UNIVERSITY OF TEXAS AT TYLER
School of Performing Arts
course syllabus for

MUSI 2211: Music Theory III (2 credit hours)
Fall 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 10:10 – 11:10 a.m.
Wednesdays 2:00 – 3:00 p.m.
Thursdays 11:00 a.m. – 12:00 p.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, basic forms, and advanced modulation.

Prerequisite: Grade of C or better in MUSI 1212 (Music Theory II) and MUSI 1117 (Aural Skills II).

Co-Requisite: MUSI 2116 (Aural Skills III). 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 elements of advanced chromatic harmony**, including the Neapolitan chord, all augmented sixth chords, and mode mixture, at a mastery level
2. **Identify, analyze, and part write using applied function chords**, at a mastery level
3. **Identify, analyze, and part write using all standard modulation types**, at a proficient level
4. **Analyze examples of small binary and ternary forms**, at a proficient level
5. **Create and perform an original 16- to 48-measure work** demonstrating fluency in chromatic music theory, modulation, and small forms (binary or ternary), at a basic proficiency level

Required Texts:

Online Textbook and Other Resources:

https://viva.pressbooks.pub/openmusictheory/ (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)

https://www.musictheory.net/ (another free, online resource for learning about and practicing music theory)
https://tobyrush.com/theorypages/ (free concise theory posters – Music Theory for Musicians and Normal People)
https://www.dolmetsch.com/theoryintro.htm

Grading:

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

Grading Scale	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 results 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 view those sections on our course Canvas site under the Syllabus Module.

Music Theory III – Fall 2026

Course Calendar

(subject to change)

Week	Date	Topic or Event
1	8/24	First Class Day / Syllabus
		(Re-) Introduction to Tonal Music, Music Theory, Analysis, Intro. to Analysis Project #1
		Introduction to the "textbook"
		IV. Form *[unit heading]*
		Foundational Concepts for Phrase-level Forms
	8/26	"
	8/28	"
2	8/31	The Phrase, Archetypes, and Unique Forms
	9/2	"
	9/4	**Due:** Analysis Project #1 (Review diatonic RNA + functional analysis)
		The Phrase, Archetypes, and Unique Forms
3	9/7	**NO CLASS:** Labor Day
	9/8	**Census Date** (last day to withdraw from courses without penalty)
	9/9	The Phrase, Archetypes, and Unique Forms
		Hybrid Phrase-level Forms
	9/11	"
4	9/14	**Due:** Practice Exercises #1 (The Phrase, Archetypes, and Unique Forms)
		Hybrid Phrase-level Forms
	9/16	**Due:** HW#1 (The Phrase, Archetypes, and Unique Forms)
		Intro. to Analysis Project #2 (Phrases, Archetypes, and Expansion and Contraction)
		Expansion and Contraction at the Phrase Level
	9/18	"
5	9/21	**Due:** Practice Exercises #2 (Hybrid Phrase-level Forms & Expansion and Contraction at the Phrase Level)
		Expansion and Contraction at the Phrase Level
	9/23	**Due:** HW#2 (Hybrid Phrase-level Forms & Expansion and Contraction at the Phrase Level)
		Check progress on Analysis Project #2 (Phrases, Archetypes, and Expansion and Contraction)
		Formal Sections in General (no homework)
	9/25	Binary Form (Stop before "Balancing a Binary Form")
6	9/28	Binary Form ("Balancing a Binary Form" to the end)
	9/30	**Due:** Analysis Project #2 (Phrases, Archetypes, and Expansion and Contraction)
		Binary Form
		Ternary Form
	10/2	"
7	10/5	**Due:** Practice Exercises #3 (Binary Form & Ternary Form)
		Ternary Form
	10/7	**Due:** HW#3 (Binary Form & Ternary Form)
		Sonata Form (Stop before "Additional Sonata Terminology") *[not graded]*
	10/9	Midterm Exam Review
		Sonata Form ("Additional Sonata Terminology" to the end) *[not graded]*

Week	Date	Topic or Event
8	10/12	**Due:** Midterm Exam Review sheet
		Midterm Exam Review
		Rondo (entire chapter) *[not graded]*
		Review of Sonata Form (entire chapter)
	10/14	**Midterm Exam**
	10/16	Intro. to Composition Project (Solo Keyboard Works in Simple Part Form)
		Review: III. Diatonic Harmony, Tonicization, and Modulation *[unit heading]*
		Review: Tonicization
		Review: Extended Tonicization and Modulation to Closely Related Keys
9	10/19	Intro. to Analysis Project #3 (Chromatic Harmony and Modulations)
		V. Chromaticism *[unit heading]*
		Modal Mixture
	10/21	"
	10/23	"
		Neapolitan 6th (♭II6)
10	10/26	**Due:** Practice Exercises #4 (Modal Mixture)
		Neapolitan 6th (♭II6)
	10/28	**Due:** HW#4 (Modal Mixture)
		Neapolitan 6th (♭II6)
		Augmented Sixth Chords
	10/30	**Withdrawal Deadline** (last day to withdraw from courses without a grade of "W")
		Augmented Sixth Chords
11	11/2	**Registration Begins**: Meet CAS Advising and your Music faculty for advising prior to today
		Due: Practice Exercises #5 (Neapolitan 6th (♭II6) and Augmented Sixth Chords [2 sheets])
		Augmented Sixth Chords
	11/4	**Due:** HW#5 (Neapolitan 6th (♭II6) and Augmented Sixth Chords [2 sheets])
		Check progress on Analysis Project #3 (Chromatic Harmony and Modulations)
		Check progress on Composition Project (Solo Keyboard Works in Simple Part Form)
		Survey of Other Chromatic Topics: *[not graded]* Common-Tone Chords (CT^{O7} & CT^{+6}) Harmonic Elision Chromatic Modulation Altered and Extended Dominant Chords
		VII. Popular Music *[unit heading]*
		Rhythm and Meter in Pop Music
	11/6	Rhythm and Meter in Pop Music
12	11/9	Rhythm and Meter in Pop Music
		Melody and phrasing
	11/11	**Due:** Composition Project Draft #1 (Solo Keyboard Works in Simple Part Form)
		Melody and phrasing
	11/13	Instructor out of town for College Music Society National Conference, see Canvas for plans
13	11/16	**Due:** Practice Exercises #6 (Rhythm and Meter in Pop Music & Melody and Phrasing)
		Introduction to Form in Popular Music *[not graded]*
		AABA form and strophic form
	11/18	**Due:** HW#6 (Rhythm and Meter in Pop Music & Melody and Phrasing)
		AABA form and strophic form
		Verse-chorus form

Week	Date	Topic or Event
(13)	11/20	**Due:** Analysis Project #3 (Chromatic Harmony and Modulations)
		Verse-chorus form
		(if time) Work on Composition Project in class
14	11/23–27	**NO CLASS:** *Thanksgiving Break*
15	11/30	**Due:** Practice Exercises #7 (AABA Form and Strophic Form & Verse-Chorus Form)
		Review of AABA Form and Strophic Form & Verse-Chorus Form
		Discuss Composition Project
		Final Exam Review
	12/2	**Due:** HW#7 (AABA Form and Strophic Form & Verse-Chorus Form)
		Final Exam Review
	12/4	**Due:** Composition Project Final Draft (Solo Keyboard Works in Simple Part Form)
		Due: Final Exam Review sheet
		Composition Project Performances
		Final Exam Review
16	12/7 (M)	**Optional Review Session:** Monday, Dec. 7 at 1:00 p.m. – 2:20 p.m.
	12/9 (W)	**Final Exam:** Wednesday, Dec. 9 at 8:00 a.m. – 10:00 a.m.