

Course Title	Interdisciplinary Approaches in Composition				
Course Code	MUS 680				
Course Type	Concentration Requirement				
Level	Master, 2 nd Cycle				
Year / Semester	1 st year, 1 st or 2 nd semester				
Teacher's Name	TBA				
ECTS	10	Lectures / week	3 hours/ 14 weeks	Laboratories / week	N/A
Course Purpose and Objectives	This course aims to promote the dynamic relation between Music and other Art Forms in interdisciplinary projects. In particular, the focus will be on the importance of the role of the composition process in synergies between Music and Visual or/and Performing Arts (moving image, dance, theatre etc).				
Learning Outcomes	<p>Upon successful completion of this course students will be able to:</p> <ul style="list-style-type: none"> • Compose idiomatically when Music needs to be used as an Art to highlight, accompany or back another Art Form • Compose music for accompanying, backing, highlighting Visual and Performing Arts • Put Music into lyrics • Cope with the professional needs when found themselves in an interdisciplinary synergy • Launch their own interdisciplinary projects 				
Prerequisites	None	Co-requisites	None		
Course Content	During this course, there will be a close examination of case studies of interdisciplinary projects with music being an important part during a synergy. Students will have to set up two synergies that will include two different Art Forms (i.e. dance, theatre) and compose music for each of them.				
Teaching Methodology	Face-to-face				
Bibliography	<p>Brindle, R. S., (1987). The New Music – The Avant – Garde since 1945. 2nd Edition. Oxford, Oxford University Press.</p> <p>Cope, D., (2001). New Directions in Music. 7th Edition. Prospect Heights, IL, Waveland Press, Inc.</p>				

	<p>Cope, D., (1997). <i>Techniques of the Contemporary Composer</i>. New York, Schirmer Books, Simon & Schuster Macmillan.</p> <p>Duckworth, W., (1999). <i>20/20, 20 New Sounds of the 20th Century (Book and CD)</i>. New York, Schirmer Books.</p> <p>Gann, K., (1997). <i>American Music in the Twentieth Century</i>. New York, Schirmer Books.</p> <p>Griffiths, P., (2011). <i>Modern Music and After. 3^d Edition</i>. New York, Oxford University Press.</p> <p>Rahn, J., (Editor) (1994). <i>Perspectives on Musical Aesthetics</i>. W.W. Norton & Company, Inc.</p> <p>Simms, B. R., (1996). <i>Music of the Twentieth Century</i>. New York, Schirmer Books.</p> <p>Whittall, A., (2000). <i>Musical Composition in the Twentieth Century</i>. Oxford University Press.</p>										
<p>Assessment</p>	<table border="1" data-bbox="491 909 1307 1144"> <tr> <td>Compositional Exercises</td> <td>30%</td> </tr> <tr> <td>Folio (2 works in collaboration with an artist)</td> <td>50%</td> </tr> <tr> <td>Case Study Analysis</td> <td>10%</td> </tr> <tr> <td>Class Participation and Attendance</td> <td>10%</td> </tr> <tr> <td>Total</td> <td>100%</td> </tr> </table>	Compositional Exercises	30%	Folio (2 works in collaboration with an artist)	50%	Case Study Analysis	10%	Class Participation and Attendance	10%	Total	100%
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<p>Language</p>	<p>English</p>										