

**SAINT LOUIS UNIVERSITY MUSIC PROGRAM**  
**MUSC-227 M01 : Music Theory I**  
**Syllabus, Spring 2012**

**Instructor:**

Prof. Anna Barbero Beerwald

Tel: 608165297

E-mail: abarbero@slu.edu

Office hours: by appointment

**Required Materials:**

Benward & White: Music in Theory and Practice, Vol. 1 - textbook

**Course Description:**

Music Theory I is the first course in a four-semester sequence of study required of music majors in all institutions of higher learning.

Music Theory I is NOT an entry-level course. The student enrolled in this course should already be a literate musician who reads treble and bass clefs fluently, has taken private lessons on an instrument or voice, and has participated in musical ensembles in high school or college.

It is strongly recommended that non-pianists concurrently enroll in the appropriate class piano level while studying theory.

Music Theory, comparable to the study of anatomy and physiology by medical students, is an integrated course in total musicianship. It is designed to provide the music student with some of the necessary skills and knowledge to be an independent, functioning professional: analysis of musical structures, including harmony, melody, rhythm and form; study of historical compositional techniques; and practical work in sight singing and ear-training.

The systematic study of music theory enhances the understanding of how music is constructed, how sounds are manipulated to create specific effects, why it affects us the way it does, and how music notation relates to its effects. This understanding allows the musician to learn music better and faster, and to perform it more beautifully and effectively.

Specific topics in Music Theory I are Music Fundamentals, including notation, scales, keys, tonality, modes, intervals, transposition, and chords; and Structural Elements such as cadences and non-harmonic tones, melodic organization, texture, and voice leading in two and four-voice textures.

In addition to the material covered in the textbook, the teacher will provide extra-material for ear-training, sight-reading, and exercises.

**Grading System:**

Miterms 20%

Final 25%

Homeworks and Quizzes 25%

## Participation and Attendance 30%

### Grade Percentages:

A=100-94%, A-=93-92%, B+=91-90%, B=89-86%, B-=85-84%,

C+=83-82%, C=81-78%, C-=77-76%, D=75-68%

Students must earn a “C-” or above before enrolling in Theory II.

### **General Information**

- 1) Weekly chapters in the Benward textbook are the basis for class lectures, discussions, and demonstrations. Each week, homework exercises will be suggested for study.
- 2) Students may request makeup exams only in cases of documented personal or family medical emergency.
- 3) For the non-pianist, concurrent enrollment in class piano or private lessons during the study of music theory is extremely helpful and strongly recommended.
- 4) It is imperative that students regularly attend classes and keep up with the assignments. Late Fees on assignments: 10% deducted for each day late.  
Absences: points are deducted from daily attendance points after the third unexcused absence.
- 5) For problems or extra help, you may call, e-mail, or schedule an office hour with the teacher.
- 6) Changes to the syllabus and course outline may be necessary. In the event that it is, advance notice will be given to the class.

### **Accommodation Statement:** Students with Disabilities:

Any student who qualifies for special accommodations, due to presence of a disability, and feels it necessary to utilize them in order to meet the requirements of this course as outlined in the syllabus, should contact Counseling/Disability Services. Please phone the office at 91 554-5858 (Ext. 230), or send a e-mail to [disabilityservices-madrid@slu.edu](mailto:disabilityservices-madrid@slu.edu). Students may also stop by the Counseling/Disabilities Services Office. Confidentiality will be observed in all inquiries

### **Academic honesty and plagiarism:**

Please note that, as a student in this course, you are required to adhere to the university's Academic Honesty Policy. Cheating, falsification, and plagiarism are strictly forbidden. Plagiarism is the intentional representation of someone else's thoughts or words as if they were one's own. Any violation of this policy will result in an F for the pertinent academic exercise.

You are expected to carefully read and follow the Saint Louis University Madrid Campus “Academic Honesty Policy”, available at:

[http://spain.slu.edu/academics/academic\\_advising/docs/Academic\\_integrity.pdf](http://spain.slu.edu/academics/academic_advising/docs/Academic_integrity.pdf)

**MUSC-227 01: Music Theory I**  
Course Outline, Spring 2012 (subject to change)

Pitch  
Duration  
Intensity  
Time  
Treble Clef and Bass Clef  
Notes: American and Latin names  
Tone and Semitone  
Accidentals: Sharp, Flat, Natural  
Values and Rests  
Beats, Bars, Barlines  
Time Signature: duple, triple, quadruple, compound  
Rhythm and grouping notes; anacrusis; syncopation  
Major scale: tetrachords  
Minor scale (harmonic and melodic)  
Degrees of the scale  
Key Signature  
Intervals: diatonic, chromatic; perfect concords, imperfect concords, discords; perfect, major, minor, diminished, augmented;  
Transposition: of clef, of octave, of key and degree  
Triads; root; inversions; (introduction to the 7th chords)  
Enharmonic Equivalents  
Find the key  
Irregular grouping: triple, duplet, quadruplet, quintuplet, etc  
Ornaments (acciaccatura, appoggiatura, mordent, turn, trill, arpeggio)  
Dynamics and Agogik  
Abbreviations  
Phrasing (statement and response)  
Cadences: perfect, plagal, imperfect, interrupted  
Figured bass  
Melodic decorations: passing notes, appoggiatura, auxiliary notes, changing notes, echappè, suspension, retardation  
Ear training: rhythmical dictation, melodic dictation, intervals (all), triads (major, minor, diminished), find the key.  
**FINAL EXAM:**  
This is a comprehensive exam. It will include questions and exercises from all material studied during the semester.