

Course Title	Composition Portfolio				
Course Code	MTC420				
Course Type	Compulsory				
Level	Bachelor (1st Cycle)				
Year / Semester	3 <sup>rd</sup> year, 6 <sup>th</sup> semester				
Teacher's Name	TBA				
ECTS	6	Lectures/week	3 Hours/14 weeks	Laboratories /week	N/A
Course Purpose and Objectives	<p>This course comes as the final stage of the two previous composition courses and aims to build upon the skills gained already. Students will learn more technical devices, formal procedures and ways of thinking about composition. Additionally, more attention will be given to recent developments, key compositional approaches and techniques that have developed during the twentieth and twenty-first centuries. The individual supervision will support the development of a Composition Portfolio in creative, technical and practical terms.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain skills and knowledge in advanced technical compositional devices and formal procedures that have developed during the second half of the twentieth and twenty-first centuries.</li> <li>• Produce a number of substantial works corresponding to the undergraduate level.</li> <li>• Learn how to prepare a music score, presentable at a professional level in order to be ready for performance (creation of individual music parts, technical directions, etc.).</li> <li>• Acquire skills specifically for promoting their compositional outcome over Internet Platforms and within the artistic society (i.e. looking for opportunities for composers, workshops, call-for-scores, etc.).</li> </ul>				
Prerequisites	MTC300	Co-requisites	None		
Course Content	<p>The course will go into deeper examination and look into detail elements concepts and genres including, among others, textures, orchestral composition, theatrical music, conceptual music, collage, new complexity, modular form, musique spectrale, and extended techniques. Examples of specific scores that will be considered and analysed include:</p> <ul style="list-style-type: none"> <li>• Berio's, <i>Sinfonia</i></li> <li>• Purcell's, <i>Fantasia in three parts</i></li> <li>• Stockhausen's, <i>Kreuzspiel</i></li> <li>• Stravinsky's, <i>Symphonies of Wind Instruments</i></li> <li>• Schoenberg's, <i>Farben</i></li> <li>• Saariaho's, <i>Cendres</i></li> <li>• Murail's, <i>Talea</i></li> <li>• Aperghis' , <i>Le corps à corps</i></li> </ul>				

	<ul style="list-style-type: none"> <li>• <i>Lachenmann's, Pression</i></li> <li>• <i>Sciarrino's, Sei quartette brevi</i></li> </ul>										
Teaching Methodology	Face-to-face										
Bibliography	<p>Cope, David (latest edition). Techniques of the contemporary composer. Belmont, CA: Schirmer Books.</p> <p>Kostka, Stefan M. (latest edition). Materials and techniques of twentieth-century music. Upper Saddle River, N.J.: Pearson Prentice Hall.</p> <p>Lee, Myung-Ji (latest edition). "The Art of Borrowing: Quotations and Allusions in Western Music." Order No. 10307667, University of North Texas.</p> <p>Lester, Joel (latest edition). Analytic approaches to twentieth-century music. New York: Norton.</p> <p>Schönberg, Arnold, Gerald Strang, and Leonard Stein (latest edition). Fundamentals of musical composition. London: Faber and Faber.</p>										
Assessment	<table> <tr> <td>Portfolio of Compositions (total duration of 15 minutes)</td> <td>60%</td> </tr> <tr> <td>Mid-Term Exam</td> <td>10%</td> </tr> <tr> <td>Technical Commentary</td> <td>20%</td> </tr> <tr> <td>Class Participation/Attendance</td> <td>10%</td> </tr> <tr> <td></td> <td>100%</td> </tr> </table>	Portfolio of Compositions (total duration of 15 minutes)	60%	Mid-Term Exam	10%	Technical Commentary	20%	Class Participation/Attendance	10%		100%
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Language	English										