

## SYLLABUS

<b>TITLE:</b>	History of Music: From Classics to Modernity
<b>CODE:</b>	MUS 252
<b>PREREQUISITE:</b>	N/A
<b>CREDIT HOURS:</b>	3 credits   45 contact hours   1 term

### DESCRIPTION

Historical survey of Western music and representative composers of the Classical, Romantic, and Contemporary historical periods. Emphasis is placed on developing the most important musical forms: sonata form, symphony, concerto, symphonic poem, art song, opera, chamber music, and musical theater.

### JUSTIFICATION

The history of music is fundamental to the formation of music students because it gives them a perspective of relevance to their art by relating them to its evolution. It exposes them to all the trends that have been forging it as a reflection of the human problems of our western culture by studying an aspect so closely linked to our human experience: music.

### COMPETENCIES

This course promotes student mastery of the following skills:

- **Research and Exploration**
- **Communication**

### OBJETIVOS

At the end of the course, the student will be able to:

1. Identify the most significant historical events in the history of Western music from the Classical period to the present.
2. Develop sensitivity towards the great works of great composers who have contributed to the development of musical art.
3. To understand the significant figures in the history of music within the historical context in which they lived.

4. Appreciate the different types of musical works and their transcendence through time.
5. Explain the main characteristics of the stages of the history of Western music and its most outstanding exponents.

## **CONTENT**

### **I. Music in the classical era**

- A. Characteristics of the second half of the European 18th century
- B. Joseph Haydn
- C. Wolfgang Amadeus Mozart
  1. Biography
  2. The music of Mozart
  3. Mozart's transcendence

### **II. Ludwig van Beethoven: a figure of transition**

- A. French Revolution and Napoleonic Period
- B. Life and Work
- C. Masterpieces
  1. Symphonies
  2. Sonatas and concerts
  3. Symphony #9
  4. His music's legacy

### **III. Romanticism**

- A. Europe, 1800-1850
- B. Ideas and trends
- C. Great composers
  1. Franz Peter Schubert
  2. Félix Mendelson
  3. Robert Schumann
  4. Johannes Brahms
  6. Other significant figures

### **IV. Music in the mid-19<sup>th</sup> Century**

- A. General characteristics
- B. Germany and Italy. Political unification and nationalism
- C. Richard Wagner
  1. Operas

- 2. Themes
- D. Giuseppe Verdi
  - 1. Opera creation
  - 2. *Aida*
- E. Piotr Ilich Tchaikovsky
  - 1. Life and Work
  - 2. Ballets
  - 3. Overture 1812
- F. Other great figures

## V. 20<sup>th</sup> Century

- A. First part: 1900-1945
  - 1. Brief historical survey
  - 2. Main songs
  - 3. Aaron Copland
    - a. His life and Music
    - b. Appalachian Spring
  - 4. George Gershwin
    - a. The composer and his context
    - b. Afroamerican influence
  - 5. Igor Stravinsky
  - 6. Sergei Rachmaninoff
  - 7. Bela Bartok
- B. Second part: 1945 to the present
  - 1. Pablo Casals
  - 2. Leonard Bernstein
  - 3. John Williams
  - 4. Music and Film
  - 5. Popular Music

## METHODOLOGY

- Conferences
- Workgroups
- *Flipped classroom*
- *Gallery walk*
- *Team Teaching*

## EVALUATIONS

Participation	30%
Oral presentation	20%
Midterm	30%
Final test or project	<u>20%</u>
<b>TOTAL</b>	100%

## LEARNING ASSESSMENT

The institutional assessment rubric is applied to the core activity of the course.

## BIBLIOGRAPHY

Barbier, Patrick. *The World of the Castrati: The History of an Extraordinary Operatic*

*Phenomenon*. London: Souvenir, 1996. Print.

Grout, Donald Jay, Claude V. Palisca, and León Mamés. *Historia De La Música*

*Occidental*. Madrid: Alianza, 1990. Print.

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*Historia De La Música Occidental*, 2. Madrid: Alianza, 1996. Print.

Hammond, Frederick. *Music and Spectacle in Baroque Rome: Barberini Patronage*

*under Urban VIII*. New Haven: Yale UP, 1994. Print.

Hanning, Barbara Russano, and Donald Jay. Grout. *Concise History of Western Music*.

New York: Norton, 1998. Print.

McClintock, Carol. *Readings in the History of Music in Performance*. N.p.: n.p., n.d. Print.

Murata, Margaret. *Operas for the Papal Court: 1631-1668*. Ann Arbor, MI: UMI

Research, 1981. Print.

Palisca, Claude V. *Norton Anthology of Western Music: In Two Volumes*. New York:

Norton, 1980. Print.

Palisca, Claude V. *Norton Anthology of Western Music*. New York: Norton, 1996. Print.

## **REASONABLE ACCOMMODATION**

For detailed information on the process and required documentation, you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation or special assistance must complete the process established by the Vice Presidency for Academic Affairs.

## **ACADEMIC INTEGRITY**

This policy applies to all students enrolled at Universidad del Sagrado Corazón to take courses with or without academic credit. A lack of academic integrity is any act or omission that does not demonstrate the honesty, transparency, and responsibility that should characterize all educational activities. Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a grade of zero in the evaluation and repetition of the assignment in the seminar, a grade of F (\*) in the seminar, suspension, or expulsion as established in the Academic Integrity Policy effective in November 2022.

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