

**UNIVERSITY OF TEXAS AT TYLER**  
**School of Performing Arts**

*course syllabus for*

**MUSI 1211: Music Theory I (2 credit hours)**

**Fall 2025**

**MWF 9:05–10:00 a.m. – FAC 2006**

**Professor:** Dr. Kyle Gullings

**Office:** FAC 1215

**Email (preferred contact method):** kgullings@uttyler.edu

**Office Phone:** 903.565.5653

**Office Hours:** (subject to change)

Mondays 10:00 - 11:00 a.m.

Wednesdays 10:00 - 11:00 a.m.

Thursdays 10:00 - 11:00 a.m.

(other times by appointment)

**Course Description:** An elementary study of melody, rhythm, and diatonic tonal harmony in four voices and in simple instrumental textures. Emphasis on rudiments of music, voice leading, harmonic progression, and elemental melodic forms.

**Co-Requisite:** MUSI 1116 (Aural Skills I). Students not possessing the co-requisite(s) will be administratively removed from the class unless otherwise approved by the department.

**Course Learning Objectives:** Upon successful completion of this course, students will be able to:

1. **Identify and write all elements of the fundamentals of music**, including pitches in various clefs, rhythms, simple and compound meters and time signatures, major and minor scales and key signatures, intervals, triads, and seventh chords, at a mastery level (proficient level only for tenor and alto clefs)
2. **Evaluate and write single-voice cantus firmus lines and counterpoint in first and second species**, at a proficient level
3. **Compose an original melody**, using and analyzing various musical elements covered in class

**Required Texts:**

**Online Textbook and Other Resources:**

<http://openmusictheory.com/> (our free, online, open-access textbook)

**Other Required Materials:** Manuscript paper and a pencil are required at each class meeting. Composition assignments may be written on manuscript paper or notated using software.

**Additional Online Resources:** (for independent practice)

<http://openmusictheory.github.io/> (the old website [Version 1] of our online textbook)

<http://www.musictheory.net> (another free, online resource for learning about and practicing music theory)

<http://www.dolmetsch.com/theoryintro.htm>

**Grading:**

<b>Grade Weighting</b>	Homework Assignments and Quizzes	25%
	Analysis Projects	15%
	Participation	10%
	Composition Project	10%
	Midterm Exam	20%
	Final Exam	20%

<b>Grading Scale</b>	90–100%	A
	80–89%	B
	70–79%	C
	60–69%	D
	Below 60%	F

**Methods for Assessing Outcomes:** Students will be evaluated through regular out-of-class assignments, analysis projects, **in-class quizzes**, in-class participation, a composition project, a midterm exam, and a final exam.

**Methods of Instruction:** A variety of instructional methods will be used, including in-class lectures, group and individual exercises and discussion, listening examples, and online assignments.

**\*\* Due Dates and Excused Absences Policy:** All assignments are due on the days indicated, at the start of class. At the instructor's discretion, reduced credit *may* be given for homework, projects, or other work that is late or missing due to *unexcused* absences, with the following penalties applied:

Less than 1 day late = 5% off

1–6 days late = 10% off

7–13 days late = 20% off

14+ days late = no credit / not accepted

At the instructor's discretion, absences may be considered *excused* only for legitimate, *documented* reasons (serious illness, family emergency, etc.). Even in cases of *excused absences*, any outstanding assignments are due at the following class period. In all cases, it is the student's responsibility to inform the instructor of absences as soon as possible, and to *document* that absence if an *excused absence* is being requested.

**\*\* Attendance Policy:** Full attendance and participation are expected in this course. Arrival after class has begun will be considered a tardy, which will count as one-third of an unexcused absence.

For absences in this course, the following penalties may be applied:

5–7.9 unexcused absences = maximum grade of B

8+ unexcused absences = maximum grade of C

(This penalty is not part of the Participation grade, which reflects engaged activity in class.)

Additionally, avoidable distractions such as cell phone use/texting, eating food, outside work, and unnecessarily leaving the room during class time may result in a tardy or absence for the day, at the instructor's discretion. Multiple occurrences will result in the student being asked to leave the class session.

**\*\* Communication:** Students are required to regularly check their Patriot e-mail account and the class Canvas page.

**\*\* Academic Integrity:** Academic dishonesty will not be tolerated (cheating, copying homework, plagiarism, etc.). I report 100% of suspected academic dishonesty issues to the Office of Student Conduct and Intervention.

**Statement on the Use of Artificial Intelligence (AI) in This Course:** AI is not permitted in this course at all. To best support your learning, you must complete all graded assignments by yourself. This exclusion of other resources to help complete assignments includes artificial intelligence (AI). Refrain from using AI tools to generate any course context (e.g., text, video, audio, images, etc.) for an assignment or classroom activity.

**Other:** For additional **Student Resources** and **University Policies and Information**, please read below, or view those sections on our course Canvas site under the Syllabus Module.

# Music Theory I – Fall 2025

## Course Calendar

(subject to change)

Week	Date	Topic or Event
1	8/25	First Class Day / Intro to our online textbook and Wednesday's readings
		Brief Introduction to Analysis Project #1, Part 1 of 2 due Fri. 8/30 (find some "great music")
		<b>Music Theory Fundamentals Assessment</b> (on paper, completed in class today)
	8/27	First <i>Full</i> Class Day / Syllabus
		Introduction to Tonal Music, Music Theory, Analysis, more info on Analysis Project #1
		Introduction to the "textbook"
		I. Fundamentals <i>[unit heading]</i>
		Introduction to Western Musical Notation
		Notation of Notes, Clefs, and Ledger Lines
	8/29	<b>Due:</b> Analysis Project #1 (Great Music, and How It Works), Part 1 of 2
		Reading Clefs
		The Keyboard and the Grand Staff
2	9/1	<b>NO CLASS:</b> Labor Day
	9/3	Half- and Whole-steps and Accidentals
	9/5	<b>Due:</b> Analysis Project #1 (Great Music, and How It Works), Part 2 of 2
		American Standard Pitch Notation (ASPN)
		Other Aspects of Notation (dynamics, expression marks, etc.)
3	9/8	<b>Census Date</b> (last day to withdraw from courses without penalty)
		Rhythmic and Rest Values
	9/10	Simple Meter and Time Signatures
	9/12	"
		Compound Meter and Time Signatures
4	9/15	Compound Meter and Time Signatures
		Other Rhythmic Essentials
	9/17	Major Scales, Scale Degrees, and Key Signatures
	9/19	"
5	9/22	Major Scales, Scale Degrees, and Key Signatures
		Minor Scales, Scale Degrees, and Key Signatures
	9/24	<b>Due:</b> HW#1 (Major Scales, Major Key Signatures)
	9/26	Minor Scales, Scale Degrees, and Key Signatures
6	9/29	Introduction to Diatonic Modes and the Chromatic "Scale" <i>[not graded]</i>
		The Basics of Sight-singing and Dictation <i>[not graded]</i>
		Intervals
	10/1	<b>Due:</b> HW#2 (Minor Scales, Minor Key Signatures)
		Intro. to Analysis Project #2 (Interval Study)
		Intervals
	10/3	"
		Triads
7	10/6	Triads
	10/8	<b>Due:</b> HW#3 (Intervals)
		Triads
	10/10	"

Week	Date	Topic or Event
8	10/13	Seventh Chords
	10/15	<b>Due:</b> Analysis Project #2 (Interval Study)
		<b>Due:</b> HW#4 (Triads)
		Seventh Chords
	10/17	Instructor out of town for Victoria Symphony concert, see Canvas for plans
9	10/20	Intro. to Composition Project
		Seventh Chords
		Midterm Exam Review
	10/22	<b>Due:</b> HW#5 (Seventh Chords)
		<b>Midterm Exam</b>
	10/24	Inversion and Figured Bass
		Intro. to Analysis Project #3 (Chord Qualities in Popular Songs)
10	10/27	Instructor out of town for Open Ed. & CMS National Conferences, see Canvas for plans
	10/29	“
	10/31	“
11	11/3	<b>Withdrawal Deadline</b> (last day to withdraw from courses without a grade of “W”)
		Inversion and Figured Bass
		Roman Numerals and SATB Chord Construction
	11/5	“
		II. Counterpoint and Galant Schemas <i>[unit heading]</i>
		Introduction to Species Counterpoint (includes cantus firmus writing)
	11/7	Roman Numerals and SATB Chord Construction
		Introduction to Species Counterpoint (includes cantus firmus writing)
12	11/10	First-species Counterpoint
	11/12	<b>Due:</b> Composition Project Draft #1 (Single-Line Melodies w/Fundamentals & Cantus Firmus)
		First-species Counterpoint
	11/14	“
13	11/17	Second-species Counterpoint
	11/19	<b>Due:</b> HW#6 (Cantus Firmus A & First-species Counterpoint A [2 sheets])
		<b>Due:</b> Analysis Project #3 (Chord Qualities in Popular Songs)
		Second-species Counterpoint
	11/21	“
14	11/24–28	<b>NO CLASS:</b> <i>Thanksgiving Break</i>
15	12/1	<b>Due:</b> HW#7 (Second-species Counterpoint)
		Discuss Composition Project
		Final Exam Review
	12/3	<b>Due:</b> Composition Project Final Draft (Single-Line Melodies w/Fundamentals & Cantus Firmus)
		Final Exam Review
	12/5	<b>Composition Project Performances</b>
		Final Exam Review
		<b>Optional Review Session:</b> Friday, Dec. 5 at 3:30 p.m. – 4:30 p.m.
16	12/8 (M)	<b>Final Exam:</b> Monday, Dec. 8 at 8:00 a.m. – 10:00 a.m.