



<b>Course Code</b> MUS-214	<b>Course Title</b> Twentieth-Century Theory	<b>ECTS Credits</b> 6
<b>Department</b> Music & Dance	<b>Semester</b> Fall	<b>Prerequisites</b> MUS-111, MUS-112
<b>Type of Course</b> Required	<b>Field</b> Music Theory	<b>Language of Instruction</b> English
<b>Level of Course</b> 1 <sup>st</sup> Cycle	<b>Year of Study</b> 2 <sup>nd</sup>	<b>Lecturer(s)</b> Dr Vasilis Kallis
<b>Mode of Delivery</b> Face-to-face	<b>Work Placement</b> NA	<b>Co-requisites</b> None

### Objectives of the Course

The main objectives of the course are to:

1. To introduce twentieth-century music from a theoretical perspective
2. To examine the theoretical responses of twentieth-century composers to traditional tonal theory
3. To examine the various non-tonal theoretical systems developed by twentieth-century composers
4. To analyze music from the various twentieth-century compositional systems
5. To introduce the elementary concepts of electronic music

### Learning Outcomes

After completion of the course students are expected to be able to:

1. Recite the most important systems/styles of pitch organization in twentieth-century music
2. Illustrate the knowledge of the most important pitch resources (scalar material, harmonic complexes) utilized in twentieth-century music
3. Determine the important innovations that distinguish twentieth-century music from previous periods
4. Compose short passages using primary pitch material and pitch-organization methods encountered in twentieth-century music
5. Analyze works or excerpts from works that are exemplars of the various styles and techniques utilized in twentieth-century music

### Course Contents

- Late nineteenth-century chromatic tonality
- Suppression of tonality in Eastern Europe and France
- Suppression of tonality in the Austro-German musical sphere

- Non-diatonic scales (properties, usage)
- Scalar interaction based on the properties of non-diatonic scales
- Harmonic dimension in twentieth-century music
- Rhythmic innovations in twentieth-century music
- Free atonality in the style of the composers of the second Viennese School
- Analysis of works and excerpts from works that demonstrate the various aspects of twentieth-century music studied

### **Learning Activities and Teaching Method**

Lectures; Discussion with students; Class Assignments

### **Assessment Methods**

Weekly Assignments; Mid-Term Exam; Final Exam; 1 Project; Class Participation

### **Required Textbooks/Reading**

<b>Authors</b>	<b>Title</b>	<b>Publisher</b>	<b>Year</b>	<b>ISBN</b>
Stefan Kotska	<i>Materials and Techniques of Twentieth-Century Music</i>	Prentice Hall	1998	0-13-560830-9

### **Recommended Textbooks/Reading**

<b>Authors</b>	<b>Title</b>	<b>Publisher</b>	<b>Year</b>	<b>ISBN</b>
Robert Morgan (ed.)	<i>Anthology of Twentieth-Century Music</i>	W. W. Norton & Company	1992	0-393-95284-3