

UNIVERSITY OF TEXAS AT TYLER
School of Performing Arts

course syllabus for

MUSI 1312: Music Theory II (3 credit hours)
Spring 2023
MWF 9:05-10:00 a.m. – FAC 2006

Professor: Dr. Kyle Gullings

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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: 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.

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.

Prerequisite: Grade of C or better in MUSI 1311 (Music Theory I) and MUSI 1116 (Aural Skills I).

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:

<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:

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,

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 II – 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
		(Re-)Introduction to the “textbook”
		Review: Roman Numerals and SATB Chord Construction (Unit I. FUNDAMENTALS)
	1/11	“
		Intro. to Analysis Project #1 (Franz Schubert's “An die Natur”)
	1/13	Introduction to Harmony, Cadences, and Phrase Endings (Unit IV. DIATONIC HARMONY, TONICIZATION, AND MODULATION)
2	1/16	NO CLASS: MLK Jr. Day
	1/18	Due: Analysis Project #1 (Franz Schubert's “An die Natur”)
		Introduction to Harmony, Cadences, and Phrase Endings
	1/20	“
3	1/23	Census Date (last day to withdraw from courses without penalty)
		Due: Practice #1 (Introduction to Harmony, Cadences, and Phrase Endings)
		Strengthening Endings with V7
	1/25	Due: HW #1 (Introduction to Harmony, Cadences, and Phrase Endings)
		Strengthening Endings with V7
		Strengthening Endings with Strong Predominants
	1/27	NO CLASS: Instructor out of town
4	1/30	Embellishing Tones
	2/1	“
		Strengthening Endings with Cadential 6/4
	2/3	“
5	2/6	Review all “Strengthening Endings” chapters
		Intro. to Analysis Project #2 (A Study in Contrasts)
		Prolonging Tonic at Phrase Beginnings with V6 and Inverted V7s (if time)
	2/8	Due: Practice #2 (Strengthening Endings)
		Prolonging Tonic at Phrase Beginnings with V6 and Inverted V7s
	2/10	NO CLASS: Instructor out of town
	Due: HW #2 (Strengthening Endings)	
6	2/13	Performing Harmonic Analysis Using the Phrase Model
	2/15	“
		Prolongation at Phrase Beginnings using the Leading-tone Chord
	2/17	“
7	2/20	6/4 chords as forms of prolongation
	2/22	Due: Analysis Project #2 (A Study in Contrasts)
		6/4 chords as forms of prolongation
	2/24	Plagal Motion as a Form of Prolongation
8	2/27	Due: Practice #3 (Harmonic Prolongation)
		La (scale degree 6) in the bass at beginnings, middles, and endings

Week	Date	Topic or Event
(8)	3/1	Due: HW #3 (Harmonic Prolongation)
		Mi (scale degree 3) in the bass at beginnings
	3/3	Predominant Seventh Chords
		Intro. to Composition Project (Chorale Phrases)
9	3/6	Due: Practice Midterm Exam
		Due: Practice #4 (La & Mi in the Bass)
		Midterm Exam Review
		Tonicization
	3/8	Midterm Exam
	3/10	NO CLASS: Instructor out of town
		Due: HW #4 (La & Mi in the Bass)
10	3/13–3/17	NO CLASS: <i>Spring Break</i>
11	3/20	Tonicization
	3/22	“
	3/23 (Th)	Withdraw Deadline (last day to withdraw from courses)
	3/24	Tonicization
		Composition Project (Chorale Phrases) [<i>check on progress in class</i>]
12	3/27	Due: Practice #5 (Tonicization)
		Extended Tonicization and Modulation to Closely Related Keys
	3/29	Due: HW #5 (Tonicization)
		Extended Tonicization and Modulation to Closely Related Keys
	3/31	“
		Chord symbols (Unit VI. JAZZ)
		Introduction to Harmonic Schemas in Pop Music (Unit VII. POPULAR MUSIC)
13	4/3	Due: Composition Project Draft #1 (Chorale Phrases)
		Due: Practice #6 (Extended Tonicization and Modulation to Closely Related Keys)
		Blues-based schemas
	4/5	Due: HW #6 (Extended Tonicization and Modulation to Closely Related Keys)
		4-chord schemas
	4/7	Classical schemas (in a pop context)
14	4/10	Puff schemas
	4/12	Modal schemas
	4/14	[Review of all Harmonic Schemas in Pop Music]
15	4/17	Due: Practice #7 (Harmonic Schemas in Pop Music)
		Composition Project (Chorale Phrases) [<i>check on progress in class</i>]
		Final Exam Review
	4/19	Due: HW #7 (Harmonic Schemas in Pop Music)
		Due: Final Exam Review
		Composition Project (Chorale Phrases) [<i>check on progress in class</i>]
		Final Exam Review
	4/21	Due: Composition Project Final Draft (Chorale Phrases), Performances
		Final Exam Review
	(4/21)	Optional Final Exam Review Session, 3:30–4:30 p.m., FAC 2006
Week	Date	Topic or Event
16	4/24 (M)	Final Exam = 8:00–10:00 a.m.