

## SYLLABUS

<b>TITLE:</b>	History of Music: From Ancient Times to Baroque
<b>CODE:</b>	MUS 251
<b>PREREQUISITE:</b>	N/A
<b>CREDIT HOURS:</b>	3 credits   45 contact hours   1 term

### DESCRIPTION

A vision of the development of the musical arts, from Antiquity, music in the Medieval era, the Renaissance, and culminating in the Baroque. At the same time, the course presents the dominant ideas, the most significant events, and the socio-cultural reality reflected through music in the different philosophies and periods.

### 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:

- **Critical Thinking**
- **Ethical Sense and Social Justice**

### OBJECTIVES

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

1. Visually, aurally, and stylistically identify any fragment of music studied in class from the Ancient Age to the Baroque through sheet music or by the stylistic characteristics that determine the historical period.

2. Identify the most influential composers and their works in these periods, their contribution to music, and the historical events that influenced the development of music during these periods.
3. Correctly situate the historical chronology from antiquity to the present, including composers, genres, and geography.
4. Distinguish biographical elements and specific qualities in composers of importance and gain a general knowledge of events and treatises that decisively influenced the evolution of music history.

## **CONTENIDO**

- I. Introduction
  - A. Basic concepts of history and music
- II. Music in the Middle Ages
  - A. Middle Ages
  - B. Gregorian chant
  - C. St. Hildegard of Bingen
  - D. Secular music
  - E. Development of Polyphony: organum
  - F. School of Notre Dame
  - G. Ars Nova in France
- III. Music in the Renaissance
  - A. Music and Society
  - B. Characteristics
    1. Lyrics
    2. Music
    3. Composition
    4. Rythm
    5. Melody
  - C. Sacred Music
    1. Josquín Desprez
    2. Palestrina and the Mass
  - D. Secular music: vocal-madrigal music
  - E. Instrumental music
  - F. Ecclesiastical music in the late renaissance
  - G. The music of the Reformation in Germany
  - H. The Counter-Reformation

#### IV. Baroque Music

- A. About the Baroque
- B. Baroque orchestra
- C. Vocal chamber music
- D. Church music
- E. Instrumental music
- F. Opera and vocal music at the end of the 17th century.
- G. Cantata and song
- H. Baroque forms
  - 1. *concerto grosso*
  - 2. fugue
  - 3. sonata
  - 4. *suite*
- I. Oratorio

#### V. Music in the Early 18th Century

- A. Antonio Vivaldi, & Jean Phillippe Rameau
- B. Johann Sebastian Bach
- C. George Friedrich Handel

### 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. (1996). *The World of the Castrati: The History of an Extraordinary Operatic Phenomenon*. London: Souvenir. Print.
- Grout, Donald Jay, Claude V. Palisca, and León Mamés. (1990). *Historia De La Música Occidental*. Madrid: Alianza. Print.
- Grout, Donald Jay, Claude V. Palisca, León Mamés, and Martín Triana José María. (1995). *Historia De La Música Occidental, 1*. Madrid: Alianza. Print.
- Grout, Donald Jay, Claude V. Palisca, León Mamés, and Martín Triana José María. (1996). *Historia De La Música Occidental, 2*. Madrid: Alianza. Print.
- Hammond, Frederick. (1994). *Music and Spectacle in Baroque Rome: Barberini Patronage under Urban VIII*. New Haven: Yale UP. Print.
- Hanning, Barbara Russano, and Donald Jay. (1998). Grout. *Concise History of Western Music*. New York: Norton. Print.
- McClintock, Carol. *Readings in the History of Music in Performance*. N.p.: n.p., n.d. Print.
- Murata, Margaret. (1981). *Operas for the Papal Court: 1631-1668*. Ann Arbor, MI: UMI Research. Print.
- Palisca, Claude V. (1980). *Norton Anthology of Western Music: In Two Volumes*. New York: Norton. Print.
- Palisca, Claude V. (1996). *Norton Anthology of Western Music*. New York: Norton. 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 an 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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