

**ÉCOLE PRÉPARATOIRE DE MUSIQUE
DE L'UNIVERSITÉ DE MONCTON**

PROGRAMME DE DICTÉE MÉLODIQUE

CAHIER DE MAÎTRE – 360 EXERCICES

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Université de Moncton

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DICTÉES MÉLODIQUES

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Préambule

Ce cahier de 360 exercices de dictée musicale est destiné aux enseignants et aux enseignantes de musique qui désirent préparer leurs élèves pour l'examen d'entrée en première année au Département de musique de l'Université de Moncton. À partir de mélodies simples en secondes majeures et en valeurs de rondes, les exercices deviennent progressivement plus difficiles, aboutissant à des mélodies modulantes dans toutes les tonalités majeures et mineures jusqu'à quatre bémols et quatre dièses. En principe, la maîtrise des numéros 1 à 300 devrait assurer la réussite à l'examen d'entrée. Les numéros 301 à 360 dépassent les exigences de cet examen mais ils pourraient servir comme exercices supplémentaires pour ceux et celles qui désirent approfondir leur développement musical.

Mode d'emploi

Les nouveaux concepts (la quarte juste, la clé de *fa*, le triolet, etc.) sont indiqués au-dessus de la portée des exercices en question. Il est d'importance primordiale que le professeur explique bien ces nouveautés avant de commencer la session de dictée. Ayant choisi un tempo *moderato*, le professeur doit jouer chaque exemple plusieurs fois, selon l'habileté et le niveau d'expertise de l'élève. Muni d'un cahier étudiant dans lequel on trouve les chiffres indicateurs, les tonalités, les premières notes et le nombre de mesures de chaque exemple, l'élève doit copier la mélodie telle que jouée par le professeur. Il est très important de faire tous les exercices en ordre consécutif étant donné que le compositeur a prévu un processus de révision dans différentes tonalités afin de mieux solidifier l'apprentissage musical.

Rythme d'apprentissage

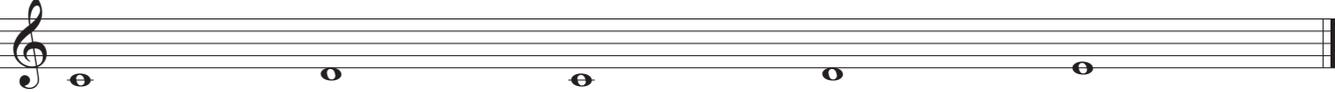
Pourquoi 360? Ce chiffre nous permet de diviser le nombre d'exercices en différentes tranches d'années. En prenant pour acquis 24 cours par année et cinq numéros par cours, l'auteur propose un rythme optimal de 120 exercices par année pour une période de trois ans. Cependant, il sera possible qu'un élève plus âgé, plus motivé, puisse apprendre le volume dans une seule année. À l'inverse, on peut envisager un rythme plus détendu tel que 72 exercices par année pendant cinq ans, ou même 45 numéros par année pendant huit ans!

Je tiens à remercier Sébastien Renault pour la rédaction numérique.

DICTÉES MÉLODIQUES

Nouveautés – La portée, la clé de *sol*, les secondes, la ronde, *do, ré, mi*

1 

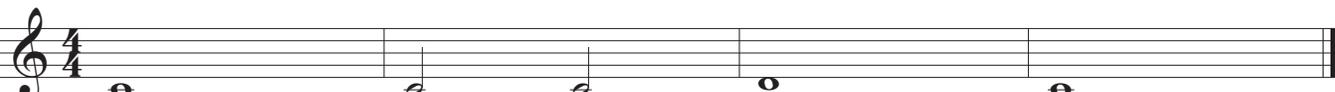
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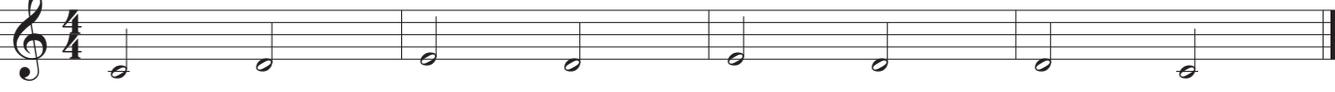
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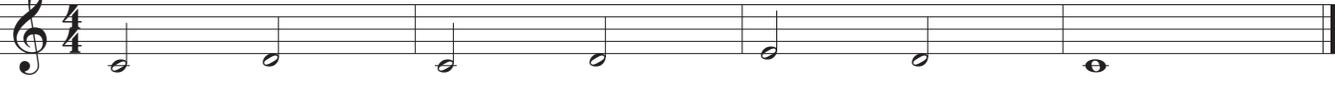
Nouveautés – Le chiffre indicateur 4/4, la blanche, la mesure

6 

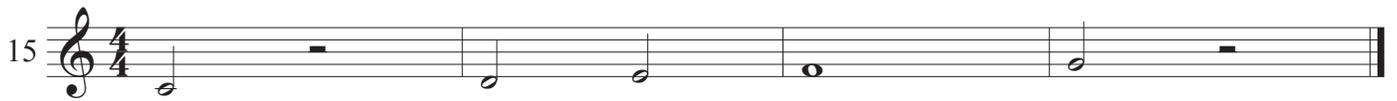
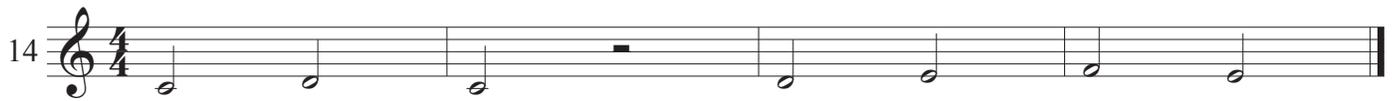
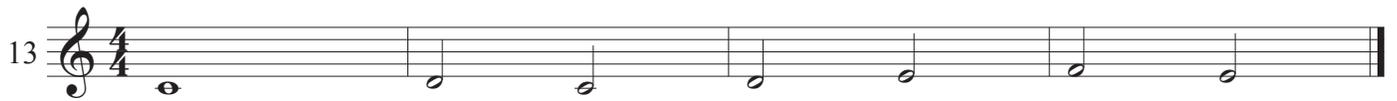
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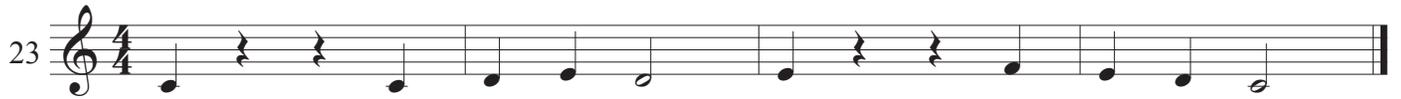
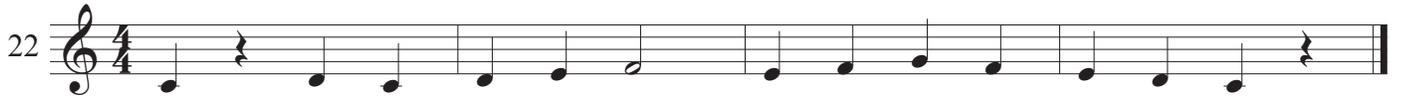
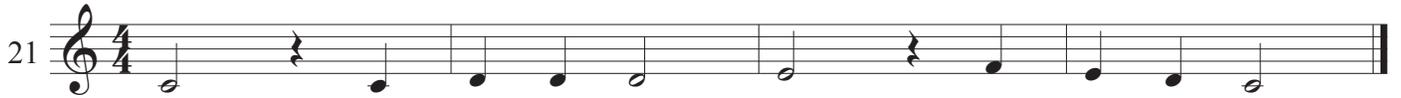
Nouveautés – La seconde mineure (*mi-fa*), les notes *fa* et *sol*, la demi-pause ■



Nouveautés – La noire, le soupir



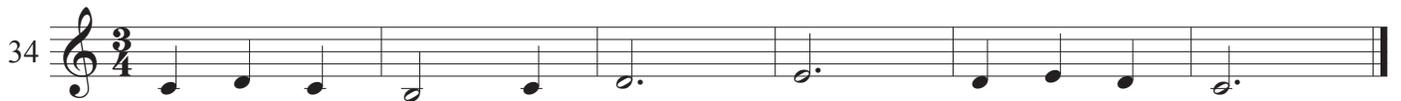
Révision



Nouveautés – La note *la*, la blanche pointée ♩^\cdot



Nouveautés – Le chiffre indicateur 3/4, la note *si*

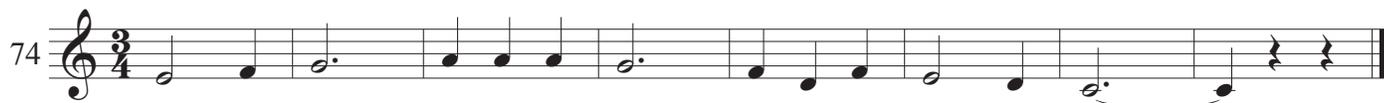


Nouveauté – La syncope 



Nouveauté – La tierce mineure (*mi-sol*)Nouveautés – Les tierces mineures *fa-ré* et *ré-si*

Nouveautés – La liaison, les mélodies qui commencent sur la médiane (*mi*)



Nouveauté – Les croches sur la même note



Nouveauté – Les mélodies qui commencent sur la dominante (*sol*)



Nouveauté – Les croches sur des notes conjointes

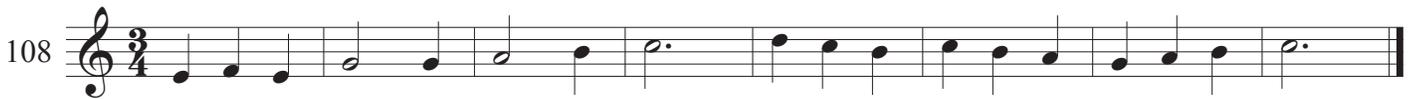


Nouveautés – La tonalité de *fa*, l'armure d'un bémolNouveautés – Les notes *si^b*, *ré* 

Nouveauté – La tierce mineure (*sib-sol*)



Nouveautés – La note *ré* dans la tonalité de *do*, le rythme de noire pointée - croche



Nouveauté – La tonalité de *sol*

121 a)

121 b)

122

123

124

125

Révision – En *do, fa* et *sol*

126

127

128

129

130

Nouveauté – La tierce majeureNouveauté – L'arpège de tonique en majeur

Nouveauté – La note *la* 

141 

142 

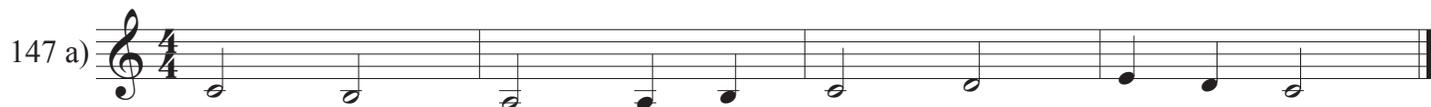
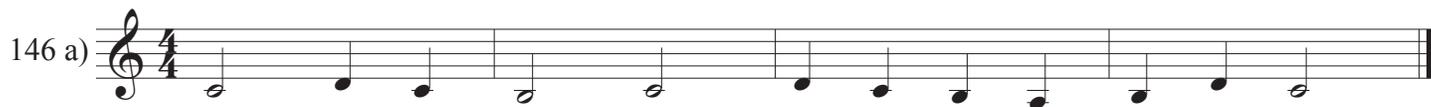


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144 

145 

Nouveauté – La clé de *fa* 

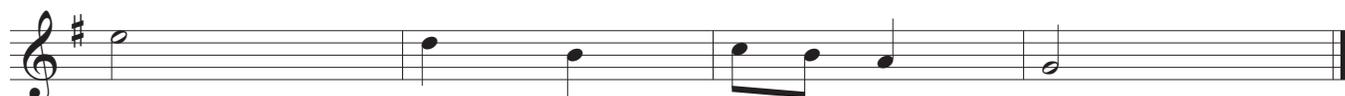
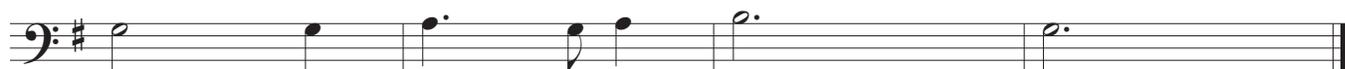
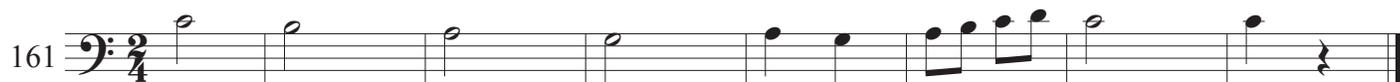
Révision



Nouveauté – Les rythmes  et 



Nouveauté – Les notes *mi*  et *sol*  ()



Révision

166 

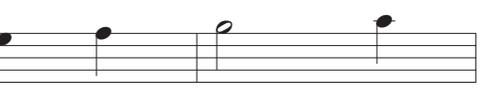


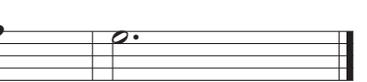
167 



168 



169 



170 

Nouveautés – Le chiffre indicateur 3/8, le rythme 

171 


172 


173 


174 


175 


Révision

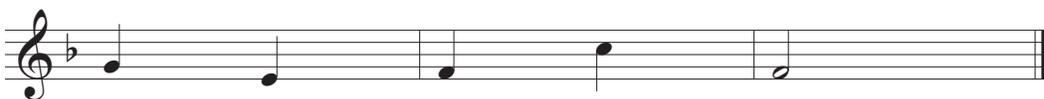
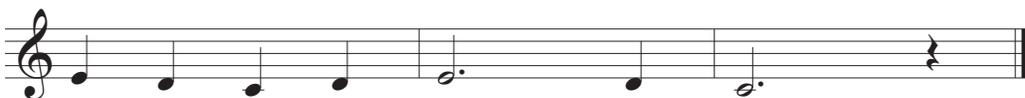
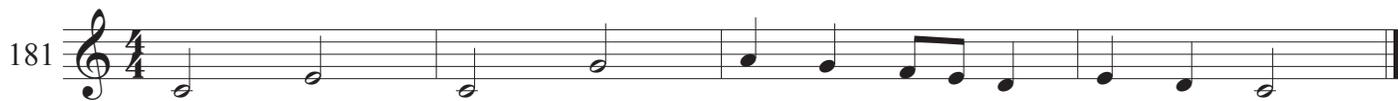
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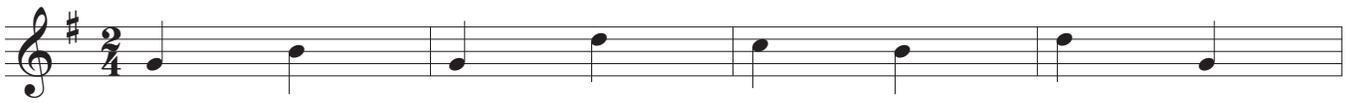
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180

Nouveauté – La quinte juste

Nouveauté – La tonalité de *la* mineur

186 

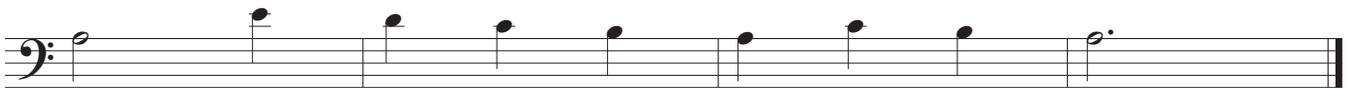


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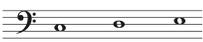
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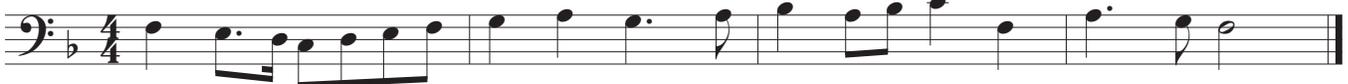


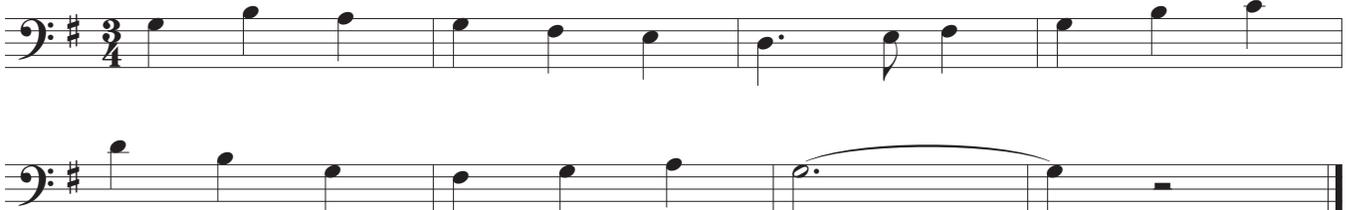
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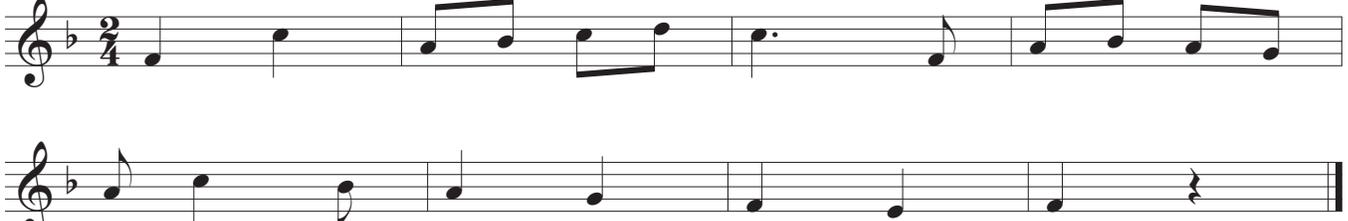
Nouveauté – La sensible en mineur (*sol# en la mineur*)

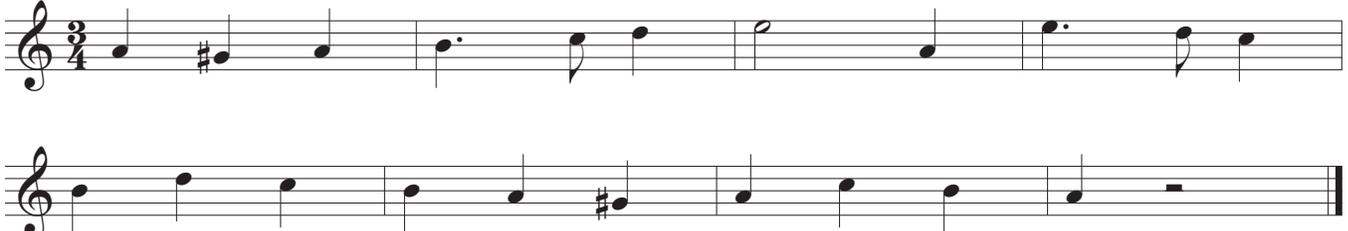
Nouveautés – Les rythmes  et , les notes 

196 

197 

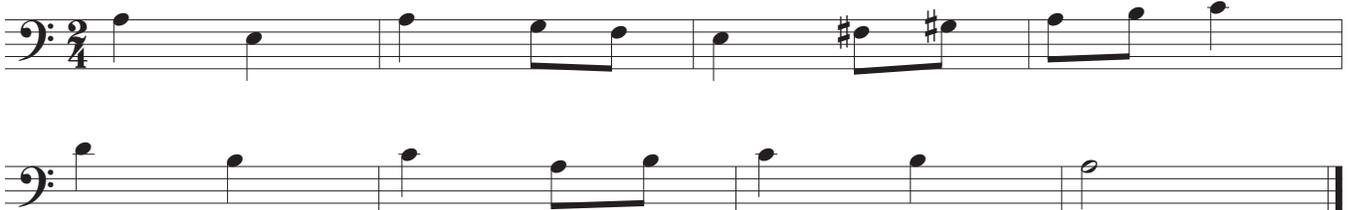
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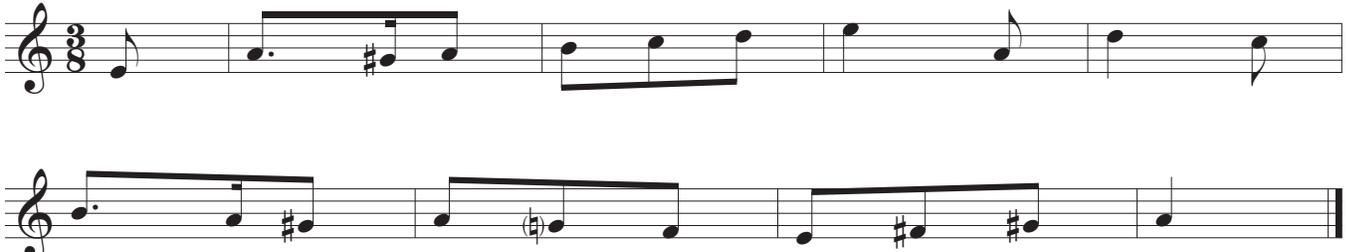
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Nouveautés – Le rythme , la quarte ascendante

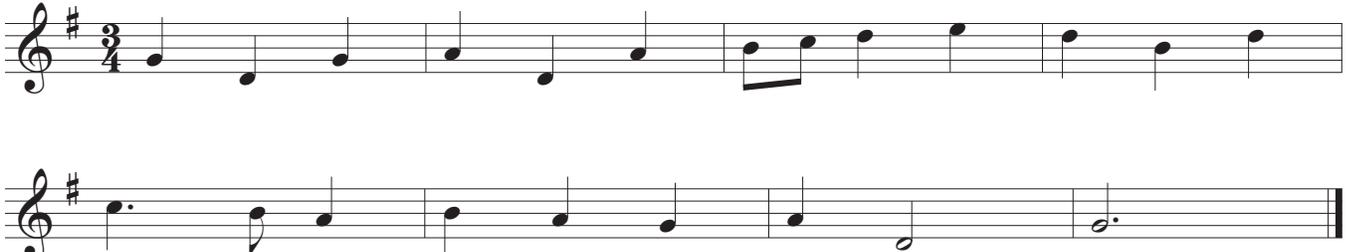
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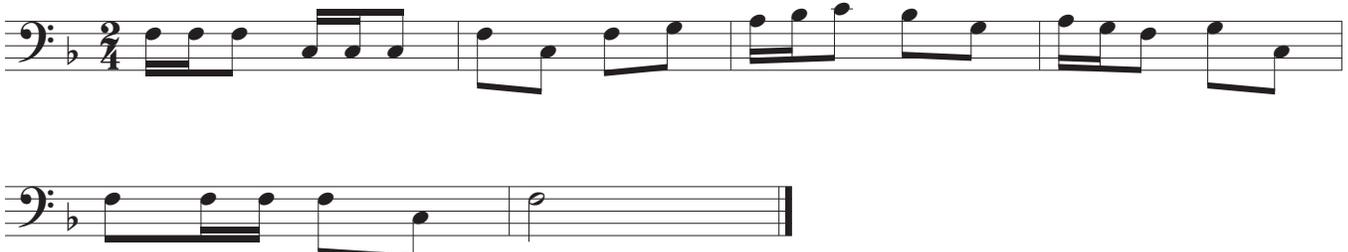
207



208



209



210



Nouveautés – La tierce majeure (descendante), la tonalité de ré (avec *fa#* et *do#*)

211

Exercise 211 consists of two staves of music in 2/4 time, key of D major. The first staff contains a descending melodic line: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff continues the line: C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), ending with a double bar line.

212

Exercise 212 consists of two staves of music in 3/4 time, key of D major. The first staff contains a descending melodic line: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff continues the line: C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), ending with a double bar line.

213

Exercise 213 consists of two staves of music in 4/4 time, key of D major. The first staff contains a descending melodic line: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff continues the line: C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), ending with a double bar line.

214

Exercise 214 consists of two staves of music in 3/8 time, key of D major. The first staff contains a descending melodic line: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff continues the line: C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), ending with a double bar line.

215

Exercise 215 consists of two staves of music in 2/4 time, key of D major. The first staff contains a descending melodic line: D4 (quarter), C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The second staff continues the line: C#4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), ending with a double bar line.

Révision

216

217

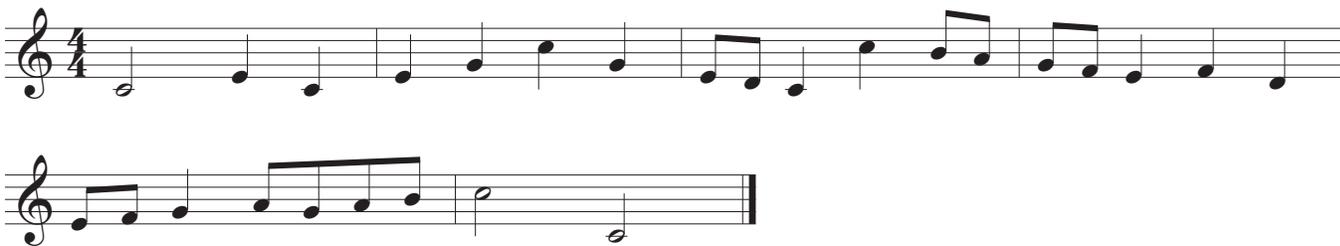
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220

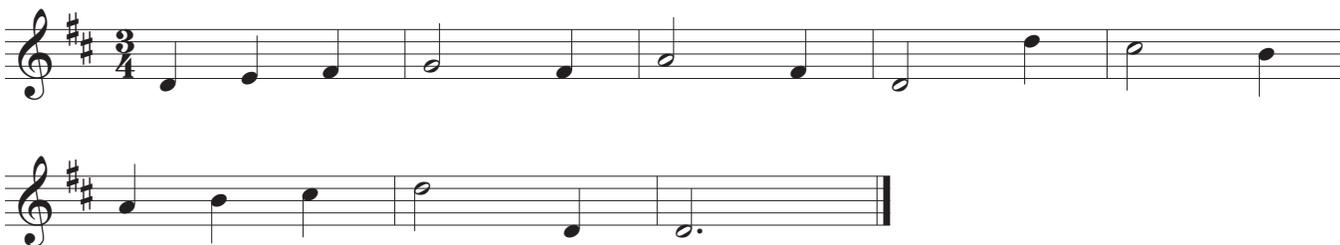
Nouveautés – L'octave, la tonalité de *ré* mineur

221



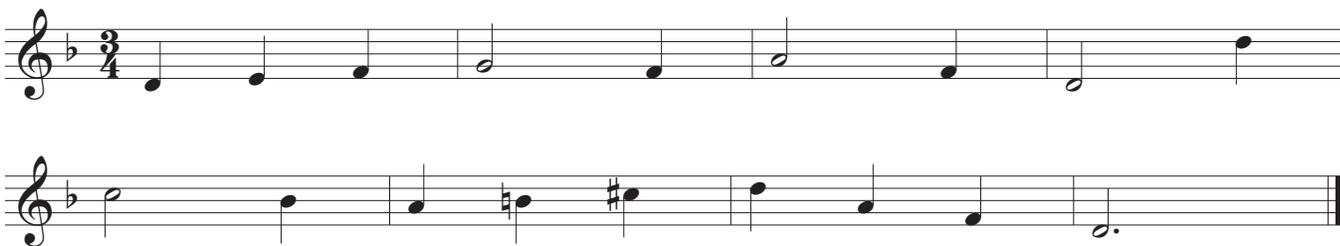
Musical notation for exercise 221, consisting of two staves in 4/4 time. The first staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

222



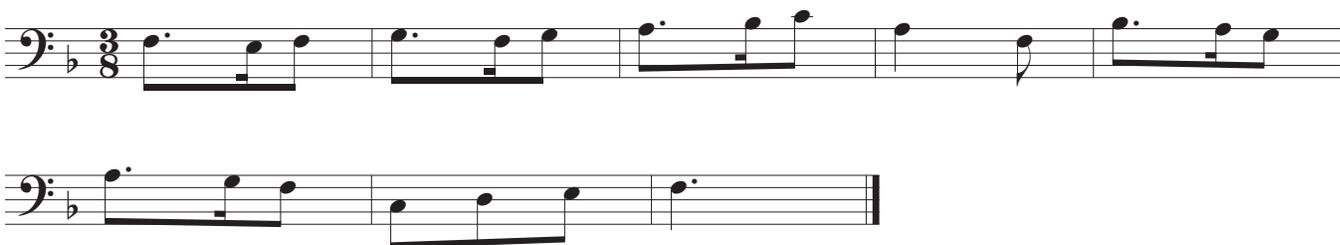
Musical notation for exercise 222, consisting of two staves in 3/4 time with a key signature of two sharps (F# and C#). The first staff contains a melody of quarter notes: C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. The second staff contains a melody of quarter notes: C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5.

223



Musical notation for exercise 223, consisting of two staves in 3/4 time with a key signature of one flat (Bb). The first staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

224

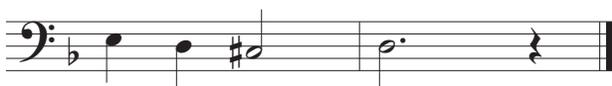
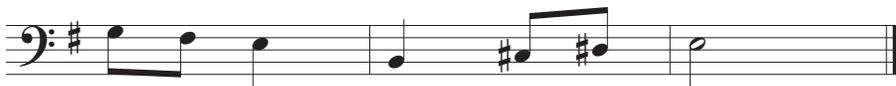


Musical notation for exercise 224, consisting of two staves in 3/8 time with a key signature of one flat (Bb). The first staff contains a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

225

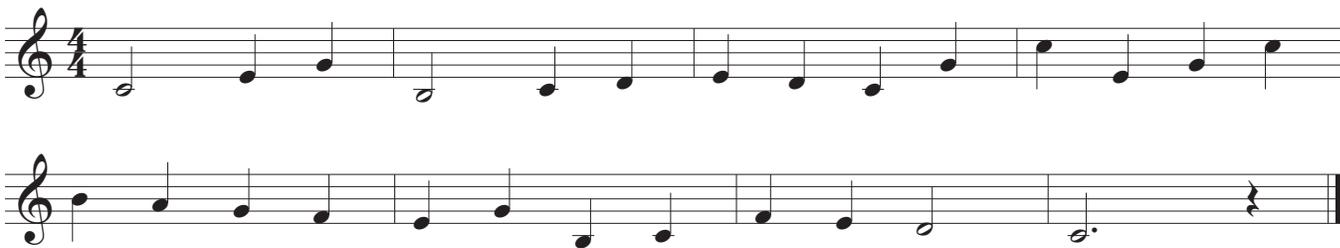


Musical notation for exercise 225, consisting of one staff in 6/8 time with a key signature of one flat (Bb). The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

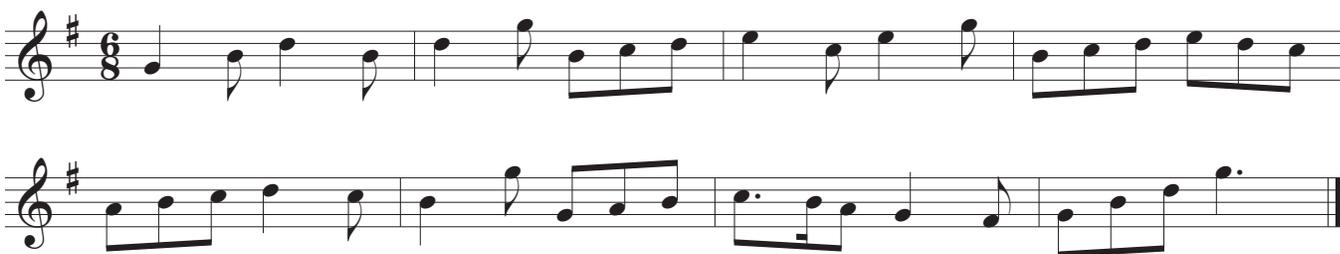
Nouveauté – La tonalité de *mi* mineur

Nouveauté – Les sixtes (majeures et mineures, ascendantes et descendantes)

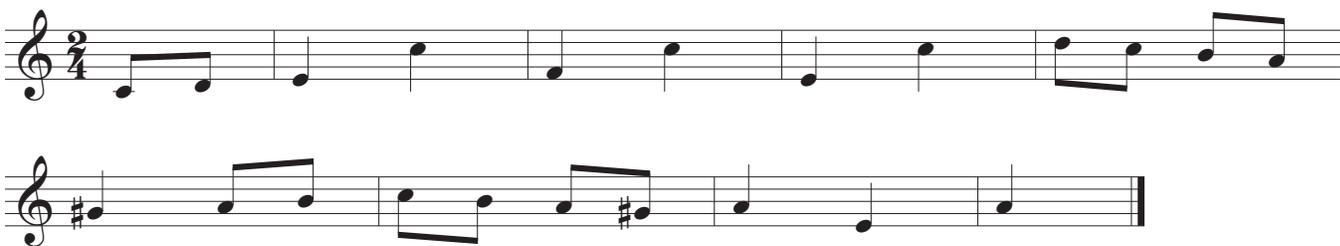
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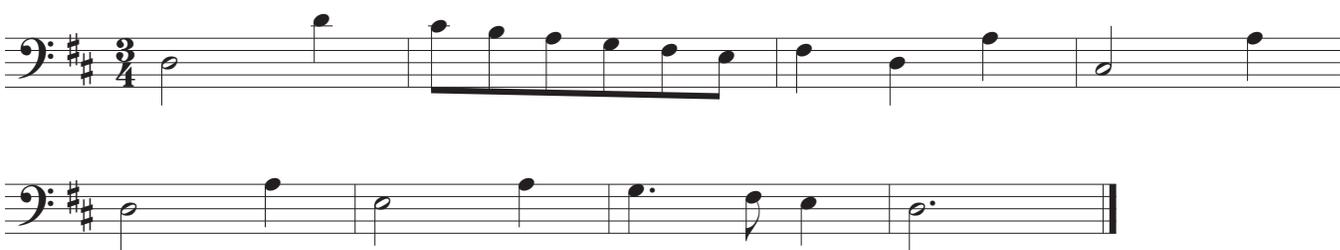
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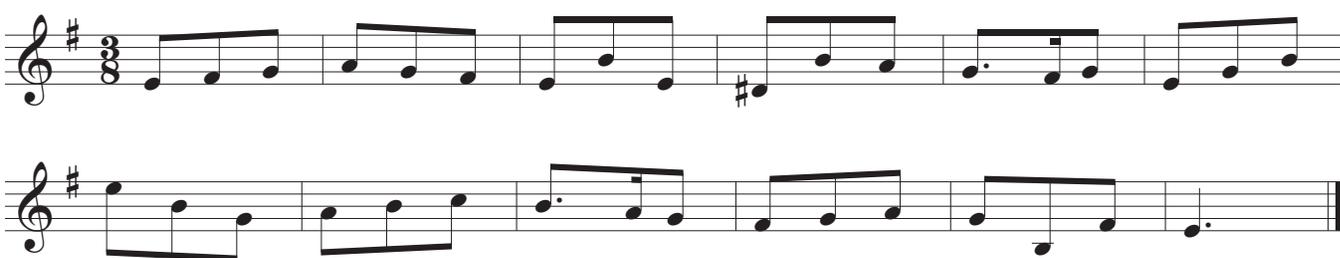
243



244



245



Nouveauté – La tonalité de *la* majeur

246

Musical notation for exercise 246, consisting of two staves in 3/4 time. The first staff contains a melody of quarter and half notes. The second staff contains a bass line with a sharp sign on the second measure.

247

Musical notation for exercise 247, consisting of two staves in 2/4 time with a key signature of three sharps. The first staff contains a melody of eighth and quarter notes. The second staff contains a bass line with eighth and quarter notes.

248

Musical notation for exercise 248, consisting of two staves in 4/4 time with a key signature of three sharps. The first staff contains a melody of quarter and eighth notes. The second staff contains a bass line with quarter and eighth notes.

249

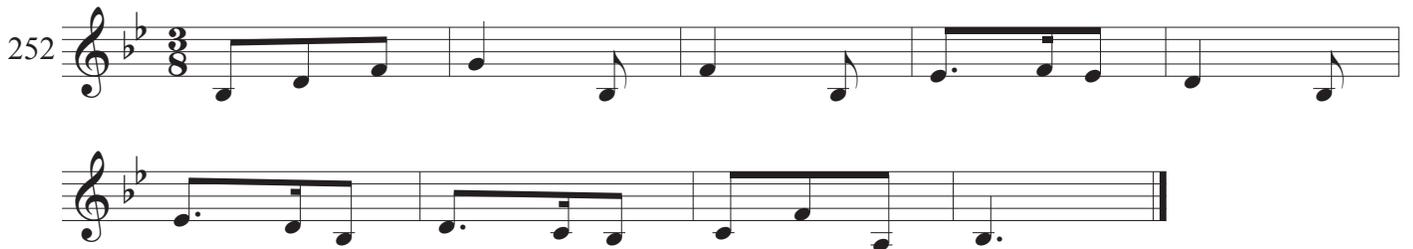
Musical notation for exercise 249, consisting of one staff in 3/8 time with a key signature of three sharps. The staff contains a bass line with eighth and quarter notes.

250

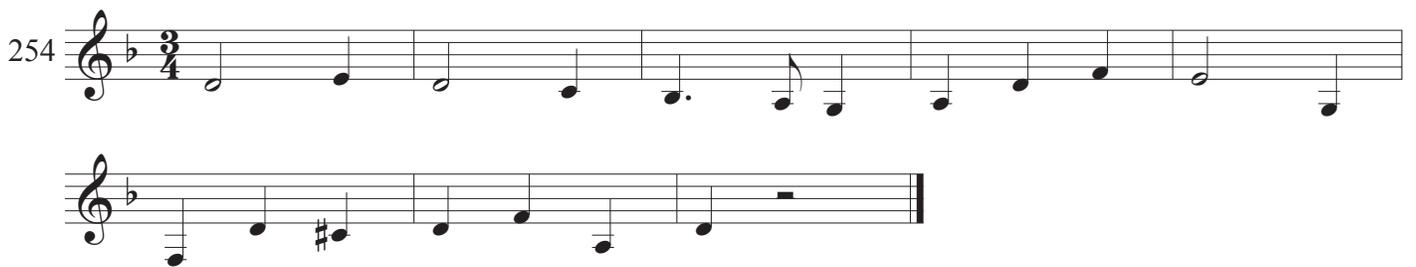
Musical notation for exercise 250, consisting of one staff in 3/8 time with a key signature of three sharps. The staff contains a bass line with eighth and quarter notes.

Nouveautés – Le triolet , les notes *sol* et *fa* , la septième mineure ascendante

251 

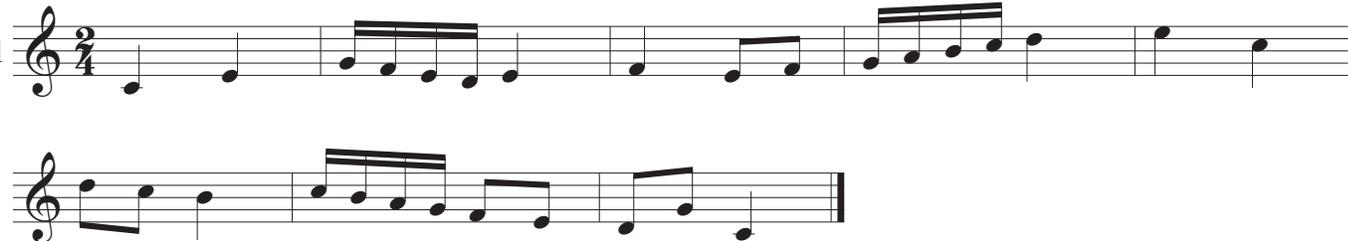
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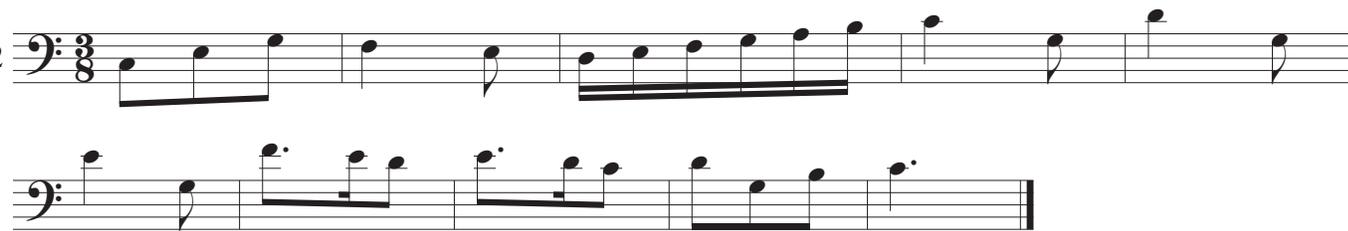
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254 

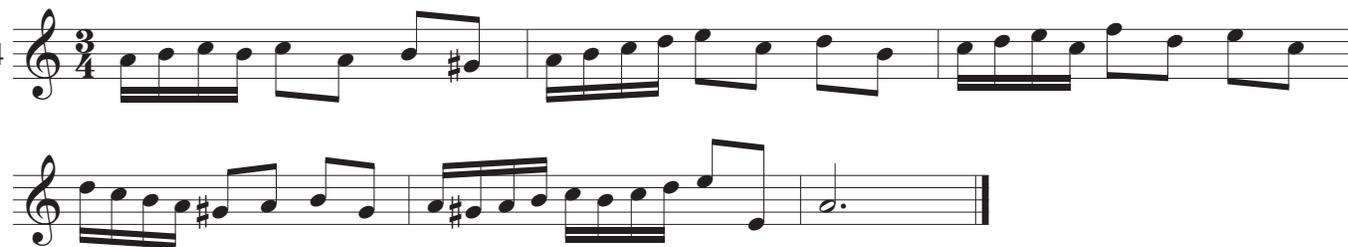
255 

Nouveautés – Les doubles-croches en mouvement conjoint, la note *fa* 

261 

262 

263 

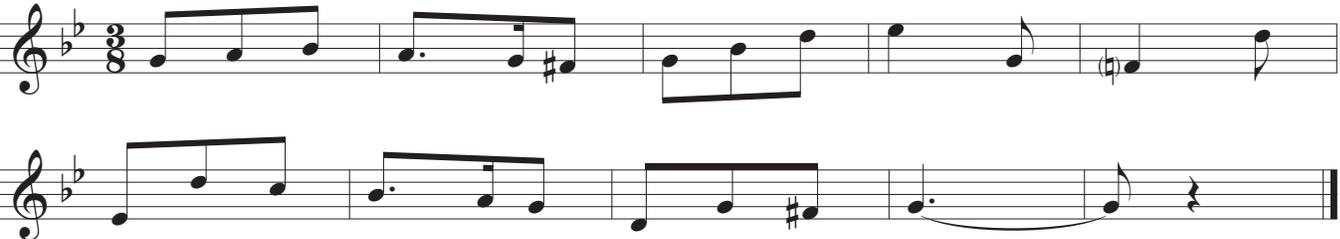
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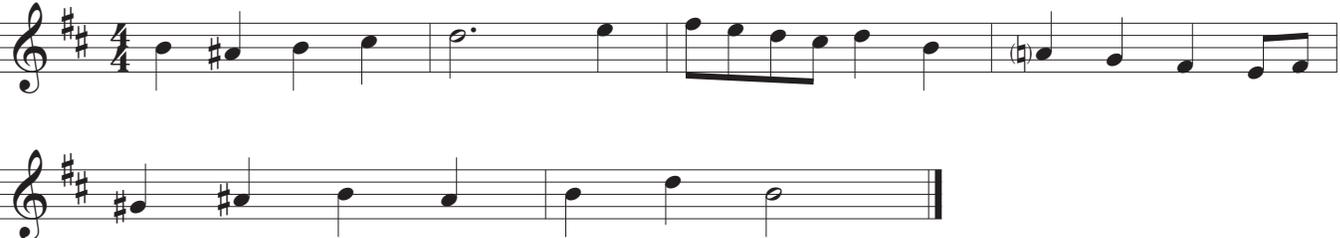
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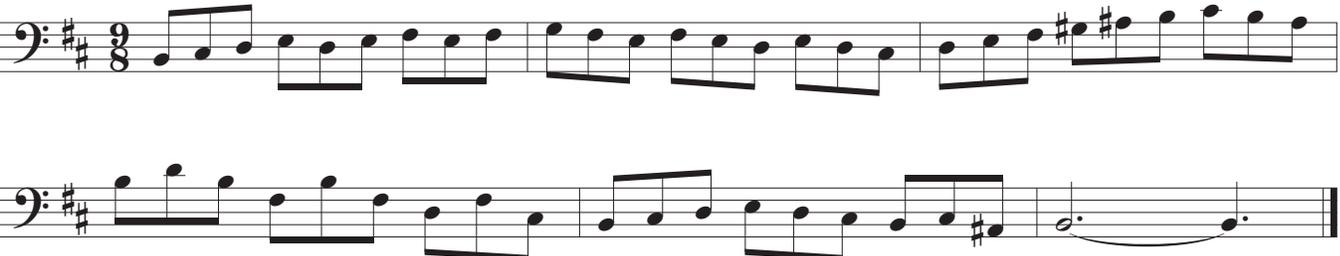
Nouveauté -Le chiffre indicateur 9/8

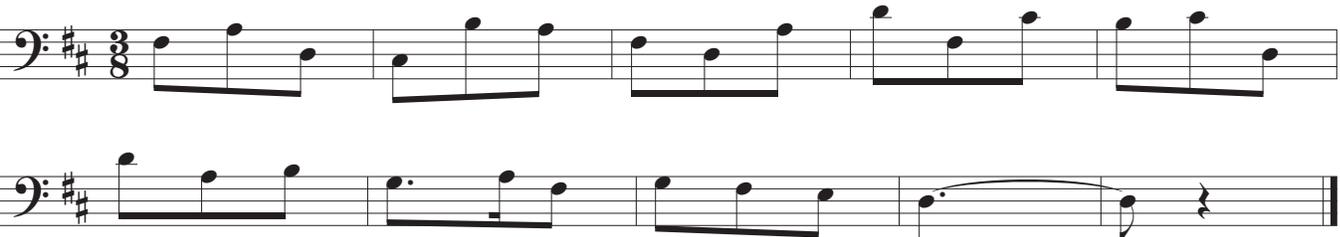
Nouveautés – L'intervalle de septième majeure, la tonalité de *si* mineur

276 

277 

278 

279 

280 

Nouveautés – Les tonalités de *mi*^b et *do* mineur, le triton

281



282



283



284



285



Nouveautés – Les tonalités de *fa#* mineur, *la*♭ majeur et *fa* mineur, le triton (#288)

286

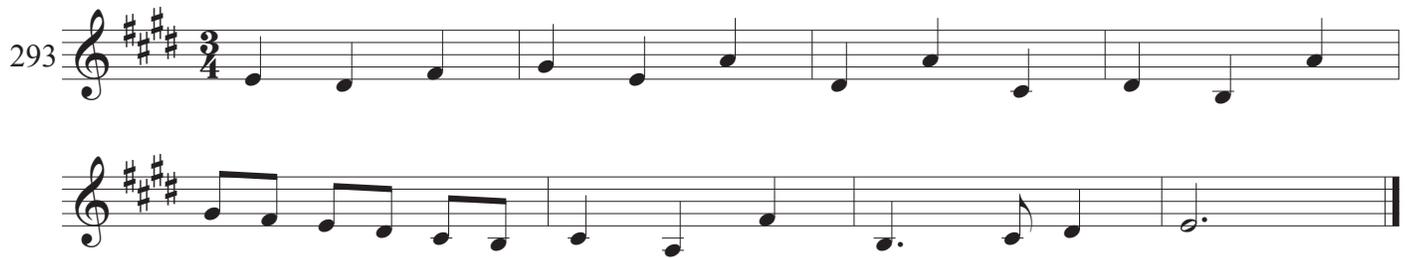
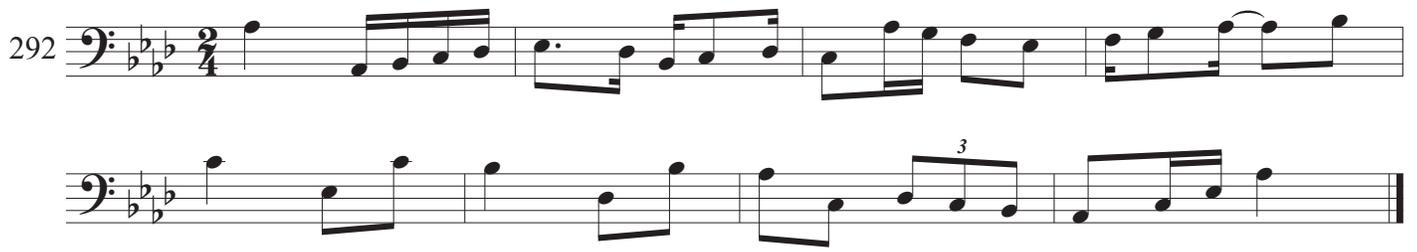
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Nouveautés – Le rythme , la tonalité de *mi* majeur, la note *fa* 

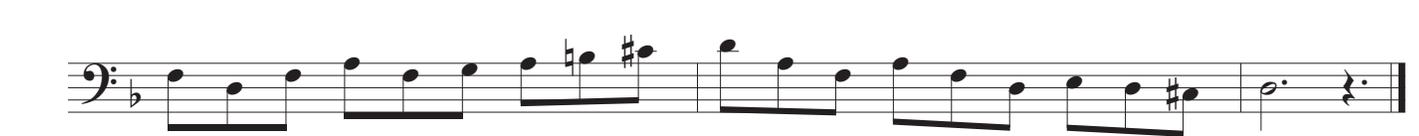


Nouveauté – La clé de *do* (*ut*) 

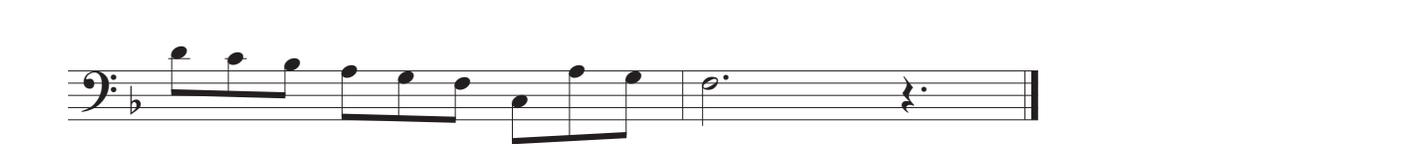
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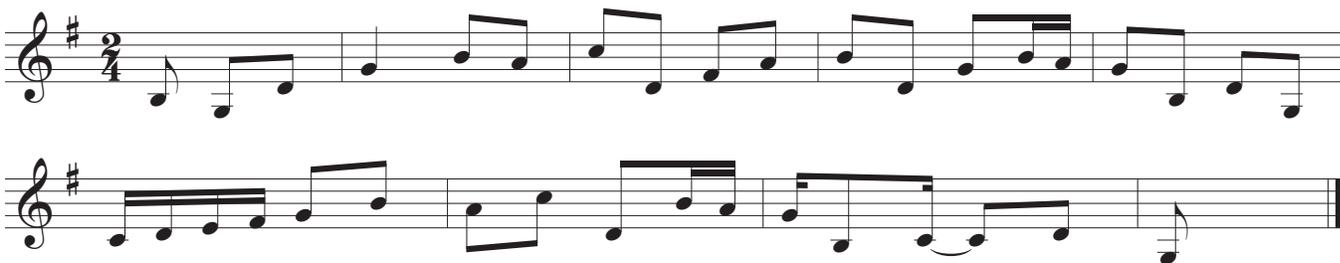
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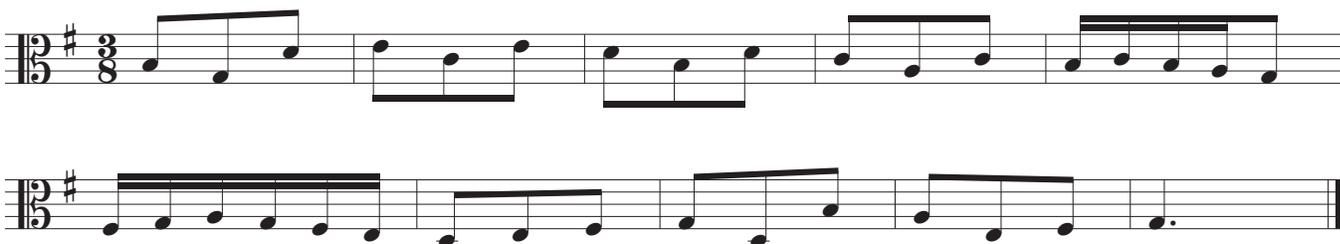


310 



Nouveauté – Le rythme 

311 

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Nouveautés – Le rythme $\text{♩} \cdot \text{♩} \cdot \text{♩}$, l'intervalle de la dixième

316

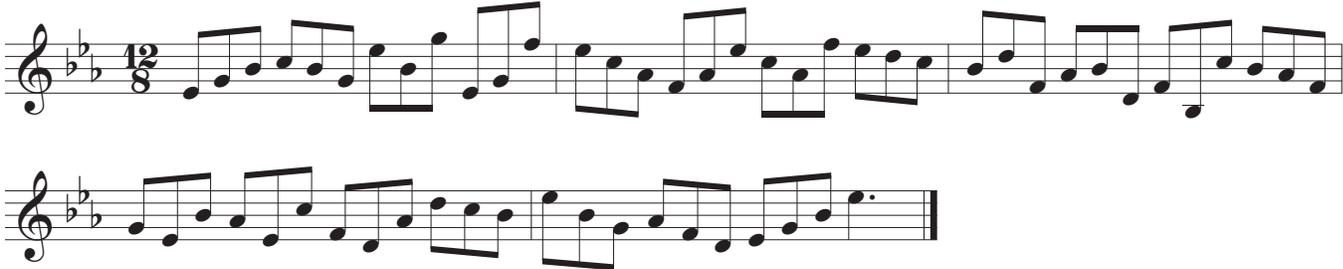
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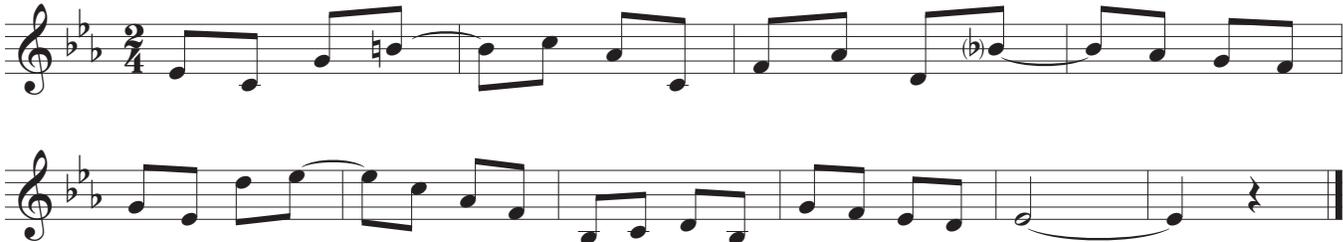
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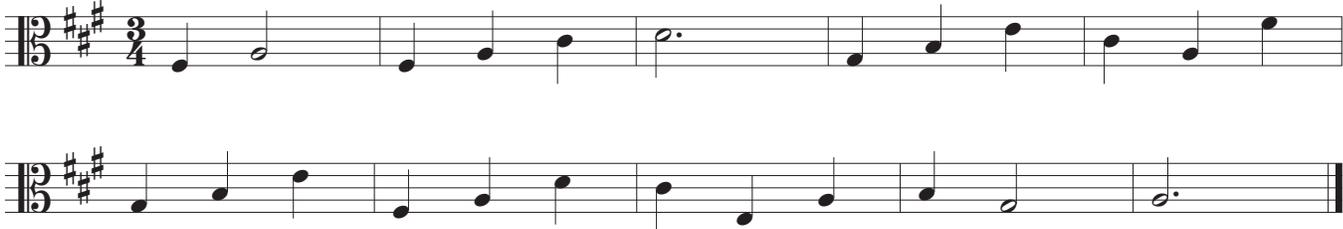
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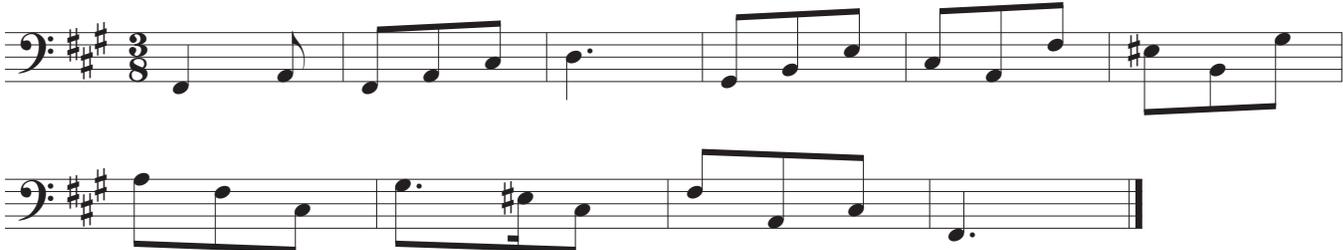
Nouveautés – Le chiffre indicateur 12/8, le rythme 

326 

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330 

Nouveauté – La modulation des tonalités majeures à leurs gammes relatives mineures

331

Musical notation for exercise 331, first system. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The melody consists of eighth and quarter notes, ending with a sharp sign on the final note.

332

Musical notation for exercise 332, first system. Bass clef, key signature of three flats (Bb, Eb, Ab), 3/8 time signature. The melody consists of eighth notes, ending with a fermata on the final note.

333

Musical notation for exercise 333, first system. Bass clef, key signature of three flats (Bb, Eb, Ab), 6/8 time signature. The melody consists of eighth and quarter notes, ending with a fermata on the final note.

334

Musical notation for exercise 334, first system. Treble clef, key signature of three flats (Bb, Eb, Ab), 3/4 time signature. The melody consists of quarter and eighth notes, ending with a fermata on the final note.

335

Musical notation for exercise 335, first system. Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The melody consists of quarter and eighth notes, ending with a fermata on the final note.

Nouveautés – Les rythmes $\frac{3}{4}$, $\frac{6}{8}$, le chromatisme décoratif (non-modulant)

336

337

338

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340

Nouveauté – Modulation à la tonalité de la dominante (I - V)

Révision

346

Musical notation for exercise 346, bass clef, 3/4 time, key of Bb. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a continuation of the melody with a final whole note.

347

Musical notation for exercise 347, treble clef, 3/8 time, key of D major. The first staff contains a melodic line with eighth notes. The second staff contains a continuation of the melody with a final whole note.

348

Musical notation for exercise 348, treble clef, 6/8 time, key of D major. The first staff contains a melodic line with eighth notes. The second staff contains a continuation of the melody with a final whole note.

349

Musical notation for exercise 349, bass clef, 3/4 time, key of Bb. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a continuation of the melody with a final whole note.

350

Musical notation for exercise 350, bass clef, 2/4 time, key of Bb. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a continuation of the melody with a final whole note.

Révision

351



Musical notation for exercise 351, first system. Bass clef, 4/4 time signature. The melody consists of eighth and sixteenth notes, with a key signature of one sharp (F#).



Musical notation for exercise 351, second system. Bass clef, 4/4 time signature. The melody continues with eighth and sixteenth notes, ending with a double bar line.

352



Musical notation for exercise 352, first system. Treble clef, 3/8 time signature, key signature of one sharp (F#). The melody consists of eighth notes.



Musical notation for exercise 352, second system. Treble clef, 3/8 time signature, key signature of one sharp (F#). The melody continues with eighth notes, ending with a double bar line.

353



Musical notation for exercise 353, first system. Treble clef, 3/8 time signature, key signature of one flat (Bb). The melody consists of eighth notes.



Musical notation for exercise 353, second system. Treble clef, 3/8 time signature, key signature of one flat (Bb). The melody continues with eighth notes, ending with a double bar line.

354



Musical notation for exercise 354, first system. Bass clef, 6/8 time signature, key signature of two sharps (F#, C#). The melody consists of eighth notes.



Musical notation for exercise 354, second system. Bass clef, 6/8 time signature, key signature of two sharps (F#, C#). The melody continues with eighth notes, ending with a double bar line.

355



Musical notation for exercise 355, first system. Bass clef, 3/4 time signature, key signature of three sharps (F#, C#, G#). The melody consists of quarter notes.



Musical notation for exercise 355, second system. Bass clef, 3/4 time signature, key signature of three sharps (F#, C#, G#). The melody continues with quarter notes, ending with a double bar line.

