

MUST 1313, Music Theory I
 CHARLES FRANCIS LEINBERGER, PH.D.
 UTEP Course Syllabus, Fall Semester

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COURSE INFORMATION

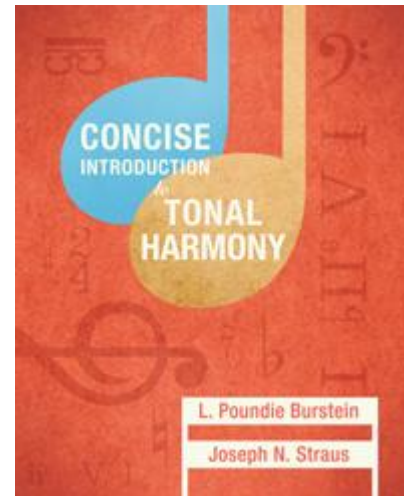
Description:	Introduction to diatonic harmony for all music majors, including the elements of pitch and rhythm, major and minor scales, major and minor key signatures, functional harmony of all diatonic chords, and the principles of voice leading in four-part harmony using root-position and inverted triads.
Location:	FFA Room M101
Meeting Times	MWF, 0930-1020AM and 1030AM-1120PM
Prerequisite:	A grade of "C" or better in MUST 1312 Music Fundamentals 2 or a high score on the Music Theory Placement Exam
Co-requisite:	MUST 1111 Aural Skills I

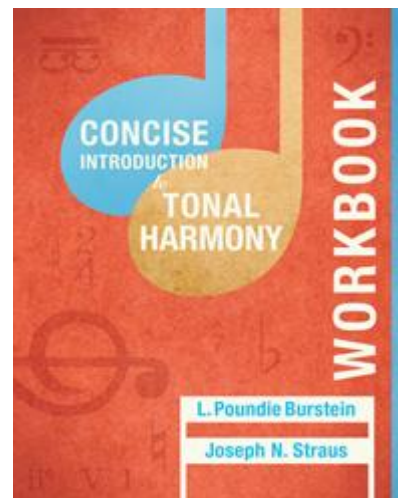
INSTRUCTOR INFORMATION

Name:	Charles Francis Leinberger
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Office Phone:	(915) 747-7800
Office Hours:	Charles Francis Leinberger's Office Hours
Biography:	Charles Francis Leinberger's Biography

TEXTBOOK

Textbook/Workbook:	<ul style="list-style-type: none"> L. Poundie Burstein and Joseph N. Straus: <i>Concise Introduction to Tonal Harmony</i> (Required) https://digital.wwnorton.com/conciseharmony
Also see:	<ul style="list-style-type: none"> UTEP Blackboard
Supplemental Reading:	<ul style="list-style-type: none"> Stefan Kostka, Dorothy Payne, and Byron Almén: <i>Tonal Harmony</i>, Eighth Edition Jane Piper Clendinning and Elizabeth West Marvin: <i>The Musician's Guide to Theory and Analysis</i>, Third Edition Steven G. Laitz: <i>The Complete Musician</i>, Fourth Edition Kent Kennan: <i>Counterpoint</i>, Fourth Edition





COURSE GOALS, OBJECTIVES, AND TEACHING PHILOSOPHY.

Course Goal: To provide the student with the theoretical knowledge and skills needed for success in a career in music performance, education, or composition.

Course Objective: Upon successful completion of the course, the student will be able to:

1. Understand and appreciate the existence of music as a written language;
2. Understand the rules of music notation and to develop skills at notating music accordingly;
3. Understand the musical structures used by composers of tonal music in the creation of melody, harmony and rhythm;
4. Develop proficiency at writing two-, three-, and four-part harmony from figured bass using diatonic root-position and inverted triads and seventh chords, and composing contrapuntal melodies above a given bass line.

Teaching Philosophy: Charles Francis Leinberger's Teaching Philosophy

GRADING

The final grade will be calculated according to the following point values:

10 Assignments	10 points each	100 points	10% of final grade
12 Quizzes	25 points each	300 points	30% of final grade
Midterm Exam 1		150 points	15% of final grade
Midterm Exam 2		150 points	15% of final grade
Final Exam		300 points	30% of final grade
Total Points Possible		1000 points	100% of final grade

Letter grades will be assigned based on the total number of points earned.

A	900-1000 points	90.0-100.0%
B	800-899 points	80.0-89.9%
C	700-799 points	70.0-79.9%
D	600-699 points	60.0-69.9%
F	0-599 points	0.0-59.9%

W A grade of "W" (Withdrawal) will be assigned only if a student drops the course before the Course Drop Deadline, which is the Friday of Week 10. See [Deadlines for Students](#).

I A grade of "I" (Incomplete) will be assigned only if the student provides documentation for a situation that prevents him or her from completing the requirements for a passing grade. These situation include, but are not limited to, hospitalization, incarceration, and military deployment.

COURSE POLICIES

The following policies apply to all of Dr. Leinberger's classes:

1. [Attendance Policy](#)
2. [Assignment Policy](#)
3. [Classroom Policy](#)
4. [Final Exam Policy and Schedules](#)
5. Each student should check his or her UTEP email account each day of the semester when registered for this class.

The following policies apply to this class:

6. Come to class on time and prepared. Bring your Textbook and workbook every Monday. Bring your workbook every Wednesday.
7. Assignments are due on Fridays at the beginning of class.
8. Quizzes take place in class on Fridays. Quizzes begin at the top of the hour and students have 20 minutes to complete each quiz. If a student misses a quiz due to an excused absence (university function, medical emergency, car trouble, etc.), the student may take the quiz the following Monday morning. To do so, the student must arrive at the instructor's office between 8:30 and 8:45 a.m. and must provide some documentation for his or her absence.
9. Some listening will be done in class, but the student is responsible for all listening assignments.
10. The Midterm Exams will be during class on Friday of weeks 5 and 10. Students will have fifty minutes to complete each exam. Some students may be excused from class on Monday and Wednesday of weeks 5, 10, and 15 during the review sessions for the midterm and final exams.

SCHEDULE					
Week	Days	Topic	Assignment	Listening: Workbook	Test
1	M	Burstein and Straus: Chapters 0: Notation of Pitch and Rhythm	Read Syllabus 0 C: 1-4 (in class) 0 E: 1-10 (in class) 0 F: 1-3 (in class) 0 G: 1-7 (in class) 0 H: 1-3 (in class) 0 I: 1 (in class)	None	
	W				
	F				Quiz 1
2	W	Burstein and Straus: Chapter 1: Scales	1 B: 1-8 (in class) 1 C: 1-10 (in class) 1 H: 1-10 (in class) 1 I: 1-10 (in class) 1 J: 1-10 (in class) 1 K: 1-10 (in class)	None	
	F				Quiz 2
3	M	Burstein and Straus: Chapter 2: Intervals	2 B: 1-6 (in class) 2 B: 7 b-k (to be graded) 2 C: 1 b-k (to be graded) 2 C: 2 b-k (to be graded) 2 D: 1-20 (in class)	None	
	W				
	F				Quiz 3
4	M	Burstein and Straus: Chapter 3: Triads and Seventh Chords	3 B: 2 (in class) 3 C: 2 b-k (to be graded) 3 D: 5 (in class) 3 E: 4 b-k (to be graded) 3 F: 2 (in class) 3 G: 1 b-k (to be graded) 3 H: 3 b-k (to be graded)	None	
	W				
	F				Quiz 4
5	M	Review for Midterm 1	None	None	
	W				
	F	Midterm 1			Midterm 1
6	M	Burstein and Straus: Chapter 4: Four-Part Harmony	4 B: 1-5 (in class) 4 C: 1-2 (in class) 4 E: 1-12 (to be graded) 4 F: 1-2 (in class)	None	
	W				

	F		4 F: 3 e-h (to be graded) 4 F: 4 b-d (to be graded)		Quiz 5
7	M	Burstein and Straus: Chapter 5: Voice Leading Also read Stefan Kostka, Dorothy Payne, and Byron Almén: <i>Tonal Harmony</i> : Chapter 6 On Reserve in the Music Library	5 B: 1 c-l (to be graded) 5 B: 2 c (to be graded) 5 D: 1-2 (in class) 5 G: 1 (in class) 5 H: 2-6 (to be graded)	None	
	W				Quiz 6
	F				
8	M	Burstein and Straus: Chapter 6: Harmonic Progression Burstein and Straus: Chapter 7: Figuration and Embellishing Tones	6 B: 1-2 (in class) 6 C: 1 (to be graded) 6 D: 1-4 (in class) 7 B: 1-5 (in class) 7 C: 1-2 (to be graded)	7 B: 1-5 7 C: 1-2	
	W				Quiz 7
	F				
9	M	Burstein and Straus: Chapter 8: Species Counterpoint Also read Kent Kennan: <i>Counterpoint</i> (4th edition): Chapters 4 and 6 On Reserve in the Music Library	8 B: 1 a, b (to be graded) 8 B: 2, 4, 6 (in class) 8 C: 1 a, b (to be graded) 8 C: 2, 4, 6 (in class) 8 D: 1 a, b (to be graded) 8 D: 2, 4, 6 (in class)	None	
	W				Quiz 8
	F				
10	M	Review for Midterm 2	None	None	
	W				Midterm 2
	F				Midterm 2, Course Drop Deadline
11	M	Burstein and Straus: Chapter 9: I and V Burstein and Straus: Chapter 10: The Dominant Seventh Chord V ⁷	9 B: 1-3 (in class) 9 C: 1-2 (in class) 9 D: 1 (in class) 9 D: 2 a, b, c (to be graded) 10 B: 1-8 (in class) 10 C: 1-4 (in class) 10 D: 1-2 (in class) 10 D: 3 a, b, c (to be graded) 10 D: 4 (in class)	None	
	W				Quiz 9
	F				
12	M	Burstein and Straus: Chapter 11: I ⁶ and V ⁶	11 B: 5 (in class) 11 C: 1-2 (in class) 11 D: 1-3 (in class) 11 E: 4-5 (to be graded)	None	
	W				Quiz 10
	F				
13	M	Burstein and Straus: Chapter 12: V ⁶ ₅ and V ⁴ ₂	12 D: 2 d (to be graded) 13 D: 2 b, c (to be graded)	None	
	W	Burstein and Straus: Chapter 13: V ⁴ ₃ and vii ^{o6}			Quiz 11
14	M	Burstein and Straus: Chapter 14: Approaching the Dominant: IV, ii ⁶ , and ii ⁶ ₅	14 B: 1 (in class) 14 C: 2 a-e (in class) 14 C: 2 f-i (to be graded)	None	
	W				Quiz 12
	F				
15	M	Review for Final	None	None	
	W				
Final	W or F	Final	None	None	Final

PLAGIARISM/ACADEMIC DISHONESTY STATEMENT

[Charles Francis Leinberger's Plagiarism and Collusion Statement](#)

DISABILITIES STATEMENT

[Charles Francis Leinberger's Disability Statement](#)

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Charles Francis Leinberger's Fall Semester
Schedule

Chord Functions for Musical Analysis

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This page was updated 26 November 2018.

All of this information is subject to change.

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