



1. GENERAL INFORMATION			
1.1. Course teacher	Ljiljana Šcedrov, senior lecturer	1.6. Year of the study programme	4 <sup>th</sup>
1.2. Name of the course	History of Music 2	1.7. Credits (ECTS)	4 (2+2)
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	P 60
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 of the 19 <sup>th</sup> and the 20 <sup>th</sup> century, including Croatian music. To get familiarised with key musical works of Western artistic music during this period.		
2.2. Course enrolment requirements and entry competences required for the course	Successfully passed exam in the course History of Music 1.		
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"> <li>- Be very well familiarised with capital works of past and contemporary musical styles and will understand their role in the development of musical creativity;</li> <li>- Be aware of interrelationship and inter-dependency of theoretical and practical part of the study;</li> <li>- Be familiarised in detail with elements of music and understand their interaction and principles of their organisation;</li> <li>- Have entirely developed ability to learn, self-motivate, and to be independent in activity;</li> <li>- Have developed ability of critical development of ideas and arguments;</li> <li>- Have developed ability of creative thinking, solving of problems and working in new and changes circumstances;</li> <li>- Have knowledge on the role of musical profession in a society.</li> </ul>		
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"> <li>- Familiarisation with key works of Western artistic music of the 19<sup>th</sup> and the 20<sup>th</sup> century</li> <li>- Familiarisation with basic directions of the historical development of music during this period, including Croatian music</li> <li>- Auditory recognition of key works of Western artistic music from this period</li> <li>- Contextualisation of this music in its time of origin and in contemporary setting</li> <li>- Analytical approach to this music on the elementary level</li> <li>- Familiarisation with professional literature on this music.</li> </ul>		
2.5. Course content broken down in	<b>First semester</b>		



<p>detail by weekly class schedule (syllabus)</p>	<ol style="list-style-type: none"> <li>1. week (2 hours lectures): Beethoven – stylistic traits of his opus. Symphonies.</li> <li>2. week (2 hours lectures): Beethoven – piano sonatas, string quarters, other works</li> <li>3. week (2 hours lectures): Romanticism – general traits of the period, musical traits of the style. Solo song (Schubert)</li> <li>4. week (2 hours lectures): Solo song (Schumann, Brahms, Wolf, Mahler)</li> <li>5. week (2 hours lectures): Romantic symphony of the first half of the 19<sup>th</sup> century (Schumann, Schubert, Mendelssohn)</li> <li>6. week (2 hours lectures): Romantic symphony of the second half of the 19<sup>th</sup> century (Brahms, Bruckner, Mahler)</li> <li>7. week (2 hours lectures): Virtuosi (Paganini, Liszt, Chopin), piano miniature, solo concert</li> <li>8. week (2 hours lectures): Programmatic music: programmatic symphony, symphonist song, suite, overture.</li> <li>9. week (2 hours lectures): National directions: Russia (1)</li> <li>10. week (2 hours lectures): Continuation; Russia (2)</li> <li>11. week (2 hours lectures): Czech composers</li> <li>12. week (2 hours lectures): Early Romanticism in Croatia</li> <li>13. week (2 hours lectures): Spanish Romantic composers</li> <li>14. week (2 hours lectures): Norwegian and Finnish Romantic composers</li> <li>15. week (2 hours lectures): Romantic opera (France, Italy, Germany)</li> </ol> <p><b>Second Semester</b></p> <ol style="list-style-type: none"> <li>16. week (2 hours lectures): Wagner and Verdi</li> <li>17. week (2 hours lectures): Opera Realism and Verism.</li> <li>18. week (2 hours lectures): Music of the second part of the 19<sup>th</sup> century in Croatia</li> <li>19. week (2 hours lectures): French instrumental music in the second part of the 19<sup>th</sup> century (Franck, d'Indy, Chabrier, Fauré).</li> </ol> <p style="text-align: center;">Impressionism – musical traits of the style.</p> <ol style="list-style-type: none"> <li>20. week (2 hours lectures): Impressionism – Debussy and contemporaries</li> <li>21. week (2 hours lectures): Music of the first part of the 20<sup>th</sup> century – general traits of the period, musical traits</li> <li>22. week (2 hours lectures): Expressionism - Schönberg and the Second Viennese School</li> <li>23. week (2 hours lectures): Stravinski, Bartók</li> <li>24. week (2 hours lectures): Neo-Classicism (Milhaud, Hindemith, Šostakovič, Prokofjev)</li> <li>25. week (2 hours lectures): Croatian musical Moderna</li> <li>26. week (2 hours lectures): Music of the second half of the 20<sup>th</sup> century – general traits of the period, musical traits</li> <li>27. week (2 hours lectures): Serial music, aleatoric music</li> <li>28. week (2 hours lectures): Penderecki; Messiaen</li> <li>29. week (2 hours lectures): Concrete and electronic music. Croatian music of the second half of the 20<sup>th</sup> century</li> <li>30. week (2 hours lectures): Minimalism; new simplicity</li> </ol>		
<p>2.6. Format of instruction:</p>	<p><b>x lectures</b> seminars and workshops exercises on line in complete</p>	<p>Individual tasks Multimedia and net laboratory mentor-guided work</p>	<p>2.7. Comments:  A large group fo more than 20 students</p>



	mixed e-learning field classes	other (add)			
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)	<b>Title</b>		<b>Number of copies in the library</b>	<b>Availability via other media</b>	
	Andreis, Josip (1975): <i>Povijest glazbe</i> , sv. 2 i 3, 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)	Dahlhaus, Carl (2005): <i>Glazba 19. stoljeća</i> , Zagreb: Hrvatsko muzikološko društvo. Danuser, Hermann (2007): <i>Glazba 20. stoljeća</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)					