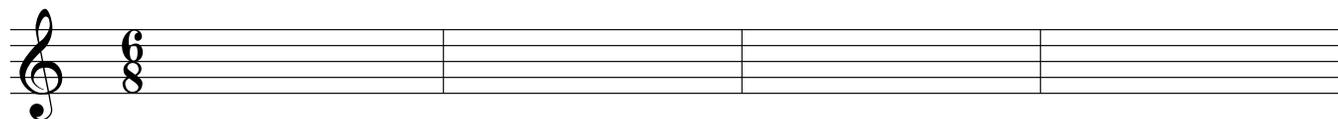
7. Played in D minor.



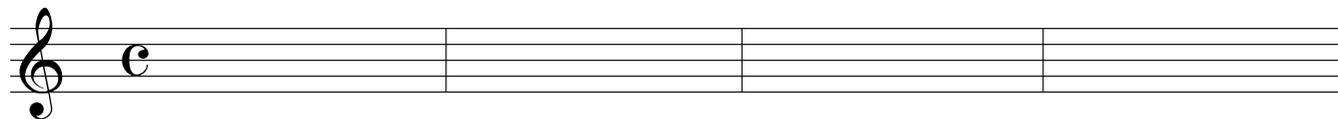
8. Played in G.



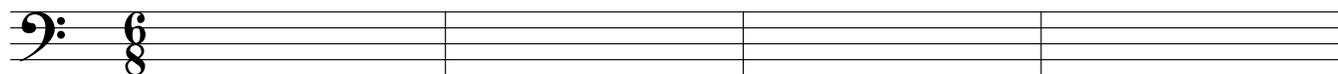
9. Played in F.



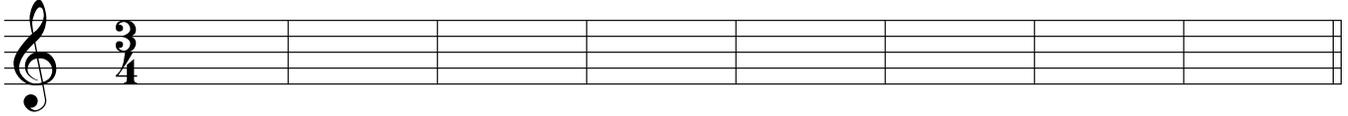
10. Played in D



11. Played in B-flat.



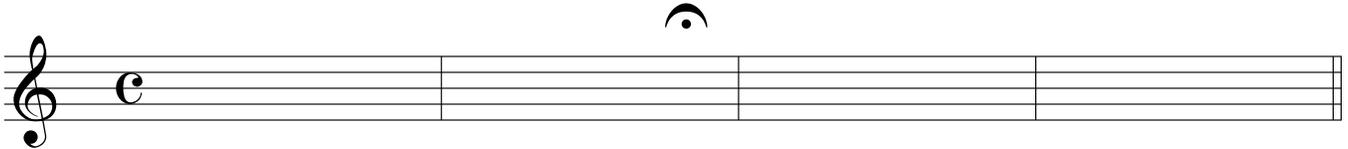
12. Played in B minor.



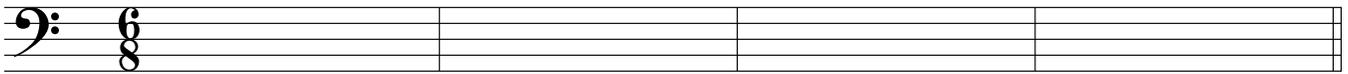
13. Played in G minor.



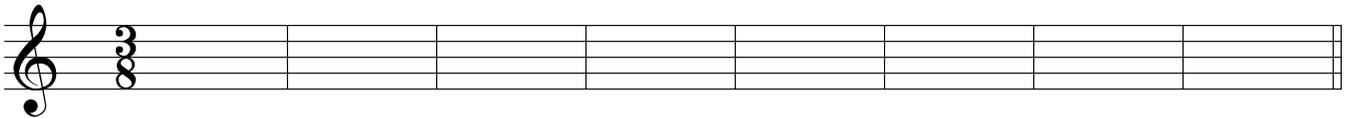
14. From R. Schumann: "Chorale." The note at the end of measure 2 is held with a fermata. Begin measure 3 with tonic. Otherwise the excerpt is all stepwise. Played in G.



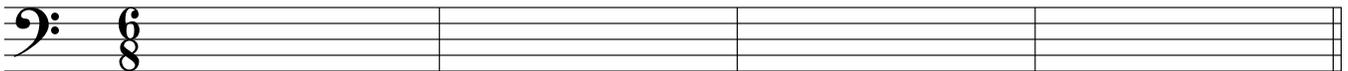
15. Played in E minor



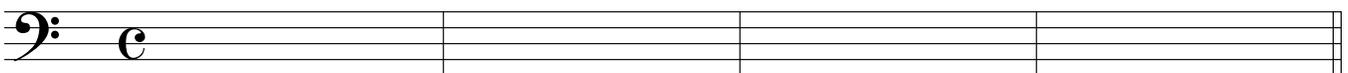
16. Played in D minor.



17. Played in G.



18. Played in B minor.



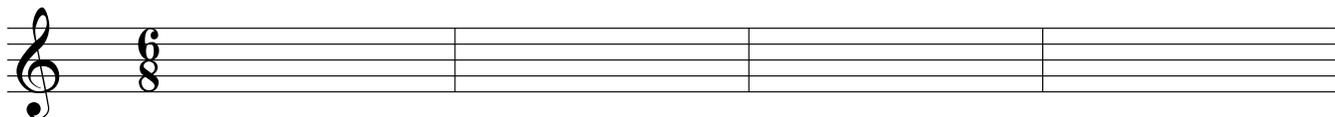
Set 2. Intervals in the Tonic Triad, 1



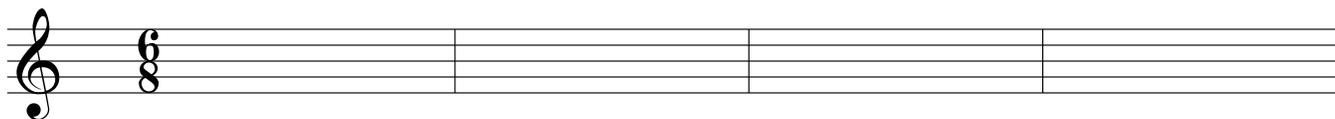
Write the key signature after the clef. *You may be asked to transpose these melodies.*

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

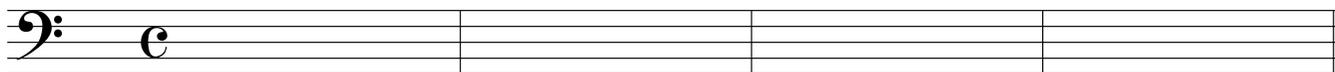
19. Played in G.



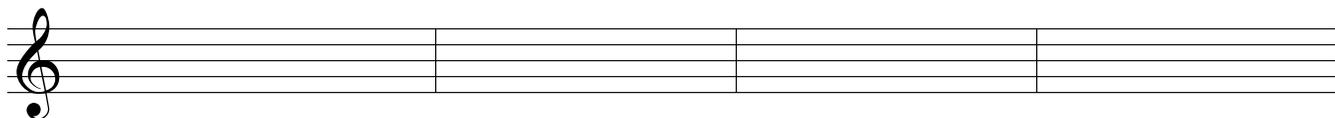
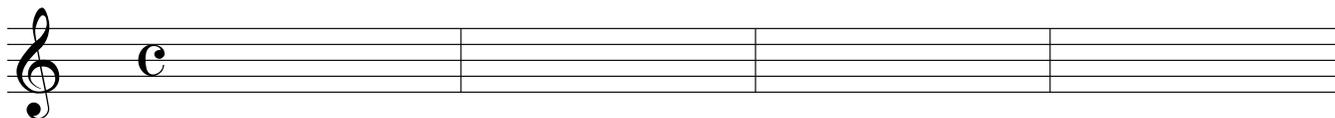
20. Played in F minor.



21. The dotted-quarter, eighth rhythm. Played in B minor.

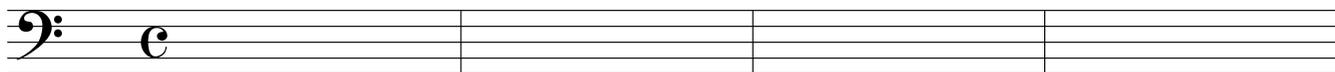


22. Dvorak: Symphony No. 9 "From the New World", Movement 2. One measure of clicks, not in the original, precedes the melody. The melody begins on $\hat{3}$, and there is a ritard at the end. Played in D \flat .

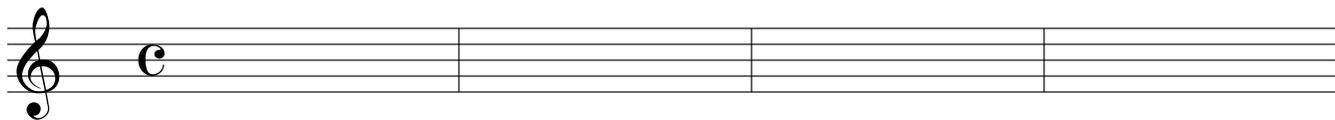


B. The fourth between $\hat{1}$ and $\hat{5}$.

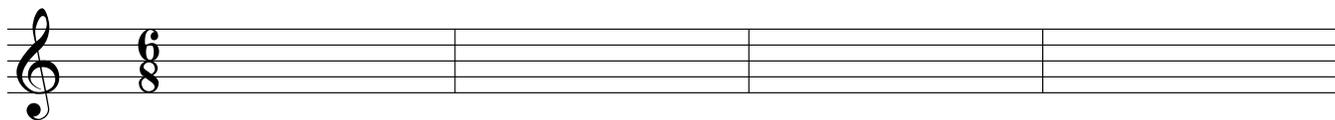
23. Played in C.



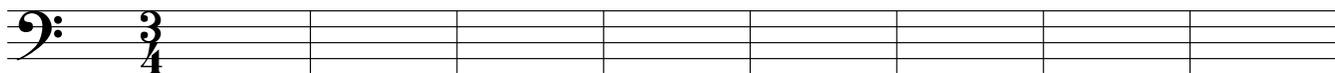
24. Played in F# minor



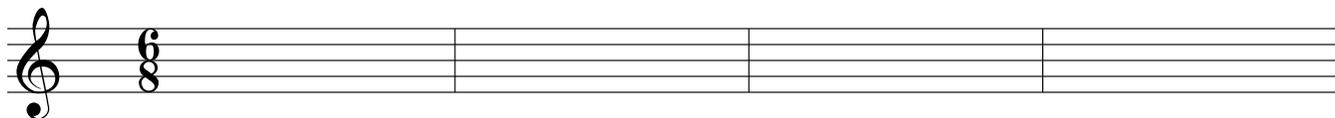
25. Played in D minor



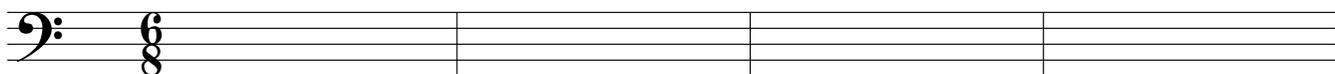
26. Played in G minor



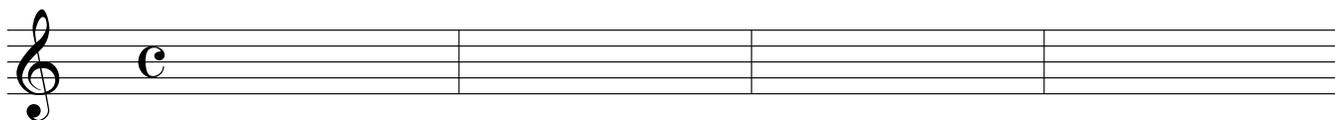
27. Played in A.



28. Played in D.

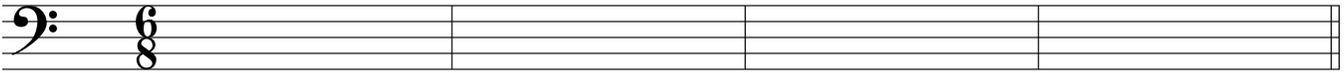


29. Played in G minor.

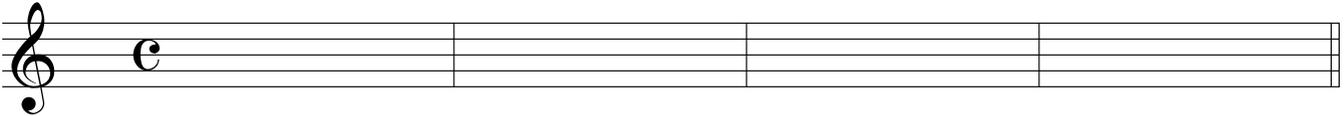


C. The third between $\hat{1}$ to $\hat{3}$

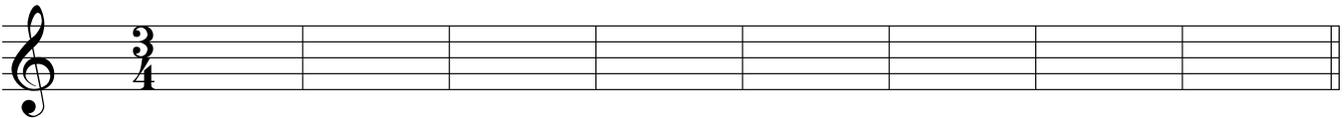
30. Played in B.



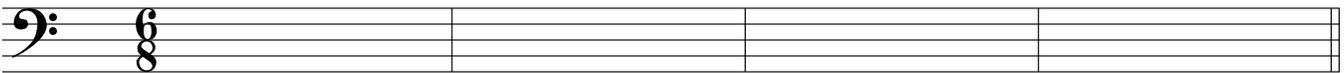
31. Vivaldi: Violin Concerto Op. 3 No. 12, Movement 2. Four clicks establish the beat. The excerpt ends on $\hat{2}$. Write a half note rest at the end of the last measure. Played in E.



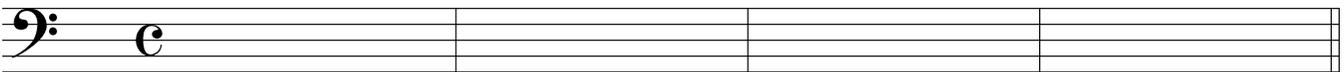
32. Played in C minor.



33. Played in B minor.

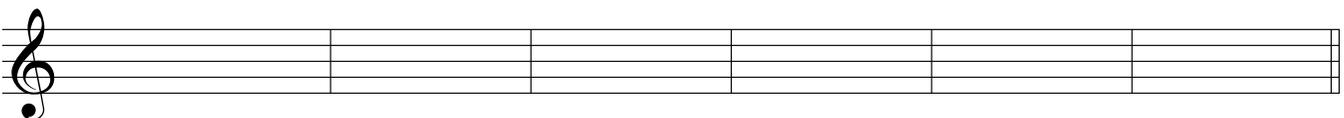
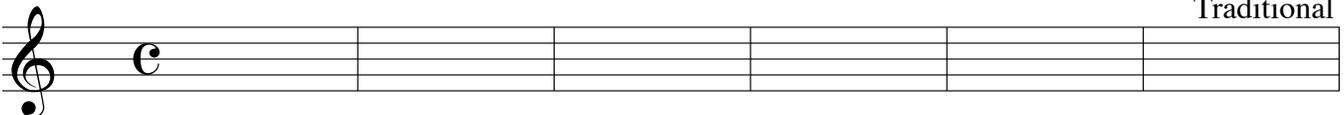


34. Played in E-flat.

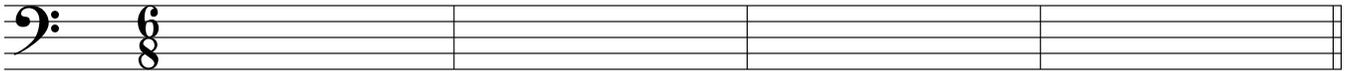


35. "Kumbaya." There is a descending fifth between the first and second phrase. No rests. Played in E.

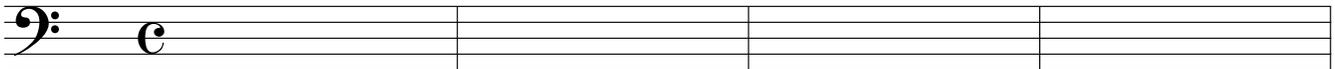
Traditional



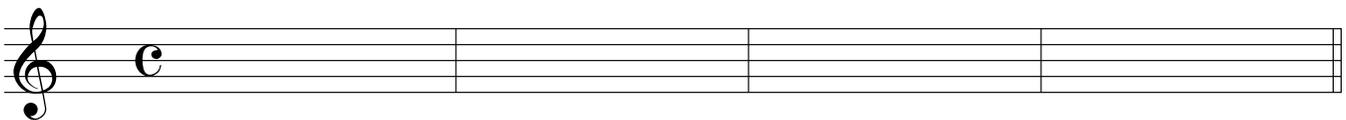
36. Played in E minor.



37. The dotted-eighth, sixteenth rhythm. Played in D minor



38. Mozart: Violin Concerto No. 4, first movement. There is no introduction. Write without rests in measure 2. The excerpt ends with rests on beats 2, 3 and 4 in the last measure. Played in D.

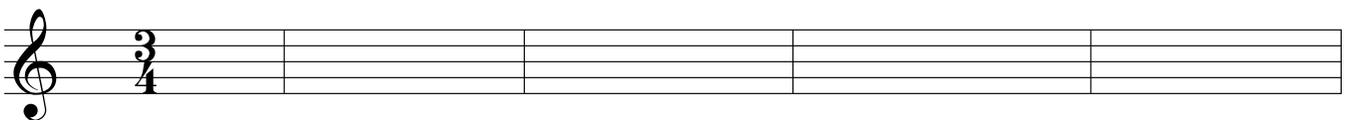


39. Beethoven: Symphony No. 1, movement 2.

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

The first note is a pick-up on $\hat{5}$.

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



Set 3. Intervals in V7



Write the key signature after the clef. *You may be asked to transpose these melodies.*
For extra credit fill in the accompanying melody or chords

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

40. Played in E minor

A musical staff with two systems. Each system has a bass clef and a common time signature (C). The staff is divided into four measures by vertical bar lines.

41. Played in A \flat

A musical staff with two systems. Each system has a bass clef and a common time signature (C). The staff is divided into four measures by vertical bar lines.

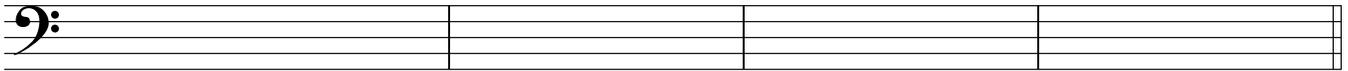
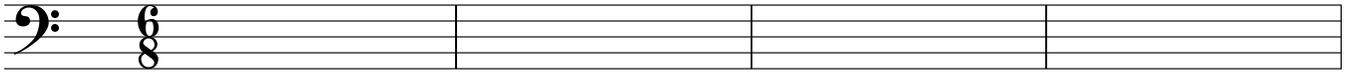
42. Mendelssohn: Violin concerto, movement 2. There are two measures of introduction, and the melody starts on $\hat{5}$. Played in C Major.

Two musical staves. The top staff has a bass clef and a 3/4 time signature. The bottom staff has a bass clef. Both staves are divided into four measures by vertical bar lines.

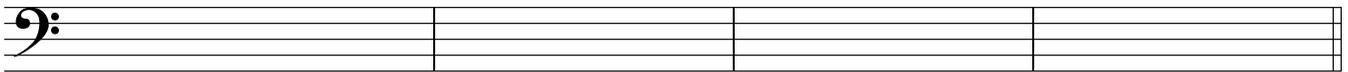
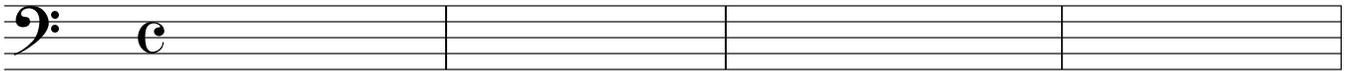


B. The third between $\hat{4}$ and $\hat{2}$

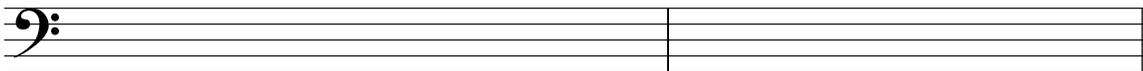
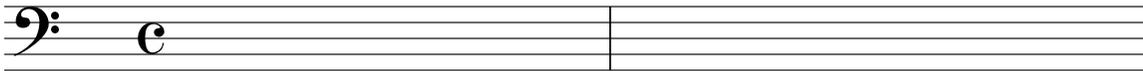
43. Notate first line only; for extra credit notate both lines. Played in C minor.



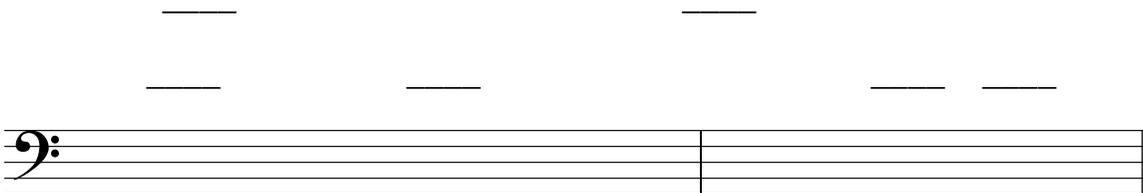
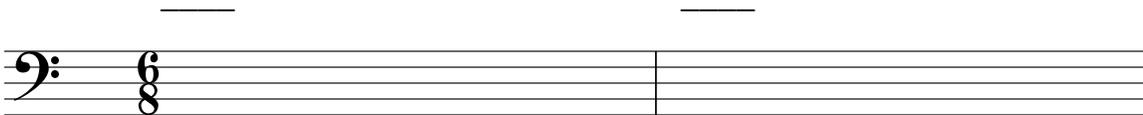
44. Buffalo Gals, a fiddle tune. Played in D.



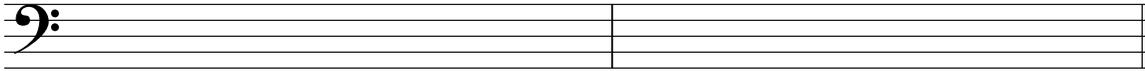
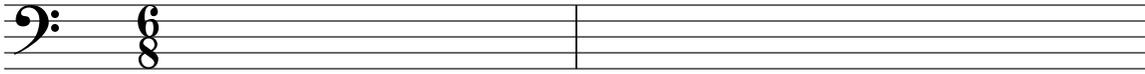
45. Beethoven: Sonata Op. 2, No. 3, Movement II. Played in E.



46. In G minor



47. Vivaldi: Violin Concerto Op. 3, No. 9, Movement 3, Excerpt begins on $\hat{5}$.
Played in D.



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

Introduction:

