

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

*course syllabus for*

**MUSI 1212: Music Theory II (2 credit hours)**  
**Spring 2026**  
**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:** ([contact me](#) to set an appointment, or...)

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

Tuesdays 3:00 - 4:00 p.m.

Thursdays 3:00 - 4:00 p.m.

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

**Course Description:** Continuing elementary study of melody, rhythm, and diatonic tonal harmony in four voices, incorporating more complex instrumental textures. Covers voice leading, harmonic progression, elemental forms and simple modulation. MUSI 1312 is the second semester of a cumulative two-year music theory sequence required of all music majors. This course deals primarily with general practices in music from the Seventeenth through the Nineteenth Centuries.

**Prerequisite:** Grade of C or better in MUSI 1211 (Music Theory I) and MUSI 1116 (Aural Skills I).

**Co-Requisite:** MUSI 1117 (Aural Skills II). Students not possessing the co-requisite 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, analyze, and part write** using all elements of **diatonic harmony** at a proficient level
2. **Identify, analyze, and part write** using all elements of **tonicization and modulation** at a proficient level
3. **Identify, analyze, and create original examples** of **common harmonic progressions in popular and jazz styles**, at a proficient level
4. **Compose and perform an original chorale-style piece** demonstrating knowledge of **four-part writing using diatonic harmony and modulation**, at a proficient level

**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, 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:

Later the same day, up to 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.

**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.

**\*\* Academic Integrity:** Academic dishonesty will not be tolerated (cheating, copying homework, plagiarism, disallowed AI use, etc.). All suspected violations will be reported to the campus Student Conduct and Intervention Office.

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

- [University Policy](#)
- [Student Resources](#)

**Music Theory II – Spring 2026**  
**Course Calendar**  
(subject to change)

<b>Week</b>	<b>Date</b>	<b>Topic or Event</b>
1	1/12	First Class Day / Syllabus / Course Overview
	1/14	(Re-)Introduction to Tonal Music, Music Theory, Analysis
		(Re-)Introduction to the “textbook”
		Review: Roman Numerals and SATB Chord Construction (Unit I. FUNDAMENTALS)
	1/16	Intro. to Analysis Project #1 (Franz Schubert's “An die Natur”)
		Review: Roman Numerals and SATB Chord Construction (Unit I. FUNDAMENTALS)
2	1/19	<b>NO CLASSES: MLK Jr. Day</b>
	1/21	Introduction to Harmony, Cadences, and Phrase Endings (Unit IV. DIATONIC HARMONY, TONICIZATION, AND MODULATION)
	1/23	<b>Due:</b> Analysis Project #1 (Franz Schubert's “An die Natur”)
		Introduction to Harmony, Cadences, and Phrase Endings
3	1/26	<b>Census Date</b> (last day to withdraw from courses without penalty)
		Introduction to Harmony, Cadences, and Phrase Endings
	1/28	<b>Due:</b> Practice #1 (Introduction to Harmony, Cadences, and Phrase Endings)
		Strengthening Endings with V7
	1/30	<b>Due:</b> HW #1 (Introduction to Harmony, Cadences, and Phrase Endings)
		Strengthening Endings with V7
		Strengthening Endings with Strong Predominants
4	2/2	Embellishing Tones
	2/4	“
		Strengthening Endings with Cadential 6/4
	2/6	“
5	2/9	Review all “Strengthening Endings” chapters
		Intro. to Analysis Project #2 (A Study in Contrasts – Chopin)
		Prolonging Tonic at Phrase Beginnings with V6 and Inverted V7s (if time)
	2/11	<b>Due:</b> Practice #2 (Strengthening Endings)
		Prolonging Tonic at Phrase Beginnings with V6 and Inverted V7s
	2/13	<b>Due:</b> HW #2 (Strengthening Endings)
		Prolonging Tonic at Phrase Beginnings with V6 and Inverted V7s
		Performing Harmonic Analysis Using the Phrase Model
6	2/16	Performing Harmonic Analysis Using the Phrase Model
	2/18	“
		Prolongation at Phrase Beginnings using the Leading-tone Chord
	2/20	“
7	2/23	6/4 Chords as Forms of Prolongation
	2/25	<b>Due:</b> Analysis Project #2 (A Study in Contrasts – Chopin)
		6/4 Chords as Forms of Prolongation
	2/27	Plagal Motion as a Form of Prolongation
8	3/2	<b>Due:</b> Practice #3 (Harmonic Prolongation)
		La (scale degree 6) in the bass at beginnings, middles, and endings

Week	Date	Topic or Event
(8)	3/4	<b>Due:</b> HW #3 (Harmonic Prolongation) Mi (scale degree 3) in the bass at beginnings
	3/6	Predominant Seventh Chords Midterm Exam Review Intro. to Composition Project (Chorale Phrases)
9	3/9–13	<b>NO CLASS:</b> <i>Spring Break</i>
10	3/16	<b>Due:</b> Practice Midterm Exam <b>Due:</b> Practice #4 (La & Mi in the Bass) Midterm Exam Review Tonicization <b>Midterm Exam</b>
	3/20	<b>NO CLASS:</b> College Music Society South Central Conference, see Canvas for alternate plans <b>Due:</b> HW #4 (La & Mi in the Bass)
11	3/23	Tonicization
	3/25	"
	3/27	Extended Tonicization and Modulation to Closely Related Keys Composition Project (Chorale Phrases) <i>[check on progress in class]</i>
12	3/30	<b>Withdraw Deadline</b> (last day to withdraw from courses with a grade of "W") <b>Due:</b> Practice #5 (Tonicization) Extended Tonicization and Modulation to Closely Related Keys <b>4/1</b> <b>Due:</b> HW #5 (Tonicization) Intro. to Analysis Project #3 (Applied Chords – J.S. Bach's Chorale No. 108) Extended Tonicization and Modulation to Closely Related Keys <b>4/3</b> Chord symbols (Unit VI. JAZZ) Introduction to Harmonic Schemas in Pop Music (Unit VII. POPULAR MUSIC) Blues-based schemas
13	4/6	<b>Due:</b> Composition Project Draft #1 (Chorale Phrases) <b>Due:</b> Practice #6 (Extended Tonicization and Modulation to Closely Related Keys) 4-chord schemas <b>4/8</b> <b>Due:</b> HW #6 (Extended Tonicization and Modulation to Closely Related Keys) Classical schemas (in a pop context) <b>4/10</b> Puff schemas
14	4/13	Modal schemas
	4/15	Review of all Harmonic Schemas in Pop Music <b>Due:</b> Analysis Project #3 (Applied Chords – J.S. Bach's Chorale No. 108)
	4/17	Review of all Harmonic Schemas in Pop Music
15	4/20	<b>Due:</b> Practice #7 (Harmonic Schemas in Pop Music) Composition Project (Chorale Phrases) <i>[check on progress in class]</i> Final Exam Review <b>4/22</b> <b>Due:</b> HW #7 (Harmonic Schemas in Pop Music) <b>Due:</b> Practice Final Exam Composition Project (Chorale Phrases) <i>[check on progress in class]</i> Final Exam Review <b>4/24</b> <b>Due:</b> Composition Project Final Draft (Chorale Phrases), Performances Final Exam Review Optional Final Exam Review Session, 1:30–3:00 p.m., FAC 2006

<b>Week</b>	<b>Date</b>	<b>Topic or Event</b>
16	4/27 (M)	<b>Final Exam = 8:00–10:00 a.m., FAC 2006</b>