University of South Carolina
School of Music

BAIN MUSC 315
Topics in Music Theory

Analysis of Tonal Music

SYLLABUS

Instructor
Dr. Reginald Bain, Professor
Composition and Theory

Contact Information
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Office: Music Building, R227
Office Hours: MW 1:00-2:00 pm, or by appointment

Course Information
Term: Fall 2026
Format: MW: 10:50-11:40 pm, B3WEB[1]
Location: Music Building, R213
Website: <https://reginaldbain.com/vc/musc315a/>
Blackboard: https://blackboard.sc.edu

COURSE MODULES

1. Tonal Theory Review

2. Baroque Music

3. Classical Music

4. Romantic Music

5. Twentieth-Century Music

6. Contemporary Tonal Idioms

Prerequisite: C or better in MUSC 215

Course Description
Analysis of tonal music from 1600-2000 with an emphasis on the study of harmony

Open Access Textbook
Gotham, Mark, et al. 2023. *Open Music Theory*, Version 2 (OMT2). Edited by Erin K. Maher. Available online at:
    <https://viva.pressbooks.pub/openmusictheory/>.
Additional readings, scores, and recordings will be made available via Blackboard.

Learning Outcomes
After successful completion of this course, students will be able to:
- Read musical scores in a wide variety of formats
- Analyze sound, harmony, melody, rhythm and form in tonal music
- Compare/contrast tonal music from the following Western art music style periods: baroque, classical, romantic, and twentieth-century
- Compare/contrast Western art music with contemporary tonal idioms including: pop/rock, jazz, film music, musical theatre, and folk music
- Compose/arrange/transcribe tonal music

Course Requirements
Weekly reading, listening/analysis, and assignments/activities as listed in the *Daily Schedule* and *Listening/Analysis* list. There will be three exams: Exam 1 (Tonal Theory Review & Baroque Music); Exam 2 (Classical and Romantic Music); and an online comprehensive Final Exam. There will also be an instructor-mentored composition project.

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[1] Blended/Hybrid Up to 49% web. Course that is taught both face-to-face and online with 49% or less of the course offered online. Course meets in-person on Monday/Wednesday and assignments/activities are completed asynchronously online by students in lieu of a Friday meeting.

Technology Requirements
A computer, Web access, and a university-provided Blackboard account are required to access the digital course materials and submit work via Blackboard. Microsoft Word (.docx), Excel (.xlsx), and PowerPoint (.pptx) are the preferred document creation formats. These programs are available for free to all USC students. For complete information, see *Links for Students > Blended Course Information* on the course website.

Instructional Methods, Course Format & Policies
This course will be taught using multiple instructional methods that include lecture, group discussion, and student-centered learning approaches; e.g., active-learning exercises, flipping, and online activities. Students will complete weekly listening/analysis assignments that focus on model analyses of major works and illustrate the main topics of the course. This course is being offered as a blended course. The course meets face-to-face (f2f) twice per week (Mondays and Wednesdays). Typical activities in the f2f classroom include lecture, interacting with your instructor and classmates, analytical discussions, group listening exercises, open Q & A sessions, review sessions, and exams. Assignments/activities are completed asynchronously by students in lieu of a Friday meeting. Most of the work for the course will occur online in Blackboard. The learning modules in Blackboard are organized into weekly assignments/activities that include links to readings, scores, videos, recordings, analyses, quizzes, software, etc. Online activities and in-class activities are designed to build on each other. Weekly assignments/activities will be posted on Wednesday and are due the following Monday at class time (unless otherwise stated). Completion of the online assignments/activities in a timely manner and active participation in class are critical to success in this course. Late work cannot be accepted – except in the case of an *excused absence*. Work that is not submitted is averaged into the student's grade using a score of zero. For more information, see *Links for Students > Blended Course Information* on the course website.

University Policies
As described on the university's **Carolinian Creed**, **Honor Code** and **Center for Teaching Excellence** websites, students are expected to practice the highest possible standards of academic integrity and classroom etiquette. For detailed information, see *Links for Students* on the course website.

Attendance Policy
This course will follow the university's attendance policy which is available online at:

   https://academicbulletins.sc.edu/undergraduate/policies-regulations/undergraduate-academic-regulations/#text

GenAI Policy
This course will follow the CTE's *Guiding Principles for AI Use in Teaching*, which are available online at:

   https://sc.edu/about/offices_and_divisions/cte/teaching_resources/generative_ai/genai_teaching_guidelines/index.php

Student Services
Information about **Graduate Student Opportunities and Support**, **Wellness at the School of Music**, and **other student services** is available on the course website under *Links for Students*.

Student Disability Resource Center
If you are registered with the Student Disability Resource Center (SDRC), please make sure I receive a copy of your accommodation letter by the first day of class so I may work with you (and with SDRC, as necessary) to make sure your accommodations are met. The SDRC is located in Close-Hipp, Suite 102. You may reach the SDRC via e-mail sadrc@mailbox.sc.edu, or phone (803) 777-6142.

Grading Scale

100-90 **A**	89-85 **B+**	84-80 **B**	79-75 **C+**	74-70 **C**	69-65 **D+**	64-60 **D**	59-0 **F**

Grade Distribution
25% - Assignments/Activities
50% - Two Exams (25% ea.)
15% - Final Exam
10% - Composition Project

COURSE OVERVIEW

Week 1		Module	*Topic*; Reading (R); Activity (#)
	Wed., 8/19	1. Tonal Theory Review Review	*Triads & Seventh Chords*
			R: Lavengood, Chord Symbols, in OMT2
	Fri., 8/21 – *A*[2]		#1: Why Study Music Theory?
Week 2	Mon., 8/24		*Lead Sheet Notation*
	Wed., 8/26	2. Baroque Music	*Thoroughbass*
			R: Feist, Why Lead Sheets?
			R: Gotham, Introduction to Thoroughbass, in OMT2
	Fri., 8/28 – *A*		#2: Improvisation
Week 3			
	Mon., 8/31		*Schemas & Sequences*
	Wed., 9/2		*Modulation & Tonicization*
			R: Shaffer & Gotham, Galant Schemas, in OMT2
			R: Lavengood & Peterson, Tonicization, in OMT2
	Fri., 9/4 – *A*		#3: Visualizing Baroque Music
Week 4			
	Mon., 9/7		LABOR DAY (NO CLASS)
	Wed., 9/9 – *A*		*Modulation Scheme*
			R: Peterson, Extended Tonicization and Modulation To Closely Related Keys, in OMT2
	Fri., 9/11		#4: Interpreting Music
Week 5			
	Mon., 9/14	3. Classical Music	*Embellishing Tones*
	Wed., 9/16		*Chromaticism*
			R: Peterson, *Embellishing Tones*, in OMT2
			R: Gotham, Chromaticism, in OMT2
	Fri., 9/18 – *A*		#5: Music as a Language
Week 6			
	Mon., 9/21		*Sentences & Periods*
	Wed., 9/23		*Modal Mixture & the Neapolitan Chord*
			R: Jarvis, Modal Mixture, in OMT2
			R: Jarvis, Neapolitan Sixth, in OMT2
	Fri., 9/25 – *A*		#6: Motivic Parallelism
Week 7			
	Mon., 9/28	Exam 1 Review Session	
	Wed., 9/30	**EXAM 1**	
	Fri., 10/2 – *A*		#7: Music & Drama
Week 8			
	Mon., 10/5	4. Romantic Music	*Art Song*
	Wed., 10/7		*Early Romantic Harmony*
			R: Jarvis, Augmented Sixth Chords, in OMT2
			R: Jarvis, Altered and Extended Chords, in OMT2
	Fri., 10/9 – *A*		#8: Music and Poetry

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[2] Fridays are asynchronous (*A*). For a listing of asynchronous assignments/activities, see *Daily Schedule* and *Listening/Analysis*.

Week 9
        Mon., 10/12   *Mediants*
        Wed., 10/14   *Late Romantic Harmony*
                                                R: Jarvis, Mediants, in OMT2
                                                R: Jarvis, Common-tone Chords, in OMT2
        Fri., 10/16 – *A*   #9: Tonal Ambiguity

Week 10
        Mon., 10/19   5. Twentieth-Century   *Collections: DIA & PENT*
        Wed., 10/21   Music   cont.
                                                  R: Gotham and Lavengood, Collections:
                                                      DIA & PENT, in OMT2
        Fri., 10/23 – *A*   #10: Music and Painting

Week 11
        Mon., 10/26   Exam 2 Review Session
        Wed., 10/28   **EXAM 2**
        Fri., 10/30 – *A*   #11: Music and Nature

Week 12
        Mon., 11/2   *Collections: WT, OCT & HEX*
        Wed., 11/4   cont.
                                                  R: Gotham and Lavengood, Collections:
                                                      WT, OCT & HEX, in OMT2
        Fri., 11/6 – *A*   #12: Polytonality

Week 13
        Mon., 11/9   6. Contemporary Tonal   *Jazz & Popular Music*
        Wed., 11/11   Idioms   cont.
                                                    R: Shaffer, Harmonic Functions, in OMT1
        Fri., 11/13 – *A*   #13: Repetition in Music

Week 14
        Mon., 11/16   *Film Music*
        Wed., 11/18   cont.
        Fri., 11/20 – *A*   #14: Music and Emotion

Week 15
        Mon., 11/30   Composition Project
                                   Workshop
        Wed., 12/2   Final Exam Review Session
        Fri., 12/4 – *A*   #15: Music and AI

FINAL EXAM

COMPOSITION PROJECT

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