

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

*course syllabus for*

**MUSI 2312: Music Theory IV (3 credit hours)**  
**Spring 2023**  
**MWF 8:00-9:00 a.m. – FAC 2006**

**Professor:** Dr. Kyle Gullings

**Office:** FAC 2213

**Email (preferred contact method):** kgullings@uttyler.edu

**Office Phone:** 903.566.7388

**Office Hours:** (subject to change)

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

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

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

(other times by appointment)

**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 2311 (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:**

<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.

**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. No credit will be given for analyses, presentations, or other work that is late or missing due to *unexcused* absences.

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 count as a tardy. Three tardies will count as one unexcused absence.

For this course, students are allowed **three (3) "free" unexcused absences**. After this, the following penalties may be applied:

4-6 unexcused absences = 1 letter grade reduction

7-9 unexcused absences = 2 letter grades reduction

10+ unexcused absences = automatic failure of the course ("F")

(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.

**\*\* Academic Integrity:** Academic dishonesty will not be tolerated (cheating, copying homework, plagiarism, etc.).

**Additional Online Resources:** (for independent practice)

<http://openmusictheory.com/> (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>

### **Important Policies, Resources & Other Information**

For additional university-wide policies, resources and information, please see the UT Tyler Syllabus Module on Canvas.

**Music Theory IV – Spring 2023**  
**Course Calendar**  
(subject to change)

| Week | Date | Topic or Event  |
|------|------|---|
| 1    | 1/9  | 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)  |
|      | 1/11 | “   |
|      |      | Intro. to Analysis Project #1 (Beyond Tonality)   |
|      | 1/13 | Intervals in Integer Notation   |
|      |      |   |
| 2    | 1/16 | <b>NO CLASS:</b> MLK Jr. Day  |
|      | 1/18 | <b>Due:</b> Analysis Project #1 – Part 1 (Beyond Tonality)  |
|      |      | Intervals in Integer Notation   |
|      | 1/20 | “   |
|      |      | Pitch Class Sets, Normal Order, and Transformations   |
|      |      |   |
| 3    | 1/23 | <b>Census Date</b> (last day to withdraw from courses without penalty)  |
|      |      | Pitch Class Sets, Normal Order, and Transformations   |
|      | 1/25 | <b>Due:</b> Analysis Project #1 – Part 2 (Beyond Tonality)  |
|      |      | Pitch Class Sets, Normal Order, and Transformations   |
|      | 1/27 | <b>NO CLASS:</b> Instructor out of town   |
|      |      |   |
| 4    | 1/30 | <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  |
|      | 2/1  | <b>Due:</b> HW #1 (Pitch and Pitch Class; Intervals in Integer Notation; Pitch Class Sets, Normal Order, and Transformations)       |
|      | 2/3  | Set Class and Prime Form  |
|      |      |   |
| 5    | 2/6  | Set Class and Prime Form  |
|      |      | Interval Class Vectors  |
|      | 2/8  | “   |
|      |      | Analyzing with Set Theory (or not!)   |
|      | 2/10 | <b>NO CLASS:</b> Instructor out of town   |
|      |      |   |
| 6    | 2/13 | <b>Due:</b> Practice #2 (Set Class and Prime Form; Interval Class Vectors; Analyzing with Set Theory)                               |
|      |      | Diatonic Modes  |
|      | 2/15 | <b>Due:</b> HW #2 (Set Class and Prime Form; Interval Class Vectors; Analyzing with Set Theory)                                     |
|      |      | Diatonic Modes  |
|      | 2/17 | “   |
|      |      |   |
| 7    | 2/20 | Collections   |
|      | 2/22 | “   |
|      | 2/24 | “   |
|      |      | Analyzing with Modes, Scales, and Collections   |
|      |      |   |
| 8    | 2/27 | <b>Due:</b> Practice #3 (Diatonic Modes; Collections; Analyzing with Modes, Scales, and Collections)                                |
|      |      | Analyzing with Modes, Scales, and Collections   |
|      | 3/1  | <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)  | 3/3       | 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    | 3/6       | <b>Due:</b> Practice Midterm Exam   |
|      |           | Midterm Exam Review   |
|      |           | Basics of Twelve-Tone Theory  |
|      |           | Naming Conventions for Rows   |
|      | 3/8       | <b>Midterm Exam</b>   |
|      | 3/10      | <b>NO CLASS:</b> Instructor out of town   |
|      |           |   |
| 10   | 3/13–3/17 | <b>NO CLASS:</b> <i>Spring Break</i>  |
|      |           |   |
| 11   | 3/20      | Naming Conventions for Rows   |
|      |           | Composition Project [ <i>check on progress in class</i> ]   |
|      | 3/22      | Row Properties  |
|      | 3/23 (Th) | <b>Withdraw Deadline</b> (last day to withdraw from courses)  |
|      | 3/24      | <b>Due:</b> Practice #4 (Basics of Twelve-Tone Theory; Naming Conventions for Rows)   |
|      |           | Row Properties  |
|      |           | Analysis Examples - Webern op. 21 and 24  |
|      |           | Intro. to Analysis Project #2 (Schoenberg vs. Stravinsky)   |
|      |           |   |
| 12   | 3/27      | <b>Due:</b> HW #4 (Basics of Twelve-Tone Theory; Naming Conventions for Rows)   |
|      |           | Composing with twelve tones   |
|      | 3/29      | “   |
|      |           | History and Context of Serialism  |
|      | 3/31      | “   |
|      |           | 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> )   |
|      |           |   |
| 13   | 4/3       | <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> )   |
|      | 4/5       | <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> )   |
|      | 4/7       | “   |
|      |           | Check progress on Analysis Project #2 (Schoenberg vs. Stravinsky)   |
|      |           |   |
| 14   | 4/10      | <b>Due:</b> Practice #6 (Experimental Music [Aleatoricism, Extended Techniques, Timbre, Electronic Music])  |
|      |           | Minimalism ( <i>not in the textbook</i> )   |
|      | 4/12      | <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> )   |

| Week | Date     | Topic or Event  |
|------|----------|---|
| (14) | 4/14     | <b>Due:</b> Analysis Project #2 (Schoenberg vs. Stravinsky)   |
|      |          | Minimalism ( <i>not in the textbook</i> )   |
|      |          | Final Exam Review   |
|      |          |   |
| 15   | 4/17     | <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> )   |
|      | 4/19     | <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   |
|      | 4/21     | <b>Due:</b> Composition Project Final Draft (20 <sup>th</sup> Century Scales), Performances                               |
|      |          | Final Exam Review   |
|      |          |   |
| 16   | 4/24 (M) | Optional Final Exam Review Session, 3:30–4:30 p.m., FAC 2006  |
|      | 4/26 (W) | <b>Final Exam = 8:00–10:00 a.m.</b>   |
|      |          |   |