

**Duke University Music 261 Lab, Fall 2021**  
 Theory and Practice of Tonal Music I  
 Lab: Mondays and Wednesdays 5:15–6:30 pm, Biddle 104

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Office Hours: Mondays and Wednesdays, 2:30-3:30 pm, or by appointment in Biddle 046.

**Course Description:**

The lab section will reinforce the concepts from the lectures through a combination of singing, dictation, and keyboard exercises.

**Required Materials:**

- Robert Ottman and Nancy Rogers. *Music for Sight Singing*, 9th ed. (Upper Saddle River, NJ: Pearson Education Inc.), 2013.
- Additional material: manuscript paper and pencil for every class.

**Supplementary Materials:**

Excerpts of the supplementary materials will be made available on Sakai ([sakai.duke.edu](http://sakai.duke.edu)). Full texts are available on reserve in the music library, in keeping with copyright permission.

- Michael Horvit, Timothy Koozin and Robert Nelson. *Music for Ear Training*, 4th ed.
- R. O. Morris and Howard Ferguson, *Preparatory Exercises in Score Reading*: section A and B.
- R. O. Morris, *Figured Harmony at the Keyboard*: Chapters 1, 2, and 3.
- Edward Aldwell and Carl Schachter, et al., *Harmony and Voice Leading*: Appendix I, Units 7-11.

**Grading:** *Lab counts for 25% of your final grade for Music 261.*

- Class participation, regular homework assignments: dictation, singing, and keyboard playing (40%)
- Two in-class quizzes (20%)
- Midterm exam (20%)
  - Part I: Aural Assessment on Monday, September 27, in class
  - Part II: Sight Singing and Keyboard Skills on Monday, September 27, and Wednesday, September 29, by appointment
- Final exam on Sunday, December 12 at 9am (20%)
  - Both Part I and Part II

### **How Coursework Is Graded:**

**Scale:** A+ = 96-100 / A = 93-95 / A- = 90-92 / B+ = 87-89 / B = 84-86 /

B- = 81-83 / C+ = 78-80 / C = 75-77 / C- = 72-74 / D+ = 69-71 /

D = 66-68 / D- = 63-65 / F = 0-62

### **Lab Expectations:**

- **Dictation:** Quickly recognize and name all types of simple and compound intervals. Notate diatonic melodies (including leaps). Notate 4-voice chorale phrases and other brief harmonic progressions.
- **Sight Singing:** Use solfège, scale degrees, and note names to sing diatonic melodies at sight. Navigate melodies with leaps. Sing melodies notated in various clefs (treble, bass, alto, and tenor)
- **Keyboard Skills:** Present a simple melodic/harmonic idea effectively at the keyboard using modern piano fingering. Major and minor scales in any key (2 octaves, hands together if possible). Brief chord progressions in various major and minor keys; chorale phrases; figured bass; score reading.

### **Attendance Policy & Assignments:**

Attendance at each class meeting is required. Each unexcused absence in excess of 2 lowers your lab grade 5%. Tardiness is also frowned upon because it inevitably disrupts class. Tardiness of over 15 minutes counts as 1/2 absence. Furthermore, late assignments are not accepted. They will earn a zero unless excused by the instructor, *in advance if at all possible*, for an emergency or religious holiday. In-class quizzes cannot be made up. Although I will not assign you a zero for the missed quiz, the “quiz” portion of your grade at the end of the semester will be based on the average of the quizzes you did take.

### **Note On Keyboard Assignments:**

Due to the size of the class, not everyone will play keyboard assignments at each class meeting. Therefore, four students will be assigned to present their keyboard assignments in each class; both class members and I will give them feedbacks onsite. Others can choose to either come to my office hour and play their keyboard assignments or record their keyboard assignments with reasonable audio quality and upload their recordings to the designated Google drive folder ([https://drive.google.com/drive/folders/1kI0pGSOkv-8aRY\\_69tkAanfir9GqegR5?usp=sharing](https://drive.google.com/drive/folders/1kI0pGSOkv-8aRY_69tkAanfir9GqegR5?usp=sharing)). In-class, office hour, and online submission of the keyboard assignments are

graded equally. However, if you are asked to play in class and are taking more time than the class can afford, please note that I might stop you.

### **Personal Pronoun Use:**

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name, unless they have added a "preferred name" in their DukeHub profile. I will gladly honor your request to address you by a name that is different from what appears on the official roster, and by the gender pronouns you use (she/he/they/ze, etc). Please advise me of any changes early in the semester so that I may make appropriate updates to my records. For more information and support, visit Duke's Center for Sexual and Gender Diversity website (<https://studentaffairs.duke.edu/csgd>).

### **Academic Integrity:**

Duke University is a community dedicated to scholarship, leadership, and service and to the principles of honesty, fairness, respect, and accountability. Citizens of this community commit to reflect upon and uphold these principles in all academic and nonacademic endeavors, and to protect and promote a culture of integrity.

#### **• To uphold the Duke Community Standard:**

- **I will not lie, cheat, or steal in my academic endeavors**
- **I will conduct myself honorably in all my endeavors; and**
- **I will act if the Standard is compromised.**

## Tentative Weekly Schedule

We will cover Horvit Units 1–8 and Ottman Chapters 1–10. I will also provide additional materials for us to work on intervals, alto and tenor clefs, and excerpts from *Figured Harmony at the Keyboard* (Part I) by R. O. Morris and *Preparatory Exercises in Score Reading* by R. O. Morris and Howard Ferguson.

### **Week 1: August 23 & August 25**

- Diagnostic exam
- Dictation: Major and minor scales, rhythms in simple meters
- Sight Singing: Major scales, solfège syllables, rhythms in simple meters; Ottman, Chapter 1:1-24, Chapter 2.1-17

- Keyboard Skills: C major/A minor scales

#### Week 2: August 30 & September 1

- Dictation: Intervals (2nds, 3rds, 4ths, and 5ths), rhythms in simple meters
- Sight Singing: Rhythms in simple meters, stepwise melodies in major keys; Ottman, Chapter 1.25-29, Chapter 2.18-43
- Keyboard Skills: G major/E minor scales, intervals (2nds, 3rds, 4ths, and 5ths); *Preparatory Exercises in Score Reading*: 1–2 (reading the alto and bass clefs)

#### Week 3: September 6 & September 8

- Dictation: Intervals (6ths, 7ths, and 8ves); more diatonic melodies (all intervals)
- Sight Singing: Rhythms in simple meters, stepwise melodies in major keys; Ottman, Chapter 1.30-50, Chapter 3.1-34
- Keyboard Skills: D major/B minor, intervals (6ths, 7ths, and 8ves), stepwise melodies; *Preparatory Exercises in Score Reading*: 3–4 (reading the alto and bass clefs)

#### Week 4: September 13 & September 15

- Dictation: major and minor triads; diatonic melodies (2nds, 3rds, and 4ths)
- Sight Singing: Intervals from the tonic triad in major keys, simple rhythmic meters; Ottman, Chapter 1.51-62, Chapter 3.1-34
- Keyboard Skills: A major/F# minor, simple stepwise duet; *Preparatory Exercises in Score Reading*: 5, 11 (reading alto, tenor, bass, and treble clefs; 2-part)

#### **Quiz I 9/13**

- In-class aural assessment: interval and triad identification, melodic dictation
- Sight singing and keyboard assessment by appointment

#### Week 5: September 20 & September 22

- Dictation: Diminished and augmented triads; four-part settings of the tonic triads
- Sight Singing: Intervals from the tonic triad in major keys, compound meters; Ottman, Chapter 4.1-10, Chapter 4.24-37
- Keyboard Skills: E major/C# minor, duets with occasional skips and leaps; *Preparatory Exercises in Score Reading*: 12-13 (reading tenor, bass, and treble clefs; 2-part)

#### Week 6: September 27 & September 29

- Dictation: four-part settings of the tonic triads
- Sight Singing: Intervals from the tonic triad in minor keys, simple and compound meters; Ottman, Chapter 4.11-18, 4.38-54, 4.75-81

- Keyboard Skills: Closed and open triads, four-voice chords; *Preparatory Exercises in Score Reading*: 6, 14 (reading alto, tenor, bass, and treble clefs; 2-part)
- **MIDTERM: MONDAY, SEPTEMBER 27**
  - **Note:** Some of you might have your midterm sight singing and keyboard skill assessment session on Wednesday, September 29.

Week 7: October 4 (FALL BREAK, NO CLASS) & October 6

- Dictation: Beat subdivisions (2:1); tonic and dominant chords (melodic and harmonic)
- Sight Singing: Intervals from the tonic triad in minor keys, simple and compound meters; Ottman, Chapter 4.19-23, 5.1-25
- Keyboard Skills: B major/G# minor, closed and open triads, four-voice chords; review of all materials from *Preparatory Exercises in Score Reading* (reading alto, bass, and treble clef duets); begin working in *Harmony and Voice Leading*: Appendix I, Unit 7: I, V, and V7 (a)-(d), as is, and transpose to 1-2#

Week 8: October 11 & October 13

- Dictation: Subdivisions of the beat (4:1); primary triads and the dominant seventh (melodic and harmonic)
- Sight Singing: Intervals from the dominant triad in major and minor keys, simple and compound meters; Ottman, Chapter 4.55-62, 5.26-42
- Keyboard Skills: F# major/D# minor, introduction to figured bass; beginning working in *Figured Harmony at the Keyboard*: Chapter 1, Sections A and B (common chords in root position); *Harmony and Voice Leading*: Appendix I, Unit 7: I, V, and V7 (e)-(h), as is, and transpose to 3-4#

Week 9: October 18 & October 20

- Dictation: Minor mode (melodic and harmonic); first inversion triads
- Sight Singing: Alto and tenor clefs; Ottman, Chapter 4.63-68, 6.1-39
- Keyboard Skills: Db major/Bb minor, simple figured bass with five-three chords; *Figured Harmony at the Keyboard*: Chapter 1, Section C (common chords in root position); *Harmony and Voice Leading*: Appendix I, Unit 8: I6, V6, and VII6, (a)-(c), as is, and transpose to 5-6#

Week 10: October 25 & October 27

- Dictation: Primary triads and the dominant seventh; cadential six-four chord, rhythmic dictation with dots and ties
- Sight Singing: Further use of diatonic intervals, simple and compound meters; Ottman, Chapter 4.69-73, 6.1-39

- Keyboard Skills: Ab major/F minor, melodies in alto clef, simple harmonic progressions in major keys; *Figured Harmony at the Keyboard*: Chapter 2, Sections A and B (first inversions of the common chord); *Harmony and Voice Leading*: Appendix I, Unit 9: Inversions of V7, (a)-(d), as is, and transpose to 4-5b

### **Quiz II 10/25**

- In-class aural assessment: rhythmic dictation, melodic dictation, and harmonic dictation
- Sight singing and keyboard assessment by appointment

### Week 11: November 1 & November 3

- Dictation: First inversion triads; inversions of the dominant seventh
- Sight Singing: Intervals from the dominant seventh chord; other diatonic intervals of the seventh, simple and compound meters; Ottman, Chapter 10.1-12, 7.1-34
- Keyboard Skills: Eb major/C minor, harmonic progressions in major keys; *Figured Harmony at the Keyboard*: Chapter 2, Section C (first inversions of the common chord); *Harmony and Voice Leading*: Appendix I, Unit 10: Leading to V: Iv; II, and II6, (a)-(d), as is, and transpose to 3-4b

### Week 12: November 8 & November 10

- Dictation: Other dominant-function seventh chords (VII7); the supertonic triad (melodic and harmonic)
- Sight Singing: Subdivision of the beat, compound meter; Ottman, Chapter 10.13-24, Chapter 8.1-42
- Keyboard Skills: Bb major/G minor, harmonic progressions in minor keys; *Figured Harmony at the Keyboard*: Chapter 3, Sections A and B; *Harmony and Voice Leading*: Appendix I, Unit 10: Leading to V: IV, II, and II6, (e)-(j), as is, and transpose to 2# and 2b

### Week 13: November 15 & November 17

- Dictation: Supertonic triad, II7; rhythms in compound meter
- Sight Singing: Intervals of the tonic and dominant triads, subdivision in simple and compound meters; Ottman, Chapter 10.25-32, 8.43-60, 9.1-19
- Keyboard Skills: F major/D minor, harmonic progressions in four voices; *Figured Harmony at the Keyboard*: Chapter 3, Section C (second inversions of the common chord; unaccented passing notes); *Harmony and Voice Leading*: Appendix I, Unit 11: The Cadential 64, (a)-(c), as is, and transpose to 1# and 1b

### Week 14: November 22 & November 24 (THANKSGIVING, NO CLASS)

- Dictation: Rhythms in compound meter; all diatonic triads (melodic and harmonic)

- Sight Singing: Intervals of the tonic and dominant triads, subdivision in simple and compound meters; Ottman, Chapter 10.33-48, 9.20-29, 9.32-38
- Keyboard Skills: More harmonic progressions in four voices; *Figured Harmony at the Keyboard*: Chapter 3, Section C (cont.) and **[optional]**: Chapter 4 (suspensions); *Harmony and Voice Leading*: Appendix I, Unit 11: The Cadential 64, (a)-(c), transpose to 2-3# and 2-3b

Week 15: November 29 & December 1

- Dictation: Rhythms in compound meter; all diatonic triads (melodic and harmonic)
- Sight Singing: Review all materials from the semester
- Keyboard Skills: More harmonic progressions in four voices; Review of all materials from *Figured Harmony at the Keyboard & Preparatory Exercises in Score Reading*, and *Harmony and Voice Leading*: Appendix I.

**FINAL EXAM: Sunday, DECEMBER 12 at 9am**