

course beginning: spring spring

subject catalogue S23 K24

course code KOX142

name of course

Composing with 14th Century Technique

specification

elective

academic instructor

F.Nastari

prerequisite course

no of terms

1

contact hr/total

10.0

hr/term

10.0

hr/week

2.0

ECTS/total

2.00

Lect

0.0

Grp

7.0

Ind

0.0

Sem

0.0

Pract

3.0

graded or pass/fail exams

A

term

1

ECTS

2.00

aim of the subject

To provide the student with a different perspective on the composition practice, through a practice of vocal improvisation of the 14th-15th century music. The course will address problematics related to modality, counterpoint, vocal music, rhythm and improvisation. Moreover, the student will be able to recognize how this approach can be applied in contemporary music.

content

1. 14th-15th century music. Improvisation and ornamenting rules with a focus on Flemish and Italian music; singing practice in class; hexachord system; mensuration and rhythm; musica ficta; modes; clausulae; canon; bicinium; hemiola.
2. Modern music. Analysis of vocal music from 20th-21st centuries: modality and polymodality; micropolyphony;

polyrhythm.

3. Composition activity. Composition exercises to develop craftsmanship on modes and polyrhythms.

learning outcomes

The student acquires a new perspective on counterpoint and composition; knows the fundamental aspects of the 14th-15th century music; is familiar with the modern applications of modality and counterpoint; is able to develop an original composition.

assessment

Pass/fail assessment:

- acceptance of the participation activity
- improvisation and composition exercises

assessment criteria

For a positive assessment the student must take part in at least 80% of the lessons.

course reading material

G. B. Bovicelli, 1594. Regole, passaggi di musica...

O. Messiaen, 1944. Technique of my Musical Language.

J. Owens, 1998. Composers at Work. The Craft of Musical Composition 1450-1600.

L. Treitler, 2007. With Voice and Pen. Coming to Know Medieval Song and How It Was Made.

B. Janin, 2012. Chanter sur le Livre.

R. DeFord, 2015. Tactus, Mensuration and Rhythm in Renaissance Music.

author of course description

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