



Course Syllabus: Theory I

Fain College of Fine Arts
MUSC 1603 Section 01
Fall 2025 08/25/25 – 12/11/25
Monday, Wednesday, Friday 11 a.m.

Contact Information

Instructor: Dr. Jennifer Amox

Office: Fain C117F Enter C117E (Ross' office) to reach C117F.

Office hours: Office hours vary and are posted on my door. Please make an appointment via Calendly: <https://calendly.com/jennamox>

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I prefer that you message me from within D2L or Navigate. If you must use my school email, please place "Theory I" in the subject line. If you do not receive a response from me within 24 hours, please email or text me again.

Course Description

Credit Hours: 3

This is the first of four classes designed to give the student the necessary knowledge, vocabulary, and skills germane to a collegiate music graduate. Music Theory I will introduce rudimentary basics of music, scales and chord identification, rhythm and form, figured bass, and tonic-dominant relationships.

Textbook & Instructional Materials

Desire-to-Learn (D2L)

Extensive use of the MSU **D2L** program is a part of this course. Each student is expected to be familiar with this program as it provides a primary source of communication regarding assignments, examination materials, and general course information. You can log into [D2L](#) through the MSU Homepage. If you experience difficulties, please contact the technicians listed for the program or contact your instructor.

Brightspace Pulse

Please download this D2L application to your mobile device. It is available on both the [Apple](#) and [Google Play](#) app stores. Brightspace Pulse sends you push notifications for announcements, assignments, and grades. It also allows you to review course content offline when you have no cell service or wi-fi available.

Technology

Daily attendance will require the use of a smart phone, tablet, or laptop. Access to a device that can take legible photos and videos and upload them to D2L is required. **No physical copies of assignments will be accepted. All work for this course will be submitted digitally.** Please let the instructor know during the first week of classes if you do not have access to an appropriate device.

Online Computer Requirements

Taking this class requires you to have access to a computer (with Internet access) to complete and upload your assignments. It is your responsibility to have (or have access to) a working computer in this class.

****Assignments and tests are due by the due date, and personal computer technical difficulties will not be considered a reason for the instructor to allow students extra time to submit assignments, tests, or discussion postings.***

Computers are available on campus in various areas of the buildings as well as the Academic Success Center. ***Your computer being down is not an excuse for missing a deadline!!** There are many places to access your class! Our online classes can be accessed from any computer in the world that is connected to the internet. Contact your instructor immediately upon having computer trouble.

If you have technical difficulties in the course, there is also a student helpdesk available to you. The college cannot work directly on student computers due to both liability and resource limitations however they are able to help you get connected to our online services. For help, log into [D2L](#).

Manuscript Paper (Physical or Digital)

Please bring either manuscript paper and a pencil **or** a tablet with a stylus and a note-taking application to every class.

eBook & Online Resources

Burstein, Poundie L. and Joseph N. Straus. *A Concise Introduction to Tonal Harmony*. 3rd Ed. New York: W.W. Norton, 2025.

You will use these resources for five courses: Music Theory I, II, III, and IV and Analysis of Musical Form.

- You will need to purchase a physical copy of a new **workbook**
- You will also need access to the **digital resources**, which are provided for 1080 days (approximately 3 years) with every new textbook purchase.
- The **textbook** may be in a format of your choice: e-Book, loose leaf, paperback, or hardcover.

Student Learning Outcomes

The curriculum for all five music theory courses (Theory I-IV and Analysis of Musical Form) are developed from the same five themes. Student Learning Outcomes (SLO) for Music Theory I are listed under each theme. SLOs are also aligned with the Texas Examinations of Educator Standards (TExES) State Board of Educator Certification (SBEC) EC-12 music standards. Please see Appendix A for a complete listing of the SBEC music standards.

Theme 1

Technical terminology allows musicians to communicate efficiently and accurately to enhance the creation and performance of music.

SLO 1: (SBEC 001:A-B, D; SBEC 004:A-C, E; SBEC 009:D) Students who successfully complete Music Theory I will strengthen their written and oral communication skills by demonstrating fluency with technical terminology through the **identification** and/or **construction** of the following music fundamentals:

- Piano Keyboard Pitches
- Treble and Bass Clef Pitches
- Piano Keyboard Intervals
- Treble and Bass Clef Intervals
- Major and (Natural, Harmonic, Melodic) Minor Scales
- Major and Minor Key Signatures
- Major/Minor Triads
- Tonic, Subdominant, Dominant, and Submediant Chords

Theme 2

Music is an aural art form that can be visually captured through music notation in order to improve its longevity and performance accuracy.

SLO2: (SBEC 004:A; SBEC 005:A) Students who successfully complete Music Theory I will strengthen their written communication skills by demonstrating proficiency in the **construction** of the following musical notation fundamentals:

- standard placement of notepads, stems, and accidentals
- standard placement of staff elements such as time signatures and key signatures
- standard placement of expressive elements such as articulation and dynamic markings
- style-specific spacing and placement used in species counterpoint and Common Practice Period chorale-style and keyboard-style 4-part writing

Theme 3

Musical genres and eras are defined by shared expectations of composers, performers, and listeners across a variety of musical elements (melody, harmony, rhythm, texture, orchestration, form, etc.). The interaction of these elements create a distinctive sound for a piece of music or music of a particular composer, era, region, or genre.

SLO3: (SBEC 001:A, SBEC 002:A,C; SBEC 003:A,C; SBEC 004:A-E; SBEC 005:B,D) Students who successfully complete Music Theory I will strengthen their cultural awareness and analytical and critical thinking skills by **summarizing** basic stylistic characteristics of various styles of Western music through the analysis of musical scores and performances.

Theme 4

The theory of music is based upon a set of expectations that composers and performers can meet, exceed, and thwart to elicit emotional response from their listeners.

SLO4: (SBEC 001:A-E, SBEC 003:A,C; SBEC 004:A-E; SBEC 005:B,D; 007:B-C, 009:D-E) Students who successfully complete Music Theory I will strengthen their analytical and critical thinking skills by **analyzing** how the following musical elements elicit emotional response by comparing these characteristics to oral communication and motion principles in the physical world:

- rhythmic & metric devices
- melodic contour
- dynamic contrast
- tendency tones
- treatment of dissonance
- cadences

Theme 5

Musicians must develop a “hearing eye” and a “seeing ear” through essential aural and performance skills to convey and understand meaning in musical contexts.

SLO5: (SBEC 005:A-D) Students who successfully complete Music Theory I will strengthen their written, technological, and analytical and thinking skills by **composing** the following musical structures:

- melodic phrases
- melodic periods
- short chord progressions
- 2-line species counterpoint exercises

Scientifically Based Research and References

We use scientific research from the leading national organizations to keep our students up to date on the latest trends in the field. This course specifically uses excerpts from the following references:

Gotham, Mark et. al. *Open Music Theory*, vol. 2. Creative Commons Attribution-ShareAlike 4.0 International License. 2023. <http://openmusictheory.com>.

Huron, David. *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge, MA: The MIT Press, 2006.

Huron, David. *Voice Leading: The Science Behind a Musical Art*. Cambridge, MA: The MIT Press, 2016.

Justin, Patrik N. "Five Facets of Musical Expression: A Psychologist's Perspective on Music Performance." *Psychology of Music* 31, no. 3 (Summer 2003): 273-302.

Karlsson, Jessika. "A Novel Approach to Teaching Emotional Expression in Music Performance." Doctoral Thesis, Uppsala University, 2008.

Levine, Mark. *The Jazz Theory Book*. Sher Music, 1995.

Miyakawa, Ryan, David Carlton, and Chris Anderson. *Hooktheory I*. Hooktheory LLC: 2016.

Temperley, David and Marvin, Elizabeth. "Pitch-Class Distribution and the Identification of Key." *Music Perception* 25, no. 3 (February 2008): 193-212.

Grading

All assignments will be assigned and submitted electronically on D2L.

Table 1: Percentage allocated to each category

Assignments	Percentage
Fluency Quizzes	40%
Classwork	30%
Projects	20%
Participation	10%
Final Grade Percentage	100%

Table 2: Total percentage for final grade.

Grade	Percentage
A	89.5%
B	79.5% to 89.4%
C	69.5% to 79.5%
D	59.5% to 69.5%
F	Less than 59.4%

Fluency Quizzes (40% of Final Grade)

Fluency quizzes are designed to measure your comfort and speed with the identification (e.g. labeling a chord) and construction (e.g. building a chord on the treble clef staff) of music fundamentals, as described in Student Learning Outcome (SLO) 1. As you progress through your study of music theory, you should become more fluent with these fundamentals. To help you achieve this goal, fluency quizzes are offered in every music theory course.

These fluency quizzes will be taken on D2L and involve clicking on a notation or a label. You may request an oral fluency exam via Zoom or in person in lieu of any electronic timed quiz. You may take these quizzes as many times as you like throughout the semester in order to raise your grade. All quizzes are due **December 9 at 11:59 p.m. CST**, but I will provide you with recommended due dates throughout the semester to help you manage your workload.

Classwork Assignments (30% of Final Grade)

Classwork assignments involve identification, construction, comprehension, composition, and analysis exercises taken mostly from the *Concise Introduction* workbook. If these assignments are not completed during class, they will need to be completed as homework. Assignments can be submitted as legible photos (**no HEIF files—convert your files on an iPhone**) taken of handwritten work in the workbook or as PDFs from created of handwritten work on an iPad.

Classwork assignments will be graded based on the following holistic grading scale:

- **A** work exceeds expectations and demonstrates content/skill mastery.
- **B** work meets expectations (content/skill mastery achieved, minor errors attributed to oversights).
- **C** work displays a need for more practice and resubmission of the assignment. (C is the minimum passing grade for the course.)
- **D** work displays a need for significant remediation of a concept and resubmission of the assignment. Please contact the department tutor or the instructor to set up a tutoring session.
- **F** is reserved for assignments that are not submitted.

Projects (20% of Final Grade)

Projects are designed to be completed mainly outside of class. These assignments give students the opportunity to synthesize knowledge and skills through creativity.

Attendance and Participation (10% of Final Grade)

Participation is scored based on attendance and activities such as Kahoots.

All students are expected to attend synchronous face-to-face sessions in the classroom. A synchronous Zoom option or an asynchronous option will be available to students who are currently ill/quarantined. Students who need one of these options for a particular date should send an email to the instructor **by 8 a.m.** of the day they will miss.

Attendance for both options will be taken through D2L. An attendance assignment will be posted in the course for every class session. If you attend a synchronous face-to-face session, you will submit a photo with a daily posted image during class **or** you will log into the day's Kahoot. If you attend a synchronous Zoom session, you will be required to submit a screenshot of the posted image **or** log into the day's Kahoot. If you view an asynchronous video of a class session, you will be required to submit a screenshot of the day's posted image.

Students who have failed to submit attendance assignments for **3 or more consecutive classes** will be reported to the Early Alert monitoring system. Students who have failed to submit attendance assignments for **6 or more total classes by October 1st** will be dropped from the course for non-attendance.

All course content is posted on the course site on D2L. There is no need to ask what was missed during a particular session, as a video from each class will be posted in the attendance assignment for that day.

If you encounter any emergencies during a particular week that make any of the attendance options impossible, please contact the instructor via email as soon as possible. Please designate a roommate or loved one who will email your professors in case you become incapacitated and cannot attend class. *The instructor is unable to reply to your designee unless you have signed a FERPA release form in the registrar's office allowing them access to your educational records.*

Final Exam or FHA (Functional Harmony Assessment)

The final exam or FHA (Functional Harmony Assessment) is required but not calculated in the student's grade. The student will receive 20 points in the Fluency Quiz category for completing the FHA. There are no other examinations.

Resubmissions and Extra Credit Opportunities

All assignments receiving a grade of C or lower should be corrected and resubmitted to prevent major issues with content later in the music theory course sequence.

To encourage all students to improve their music theory skills, all students may correct and resubmit **any assignment for a higher grade throughout the semester**. After the initial submission, feedback will be provided in the comments of the assignment. Please view the comments before resubmitting. Subsequent resubmissions should be made only after scheduling a tutor session or office hour appointment.

Late Work

Initial submissions of classwork and projects must be made by the due date for each assignment. If the initial submission is late, a 10% penalty will be incurred. There is no penalty for resubmissions.

Make-up Work/Tests

In case of severe illness, please contact the instructor.

Study Hours and Tutoring Assistance

The department provides free tutoring with Alfonso Corral. Please set up a tutoring time with him by clicking the following link:

<https://calendly.com/aaviles0602-my/30min>

You can also schedule a meeting with me: <https://calendly.com/jennamox>

Student Handbook

Refer to: [Student Handbook](#)

Academic Misconduct Policy & Procedures

Academic Dishonesty: Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work, not the individual to whom credit is given).

Academic misconduct includes, but is not limited to:

- Using any part of another person's homework for academic credit (*You are encouraged to use your fellow students when you are confused and need clarification about an assignment or concept; however, you may not copy another person's homework, quiz, or exam. You should be prepared to explain your process if questioned why you submitted identical work as a classmate.*)

- Using a paper or homework assignment in more than one class without the instructor's permission (*This includes the resubmission of a homework assignment when retaking a course. If you failed to pass a course previously, do not rely upon your previous homework to help you succeed.*)
- Accessing or sharing restricted information through electronic means without the instructor's permission (*Sites like Chegg or ChatGPT won't help you much in music theory class, but please be advised that their use is a violation of the academic dishonesty policy.*)

Additional guidelines on procedures in these matters may be found in the Office of Student Conduct. [Office of Student Conduct](#)

Moffett Library

Moffett Library provides resources and services to support student's studies and assignments, including books, peer-reviewed journals, databases, and multimedia materials accessible both on campus and remotely. The library offers media equipment checkout, reservable study rooms, and research assistance from librarians to help students effectively find, evaluate, and use information. Get started on this [Moffett Library webpage](#) to explore these resources and learn how to best utilize the library.

Services for Students with Disabilities

In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make an application for such assistance through Disability Support Services, located in the Clark Student Center, Room 168, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to [Disability Support Services](#).

College Policies

Campus Carry Rules/Policies

Refer to: [Campus Carry Rules and Policies](#)

Smoking/Tobacco Policy

College policy strictly prohibits the use of tobacco products in any building owned or operated by WATC. Adult students may smoke only in the outside designated smoking areas at each location.

Alcohol and Drug Policy

To comply with the Drug-Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of Midwestern State are informed that strictly enforced policies are in place which prohibit the unlawful possession, use, or distribution of any illicit drugs, including alcohol, on university property or as part of any university-sponsored activity. Students and employees are also subject to all applicable legal sanctions under local, state, and federal law for any offenses involving illicit drugs on University property or at University-sponsored activities.

Campus Carry

Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. The new Constitutional Carry law does not change this process. Concealed carry still requires a License-to-carry permit, and openly carrying handguns is not allowed on college campuses. For more information, visit [Campus Carry](#).

Active Shooter

The safety and security of our campus is the responsibility of everyone in our community. Each of us has an obligation to be prepared to appropriately respond to threats to our campus, such as an active aggressor. Please review the information provided by the MSU Police Department regarding the options and strategies we can all use to stay safe during difficult situations. For more information, visit [MSUReady – Active Shooter](#). Students are encouraged to watch the video entitled “*Run. Hide. Fight.*” which may be electronically accessed via the University police department’s webpage: [“Run. Hide. Fight.”](#)

Grade Appeal Process

Update as needed. Students who wish to appeal a grade should consult the Midwestern State University [MSU Catalog](#)

Important Dates

Last day for term schedule changes: August 29, 2025 at 4 p.m.

Last Day to drop with a grade of “W:” November 24, 2025 at 4 p.m.

Check the date on the [Academic Calendar](#).

Refer to: [Drops, Withdrawals & Void](#)

Change of Schedule

A student dropping a course (but not withdrawing from the University) within the first 12 class days of a regular semester or the first four class days of a summer semester is eligible for a 100% refund of applicable tuition and fees. Dates are published in the Schedule of Classes each semester.

Refund and Repayment Policy

A student who withdraws or is administratively withdrawn from Midwestern State University (MSU) may be eligible to receive a refund for all or a portion of the tuition, fees, and room/board charges that were paid to MSU for the semester. However, if the student received financial aid (federal/state/institutional grants, loans, and/or scholarships), all or a portion of the refund may be returned to the financial aid programs. As described below, two formulas (federal and state) exist in determining the amount of the refund. (Examples of each refund calculation will be made available upon request).

Course Schedule:

***Notice:** Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor. Check D2L for changes.

Week	Activities/Assignments/Exams	SLOs & Standards
Week 1 08/25 – 08/31 Pitch Fundamentals	Topics: <ul style="list-style-type: none">• musical alphabet• enharmonics• half-step (semitone) vs. whole-step (wholetone) Resources: <ul style="list-style-type: none">• <i>Concise Introduction</i> Workbook, Ch. 0• <i>Concise Introduction</i> online resources• Musical Alphabet Dice• Dry Erase Keyboard/Staff Fluency Quizzes with Due Dates: <ul style="list-style-type: none">• FQ 1: Keyboard Pitch ID (Due: 08/31/25)• FQ 2: Keyboard Chromatic Pitch ID (Due: 08/31/25)• FQ 3: m2/M2 Keyboard Interval ID (Due: 08/31/25)	SLO 1 SBEC 001.A-C SBEC 003.B-C SBEC 004.A-D
Week 2 09/02-09/07 Pitch Fundamentals	Topics: <ul style="list-style-type: none">• treble/bass/alto/tenor clef• minor 2nd vs. Major 2nd• minor 3rd vs. Augmented 2nd Resources: <ul style="list-style-type: none">• <i>Concise Introduction</i> workbook, Ch. 0• <i>Concise Introduction</i> online resources• Hamm, Chelsey, "Notation of Notes, Clefs, and Ledger Lines," <i>Open Music Theory</i>, vol. 2• Hamm, Chelsey and Bryan Hughes, "American Standard Pitch Notation," <i>Open Music Theory</i>, vol. 2• Musical Alphabet Dice• Dry Erase Keyboard/Staff Fluency Quizzes with Due Dates: <ul style="list-style-type: none">• FQ 3: Treble Clef Pitch ID (Due: 09/07/25)• FQ 4: Bass Clef Pitch ID (Due: 09/07/25)• FQ 6: m2/M2/A2 Treble Clef Interval ID (Due: 09/07/25)• FQ 7: m2/M2/A2 Bass Clef Interval ID (Due: 09/07/25)	SLOs 1-2 SBEC 001.A-C SBEC 003.B-C SBEC 004.A-D SBEC 005:A

Week	Activities/Assignments/Exams	SLOs & Standards
Week 3 09/08-09/14 Pitch Fundamentals	Topics: <ul style="list-style-type: none"> • Major scales & key signatures • transposition using solfège syllables Resources: <ul style="list-style-type: none"> • <i>HookTheory Book I, 1.1-1.2</i> • <i>Concise Introduction</i> workbook, Ch. 1 • <i>Concise Introduction</i> online resources • Musical Alphabet Dice • Dry Erase Keyboard/Staff Fluency Quizzes with Due Dates: <ul style="list-style-type: none"> • FQ 8: Major Scale Construction (Due 09/14/25) • FQ 9: Major Key Signature ID (Due 9/14/25) 	SLOs 1-5 SBEC 001.A-B SBEC 003.B SBEC 004.A-C SBEC 005.A-D
Week 4 09/15-09/21 Pitch Fundamentals	Topics: <ul style="list-style-type: none"> • Melodic Composition • Phrase • Parallel vs. contrasting period Resources: <ul style="list-style-type: none"> • <i>HookTheory Book I, 1.1-1.2, 3.1-3.6</i> • <i>Concise Introduction</i> workbook, Ch. 36 • <i>Concise Introduction</i> online resources • <i>Music for Sight-Singing</i> • "Pitch-Class Distribution and the Identification of Key" • "Melody and Phrasing" in Popular Music, <i>Open Music Theory</i> • Musical Alphabet Dice • Dry Erase Keyboard/Staff Projects with Due Dates: <ul style="list-style-type: none"> • Melodic Composition (Due: 9/21/25) 	SLOs 1-5 SBEC 001.A-B SBEC 003.B SBEC 004.A-C SBEC 005.A-D

Week	Activities/Assignments/Exams	SLOs & Standards
Week 5 09/22-09/28 Pitch Fundamentals	Topics: <ul style="list-style-type: none"> • melody vs. harmony • tonal vs. modal • minor scales • minor key signatures Resources: <ul style="list-style-type: none"> • <i>Concise Introduction</i> workbook, Ch. 2 • <i>Concise Introduction</i> online resources • Musical Alphabet Dice • Dry Erase Keyboard/Staff Fluency Quizzes with Due Dates: <ul style="list-style-type: none"> • FQ 10: Minor Key Signature ID (Due 09/28/25) • FQ 11: Natural Minor Scale Construction (Due 09/28/25) • FQ 12: Ascending Melodic Minor Scale Construction (Due 09/28/25) • FQ 13: Harmonic Minor Scale Construction (Due 09/28/25) 	SLOs 1-5 SBEC 001.A-C SBEC 003.B-C SBEC 004.A-D
Week 6 09/29-10/05 Pitch Fundamentals	Topics: <ul style="list-style-type: none"> • overtone series • Intervals Shared Between Major and Minor Scales: Perfect Unison, Perfect Octave, Perfect 4th, Perfect 5th • minor vs. Major 3rd, minor vs. Major 6th, minor vs. Major 7th Resources: <ul style="list-style-type: none"> • <i>Concise Introduction</i> workbook, Ch. 2 • <i>Concise Introduction</i> online resources • Musical Alphabet Dice • Dry Erase Keyboard/Staff Fluency Quizzes with Due Dates: <ul style="list-style-type: none"> • FQ 14: minor/Major 3rd ID (Due: 10/05/25) 	SLOs 1-4 SBEC 001.A-C SBEC 002.A,C SBEC 003.B-C SBEC 004.A-D

Week	Activities/Assignments/Exams	SLOs & Standards
Week 7 10/06-10/12 Pitch Fundamentals; Transposing Instruments; Expressive Elements	Topics: <ul style="list-style-type: none"> • Melodic analysis • Transposing instruments • Monophony Resources: <ul style="list-style-type: none"> • <i>Concise Introduction</i> workbook, Ch. 1 & 2 • <i>Concise Introduction</i> online resources • "Other Aspects of Notation," <i>Open Music Theory</i> • Musical Alphabet Dice • Dry Erase Keyboard/Staff Projects with Due Dates: <ul style="list-style-type: none"> • Arranging for Transposing Instruments Project (Due: 10/12/25) 	SLOs 1-4 SBEC 001.A-C SBEC 002.A,C SBEC 003.B-C SBEC 004.A-D
Week 8 10/13-10/19 Vertical Sonorities; Texture	Topics: <ul style="list-style-type: none"> • consonance vs. dissonance • monophony vs. polyphony • voice-leading • stationary, oblique, contrary, and similar motion • figured bass • 1st & 2nd species counterpoint • Passing tones & neighbor tones • Contrapuntal Cadences Resources: <ul style="list-style-type: none"> • <i>Concise Introduction</i> workbook, Ch. 5 & 8 • <i>Concise Introduction</i> online resources • "Introduction to Species Counterpoint," <i>Open Music Theory</i> • "First Species Counterpoint," <i>Open Music Theory</i> • "Second Species Counterpoint," <i>Open Music Theory</i> • Musical Alphabet Dice • Dry Erase Keyboard/Staff 	SLOs 1-4 SBEC 001.A-C SBEC 002.A,C SBEC 003.B-C SBEC 004.A-D

Week	Activities/Assignments/Exams	SLOs & Standards
Week 9 10/20-10/26 Vertical Sonorities; Texture	Topics: <ul style="list-style-type: none"> • 3rd, 4th, and 5th species counterpoint • Neighbor groups • Suspensions Resources: <ul style="list-style-type: none"> • <i>Concise Introduction</i> workbook, Ch. 5 & 8 • <i>Concise Introduction</i> online resources • "Third Species Counterpoint," <i>Open Music Theory</i> • "Fourth Species Counterpoint," <i>Open Music Theory</i> • "Fifth Species Counterpoint," <i>Open Music Theory</i> • Musical Alphabet Dice • Dry Erase Keyboard/Staff 	SLOs 1-4 SBEC 001.A-C SBEC 002.A,C SBEC 003.B-C SBEC 004.A-D
Week 10 10/27-11/2 Vertical Sonorities; Texture	Topics: <ul style="list-style-type: none"> • Major vs. minor triads • diatonic chord qualities • Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone • chord symbols vs. Roman numerals • homophony vs. polyphony • common harmonic progressions in commercial music Resources: <ul style="list-style-type: none"> • <i>Concise Introduction</i> workbook, Ch. 3 • <i>Concise Introduction</i> online resources • <i>Hooktheory I</i> 1.3-1.6, Ch. 2 & 4 • Musical Alphabet Dice • Dry Erase Keyboard/Staff Fluency Quizzes with Due Dates: <ul style="list-style-type: none"> • FQ 15: Major/minor Triad ID (Due: 11/02/25) • FQ 16: Major Triad Construction (Due: 11/02/25) 	SLO 5 SBEC 005.A-D

Week	Activities/Assignments/Exams	SLOs & Standards
Week 11 11/3-11/9 Vertical Sonorites; Texture	Topics: <ul style="list-style-type: none"> • Triad inversions • Major 7th Chords • Major-minor (Dominant) 7th Chords • Minor 7th Chords • Figured bass vs. chord symbols vs. Roman numerals • Common-practice period (CPP) phrase model • Harmonic cadences Resources: <ul style="list-style-type: none"> • <i>Concise Introduction</i> workbook, Ch. 3, 4, & 6 • <i>Concise Introduction</i> online resources • Musical Alphabet Dice • Dry Erase Keyboard/Staff Fluency Quizzes with Due Dates: <ul style="list-style-type: none"> • FQ 17: Tonic and Dominant Triad Aural ID (Due: 11/09/25) • FQ 18: Tonic and Submediant Triad Aural ID (Due: 11/09/25) • FQ 19: Tonic and Subdominant Triad Aural ID (Due: 11/09/25) 	SLO 5 SBEC 005.A-D
Week 12 11/10-11/16 Vertical Sonorities; Texture	Topics: <ul style="list-style-type: none"> • SATB chorale-style vs. keyboard-style 4-part writing • Common piano accompaniment patterns Resources: <ul style="list-style-type: none"> • <i>Concise Introduction</i> workbook, Ch. 7 • <i>Concise Introduction</i> online resources • <i>HookPad</i> • Musical Alphabet Dice • Dry Erase Keyboard/Staff Projects with Due Dates: <ul style="list-style-type: none"> • Homophonic Melody Composition (Due: 11/25/25) 	SLO 5 SBEC 005.A-D SBEC 008.A SBEC 009.D-E

Week	Activities/Assignments/Exams	SLOs & Standards
Week 13 & 14 11/17-11/25 Rhythm, Meter, & Musical Expression	Topics: <ul style="list-style-type: none"> • Simple vs. compound meter • Beaming • Accents • Syncopation • Musical expressive devices • Drum beats in commercial music Resources: <ul style="list-style-type: none"> • <i>Concise Introduction</i> workbook, Ch. 1 • <i>Concise Introduction</i> online resources • "Drumbeats," <i>Open Music Theory</i> • SoundTrap Projects with Due Dates: <ul style="list-style-type: none"> • Commercial Song Chorus Composition (Due: 12/01/25) 	SLO 5 SBEC 005.A-D SBEC 008.A SBEC 009.D-E
Week 15 12/1-12/5	Assignments with Due Dates: <ul style="list-style-type: none"> • Functional Harmony Assessment (Due: 12/11/25) 	

Appendix 1

TExES Domains and Competencies

Texas Examinations of Educator Standards (TExES)

The Student Learning Outcomes (SLOs) for Music Theory I link to the following TExES domains and competencies necessary to become a music educator in the state of Texas:

Domain 1: Listening

Competency 001: The teacher applies standard terminology to describe and analyze various elements in a musical recording.

The beginning teacher:

- A. Interprets music symbols and terms aurally (e.g. dynamics, embellishments, articulation, tempo markings), identifies specific melodic and harmonic intervals and recognizes scales and pitch collections (e.g. modal, major, minor, pentatonic, whole tone).
- B. Identifies different rhythms and meters and interprets rhythmic and melodic phrases aurally (e.g. syncopation, hemiola, augmentation, contour, sequence, repetition).
- C. Recognizes and describes the melody, harmony, and texture of a musical work (e.g. modal, tonal, atonal, ostinato, doublings, melody, and countermelody).
- D. Analyzes chordal structures (e.g. major, minor, dominant seventh), harmonic progressions, cadences (e.g. authentic, half, deceptive, plagal) and harmonic textures (e.g. polyphonic, homophonic, monophonic).

Competency 002: The teacher recognizes and describes music of diverse genres, styles, and cultures in a musical recording.

The beginning teacher:

- A. Recognizes and demonstrates knowledge of major periods, styles, and individuals in the history of music and their significance (e.g. Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern).
- B. Characterizes and classifies examples of non-Western music (e.g. Indonesian gamelan, African drumming, Indian raga, Cuban salsa) by genre, style, culture, or historical period.
- C. Recognizes and describes music that reflects the heritage of the United States and Texas (e.g. folk songs, work songs, jazz, blues, gospel, Tejano, country, bluegrass).

Competency 003: The teacher evaluates and critiques musical compositions and performances in a musical recording.

The beginning teacher:

- A. Identifies vocal and instrumental sounds and distinguishes among timbres (e.g. voice and instrument types and ensembles).
- B. Recognizes accurate pitch, intonation, rhythm, and characteristic tone quality; recognizes and diagnoses performance problems; and detects errors accurately.
- C. Identifies and analyzes musical forms in performance and listening repertoire (e.g. twelve-bar blues, binary, ternary) and characteristics of style and expression in musical performance (e.g. dynamics, tempo, articulation, embellishments).

Domain 2: Music Theory and Composition

Competency 004: The teacher knows how to read, write, and interpret standard music notation.

The beginning teacher:

- A. Knows standard music terminology and identifies and interprets music symbols and terms from notation (e.g. dynamics, embellishments, articulation markings, tempo markings).
- B. Recognizes clefs, keys, and meters; recognizes scales and pitch collections (e.g. modal, major, minor, pentatonic, whole-tone); identifies specific melodic and harmonic intervals; and identifies different rhythms and meters.
- C. Reads melodies in various modes and tonalities; interprets rhythmic and melodic phrases from notation; and reads music that incorporates complex rhythmic patterns in simple, compound, and asymmetric meters.
- D. Recognizes and describes melody, harmony, and texture of a musical work (e.g. modal, tonal, atonal, ostinato, doublings, melody, and counter melody).
- E. Analyzes chordal structures (e.g. major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g. authentic, half, deceptive, plagal) and harmonic textures (e.g. polyphonic, homophonic, monophonic).

Competency 005: The teacher understands methods and techniques of musical composition and improvisation and knows how to arrange music for specific purposes and settings.

The beginning teacher:

- A. Knows how to compose and arrange simple vocal and instrumental music for specific purposes and settings (e.g. scoring techniques, transpositions, ranges).
- B. Analyzes compositional devices (e.g. repetition/contrast, delayed resolution, augmentation/diminution, fugue, tone row, ostinato) and applies knowledge of music forms (e.g. binary, ternary, rondo, concerto, opera, twelve-bar blues).
- C. Knows how to improvise melodically, rhythmically, and harmonically (e.g. question and answer, variation, twelve-bar blues).
- D. Applies criteria for evaluating and critiquing musical compositions, evaluates specific musical works and styles using appropriate music terminology, and knows how to offer constructive suggestions for the improvement of a musical composition.

Domain 3: Music History and Culture

Competency 006: The teacher demonstrates a comprehensive knowledge of the history of Western music.

The beginning teacher:

- A. Recognizes and describes major periods (e.g. Middle Ages, Renaissance, Baroque, Classical, Romantic, Modern), styles, and individuals in the history of Western music and their significance.
- B. Characterizes and classifies examples of Western music by genre, style, culture, or historical period.

Competency 007: The teacher understands music of diverse genres, styles, and cultures and knows how music can reflect elements of a specific society or culture.

The beginning teacher:

- A. Characterizes and classifies examples of non-Western music (e.g. Indonesian gamelan, African drumming, Indian raga, Cuban salsa) by genre, style, culture, or historical period.
- B. Recognizes and describes music that reflects the heritage of the United States and Texas (e.g. folk songs, work songs, jazz, blues, gospel, Texan, country, bluegrass).
- C. Analyzes the purposes and roles of music in society and culture and analyzes relationships between music and society, culture, and technology.

Domain 4: Music Classroom Performance

Competency 008: The teacher demonstrates knowledge of methods and techniques for singing.

The beginning teacher:

- A. Understands performance skills and appropriate techniques for singing (e.g. tone production, sight-singing methods).
- B. Understands proper health techniques to use during vocal rehearsals and performances (e.g. maintaining good posture, protecting the changing voice).
- C. Selects appropriate vocal literature to enhance technical skills and provide musical challenges.
- D. Understands standard terminology used in communicating about students' musical skills and performances.
- E. Knows how to offer meaningful prescriptions for correcting performance problems and errors (e.g. diction, tone production, intonation, phrasing) and understands the constructive use of criticism when evaluating musical skills or performances.

Competency 009: The teacher demonstrates knowledge of methods and techniques for playing musical instruments.

The beginning teacher:

- A. Understands performance skills and appropriate playing techniques (e.g. bowing, fingering, embouchure, rudiments) for a range of instruments (e.g. band, orchestral, classroom).
- B. Understands proper health techniques to use during instrumental rehearsals and performances (e.g. posture, hand position, instrument maintenance).
- C. Selects appropriate instrumental literature to enhance technical skills and provide musical challenges.
- D. Understands standard terminology used in communicating about students' musical skills and performances.
- E. Knows how to offer meaningful prescriptions for correcting performance problems and errors (e.g. intonation, vibrato, articulation, tone production) and understands the constructive use of criticism when evaluating musical skills or performances.

Competency 010: The teacher knows how to conduct vocal and instrumental performances.

The beginning teacher:

- A. Selects appropriate conducting techniques for small and large ensembles (e.g. basic conducting patterns, techniques for communicating expression markings, cuing techniques).
- B. Demonstrates knowledge of appropriate vocal and instrumental performance techniques for small and large ensembles.
- C. Knows how to interpret music through performance and demonstrates knowledge of musical performance styles.
- D. Demonstrates knowledge of a varied musical repertoire for vocal and instrumental performance.
- E. Understands legal and ethical issues related to the use or performance of music in an educational setting, applies knowledge of copyright laws to make appropriate decisions about the use of music in an educational setting, and knows federal and state policies and regulations concerning the use and performance of music.

Domain 5: Music Education

Competency 011: The teacher knows how to plan and implement effective music instruction.

The beginning teacher:

- A. Demonstrates knowledge of the content and performance standards for music that comprise the Texas Essential Knowledge and Skills (TEKS) and recognizes the significance of the TEKS in developing a music curriculum.
- B. Knows how to use multiple forms of assessment and knowledge of the TEKS to help determine students' progress in developing music skills and understanding, applies knowledge of techniques and criteria for ongoing assessment of students' musical knowledge and skills, and knows how to use assessment results to help develop instructional plans.
- C. Demonstrates an understanding of appropriate sequencing of music instruction and knows how to deliver developmentally appropriate music instruction that is sequenced and delivered in ways that encourage active engagement in learning and make instructional content meaningful.
- D. Knows how to adapt instructional methods to provide appropriate learning experiences for students with varied needs, learning modalities, and levels of development and musical experience.
- E. Knows how to provide instruction that promotes students' understanding and application of fundamental principles of music and that offers students varied opportunities to make music using instruments and voice, to respond to a wide range of musical styles and genres, and to evaluate music of various types.

- F. Demonstrates an understanding of materials and resources available for use in music education and applies knowledge of procedures and criteria for selecting an appropriate repertoire for the music class.
- G. Knows how to use varied materials, resources and technologies to promote students' creativity, learning, and performance, and understands the use of technology as a tool in the music class.
- H. Instructs students to apply skills for forming and communicating critical judgments about music and music performance; knows strategies and benefits of promoting students' critical-thinking and problem-solving skills in relation to music; and knows how to provide students with frequent opportunities to use critical-thinking and problem-solving skills in analyzing, creating, and responding to music.

Competency 012: The teacher knows how to provide students with learning experiences that enhance their musical knowledge, skills, and appreciation.

The beginning teacher:

- A. Demonstrates awareness of the importance of helping students develop music skills that are relevant to their own lives and of providing students with a level of musical self-sufficiency that encourages lifelong enjoyment of music.
- B. Knows how to provide students with opportunities to contribute to the music class by drawing on their personal experiences and by encouraging students to pursue musical knowledge independently.
- C. Demonstrates knowledge of various music and music-related career options and knows how to promote music as an integral element in students' lives, whether as a vocation or as an avocation.
- D. Knows how to help students develop an understanding and appreciation of various cultures through music instruction and discussion of current events related to music and knows how to incorporate a diverse musical repertoire into instruction, including music from both Western and non-Western traditions.
- E. Knows how to integrate music instruction with other subject areas and analyzes relationships among the content, concepts and processes of music, the other fine arts and other subjects.
- F. Applies strategies and procedures for effectively managing and organizing the music class in various settings (e.g., rehearsal room, concert hall, marching field); knows how to manage time, instructional resources and physical space effectively for the music class; and knows how to teach students concert etiquette.
- G. Demonstrates knowledge of techniques for effectively and efficiently managing varied resources for the music education program and applies

strategies for managing and documenting the use and condition of musical instruments and other materials in the music program.