

**A COURSE SYLLABUS – DOCTORAL SCHOOL  
REGARDING THE QUALIFICATION CYCLE FROM 2021 TO 2025.**

<b>GENERAL INFORMATION ABOUT COURSE</b>				
Course title	<b>History of contemporary music</b>			
Name of the unit running the course	Doctoral School at University of Rzeszów			
Type of course ( <i>obligatory, optional</i> )	<i>obligatory, optional</i>			
Year and semester of studies	2022/2023; semester III			
Discipline	Musical arts			
Language of Course	Polish			
Name of Course coordinator	Krzysztof Kostrzewa			
Name of Course lecturer	Krzysztof Kostrzewa			
Prerequisites	Knowledge of music history. Knowledge of music literature and musical forms from the Middle Ages to the beginning of the 20th century. Knowledge of the basic phenomena in the music of the 20th century.			
<b>BRIEF DESCRIPTION OF COURSE (100-200 words)</b>				
Familiarizing students with the history of music of the 20th and 21st centuries - composers, techniques and directions. Analysis of compositional techniques by studying and analyzing scores. Familiarizing students with methods of analysis within various compositional techniques and artistic directions. Getting to know music literature created in the 20th and 21st centuries through auditory analysis of sound language.				
<b>COURSE LEARNING OUTCOMES AND METHODS OF EVALUATING LEARNING OUTCOMES</b>				
Learning outcome	The description of the learning outcome defined for the course	Relation to the degree programme outcomes (symbol)	Learning Format (Lectures, classes,...)	Method of assessment of learning outcomes (e.g. test, oral exam, written exam, project,...)
<b>Knowledge (no.)</b>	<b>(Knows and understands)</b>			
K2_W01	He has an in-depth knowledge of the music literature of the 20th and 21st centuries	P8S_WG/1	lectures	test
K2_W02	He has an extended knowledge of the historical context of music created in the 20th and 21st centuries	P8S_WG/1	lectures	test
K2_W03	He knows the main development trends in music in the 20th and 21st centuries	P8S_WG/2	lectures	test
K2_W04	He knows the methodology of contemporary music research	P8S_WG/3	Lectures, classes	project
<b>Skills (no.)</b>	<b>(Able to)</b>			
K2_U01	He can use music knowledge and research methods to formulate a research hypothesis	P8S_UW/1	classes	oral exam
K2_U02	He can apply appropriate analytical methods in the description of the music of the 20th and 21st centuries	P8S_UW/1	classes	oral exam
K2_U03	He can analyze music and	P8S_UW/1	classes	oral exam

	make a critical assessment of a piece of music					
K2_U04	He can make a critical evaluation of the results of scientific research	P8S_UW/2	classes		oral exam	
K2_U05	He can express himself orally and in writing on various topics of contemporary music	P8S_UK/1	classes		oral exam	
K2_U06	He can publish the results of his scientific research on the music of the 20th and 21st centuries	P8S_UK/2	classes		project	
K2_U07	He is able to initiate a discussion on specialist topics in the scientific community	P8S_UK/3	classes		project	
K2_U08	He is able to discuss and justify his theses in the scientific environment	P8S_UK/4	classes		project	
K2_U09	He can express himself orally and in writing in a foreign language at the B2 level on various issues of contemporary music	P8S_UK/5	classes		oral exam	
<b>Social competence (no.)</b>	<b>(Ready to)</b>					
K2_K01	He is ready to critically assess various activities in the scientific and artistic environment concerning contemporary music	P8S_KK/1	classes		project	
K2_K02	He is ready to draw conclusions from scientific and artistic activities	P8S_KK/3	classes		project	
K2_K03	He is ready to take responsible actions for the public benefit	P8S_KO/2	classes		project	
<b>LEARNING FORMAT – NUMBER OF HOURS</b>						
Semester (no.)	Lectures	Seminars	Lab classes	Internships	others	ECTS
III	5	10	—	—	—	2
<b>METHODS OF INSTRUCTION</b>						
Lectures, classes, seminar, discussion.						
<b>COURSE CONTENT</b>						
<p>Lectures / classes / seminar / discussion:</p> <p>1/ History of 20th and 21st century music - composers, techniques and directions. Periodization and stylistic features.</p> <p>2/ Works of composers of the first half of the 20th century (C. Debussy, M. Ravel, A. Scriabin, S. Prokofiev).</p> <p>3/ Dodecaphony in the works of A. Schönberg, A. Berg and A. Webern.</p> <p>4/ Serialism - the distinctiveness of the serial technique in the works of Pierre Boulez, Karlheinz Stockhausen and Luigi Nono. New modalism - the work of Olivier Messiaen.</p> <p>5/ Aleatorism as seen by John Cage and Witold Lutosławski. Mobile and graphic music by Roman Haubenstock-Ramati, Sylvano Busotti and Bogusław Schaeffer.</p> <p>6/ Sound research by Iannis Xenakis, Karlheinz Stockhausen, György Ligeti, Giacinto Scelsi, Per Norgard and Helmut Lachenmann.</p> <p>7/ Electroacoustic music in the 20th and 21st centuries.</p> <p>8/ Composers of spectral music – G. Grisey, I. Fedele, T. Murail, K. Saariaho, H. Radulescu.</p> <p>9/ Witold Lutosławski, Krzysztof Penderecki, Bogusław Schaeffer, Wojciech Kilar and Henryk Mikołaj Górecki - technique and style of the most outstanding Polish composers in the second half of the 20th century.</p>						

10/ Music at the end of the 20th and at the beginning of the 21st century - e.g. A. Pärt, K. Kostrzewa, B. Buczek.

### COURSE ASSESSMENT CRITERIA

The condition for obtaining a credit with a grade is active participation in classes, obtaining a positive grade in the oral test, preparing a written statement on a selected topic from the music of the 20th and 21st centuries and defending it during the discussion during the last class.

### TOTAL PhD STUDENT WORKLOAD REQUIRED TO ACHIEVE THE INTENDED LEARNING OUTCOMES – NUMBER OF HOURS AND ECTS CREDITS

Activity	Number of hours
Scheduled course contact hours	15
Other contact hours involving the teacher (consultation hours, examinations)	5
Non-contact hours – student's own work (preparation for classes or examinations, project, etc.)	15
<b>Total number of hours</b>	<b>35</b>
<b>Total number of ECTS credits</b>	<b>2</b>

### INSTRUCTIONAL MATERIALS

Compulsory literature:	Antokoletz E.: Muzyka XX wieku, Wydawnictwo Poznań, Inowrocław 2009. Borchardt M.: Awangarda muzyki końca XX wieku. Przewodnik dla początkujących, tom I, Wydawnictwo w Podwórk, Gdańsk 2014. Schaeffer B.: Mały informator muzyki XX wieku, PWM, Kraków 1987. Schaeffer B.: Dzieje muzyki, Wydawnictwa Szkolne i Pedagogiczne, Warszawa 1983. Schaeffer B.: Klasycy dodekafonii, cz. I i II, PWM Kraków 1961 i 1964. SCHAEFFER B.: KOMPOZYTORZY XX WIEKU, T 1 I 2, WYDAWNICTWO LITERACKIE, KRAKÓW 1990.
Complementary literature:	Baculewski K.: Polska twórczość kompozytorska 1945-1984, PWM, Kraków 1987. Chomiński J. M.: Historia harmonii i kontrapunktu, tom III, PWM, Kraków 1990. Chomiński J. M., Wilkowska-Chomińska K.: Historia muzyki polskiej, cz. II, PWM, Kraków 1996. Gołąb M.: Józef Koffler, Musica Iagellonica, Kraków 1995. Gołąb M.: Muzyczna moderna w XX wieku. Między kontynuacją, nowością a zmianą fonosystemu, Wydawnictwo Uniwersytetu Wrocławskiego, Wrocław 2011. Kaczyński T.: Lutosławski. Życie i muzyka, [w:] Historia muzyki polskiej t. 9, red. S. Sutkowski, Sutkowski Edition Warsaw, Warszawa 1994. Krakowska Szkoła Kompozytorska 1888-1988, red. T. Malecka, Akademia Muzyczna w Krakowie, Kraków 1992. Kultura dźwięku. Teksty o muzyce nowoczesnej, Wydawnictwo Słowo/Obraz Terytoria, gdańsk 2010. Lindstedt I.: Dodekafonia i serializm w twórczości kompozytorów polskich XX wieku, Polihymnia, Lublin 2001. Mądro A.: Muzyka a nowe media. Polska twórczość elektroakustyczna przełomu XX i XXI wieku, Akademia Muzyczna w Krakowie, Kraków 2017. Muzyka Krzysztofa Pendereckiego. Poetyka i recepcja, red. M. Tomaszewski, Akademia Muzyczna w Krakowie, Kraków 1996. Muzyka polska 1945-1995, red. K. Droba, T. Malecka, K. Sz wajgier, Akademia Muzyczna w Krakowie, Kraków 1996. Nowak A.: Mazurek fortepianowy w muzyce polskiej XX wieku, Musica Iagellonica i Akademia Muzyczna im. Feliksa Nowowiejskiego w Bydgoszczy, 2013. Schaeffer B.: Nowa muzyka. Problemy współczesnej techniki kompozytorskiej, PWM, Kraków

	1966.
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	Skowron Z.: Nowa muzyka amerykańska, Musica Iagellonica, Kraków 1995.
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Date and signature of the Course lecturer

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Approved by the Head of the Department or an authorised person