

course beginning: autumn autumn

subject catalogue S23 K24

course code MTX815

name of course

Introduction to the Analysis of Post-Tonal Music

specification

for MI, IP specialty BA level; for AV, HR, EL specialty MA level; elective for others

academic instructor

M.Siimer

prerequisite course

no of terms

1

contact hr/total

30.0

hr/term

30.0

hr/week

2.0

ECTS/total

2.00

Lect

0.0

Grp

30.0

Ind

0.0

Sem

0.0

Pract

0.0

graded or pass/fail exams

E

term

1

ECTS

2.00

aim of the subject

The course is primarily designed for students who have already completed one of the courses of harmony (MTM215) or historical periods of harmony (MTX814) and want to develop their knowledge of 20th century musical language. The purpose of the course is to introduce the student to some of the keyworks in 20th century composition and possibilities for their analysis.

content

During this course, more than ten 20th century compositions will be discussed, focusing on the following aspects

- pitch structure
- rhythmical structure

- timbral structure

Also, a brief overview of theoretical background and methods for the analysis of the works is provided.

learning outcomes

On completion of the course, the student will demonstrate knowledge of the most important organizing principles of musical texture in 20th century music, being able to

- describe in general the main compositional techniques of the 20th century
- recognize the compositional techniques used in a musical work and distinguish between them if necessary

assessment

There are two mid-term tests during the semester which cover the content presented in class lectures and the students' independent work, counting for 50% of the grade. Passing the tests is a pre-requisite for entering the exam.

At the exam, the student will have 2-3 hours to prepare an analysis of a 20th century piece, focusing on the pitch structure, rhythm and timbral organization and finding relationships between them.

The prerequisite for completing the course is a minimum attendance of 67% in lectures.

assessment criteria

To obtain an excellent grade a student should:

- be familiar with the most outstanding composers and compositional techniques of the 20th century music;
- determine a 12-tone row and analyze its use in a musical work;
- analyze a Pärt's work written in tintinnabuli technique;
- determine a mode or a combination of modes including modes of limited transposition of Messiaen in a musical work;
- know the terminology used in the in the analysis of 20th century works;
- freely apply the learning outcomes in the analysis of the 20th century works.

To obtain a very good grade a student should:

- be familiar with the most outstanding composers and compositional techniques of the 20th century music;
- determine a 12-tone row and analyze its use in a musical work;
- analyze a Pärt's work written in tintinnabuli technique;
- determine a mode or a combination of modes including modes of limited transposition of Messiaen in a musical work;
- know the terminology used in the in the analysis of the 20th century works.

To obtain a good grade a student should:

- be familiar with the most outstanding composers and compositional techniques of the 20th century music;
- determine a 12-tone row and analyze its use in a relatively simple musical structure;
- determine a mode in a musical work;
- know the terminology used in the in the analysis of the 20th century works.

To obtain a satisfactory grade a student should:

- be familiar with the most outstanding composers of the 20th century music;
- determine a 12-tone row and analyze its use in a relatively simple musical structure;
- determine a mode in a musical work;
- have a primary knowledge on the terminology used in the in the analysis of the 20th century works.

To obtain a sufficient grade a student should:

- be familiar with the most outstanding composers of the 20th century music;
- have a primary knowledge on the terminology used in the in the analysis of the 20th century works.

course reading material

Reginald Smith Brindle, *The new music : the Avant-Garde Since 1945*, Oxford ; New York : Oxford University Press, 1987

Paul Griffiths, *Modern music and after : directions since 1945*, Oxford : Oxford University Press, 1995

Arnold Whittall, *Musical composition in the twentieth century*, Oxford ; New York : Oxford University Press, 1999'

Joseph N. Straus, *Remaking the past : musical modernism and the influence of the tonal tradition*, Cambridge ; London : Harvard University Press, 1990

Reginald Smith Brindle, *Serial composition*, London : Oxford University Press, 1972

Michael Nyman, *Experimental music : Cage and beyond*, Cambridge [etc.] : Cambridge University Press, 1999

Keith Potter, Four musical minimalists : La Monte Young, Terry Riley, Steve Reich, Philip Glass, Cambridge [etc.]:

Cambridge University Press, 2000

John C. Crawford and Dorothy L. Crawford, Expressionism in twentieth-century music, Bloomington : Indiana University

Press, c1993

For individual analysis, the instructor will provide reading material on a given piece individually to each student.

author of course description

Kerri Kotta