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subject catalogue S23 K24

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course code MTX871

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name of course

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The Theory of Harmonic Counterpoint

specification

elective course for MA level

academic instructor

M.Humal

prerequisite course

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MTX831

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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

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0.0

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Grp

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60.0

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Ind

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0.0

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Sem

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0.0

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Pract

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0.0

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**graded or pass/fail exams**

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A

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E

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**term**

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1

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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 provides the tools necessary for understanding harmonic counterpoint such as graphic analysis. This method differs from Schenkerian analysis in that reduces the structure not to a two-voice Ursatz, but a five-voice voice-leading matrix. Harmonic contrapuntal analysis is useful for gaining a deeper understanding of counterpoint, harmony and musical form.

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**content**

Subjects of study include:

- Cadences and prolongation.
- Minuet.

- Sonata form.
- Lied (Schubert, Schumann).
- Romantic instrumental form (Mendelssohn, Brahms).

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### **learning outcomes**

Upon completion of the course the student will:

- Have a deeper understanding of contrapuntal analysis.
- Be able to create reductive voice-leading charts and comment on them.

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### **assessment**

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

Graphic analysis of approximately 5 tonal works, one of which is a movement from a classical sonata.

The second semester ends with a final exam.

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### **assessment criteria**

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### **course reading material**

1. Allan Cadwallader & David Gagné, "Analysis of Tonal Music: A Schenkerian Approach" (New York & Oxford: Oxford University Press, 1998)
2. Humal, Mart, "Schenkeri analüüs ja muusikaline vorm" (Teater. Muusika. Kino 1998/1)
3. Humal, Mart, "Schenkeri analüüs ja poolkadents" (Teater. Muusika. Kino 2001/6)
4. Mart Humal, "Uuringuid tonaalstruktuuridest" (Tallinn: Eesti Muusika- ja Teatriakadeemia, 2007, ilmumas)
5. Mart Humal, "Ülevaade tänapäeva muusikaanalüüsi meetoditest" (Mõeldes muusikast, Tallinn: Varrak, 2004)
6. Edward Laufer, "Voice-Leading Procedures in Development Sections" (Studies in Music from the University of Western Ontario 13, 1991)
7. Carl Schachter, "Unfoldings: Essays in Schenkerian Theory and Analysis". Edited by Joseph N. Straus (New York: Oxford University Press, 1999)
8. Heinrich Schenker, "Der freie Satz" (Wien: Universal Edition, [1935], 1965)

9. Janet Schmalfeldt "Cadential Processes: The Evaded Cadence and the "One More Time" Technique" (Journal of Musicological Research 12, 1992)

10. Janet Schmalfeldt "Towards a Reconciliation of Schenkerian Concepts with Traditional and Recent Theories of Form" (Music Analysis 10/3, 1991)

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**author of course description**

Mart Humal