

UNIVERSITY OF TEXAS AT TYLER

School of Performing Arts

course syllabus for

MUSI 3348: Composers Seminar (3 credit hours)

Fall 2026

Tu/Th 2:00 - 3:20 p.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: A survey of topics necessary for composers building a professional career, including presenting one's original music, score study, and lectures on special topics (rehearsal etiquette, preparation of score and parts, etc.).

Prerequisite: MUSI 2212 (Music Theory IV), equivalent, or instructor approval. Students not possessing the prerequisite 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:

- Speak intelligently and persuasively about the construction and relevance of their own musical compositions, and offer honest, constructive criticisms of colleagues' compositions, in seminar format.
- Apply knowledge of music theory, form, and style through analyses of compositions by established twentieth and twenty-first-century composers, presented in oral presentation format.
- Demonstrate knowledge of topics necessary for composers building a professional career, through an assembled Composer's Manual documenting progress in the course, notes on works analyzed and presented, and reflections on each Professional Development lecture session.

Required Materials: No textbook is required. Students must keep a journal (notebook, 3-ring binder with loose-leaf, etc.) for the Composer's Manual Final Project, which is turned in with the Final Exam Conversation.

Assessment:

Grade Weighting	Original Music Presentations in Peer Seminars	20% (2 @ 10% each)
	Analysis Projects	20% (2 @ 10% each)
	Seminar Participation	30%
	Final Exam Conversation & Composer's Manual	30%

Grading Scale	90-100%	A
	80-89%	B
	70-79%	C
	60-69%	D
	Below 60%	F

Methods for Assessing Outcomes: Outcomes will be assessed through a variety of Original Music Presentations, oral-format Analysis Projects, Seminar Participation, a Final Exam Conversation with the instructor, and a Composer's Manual – an assembled binder documenting progress in the course, notes on works analyzed and presented, and reflections on each Professional Development lecture session.

Methods of Instruction: Course content will be split among verbal-presentation analytical studies of compositions by established twentieth and twenty-first-century composers, students' critiques of each other's original compositions, and lecture sessions on special topics of interest to professional composers.

**** 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 analyses, presentations, 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. Missed presentations typically must be made up within one week of the absence. 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:

5–6.9 unexcused absences = maximum grade of B

7+ 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: For this course, students are allowed to use artificial intelligence (AI) to brainstorm or improve on presentation strategies, visual aids, creative concepts, lists of listening repertoire, and final exam study. AI use is not a substitute for music listening, score study, analysis, and sufficient practice for the final exam conversation. All such uses of AI in this course must be disclosed at the time of submission. Unless you get prior permission from your instructor, you may **not** use AI in any other ways to assist with any portion of your coursework.

**** 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 view those sections on our course Canvas site under the Syllabus Module.

Composers Seminar (MUSI 3348) – Fall 2026

Course Calendar

(subject to change)

<u>Day</u>	<u>Date</u>	<u>Topic(s)</u>
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Week 1

Tu	8/25	Syllabus / Discuss: What does a composer need to be successful? / Intro. to Course Topics / Other topics?
Th	8/27	Intro. to Presentations, Analyses, Professional Development/“Composer’s Manual,” Final Exam Conversation, possible composer exchange events this semester (TBD)

Week 2

Tu	9/1	Intro. to Group Composition Seminar, Giving and Receiving Feedback Original Music Presentation 1: Dr. Gullings (sample presentation) Assign works for Analysis Project 1 – Early Masters of the Post-CPP
Th	9/3	Discuss website design, critique Dr. Gullings’ website (Day 1/2) Discuss business card design, show your sample business cards (Day 1/2)

Week 3

[Mo	9/7	Labor Day: No classes]
Tu	9/8	Census Date (Last day to withdraw from course without penalty) Original Music Presentation 1, Complete: (Cleaver) Original Music Presentation 1, Complete: (Cutshaw)
Th	9/10	Original Music Presentation 1, Complete: (Stark) Original Music Presentation 1, Complete: (Tarver)

Week 4

Tu	9/15	Professional Development Topic: Dr. Gullings – Graduate School Applications Professional Development Topic: Dr. Gullings – Your CV / Resume (Day 1/2) Assign works for Analysis Project 2 – Aural Analysis (students choose)
Th	9/17	Professional Development Topic: Dr. Gullings – Your CV / Resume (Day 2/2) Work on Composer’s Manual

Week 5

Tu	9/22	Analysis Project 1 – Early Masters of the Post-CPP: Dr. Gullings (sample presentation)
Th	9/24	Professional Development Topic: Dr. Gullings – Music Composition Competitions, Conferences, Other

Week 6

Tu	9/29	Analysis Project 1 – Early Masters of the Post-CPP: (Tarver) Analysis Project 1 – Early Masters of the Post-CPP: (Stark)
Th	10/1	Analysis Project 1 – Early Masters of the Post-CPP: (Cutshaw) Analysis Project 1 – Early Masters of the Post-CPP: (Cleaver)

Week 7

Tu	10/6	Analysis Project 2 – Aural Analysis: Dr. Gullings (sample presentation)
Th	10/8	Guest Lecture: TBD Topics = TBD

Week 8

- Tu 10/13 Analysis Project 2 – Aural Analysis: (Stark)
Analysis Project 2 – Aural Analysis: (Cleaver)
Th 10/15 Analysis Project 2 – Aural Analysis: (Tarver)
Analysis Project 2 – Aural Analysis: (Cutshaw)

Week 9

- Tu 10/20 Original Music Presentation 2, Recent/in-progress: Dr. Gullings (sample presentation)
Th 10/22 **Guest Lecture: TBD**
Topics = TBD

Week 10

- Tu 10/27 Original Music Presentation 2, Recent/in-progress: (Cutshaw)
Original Music Presentation 2, Recent/in-progress: (Tarver)
Th 10/29 Original Music Presentation 2, Recent/in-progress: (Cleaver)
Original Music Presentation 2, Recent/in-progress: (Stark)
Introduction to Optional Analysis Project 3 – Style Analysis
[Fr 10/30 Withdrawal Deadline]

Week 11

- [Mo 11/2 Registration Begins: Make appointments with CAS Advising and Dr. Gullings for advising prior to today]
Tu 11/3 **Guest Lecture: TBD**
Topics = TBD
Th 11/5 **Guest Lecture: TBD**
Topics = TBD

Week 12

- Tu 11/10 Deadline to opt in to Optional Analysis Project 3 Presentation
Discuss website design, critique Dr. Gullings' website (Day 2/2)
Discuss business card design, show your sample business cards (Day 2/2)
[Th 11/12 No class: Dr. Gullings at CMS National Conference, Grand Rapids, MI. See Canvas for online activities.]

Week 13

- Tu 11/17 Work on Composer's Manual
[Tu 11/17 Composer Readings / Piano Studio Concert, Braithwaite Recital Hall, 6:00pm]
Th 11/19 Practice answers for Final Exam Conversation

Week 14

- [11/23-11/27 No class: Thanksgiving Break]

Week 15

- Tu 12/1 Optional Analysis Project 3 Presentation(s) (if selected)
Work on Composer's Manual
Practice answers for Final Exam Conversation
Th 12/3 Optional Analysis Project 3 Presentation(s) (if selected)
Work on Composer's Manual
Practice answers for Final Exam Conversation

Week 16

Tu 12/8 Final Exam Conversations 2:00 – 4:00 p.m. (by appointment)
Composer's Manual Final Project due at the beginning of your Final Exam Conversation time