DEREE COLLEGE SYLLABUS FOR: **3/0/3**
MU 4440 MODERNISM

UK LEVEL:6
UK CREDITS:15

(Revised Fall 2022)

PREREQUISITES:	WP 1010 INTRODUCTION TO ACADEMIC WRITING WP 1111 INTEGRATED ACADEMIC WRITING AND ETHICS PH 1004 Character Education MU 3324 RESEARCH AND WRITING ABOUT MUSIC
CATALOG DESCRIPTION:	In this course students will develop an understanding of the stylistic diversity that emerged in the revolutionary time of musical Modernism in relation to the traditional continuum and to other forms of artistic expression. The 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 expressive, technical and aesthetic transformations of the time known as the *fin de siècle*, characterized the dawn of a new era that created a cultural turmoil. New 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: 1. Discuss and justify the understanding of Modernism in music and its consequences. 2. Examine stylistic features of selected works through listening and score analysis. 3. Relate aesthetic concepts across art forms. 4. Communicate findings in written as well as oral form, employing the correct documentation conventions at all times.
METHOD OFTEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: • in-class lectures and structured group discussions on assigned readings, presentations and workshops; • structured writing activities in which students produce, share, and submit writing individually or collaboratively; • individual and/or group presentations; • extensive independent study for the preparation of assessments; • short take-home writing exercises (preparatory work for the assessed coursework); • listening and score reading, aided by audio-visual media performances; • peer feedback workshops; • timely instructor feedback on formative and assessed work; • 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.
ASSESSMENT:	**Summative:** **First assessment**: Submission of research paper: 80%; Presentation (30-40 minutes): 20% — **70%** **Final assessment:** Final Examination (2-hour comprehensive) — **30%** **Formative:**

	Two preparatory written assignments, intended to lead to the final submission of the first assessment **0** The formative assessments aim to prepare students for summative assessments. Learning Outcomes 2 & 4 are assessed in the first assessment. Learning Outcomes 1, 2, 3 & 4 are assessed in the final assessment. *Students are required to resit failed assessments in this course.*
INDICATIVE READING:	**REQUIRED READING:** Adorno, Theodor W. *Philosophy of Modern Music*. Translated by Anne G Mitchell and Wesley V Blomster, Bloomsbury Academic, an Imprint of Bloomsbury Publishing Plc, 2016. Ashby, A et al. The Pleasure of Modernist music: Listening, Meaning, Intention, Ideology. Eastman Studies in Music, 2010. Gienow-Hecht, Jessica C. E, editor. *Music and International History in the Twentieth Century*. Berghahn Books, 2014. Guldbrandsen, Erling E, and Julian Johnson, editors. *Transformations of Musical Modernism*. Cambridge University Press, 2015. Leeuw, Ton de, and Rokus de Groot. *Music of the Twentieth Century: A Study of Its Elements and Structure*. Amsterdam University Press, 2005. Additional readings will be provided by the professor. **RECOMMENDED READING:** Ástráður Eysteinsson. *The Concept of Modernism.* Cornell University Press, 1990. Griffiths, Paul. *Modern Music and After*. 3rd ed., 3rd ed., Oxford University Press, 2010. Huang, Hao. *Music in the 20th Century*. M.E. Sharpe, 1999. Klein, Michael L. *Music and the Crises of the Modern Subject*. Indiana University Press, 2015. Williams, Alastair. *New Music and the Claims of Modernity*. Ashgate, 1997. Additional readings will be provided by the professor. *All required and recommended reading can be found in the J.S. Bailey Library.*
INDICATIVE MATERIAL: *(e.g. audiovisual, digital material, etc.)*	**REQUIRED MATERIAL:** Scores for the music studied
COMMUNICATION REQUIREMENTS:	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.
SOFTWARE REQUIREMENTS:	Microsoft Word (or similar word processing program), PowerPoint, Blackboard
WWW RESOURCES:	J.S. Bailey Library resources www.acg.edu/academics/library The New Grove Dictionary (www.oxfordmusiconline.com) International Repertory of Music Literature (www.rilm.org) Academic Resource Site JSTORE (www.jstore.org) Project MUSE (muse.jhu.edu)

	In addition, students will be encouraged to make use of the main music research library for Greece, *The Lilian Voudouri Music Library* (www.mmb.org.gr).
INDICATIVE CONTENT:	**Beginnings** • Terminology, origins, labels • Factors that shaped Modernism • Controversies and ambiguities • Thinkers: Nietzsche, Darwin, Marx, Freud and Schopenhauer • Several –isms: definitions and context • Modernism seen as ONE art • Selected case studies with score discussion and extended listening **Musical Considerations** • The orchestra, the tape and the introduction of electroacoustic and electronic music • Beyond the limitations of a conventional score • Old structures in a fresh language • New music • Musical features in transition • Selected case studies with score discussion and extended listening **Of Time and Place** • Vienna: 1885-1915 • Paris: 1885-1915 • WWI and political turmoil • National identities and emerging nationalisms • Postwar: in search of a common practice • Selected case studies with score discussion and extended listening **Aesthetic, social and cultural aspects** • audience, journalism, organizations, unions, concerts • Interpretation and reception • Gender studies and minorities: discussion • Selected case studies with score discussion and extended listening