

Course Title	Music History I: Ancient To Baroque				
Course Code	MHI200				
Course Type	Compulsory				
Level	Bachelor (1st Cycle)				
Year / Semester	2 nd Year / 3 rd Semester				
Teacher's Name	TBA				
ECTS	6	Lectures / week	3 hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	<p>This course aims to introduce to students the principle composers and genres of Western music from Antiquity to the Baroque period by examining the historical development of the art of music, showing the increasing complexity of music through the great eras in history and the relationship of music to the political, economic and cultural conditions of these eras. Through reading, listening and score-study, the students will be exposed to music of great beauty and to unfamiliar systems of aesthetics, since the music for this historical period is usually the least familiar in terms of content, style and function. By the end of the course, the students will encounter the origins of many of the musical institutions and genres that still form the classical music world, such as the first orchestras, oratorios, sonatas, operas and concertos.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> • Identify major formal characteristics and distinguish between major musical styles and composers from the Ancient period through the time of J. S. Bach, both aurally and from score reading. • Encounter through listening and score-study representative works of music literature. • Identify works by listening to music compositions of these particular historical eras. • Apply the knowledge of music history and music theory to the personal listening experience, both in the context of live musical performance and listening to the recorded music. • Consider Western music in its broader historical context. • Analyse the development and increasing complexity of musical styles and forms from the music of antiquity to Baroque. • Critically evaluate music trends of each era covered in this course. • Express issues of musical style and critical thinking in writing. 				
Prerequisites	MTH100	Co-requisites	None		
Course Content	Description:				

ANCIENT GREECE AND ROME: music in Ancient thought, Greek music theory, Ancient instruments and performance contexts, the Early Christian church, Byzantine music.

CHANT AND SECULAR SONG IN THE MIDDLE AGES: Roman chant and liturgy, classification of chant types, medieval music theory, nonliturgical and secular monody, medieval instrumental music.

EARLY POLYPHONY: organum, Notre Dame organum (Leonin, Perotin), polyphonic conductus, the early motet, thirteenth-century notation.

THE FOURTEENTH-CENTURY ARS NOVA: the ars nova in France, Philippe de Vitry, Guillaume de Machaut, isorhythmic motet and mass, the Italian trecento, Francesco Landini, the madrigal, the ars subtilior, fourteenth-century notation, musica ficta.

FIFTEENTH-CENTURY ENGLISH AND BURGUNDIAN MUSIC: English music, fauxbourdon, the carol, John Dunstable, Burgundian music, Guillaume Dufay, Gilles Binchois, the chanson, Burgundian motet and mass, cantus firmus.

RENAISSANCE MUSIC IN THE LOW COUNTRIES:

Musical Humanism, Tinctoris, Renaissance patronage, Petrucci and music printing, Johannes Ockeghem, Josquin Desprez, imitation techniques, Heinrich Isaac, Meistersingers

SIXTEENTH-CENTURY VOCAL MUSIC:

Franco-Flemish traditions of chanson and motet, Adrian Willaert, the Italian Frottola and Madrigal, Jacques Arcadelt, chromaticism, Carlo Gesualdo, Claudio Monteverdi, Parisian chanson, Pierre Attaignant, Claudin de Sermisy, Orlando Lasso, Claude le Jeune and musique mesurée, the German lied, Thomas Morley, Thomas Weelkes and the English madrigal, John Dowland and the English lute song.

SIXTEENTH-CENTURY INSTRUMENTAL MUSIC:

Canzona, Sonata, Prelude, Variations, and Dances.

REFORMATION AND COUNTER-REFORMATION:

Lutheran liturgy and chorale, William Byrd, Anglican church music and anthem, the Council of Trent and music, Palestrina and the control of dissonance, Tomas Luis de Victoria and the Spanish Counter-Reformation.

EARLY BAROQUE MUSIC:

Monteverdi and the Secunda Prattica, basso continuo, the affections and musical rhetoric, intermedi, the pastoral, the Florentine Camerata, monody, and the birth of opera, recitative style, Jacopo Peri, Giulio Caccini, L. Rossi and the Italian cantata, the operas of Monteverdi,

	<p>Gabrieli and the Venetian polychoral mass and motet, Carissimi and the oratorio, Heinrich Schütz and baroque Lutheran music, Frescobaldi and keyboard genres, French lute genres.</p> <p><u>SEVENTEENTH-CENTURY OPERA AND VOCAL MUSIC:</u> Opera in Venice and Naples, Alessandro Scarlatti, da capo arias, Lully and the tragédie-lyrique, John Blow and the English masque, Henry Purcell and English opera, A. Scarlatti and the late cantata.</p> <p><u>LATE-BAROQUE INSTRUMENTAL MUSIC:</u> Toccata, Fugue, Chorale and Prelude for organ, Dietrich Buxtehude, variations, suite, and sonata for harpsichord, Couperin, Corelli and the instrumental sonata, late-century harmonic developments, orchestral suite and concerto.</p> <p><u>THE BAROQUE IN THE EIGHTEENTH CENTURY:</u> Operas and Concertos of Antonio Vivaldi, operas and music theory of Jean-Philippe Rameau, Johann Sebastian Bach (organ and harpsichord works, chorales, orchestral pieces, cantatas, passions, B minor mass), George Frideric Handel (Italian opera, English oratorio, instrumental music)</p>								
Teaching Methodology	Face to face								
Bibliography	<p>Jay Grout, D. and Palisca, C.V. (2014) <i>A History of Western Music</i>.(9th Edition) Publisher: W. W. Norton</p> <p>Palisca, C.V. (2014) <i>Norton Anthology of Western Music. Volume 1: Ancient to Baroque</i> (with 6 CDs). (7th Edition). Publisher: W. W. Norton</p> <p>Russo Hanning, B. (2014) <i>Concise History of Western Music</i>. (5th Edition). Publisher: W. W. Norton.</p> <p>Strunk, O. and Treitler, L. (1997) <i>Source Readings History</i>. Publisher: W. W. Norton</p> <p>Atlas, A. (1998) <i>Renaissance Music: Music in Western Europe, 1400-1600</i>. Publisher: W. W. Norton</p> <p>Hill, J. W. (2005) <i>Baroque Music: Music in Western Europe, 1580-1750</i>. Publisher: W. W. Norton (also with Anthology)</p>								
Assessment	<table border="1" data-bbox="456 1665 1182 1818"> <tr> <td>Exams</td> <td>60%</td> </tr> <tr> <td>Assignments</td> <td>30%</td> </tr> <tr> <td>Class Participation and Attendance</td> <td>10%</td> </tr> <tr> <td></td> <td>100%</td> </tr> </table>	Exams	60%	Assignments	30%	Class Participation and Attendance	10%		100%
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Language	English								