

Course Title	Music History II: Classical To Modern				
Course Code	MHI205				
Course Type	Compulsory				
Level	Bachelor (1st Cycle)				
Year / Semester	2 nd Year / 4 th Semester				
Teacher's Name	TBA				
ECTS	6	Lectures / week	3 hours/14 weeks	Laboratories / week	None
Course Purpose and Objectives	<p>The primary goal of this course is to give the students a detailed understanding of the development of Western music from the classical period through modern times. The focus of the course will be the study of musical literature, composers, forms and instrumental and vocal genres. Major works from all periods, composers and genres will be studied and viewed from historical, theoretical and social perspectives. The course will place a strong emphasis on listening and score-studying.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students will be able to:</p> <ul style="list-style-type: none"> • Discuss the basic development of Western Music within broader historical, cultural and artistic contexts • Identify principle composers, genres and compositions of Western music from the Classical period through the Modern period • Recognize musical style distinctions between historical periods, genres and composers, both aurally and from score-reading. • Appreciate Western art music through an in-depth knowledge of fundamental principles and concepts. • Explain in musical and general terms the institutions, events and ideas that affected musical composition in each principal style period. • Discuss the sound ideal of the stylistic periods covered in this course. • Analyze and critically compare Western art music and other arts, as well as different compositions of diverse stylistic periods. • Demonstrate mastery of academic writing skills. 				
Prerequisites	MHI 200	Co-requisites	None		
Course Content	<p>Description: <u>THE EARLY CLASSIC PERIOD:</u> the Enlightenment, cosmopolitanism, galant and empfindsamkeit, Pergolesi and comic opera, the da capo aria, Rousseau and the querelle des bouffons, Gluck and opera reform, Domenico Scarlatti and the sonata, C. P .E. Bach, the symphonies of Sammartini and Stammitz, J. C. Bach and the piano concerto</p>				

	<p><u>HAYDN AND MOZART</u>: composers' biographies, Haydn's symphonies, string quartets, piano sonatas, and vocal works, Mozart's violin and piano sonatas, serenades and divertimentos, later symphonies, piano concertos, and operas</p> <p><u>LUDWIG VAN BEETHOVEN</u>: biography; stylistic features of first, second, and third periods, symphonies, piano sonatas, chamber music</p> <p><u>ROMANTICISM AND NINETEENTH-CENTURY ORCHESTRAL MUSIC</u>: Berlioz; Mendelssohn, Liszt, Brahms, Bruckner, Tchaikovsky, Dvorak, program vs. absolute music, neoclassicism, nationalism</p> <p><u>NINETEENTH-CENTURY PIANO MUSIC AND ART SONG</u>: Schubert, Schumann, Chopin, Liszt, and Brahms, piano miniatures and dances, etudes, professional virtuosity, music in the middle-class home, piano reductions</p> <p><u>NINETEENTH-CENTURY OPERA</u>: Rossini, Bellini, Verdi, Weber, and Wagner, opera in Italian politics and society, Wagner's "music of the future," opera and nationalism</p> <p><u>THE LATE NINETEENTH CENTURY UNTIL WORLD WAR I</u>: Mahler, Strauss, Mussorgsky, the Russian "mighty handful," Skryabin, Debussy, Ravel, Puccini, symphonic poem, impressionism, neoclassicism</p> <p><u>TWENTIETH-CENTURY EUROPEAN MAINSTREAM</u>: Bartok, Prokofiev; Shostakovich, Hindemith, and Stravinsky; folk music sources; primitivism</p> <p><u>ATONALITY AND SERIALISM</u>: Schoenberg, Berg, Webern, Messiaen, expressionism, pantonality; atonality; serialism, total serialism</p> <p><u>TWENTIETH-CENTURY AMERICAN MUSIC</u>: Ives, Copland, Gershwin, Carter; Babbit, Cage, jazz, the American university as music patron, electronic music, indeterminacy; twentieth-century notation</p>
Teaching Methodology	Face to face
Bibliography	<p>Downs, P. (1992). <i>Classical Music: the Era of Haydn, Mozart and Beethoven</i>. Publisher: W. W. Norton</p> <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>Plantinga, L. (1985). <i>Romantic Music: A History of Musical Style in Nineteenth-Century Europe</i>. Publisher: W. W. Norton (with Anthology)</p>

	<p>Poultney, D. (1995) <i>Studying Music History: Learning, Reasoning, and Writing about Music History and Literature</i>. (2nd Edition). Publisher: Prentice Hall</p> <p>Russo Hanning, B. (2014) <i>Concise History of Western Music</i>. (5th Edition). Publisher: W. W. Norton.</p> <p>Stolba, K. M. (1997). <i>The Development of Western Music: A History</i>. (3rd edition). Publisher: McGraw-Hill</p> <p>Strunk, O. and Treitler, L. (1997). <i>Source Readings History</i>. Publisher: W. W. Norton</p>								
Assessment	<table border="1" data-bbox="472 646 1182 800"> <tr> <td data-bbox="472 646 984 684">Exams</td> <td data-bbox="984 646 1182 684">60%</td> </tr> <tr> <td data-bbox="472 684 984 722">Assignments</td> <td data-bbox="984 684 1182 722">30%</td> </tr> <tr> <td data-bbox="472 722 984 760">Class Participation and Attendance</td> <td data-bbox="984 722 1182 760">10%</td> </tr> <tr> <td data-bbox="472 760 984 800"></td> <td data-bbox="984 760 1182 800">100%</td> </tr> </table>	Exams	60%	Assignments	30%	Class Participation and Attendance	10%		100%
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Language	English								