



1. GENERAL INFORMATION			
1.1. Course teacher	Ljiljana Šcedrov, Senior lecturer	1.6. Year of the study programme	3 rd
1.2. Name of the course	History of Music 1	1.7. Credits (ECTS)	4 (2+2)
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	P60
1.4. Study programme (undergraduate, graduate, integrated)	Undergraduate	1.9. Expected enrolment in the course	
1.5. Status of the course	Obligatory	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	-
2. COUSE DESCRIPTION			
2.1. Course objectives	To get familiarised with basic directions of Western artistic music from its beginnings until the 18 th century, including Croatian music. To get familiarised with key musical works of Western artistic music in this period.		
2.2. Course enrolment requirements and entry competences required for the course	None.		
2.3. Learning outcomes at the level of the programme to which the course contributes	<p>After the completion of the study, students will:</p> <ul style="list-style-type: none"> - Be very well familiarised with capital works of past and contemporary musical styles and will understand their role in the development of musical creativity; - Be aware of interrelationship and inter-dependency of theoretical and practical part of the study; - Be familiarised in detail with elements of music and understand their interaction and principles of their organisation; - Have entirely developed ability to learn, self-motivate, and to be independent in activity; - Have developed ability of critical development of ideas and arguments; - Have developed ability of creative thinking, solving of problems and working in new and changes circumstances; - Have knowledge on the role of musical profession in a society. 		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>Participants will profit from attending this course by acquiring the following competencies:</p> <ul style="list-style-type: none"> - Familiarisation with key works of Western artistic music from its beginnings until the 18th century - Familiarisation with basic directions of the historical development of music during this period, including Croatian music - Auditory recognition of key works of Western artistic music from this period - Contextualisation of this music in its time of origin and in contemporary setting - Analytical approach to this music on the elementary level - Familiarisation with professional literature on this music. 		



2.5. Course content broken down in detail by weekly class schedule (syllabus)

First semester

1. week (2 hours lectures): An overview of the contents of the course: introduction to musical elements and styles of periods
2. week (2 hours lectures): Traits of music of tribal communities; traits of music of communities that approved of slavery. Greek music (instruments, bands, musical kinds).
3. week (2 hours lectures): Greek music (tragedy and the role of music in tragedy, theory of music)
4. week (2 hours lectures): Music of the Middle Ages: Gregorian chant (origin, traits, performance praxis, musical theory, notation)
5. week (2 hours lectures): Polyphony, tropes, liturgical drama (Hildegard from Bingen)
6. week (2 hours lectures): Secular music of the Middle Ages (troubadours, trovers, Minnesängers, instruments and dances). Ars antiqua (traits, musical kinds, representatives)
7. week (2 hours lectures): Ars nova (traits, musical kinds, representatives) in France and Italy
8. week (2 hours lectures): Renaissance – general traits of this period, musical traits of the style. Musical kinds and representatives of Burgundian epoch (spiritual and secular)
9. week (2 hours lectures): Traits of Franco-Flemish epoch, representatives of generations and familiarisation with their compositions
10. week (2 hours lectures): Regional styles (1): Italy (secular choir kinds), France (chanson), Germany (Protestant chant and organ productions), England (English madrigal and instrumental music)
11. week (2 hours lectures): Regional styles (2): Spain (and South American colonies). Renaissance madrigal: origin, traits, representatives.
12. week (2 hours lectures): Representatives of Croatian music during the period of Renaissance.
13. week (2 hours lectures): Roman and Venetian school. Instrumental music of Renaissance.
14. week (2 hours lectures): Baroque – general traits of the period, musical traits of the style. Traits of instrumental music.
15. week (2 hours lectures): Baroque concert – origin, traits, representative.

Second semester

16. week (2 hours lectures): Baroque suite and sonata – origin, traits, and representatives
17. week (2 hours lectures): Baroque opera – developments, traits, and representatives. Italian opera: Venice (Monteverdi) and Naples (A. Scarlatti). Castrates.
18. week (2 hours lectures): England (Purcell) and French opera (Lully).
19. week (2 hours lectures): Oratory – development, traits, and representatives
20. week (2 hours lectures): Cantate (solo and choir), motet, mass, passion
21. week (2 hours lectures): J. S. Bach
22. week (2 hours lectures): G. F. Händel
23. week (2 hours lectures): Croatian music during the period of Baroque: composers in the country and abroad; songbooks in the Northern Croatia.
24. week (2 hours lectures): Pre-Classics – general traits of the period, musical traits of the style. Couperin's rondeau and Scarlatti's sonata



	25. week (2 hours lectures): Pre-Classics symphony – development, traits, and representative. Opera buffa 26. week (2 hours lectures): Croatian composers in the 18 th century within the country and abroad. 27. week (2 hours lectures): Viennese classics – musical traits and kinds. Instrumental kinds 28. week (2 hours lectures): Opera: Gluck, Rameau, Mozart 29. week (2 hours lectures): J. Haydn 30. week (2 hours lectures): W. A. Mozart				
2.6. Format of instruction:	x lectures	Individual tasks			2.7. Comments:
	seminars and workshops exercises on line in complete mixed e-learning field classes	Multimedia and net laboratory mentor-guided work add (other)			A large group of more than 20 students.
2.8. Student responsibilities	Regular class attendance, the exam.				
2.9. Screening student work (<i>name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course</i>)	Class attendance	33,3%	Written exam	66,6%	Project
	Experiments		Research		Practical work
	Essay		Report		(add other)
	Preliminary exam		Seminar paper		(add other)
			Oral exam		(add other)
2.10. Grading and evaluating student work in class and at the final exam	The exam is written and contains questions on material from lectures and auditory recognition of key works of Western artistic music of this period.				
2.11. Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media
	Andreis, Josip (1975): <i>Povijest glazbe</i> , sv. 1, Zagreb: Sveučilišna naklada Liber.			21 (MA)	
	Andreis, Josip (1975): <i>Povijest hrvatske glazbe</i> , Zagreb: Sveučilišna naklada Liber.			20 (MA)	
	Michels, Ulrich (2004/2006): <i>Atlas glazbe</i> , sv. 1 i 2, Zagreb: Golden marketing.			3 (MA)	
2.12. Optional literature (at the time of submission of study programme proposal)	Brown, Howard; Stein, Louise (2004): <i>Glazba u renesansi</i> , Zagreb: Hrvatsko muzikološko društvo. Palisca, Claude (2005): <i>Barokna glazba</i> , Zagreb: Hrvatsko muzikološko društvo. Rummenholler, Peter (2004): <i>Glazbena pretklasika</i> , Zagreb: Hrvatsko muzikološko društvo.				
2.13. Quality assurance methods that ensure the acquisition of exit competences	The basis for evaluation of work of each individual student is his/her regular class attendance, activity during classes, quality of performed tasks outside of classes, and the final exam. The Musical Academy will organise evaluation of teaching via an anonymous questionnaire.				
2.14. Other (as the proposer wishes to add)					