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| DEREE COLLEGE SYLLABUS FOR: | | 3/0/3 | | | | | | |
| MU 4040 MODERNISM (PREVIOUSLY MU 4640) | | | | | | | | |
| (Updated Spring 2016) | | UK LEVEL: 6 UK CREDITS: 15 | | | | | | |
| PREREQUISITES: | The ability to read music notation | | | | | | | |
| CATALOG DESCRIPTION: | In this course students will develop an understanding of the stylistic diversity that emerged in the revolutionary time of Modernism, at the beginning of the 20th century, and will explore the incorporation of the “new” into the traditional continuum in music and other forms of cultural expression. The heterogeneous reactions that resulted to a plurality of musical and aesthetic construction will be captured through selected works and scores and will be discussed in relation to independent texts, literature and visual arts of the time. | | | | | | | |
| RATIONALE: | The time known as the <i>fin de siecle</i> fascinated musicians, writers and other artists as it characterized the end of an era and the dawn of a new one. The possibilities of the new means of expression, the new techniques and aesthetics created a cultural turmoil. The origins of 12-tone music and serialism in addition to new tonal paths, historical, cultural and aesthetic approaches of musical Modernism will be discussed in the wider perspective of art and culture. A selection of works, a variety of texts and additional material will enhance the understanding of the musical revolution, placing it in a broader cultural context. | | | | | | | |
| LEARNING OUTCOMES: | After successfully completing this course students should be able to: <ol style="list-style-type: none"> 1. demonstrate an understanding of the classical forms and the meaning of Modernism as an age of revolt and radical change 2. identify, distinguish and discuss the styles of Expressionism, Primitivism, Polytonality, Atonality, 12 tone music, Neoclassicism for the selected works through listening and score reading 3. relate the stylistic trends of twentieth-century music to the equivalent ones in other forms of cultural expression. 4. discuss in which way, and to what extent, composers challenged and honoured at the same time, traditional methods and values. 5. apply fundamental analytical skills, and demonstrate the necessary criteria when discussing a musical work in the context of an independent project. | | | | | | | |
| METHOD OF TEACHING AND LEARNING: | In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> ➤ Class lectures with demonstrations of musical examples ➤ Listening and score reading, aided by audio-visual media performances ➤ Oral Presentation of a written assignment supported by audio/audio-visual media ➤ Office hours: 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 ➤ Use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources ➤ 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. | | | | | | | |
| ASSESSMENT: | <p>Summative:</p> <table border="1"> <tr> <td>Written Project (Words: 4000-4,500)</td> <td align="center">70%</td> </tr> <tr> <td>In Class Final Examination (2-hour comprehensive)</td> <td align="center">30%</td> </tr> </table> <p>Formative:</p> <table border="1"> <tr> <td>In-class presentation and further discussion of a selected topic</td> <td align="center">0</td> </tr> </table> | | Written Project (Words: 4000-4,500) | 70% | In Class Final Examination (2-hour comprehensive) | 30% | In-class presentation and further discussion of a selected topic | 0 |
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| In-class presentation and further discussion of a selected topic | 0 | | | | | | | |

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| | <table border="1"> <tr> <td data-bbox="448 96 1008 163">Two Preparatory Written Assignments (intended to lead to the final project)</td> <td data-bbox="1015 96 1190 163">0</td> </tr> </table> | Two Preparatory Written Assignments (intended to lead to the final project) | 0 |
| Two Preparatory Written Assignments (intended to lead to the final project) | 0 | | |
| <p>INDICATIVE READING:</p> | <p>The Written Project tests Learning Outcomes 1, 2, 3, 4 & 5. The Final Examination tests Learning Outcomes 1, 2, 3 & 4.</p> <p>REQUIRED READING: Albright, D., Ed. (2004). <i>Modernism and Music</i>, University of Chicago Press, USA.</p> <p>Machlis, J. (1979). <i>Introduction to Contemporary Music</i>, 2nd ed. New York/London: W.W. Norton.</p> <p>Taruskin, R. (2009). <i>The Oxford History of Western Music, Volume 4</i>, Oxford University Press, USA.</p> <p>Instructor’s additional handouts from reading list selected from up to date articles in academic journals.</p> <p>RECOMMENDED READING: Dahlhaus, C. (1989). <i>Between Romanticism and Modernism: Four Studies in the Music of the later Nineteenth Century</i>, University of California Press.</p> <p>Kerman, J., Ed. (1992). <i>Music at the Turn of Century: A 19th –Century Music Reader</i>, University of California Press, (essays by R. Swift, R. Taruskin, L. Somfai).</p> <p>Kostka, S. (2005). <i>Materials & Techniques of Twentieth-Century Music</i>, 3rd ed. Prentice Hall.</p> <p>Salzman, E. (2001). <i>Twentieth-Century Music: An Introduction</i>, 4th ed. Prentice-Hall, I.</p> <p>Simms, R. (1996). <i>Music of the Twentieth Century: Style and Structure</i>, 2nd ed. Schirmer Books.</p> <p>Whittall, A. (2003). <i>Exploring Twentieth Century Music: Tradition and Innovation</i>, Cambridge University Press.</p> <p>Weiss, P. & Taruskin, R. (2007). <i>Music in the Western World: a History in Documents</i>, 2nd edition. New York: Schirmer Books.</p> | | |
| <p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p> | <p>REQUIRED MATERIAL: Reference Text: Herbert, T. (2009). <i>Music in Words – A Guide to Researching and Writing about Music</i>, 2nd ed., Oxford University Press, New York (Copyright ABRSM)</p> <p>Extensive tutor-directed listening assignments using listening materials available in the library.</p> <p>RECOMMENDED MATERIAL: Articles related to class topics available in online databases.</p> <p>Burkholder, J. P. & Palisca V. C. (2009). <i>Norton Anthology of Western Music: Volume 3, Twentieth Century</i>, 6th edition (scores and CD set), New York/London: W.W. Norton.</p> | | |
| <p>COMMUNICATION REQUIREMENTS:</p> | <p>Blackboard and an active ACG-email account.</p> | | |
| <p>SOFTWARE REQUIREMENTS:</p> | <p>Microsoft Word (or similar word processing program) and an internet connection for access to online music databases and newspaper websites (available through the college library).</p> | | |
| <p>WWW RESOURCES:</p> | <p>www.oxfordmusiconline.com (The New Grove Online) http://imslp.org/wiki/(IMSLP/Petrucci Music Library)www.mmb.org.gr (Music Library of Greece “Lilian Voudouri”) www.jstore.org</p> | | |

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| | (Digital archive of academic material) www.acg.edu/all-databases (Academic Search Premiere) www.acg.edu/all-databases (Project Muse) |
| INDICATIVE CONTENT: | <ol style="list-style-type: none"> 1. Beginnings: terminology, origins, definitions and the position of ‘modern’ through time 2. Musical considerations: factors that shaped Modernism 3. Thinkers: Nietzsche, Darwin, Marx, Freud and Schopenhauer 4. Other Arts: Pound, Seurat, Whitman and Dostoyevsky 5. 1913: a year of turmoil; <i>The Rite of Spring</i> 6. Modernism seen as ONE art: a painter writing a libretto; a poet composing; a poet singing; a composer painting 7. Musical Characteristics: a “linguistic plurality” in the use of musical elements 8. Aesthetic, Social and Cultural aspects: audience, journalism, organizations, unions, concerts, etc. 9. Performance practices: conductors and performers 10. Debussy and Ravel: Impressionism and beyond 11. Schoenberg and the 12-tone system: <i>Pierrot Lunaire</i> 12. Bartok: <i>Allegro Barbaro</i> |