

Course Title	Music History III: Twentieth Century and Beyond				
Course Code	MHI300				
Course Type	Compulsory				
Level	Bachelor (1st Cycle)				
Year / Semester	3 rd Year / 5 th Semester				
Teacher's Name	TBA				
ECTS	6	Lectures / week	3 hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	<p>This course concentrates in the musical tradition of the Twentieth Century and its musicological and theoretical background. The explosive changes of the last hundred years have created one of the most tumultuous but exciting periods of music. More specifically, it will examine issues that twentieth-century composers faced and the strategies they adopted to solve them during a period of enormous cultural and musical change. It will consider and analyse specific techniques and constructive principles used by composers, as well as the aesthetic positions and formal types allied with particular approaches, with an emphasis on the critical analysis of pioneering works representative of different composers and diverse musical currents of the century through readings, listening and score-studying.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> • Discuss the theoretical perspective of twentieth-century music • Develop an awareness of specific analytical procedures and analytical models developed for the proper apprehension of the new musical language of twentieth-century music • Examine various theoretical systems developed by twentieth-century composers • Apprehend concepts of electronic music • Realize technical and aesthetic specifics of the major compositional practices of the period • Identify diverse stylistic currents that evolve in the music of the twentieth century • Analyze the different techniques and theoretical systems • Summarize the mainstream of modernist music in these years • Discriminate between styles of different composers • Critically discuss writings by composers about music, as well as their compositions • Enhance their ability to contextualize specific compositions within broad theoretical frameworks and to recognize the frameworks which may be relevant to a particular work • Articulate aspects of a contemporary work including its high-level organization, the composer's intentions and the implications of all these aspects for performance practice 				

	<ul style="list-style-type: none"> Develop a high standard of academic writing regarding issues of musicology, music analysis and theory. 		
Prerequisites	MHI205	Co-requisites	None
Course Content	<p>Description:</p> <p>IMPRESSIONISM AND MODALISM: impressionism, pentatonic, non-diatonic, whole-tone, neo modalism. EXPRESSIONISM: extended tonality, free atonality. EARLY STRAVINSKY: polytonality, polyrhythm, primitivism. MODERNISM IN FRANCE: Les Six. NEOCLASSICISM: Neoclassicism and its relationship to the classical style. From Satie to Stravinsky and Paul Hindemith TWELVE-TONE MUSIC: Schoenberg, Berg and Webern. The serial matrix, cells and partitions, pitch-class set theory. NEW OBJECTIVITY SOVIET MUSIC NATIONALISM NATIONALISM IN THE USA POST-WAR SERIALISM: serialism, integral serialism, metric modulation. The European reaction to World War II CHANCE MUSIC: chance music, aleatory, graphic notation, indeterminacy ELECTRONIC MUSIC: analog synthesis, computer music, modular synthesizer, musique concrete, texture composition, stochasticism MINIMALISM: Minimalism as a reaction, minimalism as an influence. NEW ROMANTICISM POST-MINIMALISM POST MODERNISM</p>		
Teaching Methodology	Face to face		
Bibliography	<p>Morgan, R. P. (1991) <i>Twentieth-Century Music: A History of Musical Style in Modern Europe and America</i>. Publisher: W. W. Norton (also with Anthology).</p> <p>Morgan, R. P. <i>Source Readings in Music History: the Twentieth Century</i>. Publisher: W. W. Norton</p> <p>Whittall, A., (2000). <i>Musical Composition in the Twentieth Century</i>. Publisher: Oxford University Press</p> <p>Kostka, S. (1998). <i>Materials and Techniques of Twentieth Century Music</i>. (2nd Edition). Publisher: Prentice Hall</p> <p>Lester, J. (1989). <i>Analytical Approaches to Twentieth – Century Music</i>. Publisher: W. W. Norton</p> <p>Taruskin, R., (2009). <i>Music in the Late Twentieth Century</i>. Publisher: Oxford University Press.</p>		

	Salzman, E., (2001). <i>Twentieth-Century Music: an Introduction</i> . Publisher: Prentice Hall.								
Assessment	<table border="1"> <tr> <td>Exams</td> <td>60%</td> </tr> <tr> <td>Assignments</td> <td>30%</td> </tr> <tr> <td>Class Participation and Attendance</td> <td>10%</td> </tr> <tr> <td></td> <td>100%</td> </tr> </table>	Exams	60%	Assignments	30%	Class Participation and Attendance	10%		100%
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Language	English								