

IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ

Course Name	Compositional Techniques in the 20th and the 21st Century	ECTS Credits	5
Course Coordinator	dr hab. Monika Kędziora	Credit Hours Total	120
Faculty of	Composition, Conducting, Vocal Studies, Music Theory and Artistic Education	Course Type	Lecture
Institute of	Composition and Music Theory	Mode of Study	Full-Time Programme
Major	Composition and Music Theory	Profile of Study	General Academic
Specialisation	Composition, Electroacoustic Composition, Music Theory, Music Journalism, Eurhythmics	Language of Instruction	Polish
Cycle	First-Cycle Studies	Course Group	Core/Elective

COURSE PLACEMENT IN THE STUDY PLAN			
Semester 1	30 hours, Graded Test basis, 1 ECTS	Semester 2	30 hours, Graded Test basis, 1 ECTS
Semester 3	30 hours, Graded Test basis, 1 ECTS	Semester 4	30 hours, Exam, 2 ECTS

Instructor	dr hab. Monika Kędziora, dr hab. Artur Kroschel		
Learning Aims and Objectives	The aim of the course is to learn about the basic issues related to the compositional techniques of 20th- and 21st-century composers and to acquire the skills to conduct multifaceted analyses of contemporary scores, taking into account the multiplicity and diversity of compositional aesthetic approaches.		
Prerequisites	<ul style="list-style-type: none"> • knowledge of music theory, harmony, and counterpoint • general musical knowledge in the field of 20th and 21st century music history • basic knowledge of general history, world literature, and fine arts (in terms of literary trends and aesthetic attitudes) 		

COURSE CONTENT	
Semester 1	<ul style="list-style-type: none"> • The crisis of the major-minor system; the search for a new harmonic language; compositional stylistic approaches in the first half of the 20th century; • C. Debussy, M. Ravel, I. Strawiński, A. Skriabin, E. Satie
Semester 2	<ul style="list-style-type: none"> • Compositional techniques of composers from the first half of the 20th century; formal structures, harmonic language, aesthetic trends; • B. Bartók, K. Szymanowski, A Schönberg • The works of composers of the Second Viennese School - A Schönberg. A. Berg, A. Webern • Composers of the first half of the 20th century outside European centres
Semester 3	<ul style="list-style-type: none"> • Bruno Maderna • Punctualism • Serialism • Aleatoric music and open form • Stochastic music and Iannis Xenakis • Sonorism • Luigi Nono • Luciano Berio • Collage in music • Minimalism
Semester 4	<ul style="list-style-type: none"> • Instrumental theatre and Mauricio Kagel • Pierre Boulez • Musical graphics • Karlheinz Stockhausen • Witold Lutosławski • Spectral music • John Cage, Krzysztof Penderecki, Helmut Lachenmann

	Learning Outcome Reference Code	LEARNING OUTCOMES	Descriptors	
			STAGE 2 OF PQF	STAGE 1 OF PQF
Knowledge	KTM1_W01	has basic knowledge of the place and significance of musical arts and their subject-specific and methodological characteristics	P6S_WG	P6S_WG P6U_W
	KTM1_W06	demonstrates knowledge of basic creative methods, techniques, technologies, tools, and ways of organizing sound material necessary in the process of composing a musical work and its analysis and interpretation	P6S_WG	P6U_W
	KTM1_W04	has structured knowledge of musical works from a historical, stylistic, and systematic perspective, appropriate for their major	P6S_WG	P6U_W
	KTM1_W02	has general knowledge of basic concepts, theories, and principles, theoretical approaches, research paradigms, and concepts relevant to musical art in the field of composition, music theory, and eurhythmics, appropriate to their major	P6S_WG	P6U_W
Skills	KTM1_U02	has the ability to recognize repertoire related to their field of study and specialization; has experience in creating and analysing repertoire in various styles	P6S_UW	P6U_U
	KTM1_U03	has basic skills in interpreting pieces representing different musical styles	P6S_UW	P6U_U
	KTM1_U06	has basic skills in evaluating musical works	P6S_UW P6S_UK	P6U_U
Competence	KTM1_K01	Student is capable of collecting, analysing, and interpreting necessary information	P6S_KK	P6U_K
	KTM1_K05	is capable of formulating their own judgments and reflections on social, academic, aesthetic, and ethical issues, and knows how to use them in their own artistic work	P6S_KO	P6U_K

TEACHING METHODS

lecture, lecture with multimedia presentation of selected topics, work with text and discussion, case study analysis, individual work, group work, presentation of CD and DVD recordings, distance learning

METHODS OF VERIFICATION OF LEARNING OUTCOMES

Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code
Exam	P6S_WG
Oral Graded Test	P6S_WG
Written Graded Test	P6S_WG
Knowledge Assessment Test	P6S_WG
project, presentation	P6S_UW
review of prepared projects	P6S_UW
completion of the assigned task	P6S_UW

ASSESSMENT METHODS AND CRITERIA

Course Completion Requirements	Passing the course is conditional on attending classes (attendance check) and achieving all the intended learning outcomes (at a minimum acceptable level – above 50%).
Exam Requirements	In order to take an exam or test, students must have passed the course. In order to pass an exam or test, students must obtain more than 50% of the available points.

ASSESSMENT METHODS AND CRITERIA

	Credit Hours Total	ECTS Credits
Contact hours with the instructor <i>(classes, consultations)</i>	124	5
Hours of independent student work <i>(preparing for classes, graded test, exam, presentation, concert)</i>	16	

Recommended Reading

- E. Antokoletz *Muzyka XX wieku*
- J. M. Chomiński *Historia harmonii i kontrapunktu t. III*
- T. Chylińska Karol Szymanowski i jego epoka (t. I, II, III)
- A. Coopland *The new Music 1900 – 1960*
- L. Erhardt *Igor Strawiński*
- M. Gołąb *Dodekafonia*
- M. Hermann *Analiza muzyki XX wieku*
- A. Jarzębska *Spór o piękno muzyki. Wprowadzenie do kultury muzycznej XX wieku.*
- J. Lester *Analytic approaches to twentieth-century music*
- W. Rudziński *Warsztat kompozytorski B. Bartóka*
- Paul Griffiths *Modern Music and After*
- Josef Häusler *Musik im 20. Jahrhundert*
- Erhard Karkoschka *Das Schriftbild der Neuen Musik*
- *The Cambridge History of Twentieth-Century Music*
- Elliott Antokoletz *Muzyka XX wieku*
- Bogusław Schaeffer *Kompozytorzy XX wieku*
- Hanna Kostrzewska *Sonorystyka*
- Iwona Lindstedt *Sonorystyka w twórczości kompozytorów polskich XX wieku*
- Robin Maconie *The Works of Karlheinz Stockhausen*
- Zbigniew Skowron *Nowa muzyka amerykańska*
- Charles Bodman Rae *Muzyka Lutosławskiego*
- Luigi Rognoni *Wiedeńska szkoła muzyczna*
- Ulrich Dibelius *Moderne Musik 1945-1965*
- Theodor W. Adorno *Filozofia nowej muzyki*
- Daniel Cichy *Internationale Ferienkurse für Neue Musik w Darmstademie*
- *Kultura dźwięku teksty o muzyce nowoczesnej* wybór i redakcja Christoph Cox, Daniel Warner
- *Nowa muzyka niemiecka* redaktor serii Daniel Cichy
- *Nowa muzyka brytyjska* redaktor serii Daniel Cichy
- *Nowa muzyka amerykańska* redaktor serii Daniel Cichy
- Alicja Jarzębska *Idee relacji serialnych w muzyce XX wieku*
- Karlheinz Stockhausen *Texte zur elektronischen und instrumentalen Musik*
- Witold Lutosławski. *Człowiek i dzieło w perspektywie kultury muzycznej XX wieku* pod redakcją Jana Astriaba, Macieja Jabłońskiego i Jana Stęszewskiego
- *Estetyka i styl twórczości Witolda Lutosławskiego* pod redakcją Zbigniewa Skowrona
- Tadeusz A. Zieliński *Dramat instrumentalny Pendereckiego*
- Monika Pasiecznik *Rytuał superformuły. Stockhausen Licht*
- Tomasz Biernacki, Monika Pasiecznik *Po zmierzchu. Eseje o operach współczesnych*
- Jan Topolski *Widma i czasy. Muzyka Gérarda Griseya*
- Krzysztof Kwiatkowski *Mistrz dźwięku i ciszy. Luigi Nono*

Supplementary Reading

Journals: Res Facta, Glissando, Muzyka, Forum Musicum, Ruch Muzyczny, programme books of The Warsaw Autumn Festival

Virtual Libraries and On-Line Resources (optional)