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subject catalogue S23 K24

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course code MTX870

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name of course

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Theory and Analysis of Post-Tonal Music

specification

elective for MA level

academic instructor

M.Humal

prerequisite course

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no of terms

2

contact hr/total

60.0

hr/term

30.0

hr/week

2.0

ECTS/total

6.00

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Lect

0.0

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Grp

60.0

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Ind

0.0

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Sem

0.0

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Pract

0.0

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**graded or pass/fail exams**

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**term**

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2

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**ECTS**

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3.00

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3.00

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**aim of the subject**

This course introduces the student to the main methods of non-tonal musical analysis and research.

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**content**

Subjects of study include:

- Set theory (Allen Forte, Robert Morris).
- Free atonal analysis (Schoenberg, Webern).
- Dodecaphonic theory and analysis (Milton Babbitt).
- Post-tonal theory.
- 19th century chromaticism (Wagner, Liszt).

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## learning outcomes

Upon completion of the course the student will:

- Be able to analyze post-tonal music.
- Has a deeper understanding of post-tonal music theory.

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## assessment

Grading in the first semester is on a pass/fail basis. In order to pass, the following is required:

Analysis of 5-10 post-tonal works, one of which is a movement from either Schoenberg's third or fourth string quartet.

The second semester ends with a final exam.

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## assessment criteria

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## course reading material

1. Milton Babbitt, "Some Aspects of Twelve-Tone Composition". (The Score, 12, June, 1955, 53-61)
2. Milton Babbitt, "Twelve-Tone Invariants as Compositional Determinants" (The Musical Quarterly, 46/2, 1960, 246-259)
3. Richard Cohn, "Neo-Riemannian Operations, Parsimonious Trichords, and Their Tonnetz Representations" (Journal of Music Theory 41/1, 1997, 1-66)
4. Richard Cohn, "Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective" (Journal of Music Theory 42/2, 1998, 167-180)
5. Allen Forte, "The Structure of Atonal Music" (New Haven & London: Yale University Press, 1973)
6. Allen Forte, "Concepts of Linearity in Schoenberg's Atonal Music: A Study of the Opus 15 Song Cycle" (Journal of Music Theory, 36/2, 1992, 285-382)
7. Mart Humal, "The Mallalieu Row and Stravinsky's Verticals" (A Composition as a Problem IV/1 Tallinn: Eesti Muusikaakadeemia, 2004, 87-110)
8. Mart Humal, "Kõigi intervallidega dodekafoonilised seeriad ja nende teisendused" (Tallinn: Eesti Muusikaakadeemia, 2005)
9. Mart Humal, "Ülevaade tänapäeva muusikaanalüüsi meetoditest" (Mõeldes muusikast, Tallinn: Varrak, 2004)

10. David Lewin, □Musical Form and Transformation□ (New Haven, Yale University Press, 1993)

11. Andrew Mead, □Large-Scale Strategy in Arnold Schoenberg□s Twelve-Tone Music□ (Perspectives of New Music, 21/1, 1985, 120□157)

12. Arnold Schoenberg, □Composition with Twelve Tones□ (I) (Style and Idea, ed. Leonard Stein. □ New York: Norton, 1975, 214□245)

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**author of course description**

Mart Humal