



## Course Syllabus

<b>Course Code</b>	<b>Course Title</b>	<b>ECTS Credits</b>
MUCT-113	Music Theory 3: 20th Century Theory	6
<b>Prerequisites</b>	<b>Department</b>	<b>Semester</b>
MUCT-112	Music & Dance	Fall/Spring
<b>Type of Course</b>	<b>Field</b>	<b>Language of Instruction</b>
Core Requirement	Music Theory	English
<b>Level of Course</b>	<b>Lecturer(s)</b>	<b>Year of Study</b>
1 <sup>st</sup> Cycle	Vasilis Kallis	2 <sup>nd</sup>
<b>Mode of Delivery</b>	<b>Work Placement</b>	<b>Corequisites</b>
Face-to-face	N/A	None

### Course Objectives:

The main objectives of the course are to:

- Introduce twentieth-century music from a theoretical perspective
- Examine the theoretical responses of twentieth-century composers (classical and jazz music) to traditional tonal theory
- Examine the various non-tonal theoretical systems developed by twentieth-century composers
- Equip the students with the ability to analyze music from the various twentieth-century compositional schools
- Examine the integration of jazz music into the mainstream compositional/theoretical ideas of the twentieth century

### Learning Outcomes:

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

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

**Course Content:**

- Late nineteenth-century chromatic tonality
- Suppression of tonality in Eastern Europe and France
- Suppression of tonality in the Austro-German musical sphere
- Diatonic modes (properties, inter-relationships, usage)
- Non-diatonic modes (properties, inter-relationships, usage)
- Scalar interaction based on the properties of non-diatonic scales
- Harmonic dimension in twentieth-century music
- Rhythmic innovations in twentieth-century music
- Jazz music and its integration within the twentieth-century music-theoretic corpus
- Art rock (examine the introduction and usage of innovating avant-garde classical music compositional techniques in the genre of art rock)
- Analysis of works and excerpts from works that demonstrate the various aspects of twentieth-century (classical and jazz) music studied

**Learning Activities and Teaching Methods:**

Lectures; Discussion with students; Analyses of musical excerpts; Class Assignments

**Assessment Methods:**

Mid-Term Exam; Final Exam; Project; Class Participation; Quizzes; Weekly assignments

**Required Textbooks / Readings:**

<b>Title</b>	<b>Author(s)</b>	<b>Publisher</b>	<b>Year</b>	<b>ISBN</b>
<i>Materials and Techniques of Twentieth-Century Music</i>	Stefan Kotska	Prentice Hall	1998	0-13-560830-9
<i>Music and Twentieth-Century Tonality:</i>	P. Susanni and	Routledge	2014	9781138793507

<i>Harmonic Progression Based on Modality and the Interval Cycles</i>	E. Antokoletz			
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**Recommended Textbooks / Readings:**

<b>Title</b>	<b>Author(s)</b>	<b>Publisher</b>	<b>Year</b>	<b>ISBN</b>
<i>Anthology of Twentieth- Century Music</i>	Robert Morgan (ed.)	W. W. Norton & Company	1992	0-393-95284-3
<i>Pieces of Tradition An Analysis of Contemporary Tonal Music</i>	D. Harrison	Oxford University Press	2016	B01EXC933A
<i>Introduction to Post-tonal Music</i>	J. Straus	W. W. Norton	2016	0393938832