

(Revised Fall 2022)

**PREREQUISITES:** MU 2014 THEORY AND MUSICIANSHIP I  
MU 2159 THEORY AND MUSICIANSHIP II  
MU 3215 THEORY AND MUSICIANSHIP III

**CATALOG DESCRIPTION:** Students will explore a range of key music theory issues that emerged in the light of the new musical ideas of the twentieth century. The course will focus on the theoretical understanding of key movements in twentieth century music, combined with the practical development of musicianship skills.

**RATIONALE:** The twentieth century brought forward many ideas in music that were revolutionary, with many well-established musical norms being subverted or left behind entirely. The result of this has been a century of musical language that has remained challenging and ‘difficult’ for musicians to come to terms with regardless of the passing of increasing amounts of time. This course will introduce students to these ideas and techniques in a practical manner, with the focus on understanding them through the musicianship skills they require and through trying them out in practice via style-study compositional exercises. The range of techniques covered is deliberately limited in order to allow time for a full theoretical and practical exploration of each technique.

**LEARNING OUTCOMES:** After successfully completing this course students should be able to:

1. Demonstrate knowledge and understanding of key musical issues and a range of compositional approaches as found in twentieth century music.
2. Create short pastiche compositions utilizing a range of 20th century techniques.
3. Show understanding of complex rhythmic practices as found in key 20th and 21st century works.
4. Apply practical understanding of theoretical concepts and the ability to read basic scores at the keyboard.
5. Demonstrate key aural skills through the dictation and transcription of intermediate level exercises.

**METHOD OFTEACHING AND LEARNING:** In congruence with the teaching and learning strategy of the college, the following tools are used:

- class lectures and workshops combined with demonstration of musical examples at the piano and use of supportive audio-visual material;
- interactive class discussions in a collaborative learning environment;
- in-class music writing and score reading activities, in which students work individually or collaboratively in the environment of a piano lab;
- regular homework exercises (selections reviewed in class) which is submitted for the assessed coursework;
- in-class listening and ear training activities, including solfege, dictation and transcribing (further practiced as homework);
- student practice sessions and private study at the online learning centres of recommended resources, designed to enhance assimilation of taught material;
- attendance to ACG choir, as additional practice of musicianship skills;
- extensive use and practice of freely available notation software on student’s own computer, to enhance the learning process;
- use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources;
- students are encouraged to make full use of their instructor’s office hours, where they can ask questions, see their assigned work results and/or go over lecture material;
- support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills.

<b>ASSESSMENT:</b>	<b>Summative:</b>	
	First assessment:	<b>35%</b>
	Portfolio of written compositional exercises and aural/keyboard practical work	
	Final assessment:	<b>65%</b>

	<table border="1" data-bbox="400 107 1385 248"> <tr> <td data-bbox="400 107 1302 143">Portfolio of written compositional exercises and aural/keyboard practical work</td> <td data-bbox="1302 107 1385 143"></td> </tr> <tr> <td colspan="2" data-bbox="400 143 1385 174"><b>Formative:</b></td> </tr> <tr> <td data-bbox="400 174 1302 210">In-class theory exercises</td> <td data-bbox="1302 174 1385 210" style="text-align: center;"><b>0</b></td> </tr> <tr> <td data-bbox="400 210 1302 248">In-class listening quizzes</td> <td data-bbox="1302 210 1385 248" style="text-align: center;"><b>0</b></td> </tr> </table> <p data-bbox="400 248 1485 284">The formative assessments aim to prepare students for summative assessments.</p> <p data-bbox="400 315 1485 378">Learning Outcomes 1, 2, 3, 4 &amp; 5 are assessed in the Portfolio of written and aural work; Learning Outcomes 1, 2, 3, 4 &amp; 5 are assessed in the Final Examination.</p> <p data-bbox="400 387 1485 423"><i>Students are required to resit failed assessments in this course.</i></p>	Portfolio of written compositional exercises and aural/keyboard practical work		<b>Formative:</b>		In-class theory exercises	<b>0</b>	In-class listening quizzes	<b>0</b>
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In-class theory exercises	<b>0</b>								
In-class listening quizzes	<b>0</b>								
<b>INDICATIVE READING:</b>	<p data-bbox="400 450 1485 486"><b>REQUIRED READING:</b></p> <p data-bbox="400 486 1485 548">Kostka, Stefan and Santa, Matthew. <i>Materials and Techniques of Post-Tonal Music</i>, 5<sup>th</sup> ed. Abingdon: Routledge, 2018</p> <p data-bbox="400 566 1485 602"><i>Additional readings will be provided by the instructor.</i></p> <p data-bbox="400 620 1485 656"><b>RECOMMENDED READING:</b></p> <p data-bbox="400 656 1485 692">Brindle, Reginald Smith. <i>Serial Composition</i>. New York: Oxford University Press, 1968</p> <p data-bbox="400 692 1485 728">Brindle, Reginald Smith. <i>Musical Composition</i>. New York: Oxford University Press, 1986</p> <p data-bbox="400 728 1485 763">Carothers-Hall, Anne. <i>Studying Rhythm</i>, 4<sup>th</sup> ed. New York: Pearson – Prentice Hall, 2018</p> <p data-bbox="400 763 1485 799">Cope, David. <i>Techniques of the Contemporary Composer</i>. New York: Cengage Learning, 1997</p> <p data-bbox="400 799 1485 835">Creston, Paul. <i>Principles of Rhythm</i>. New York: F. Colombo, 1964</p> <p data-bbox="400 835 1485 871">Creston, Paul. <i>Rational Metric Notation</i>. New York: Exposition Press, 1979</p> <p data-bbox="400 871 1485 934">Friedmann, Michael L. <i>Ear Training For Twentieth-Century Music</i>. New Haven: Yale University Press, 1990</p> <p data-bbox="400 934 1485 969">Lester, Joel. <i>Analytic Approaches to 20<sup>th</sup> century music</i>. New York: W. W. Norton &amp; Co., 1989</p> <p data-bbox="400 969 1485 1005">Persichetti, Vincent. <i>Twentieth-Century Harmony</i>. 4<sup>th</sup> ed. New York: W.W. Norton, 1961</p> <p data-bbox="400 1005 1485 1041">Rahn, John. <i>Basic Atonal Theory</i>. New York: Schirmer Books, 1987</p> <p data-bbox="400 1041 1485 1077">Searle, Humphrey. <i>Twentieth Century Counterpoint</i>. New York: Hyperion Press, 1979.</p> <p data-bbox="400 1077 1485 1113">Ulehla, Ludmilla. <i>Contemporary Harmony</i>. Mainz: Advance Music - Schott, 1994</p> <p data-bbox="400 1113 1485 1149">Wuorinen, Charles. <i>Simple Composition</i>. New York: C.F. Peters Corp., 1994</p>								
<b>INDICATIVE MATERIAL:</b>	<p data-bbox="400 1137 1485 1173"><b>REQUIRED MATERIAL:</b></p> <p data-bbox="400 1173 1485 1236">Score reading and listening material will be provided by the instructor. Online archives of relevant audio-visual material will be recommended.</p> <p data-bbox="400 1236 1485 1272"><b>RECOMMENDED MATERIAL: N/A</b></p>								
<b>COMMUNICATION REQUIREMENTS:</b>	<p data-bbox="400 1305 1485 1400">Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account. All written work should follow current MLA standards for formatting, style and citation.</p>								
<b>SOFTWARE REQUIREMENTS:</b>	<p data-bbox="400 1433 1485 1527">Microsoft Word (or similar word processing program), Blackboard; MuseScore, Sibelius, Finale or similar music notation software program (recommended for compositional assignments), and internet skills for access to online learning centres and music databases.</p>								
<b>WWW RESOURCES:</b>	<p data-bbox="400 1559 1485 1621">Students will be encouraged to make use of some of the following digital resources to enhance their learning of theory and practice their aural skills:</p> <p data-bbox="400 1639 1485 2027"> <a href="http://www.musictheory.net">www.musictheory.net</a> (music theory concepts)  <a href="http://www.musictheoryresources.com">www.musictheoryresources.com</a> (basic theory concepts)  <a href="http://www.sibelius.com/products/musition">www.sibelius.com/products/musition</a> (music theory learning center)  <a href="http://www.sibelius.com/products/auralia">www.sibelius.com/products/auralia</a> (ear training program)  <a href="http://method-behind-the-music.com/theory/">http://method-behind-the-music.com/theory/</a> (basic theory concepts)  <a href="http://www.good-ear.com">http://www.good-ear.com</a> (ear training program)  <a href="http://www.tonalityguide.com">www.tonalityguide.com</a> (tonal harmony resources)  <a href="http://www.intech.mnsu.edu">www.intech.mnsu.edu</a> (harmonization)  <a href="http://www.wwnorton.com/college/music/musictheory/premium/index.html">www.wwnorton.com/college/music/musictheory/premium/index.html</a>  (in line with the book <i>The Musician's Guide to Theory and Analysis</i>, student website with interactive scores and audio, and supplemental exercises).  J.S. Bailey Library resources: (<a href="http://www.acg.edu/academics/library">www.acg.edu/academics/library</a>)  The New Grove Dictionary (<a href="http://www.oxfordmusiconline.com">www.oxfordmusiconline.com</a>) </p>								

	<p>International Repertory of Music Literature (<a href="http://www.rilm.org">www.rilm.org</a>)  In addition students will be encouraged to make use of the main music research library for Greece,  <i>The Lilian Voudouri Music Library</i> (<a href="http://www.mmb.org.gr">www.mmb.org.gr</a>).</p>
<p><b>INDICATIVE CONTENT:</b></p>	<ul style="list-style-type: none"> <li>• Harmonic practice of impressionism.</li> <li>• Harmony and rhythm of scriabin’s late works.</li> <li>• Contemporary contrapuntal practices</li> <li>• Metrical dissonance</li> <li>• Non-dyadic (“irrational”) time signatures</li> <li>• Metric modulations</li> <li>• Multi-part polyrhythms</li> <li>• Ligeti’s <i>musica ricercata</i></li> <li>• Minimalism</li> <li>• Free atonality</li> <li>• Serialism</li> <li>• Aleatoric techniques</li> <li>• Extended instrumental techniques</li> <li>• Graphic scores</li> <li>• Keyboard skills including score reading</li> <li>• Aural skills at a more advanced level including transcription and dictation</li> </ul>