

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

*course syllabus for*

**MUSI 2212: Music Theory IV (2 credit hours)**

**Spring 2026**

**MWF 8:00-8:55 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:** Advanced study of melody, rhythm, diatonic and chromatic harmony in four voices, incorporating complex instrumental textures. Covers voice leading, advanced harmonic progression, forms, and further advanced modulation. Survey of post-Romantic harmony and twentieth-century techniques.

**Co-Requisite:** MUSI 2117 (Aural Skills IV). Students not possessing the co-requisite will be administratively removed from the class unless otherwise approved by the department.

**Prerequisite:** Grade of C or better in MUSI 2211 (Music Theory III) and MUSI 2116 (Aural Skills III).

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

1. **Identify, analyze, and write in short-answer contexts** examples of twentieth-century techniques, including free atonal sets, diatonic modes, pentatonic and synthetic scales, and other collections, at a proficient level
2. **Identify, analyze, and write in short-answer contexts** examples of twelve-tone serialism, including associated transformations and matrices, at a proficient level
3. **Identify and analyze in written and audio excerpts** examples of more recent developments, including explorations of timbre/texture, indeterminacy, and minimalism, at a basic level of proficiency
4. **Create and perform a medium-length original work** demonstrating fluency in post-tonal music, using twentieth-century techniques, atonality, and/or more recent developments, at a basic level of proficiency

**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 IV – Spring 2026**  
**Course Calendar**  
(subject to change)

Week	Date	Topic or Event
1	1/12	First Class Day / Syllabus / Course Overview
		(Re-)Introduction to Tonal Music, Music Theory, Analysis. What is atonality? Post-tonality?
		(Re-)Introduction to the “textbook”
		Pitch and pitch class (Unit VIII. 20TH- AND 21ST-CENTURY TECHNIQUES)
	1/14	“
	1/16	Intro. to Analysis Project #1 (Beyond Tonality)
		Intervals in Integer Notation
2	1/19	<b>NO CLASSES: MLK Jr. Day</b>
	1/21	Intervals in Integer Notation
	1/23	<b>Due:</b> Analysis Project #1 – Part 1 (Beyond Tonality)
		Intervals in Integer Notation
3	1/26	<b>Census Date</b> (last day to withdraw from courses without penalty)
		Pitch Class Sets, Normal Order, and Transformations
	1/28	“
	1/30	<b>Due:</b> Analysis Project #1 – Part 2 (Beyond Tonality)
		Pitch Class Sets, Normal Order, and Transformations
4	2/2	<b>Due:</b> Practice #1 (Pitch and Pitch Class; Intervals in Integer Notation; Pitch Class Sets, Normal Order, and Transformations)
		Set Class and Prime Form
	2/4	<b>Due:</b> HW #1 (Pitch and Pitch Class; Intervals in Integer Notation; Pitch Class Sets, Normal Order, and Transformations)
		Set Class and Prime Form
	2/6	“
5	2/9	Interval Class Vectors
	2/11	“
	2/13	“
		Analyzing with Set Theory (or not!)
6	2/16	<b>Due:</b> Practice #2 (Set Class and Prime Form; Interval Class Vectors; Analyzing with Set Theory)
		Diatonic Modes
	2/18	<b>Due:</b> HW #2 (Set Class and Prime Form; Interval Class Vectors; Analyzing with Set Theory)
		Diatonic Modes
	2/20	“
7	2/23	Collections
	2/25	“
	2/27	“
		Analyzing with Modes, Scales, and Collections
8	3/2	<b>Due:</b> Practice #3 (Diatonic Modes; Collections; Analyzing with Modes, Scales, and Collections)
		Analyzing with Modes, Scales, and Collections
	3/4	<b>Due:</b> HW #3 (Diatonic Modes; Collections; Analyzing with Modes, Scales, and Collections)
		Analyzing with Modes, Scales, and Collections

Week	Date	Topic or Event
(8)	3/6	Analyzing with Modes, Scales, and Collections
		Intro. to Composition Project (20 <sup>th</sup> Century Scales)
		Basics of Twelve-Tone Theory (Unit IX. TWELVE-TONE MUSIC)
		Naming Conventions for Rows
		(if time) Midterm Exam Review
9	3/9–13	<b>NO CLASS:</b> <i>Spring Break</i>
10	3/16	<b>Due:</b> Practice Midterm Exam
		Midterm Exam Review
		Basics of Twelve-Tone Theory
		Naming Conventions for Rows
	3/18	<b>Midterm Exam</b>
	3/20	<b>NO CLASS:</b> College Music Society South Central Conference, see Canvas for alternate plans
11	3/23	Naming Conventions for Rows
		Row Properties
		Composition Project (20 <sup>th</sup> Century Scales) <i>[check on progress in class]</i>
	3/25	Row Properties
		Analysis Examples - Webern op. 21 and 24
		Intro. to Analysis Project #2 (Schoenberg vs. Stravinsky)
	3/27	<b>Due:</b> Practice #4 (Basics of Twelve-Tone Theory; Naming Conventions for Rows)
		Composing with Twelve Tones
12	3/30	<b>Withdraw Deadline</b> (last day to withdraw from courses with a grade of “W”)
		<b>Due:</b> HW #4 (Basics of Twelve-Tone Theory; Naming Conventions for Rows)
		Composing with Twelve Tones
		History and Context of Serialism
	4/1	“
		Intro. to Analysis Project #3 (What Is Good in Contemporary Classical Music?) [Optional]
		Experimental Music (Aleatoricism, Extended Techniques, Timbre, Electronic Music) <i>(not in the textbook)</i>
	4/3	“
13	4/6	<b>Due:</b> Composition Project Draft #1 (20 <sup>th</sup> Century Scales)
		<b>Due:</b> Practice #5 (Row Properties; Analysis Examples; Composing with Twelve Tones; History and Context of Serialism)
		Experimental Music (Aleatoricism, Extended Techniques, Timbre, Electronic Music) <i>(not in the textbook)</i>
	4/8	<b>Due:</b> HW #5 (Row Properties; Analysis Examples; Composing with Twelve Tones; History and Context of Serialism)
		Experimental Music (Aleatoricism, Extended Techniques, Timbre, Electronic Music) <i>(not in the textbook)</i>
	4/10	Check progress on Analysis Project #2 (Schoenberg vs. Stravinsky)
		Experimental Music (Aleatoricism, Extended Techniques, Timbre, Electronic Music) <i>(not in the textbook)</i>
		<i>(if time)</i> Minimalism <i>(not in the textbook)</i>
14	4/13	<b>Due:</b> Practice #6 (Experimental Music [Aleatoricism, Extended Techniques, Timbre, Electronic Music])
		Minimalism <i>(not in the textbook)</i>

Week	Date	Topic or Event
(14)	4/15	<b>Due:</b> HW #6 (Experimental Music [Aleatoricism, Extended Techniques, Timbre, Electronic Music])
		Check progress on Analysis Project #3 (What Is Good in Contemporary Classical Music?) [Optional, who plans to complete this? Sign up for presentation slots happening next week.]
		Minimalism ( <i>not in the textbook</i> )
	4/17	<b>Due:</b> Analysis Project #2 (Schoenberg vs. Stravinsky)
		Minimalism ( <i>not in the textbook</i> )
		Final Exam Review
15	4/20	<b>Due:</b> Analysis Project #3 (What Is Good in Contemporary Classical Music?) [Optional, sign up to present this week.]
		Composition Project (20 <sup>th</sup> Century Scales) [ <i>check on progress in class</i> ]
		Final Exam Review
		Minimalism ( <i>not in the textbook</i> )
	4/22	<b>Due:</b> HW #7 (Minimalism)
		<b>Due:</b> Final Exam Review
		Composition Project (20 <sup>th</sup> Century Scales) [ <i>check on progress in class</i> ]
		Final Exam Review
		( <i>if time</i> ) Core Principles of Orchestration (Unit X. ORCHESTRATION)
		( <i>if time</i> ) Subtle color changes
		( <i>if time</i> ) Transcription from piano
	4/24	<b>Due:</b> Composition Project Final Draft (20 <sup>th</sup> Century Scales), Performances
		Final Exam Review
16	4/27 (M)	Optional Final Exam Review Session, 3:30–4:30 p.m., FAC 2006
	4/29 (W)	<b>Final Exam = 8:00–10:00 a.m.</b> , FAC 2006