

Master's Degree Musicology





Master's Degree Musicology

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Website: www.techtute.com/us/humanities/master-degree/master-musicology

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01

Introduction

Music is one of the main forms of expression contemplated by the artistic genre. The varied combination of notes, chords and sounds can result in a wide range of possibilities, contributing to the development of different and representative pieces of the multiple cultures and currents that have existed throughout the centuries along with the new styles: classical, baroque, renaissance, pop, rock, Heavy Metal, etc. It is, therefore, a profession characterized by the various outlets it provides for the theoretical, academic and discursive fields. For this reason, TECH and its team of experts in Musicology have developed this very complete 100% online program that covers from the history of composition and sonority, to its current teaching.





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TECH offers you an avant-garde and exhaustive program with which you will be able to work on the most innovative fundamentals of Musicology through a journey from its evolution to the present day"

Music covers a very broad cultural spectrum. From the origin of time and up to now, the melodies and sounds that have emerged from musical compositions, whether studied or improvised, have accompanied man throughout the centuries, representing each era and culture with notes and chords. For this reason, the musicologist is not only in charge of studying the technique of this art (solfège, harmony, structure, tempo, etc.), but also analyzes the characteristics of the different niches all over the planet, being able to collaborate in anthropological, artistic and cultural studies through the observation of the sound pieces or instruments used by a civilization.

It is, therefore, a discipline that integrates a wide range of professional opportunities, from the field of research to teaching, as well as being able to contribute to the creation of new pieces that expand the musical catalog that exists today. That is why you can count on this complete and exhaustive program, a dynamic, multidisciplinary and innovative syllabus with which you will learn not only about the history and the ins and outs of this field, but also specialized information about it. In addition, you will work intensively on acquiring the pedagogical, didactic and analytical skills of an expert in the field, through 1,500 hours of theoretical, practical and additional content.

In addition to the syllabus, you will have at your disposal practical and self-knowledge exercises, complementary readings, research articles, news, dynamic summaries and detailed videos to contextualize the information and delve into the sections you consider most important and relevant for your professional performance. All this, presented in a convenient, 100%-online program with complete accessibility from any device with an Internet connection. This way, you will not have to worry about on-site classes or restricted schedules, and you will be able to design your own calendar and organize it to get the most out of this academic experience.

This **Master's Degree in Musicology** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ Practical cases presented by experts in Musicology
- ♦ The graphic, schematic and practical contents of the book provide technical and practical information on those disciplines that are essential for professional practice
- ♦ Practical exercises where self-assessment can be used to improve learning
- ♦ Its special emphasis on innovative methodologies
- ♦ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable device with an Internet connection



You will have 1,500 hours of multidisciplinary content to delve into aspects such as analysis or music pedagogy, among others"

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The best program in today's academic market to delve into music pedagogy like never before: through an innovative and cutting-edge system"

Its teaching staff includes professionals from the sector who bring their work experience to this program, in addition to recognized specialists from leading societies and universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide immersive education programmed to learn in real situations.

This program is designed around Problem-Based Learning, whereby the professional must try to solve the different professional practice situations that arise during the academic year. For this purpose, the student will be assisted by an innovative interactive video system created by renowned and experienced experts.

A 100% program that will elevate your talent as a Musicologist to the highest professional level through a challenging program that meets the demands of today's industry.

You will have unlimited access to the virtual campus 24 hours a day, so you will be able to organize your schedule according to your own availability.



02 Objectives

The broad spectrum of musical topics covered by the profession of Musicology, as well as the highly specialized knowledge required by anyone working in this field to succeed in it, is what has led TECH to develop this Master's Degree. Therefore, the objective is to gather, in a single degree, the most exhaustive and innovative information related to this artistic and cultural field, thanks to which, the graduate can obtain the specialized management required for this work in the academic, theoretical, discursive and research sector.



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The more ambitious your objectives are, the more you will be able to take advantage of this Master's Degree thanks to the quantity and quality of the theoretical, practical and additional material it includes"



General Objectives

- ♦ Practice, identify and get to know characteristic rhythmic facts: syncopation, anacrusa, etc.
- ♦ Awakening the student's critical sense
- ♦ Master the main pedagogical strategies of music education and their relation to teaching methods
- ♦ Activate the capacity of memorization and psychomotor coordination
- ♦ Reason and debate on a musical work or text, placing them within the framework of the aesthetic-musical problems they pose



Would you like to learn how to use the different tools for teaching music? With this Master's Degree, you will not only achieve it, but you will also stand out from the rest of the professionals because of your mastery thereof"





Specific Objectives

Module 1. The History of Music I

- ♦ Understand the origins of the music we know
- ♦ Be aware of the strong connection between music and the church from its beginnings
- ♦ Distinguish the characteristics of each musical stage in history and art history
- ♦ Know the instruments that were used in each stage of music

Module 2. Musical Language

- ♦ Encourage the creative development of students
- ♦ Value musical language as a fundamental tool
- ♦ Develop to the maximum the creative and rhythmic capacities of each individual
- ♦ Master the language and reading of musical scores
- ♦ Obtain an optimal tuning capacity
- ♦ Use the "inner ear" to relate hearing to its graphic representation, as well as to recognize timbres, formal structures, dynamic, expressive, temporal indications, etc.

Module 3. Aural Education

- ♦ Know the components of music showing a high level of mastery in auditory perception, reading, analysis, writing, improvisation and musical creation, and be able to interrelate all this to apply it and use it properly in the development of their own activity
- ♦ Being able to develop an educational-musical practice as an artist and music educator
- ♦ Develop the inner musical ear as a basis for individual or group performance
- ♦ Learn to carry out aural analysis without music score
- ♦ Improve the capacity of intonation and its link with the musical ear

Module 4. The History of Music II

- ♦ Delve into the musical styles of the contemporary period, getting to know their outstanding authors
- ♦ Learn the most important pieces from contemporary composers
- ♦ Study the great musicians of the history of music following the chronological line

Module 5. Music Didactics

- ♦ Know the fundamentals of Music Education, the evolutionary development of students in Early Childhood Education in relation to Music Education and the music syllabus in Early Childhood Education
- ♦ Acquire basic rhythmic, vocal, instrumental and auditory training
- ♦ Discover and learn about different pedagogical-musical methods

Module 6. Music in Asia

- ♦ Know and value the heritage of East Asia and South Asia in order to facilitate intercultural relations (cooperation and development, protocol, negotiation, decision-making, cultural exchanges, equality policies, etc.)
- ♦ Know the historical particularities of the cultural development of Asia, as well as appreciate its current emergence
- ♦ Understand the phenomenon of human movement and issues of ethnic and cultural identity in East and South Asian societies
- ♦ Recognize the different musical instruments and main repertoires from East and South Asia

Module 7. Musical Aesthetics

- ♦ Understand and manage the main concepts elaborated over time by musical thought
- ♦ Know the main currents of musical aesthetics, through a systematic study of the main problems dealt with by the discipline
- ♦ Make a critical judgment on a given musical reality, placing it in the context of the great aesthetic-musical polemics
- ♦ Develop the intellectual maturity of the student, his ability to understand, to relate and to make a critical judgment on a given aesthetic problem

Module 8. Musical Analysis

- ♦ Perceive, through listening, both by conventional means and with the use of technologies, the elements and procedures that make up a musical work and grasp the diversity of resources and essential features it includes
- ♦ Recognize the features of the main musical styles: harmony, melody, texture, rhythm, instrumentation, ornamentation, etc. and be able to detect some of these features in works belonging to different periods or styles as reminiscences of the past
- ♦ Understand the relationship between music and text in vocal works or vocal and instrumental works in different historical periods
- ♦ Acquire a lexicon and terminology adequate to express and describe, orally and in writing, the analytical processes associated with the study of musical works and styles, as well as musical processes, paying attention not only to the objective component of music but also to the subjective component, what the listener perceives
- ♦ Know the music of other cultures, their characteristics, the feelings they provoke and the function they fulfill in their social-historical context, learn to value them and understand the influence they have had on Western music throughout history





Module 9. Musical Pedagogy

- ♦ Compare the different tools of musical learning
- ♦ Plan educational actions and precise orientations to favor the development of each learning style
- ♦ Discuss the consideration of learning styles and their repercussion on the different educational stages
- ♦ Propose intervention strategies and musical educational projects
- ♦ Apply instruments and tools in musical learning
- ♦ Organize the teacher's decision-making process
- ♦ Propose specific lines of action in musical practice
- ♦ Know the neuropsychological basis of music

Module 10. Musical Notation

- ♦ Know the basic principles of vocal musical notation from the Middle Ages to the Baroque according to the criteria of scientific transcription
- ♦ Apply correctly the criteria and methods of critical edition in the musicological field and the paleographic techniques of transcription of instrumental music, from the Middle Ages to the present day
- ♦ Know the manuscripts and sources of music through the historical course
- ♦ Acquire the resources to be fluent in any repertoire of historical music in its original writing

03

Skills

The syllabus of this Master's Degree in Musicology includes a specific section dedicated to the improvement of the graduate's professional skills through the resolution of practical cases based on real situations. In this way, they can put their skills to test, applying the strategies and techniques included in the theoretical section in exercises based on rhythmic reading, programming and the application of the appropriate didactic resources for each educational cycle. This will contribute to the development of their working characteristics and will be able to face the labor market in a guaranteed way.



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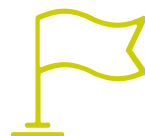
You will explore the different corners of Asia, focusing on the musical characteristics of this continent and the specifics of the instruments that have come out of it"



General Skills

- ♦ Reproduce from memory rhythmic and melodic fragments and songs in order to better understand different musical parameters
- ♦ Know the main historical musical forms or type-forms and their evolution, relate them and understand that musical language, like all other languages, has rules that vary over time and receives diverse influences that transform it
- ♦ Seek, select, understand and relate information obtained from various sources, including those provided by the physical and social environment, the school library, the media and information technologies, to delve the knowledge of music, treat it according to the intended purpose and communicate it to others, orally and written
- ♦ Use the critical sense to evaluate the quality of works of different periods, styles and genres, based on the perception of the elements and construction procedures, judging with criteria, arguing and presenting opinions with terminological precision





Specific Skills

- ♦ Practice, identify and know the basic rhythmic formulas originated by the binary or ternary pulse
- ♦ Understand the organization of musical discourse, observing the different elements and procedures that give rise to its structuring: parts, sections, materials, textures, harmony, melody, rhythm, timbre, processes of growth and decay of tension, climaxes, cadences, etc.
- ♦ Understand the contributions of neuropsychology to educational practice musical
- ♦ Review educational practices
- ♦ Justify the importance of musical language in the educational process
- ♦ Develop the ability to analyze and critically evaluate modern musical editions
- ♦ Develop a correct internalization of the pulse



You will be able to implement into your practice the most specialized historical knowledge about musical analysis throughout the centuries"

04

Structure and Content

In this Master's Degree, the graduate will find all the information they need to specialize in the field of Musicology, focusing on the application of the knowledge acquired in the teaching sector at all levels. Therefore, it will include 1,500 hours of theoretical, practical and additional content selected by a team of experts in the sector, who have worked exhaustively to create the most effective and innovative didactic material. This way, students will be able to enjoy an academic experience adapted to their needs and which they will be able to access 100% online: no schedules or on-site classes.



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In the Virtual Campus, you will find detailed videos, research articles, complementary readings and much more additional material to contextualize the information and delve deeper into the sections you consider necessary”

Module 1. The History of Music I

- 1.1. Ancient Music
 - 1.1.1. Prehistory, Mesopotamia and Egypt
 - 1.1.2. Greece
 - 1.1.3. Etruria and Rome
 - 1.1.4. Jewish Music
- 1.2. Music in the Middle Ages I
 - 1.2.1. The Christian Church in the First Millennium
 - 1.2.2. Byzantine Chant and Gregorian Chant
 - 1.2.3. The Development of Notation, Music Theory and Practice
- 1.3. Music in the Middle Ages II
 - 1.3.1. The Liturgy and Plainchant
 - 1.3.2. Song and Dance Music
 - 1.3.3. Polyphony throughout the 13th Century
 - 1.3.4. French and Italian Music in the 14th Century
- 1.4. Music in the Renaissance
 - 1.4.1. Introduction
 - 1.4.1.1. England and Burgundy in the 15th Century
 - 1.4.2. Franco-Flemish Composer: Jean de Ockeghem and Antoine Busnois
 - 1.4.3. Franco-Flemish Composer: Jacob Obrecht, Henricus Isaac and Josquin des Prez
- 1.5. Sacred Music during the Reformation
 - 1.5.1. Key Figures
 - 1.5.1.1. Martin Luther
 - 1.5.1.2. John Calvin and Calvinism
 - 1.5.2. Sacred Music in England
 - 1.5.3. The Council of Trent
 - 1.5.4. Spain and the New World
- 1.6. The Madrigal and the Profane Song of the 16th Century
 - 1.6.1. Introduction
 - 1.6.2. Madrigal Composers
 - 1.6.2.1. France, Germany and England

- 1.7. The Appearance of Instrumental Music
 - 1.7.1. Introduction and Instruments
 - 1.7.2. Types of Instrumental Music
 - 1.7.3. Music in Venice
- 1.8. Music in the Baroque
 - 1.8.1. The New Styles of the 17th Century
 - 1.8.2. Characteristics of Baroque Music
 - 1.8.3. Claudio Monteverdi
- 1.9. The Invention of Opera
 - 1.9.1. Introduction and First Operas
 - 1.9.2. Later Dramatic Works. Florence, Rome and Venice
 - 1.9.3. Italian Opera Abroad and Mid-Century Opera
- 1.10. Chamber Music and Sacred Music during the First Half of the Seventeenth Century
 - 1.10.1. Vocal Chamber Music in Italy. Also Outside of Italy
 - 1.10.3. Catholic Sacred Music and Baroque Vocal Forms
 - 1.10.4. Heinrich Schütz
 - 1.10.5. Baroque Instrumental Music and the Concert

Module 2. Musical Language

- 2.1. Musical Language
 - 2.1.1. Introduction to Musical Theory
 - 2.1.2. Elements of Music
 - 2.1.3. The Pentagram and Musical Notes
 - 2.1.4. Additional Lines
 - 2.1.5. Beat, Pulse and Tempo
 - 2.1.6. Main Musical Keys
 - 2.1.7. Tone and Semitone
 - 2.1.8. Musical Alterations
 - 2.1.9. Main Musical Scales
 - 2.1.10. The Degrees (Tonal and Modal)

- 2.1. Main Musical Concept
 - 2.2.1. Musical Figures
 - 2.2.2. The Time Signatures: Binary, Ternary, Quaternary
 - 2.2.3. Musical Concepts
 - 2.2.4. The Nuances: Agogic and Dynamic
 - 2.2.5. The Signs of Articulation and Ornamentation
- 2.3. Intonation
 - 2.3.1. Introduction to Diaphragmatic Breathing
 - 2.3.2. Recognition and Emission of Intervals
 - 2.3.3. Intonation of Musical Pieces without Instrumental Accompaniment
 - 2.3.4. Intonation of Musical Pieces at First Sight
 - 2.3.5. Intonation of a Previously Memorized Piece of Music
- 2.4. Intervals
 - 2.4.1. Introduction to the Concept of Interval
 - 2.4.2. Major and Minor, Just, Augmented and Diminished Intervals
 - 2.4.3. Joint and Disjoint, Ascending and Descending Intervals
 - 2.4.4. Differences Between Melodic and Harmonic Intervals
- 2.5. Rhythm
 - 2.5.1. Definition
 - 2.5.2. What is Rhythm Used for in Music?
 - 2.5.3. Elements of Musical Rhythm
 - 2.5.4. Practical Part of the Rhythm: Rhythmic Reading
- 2.6. Music Reading
 - 2.6.1. Introduction
 - 2.6.2. The Key of F
 - 2.6.3. The Key of G
 - 2.6.4. Practical Part: Reading Musical Notes Without Measure
- 2.7. Rhythm and Reading
 - 2.7.1. The Use of the Gesture to Mark the Pulse
 - 2.7.2. Reading Notes in the Key of G with Rhythm
 - 2.7.3. Reading Notes in the Key of F with Rhythm
 - 2.7.4. Reading Notes with Rhythm and Intonation, Marking the Pulse

- 2.8. Dictation
 - 2.8.1. What is Musical Dictation and What is it for?
 - 2.8.2. Melodic Dictations
 - 2.8.3. Harmonic Dictations
 - 2.8.4. Rhythmic Dictations
 - 2.8.5. Recognition of Rhythmic Patterns
 - 2.8.6. Dictation with Time Signature and Key Recognition
- 2.9. Chords
 - 2.9.1. Introduction
 - 2.9.2. Triad Chord Types
 - 2.9.3. Seventh Chords
 - 2.9.4. Aural Recognition of Chord Types
- 2.10. Tonality
 - 2.10.1. What is a Tonality?
 - 2.10.2. Circle of Fifths
 - 2.10.3. Tonal Functions
 - 2.10.4. Differences between Tonality and Scale

Module 3. Aural Education

- 3.1. Intervals. Auditory Identification and Recognition
 - 3.1.1. Melodic and Harmonic Intervals
 - 3.1.2. Major and Minor Intervals
 - 3.1.3. Just, Augmented and Diminished Intervals
 - 3.1.4. Inversion of Intervals
- 3.2. Chords
 - 3.2.1. Triad and Quadrate Chords
 - 3.2.2. Identification of Major and Minor Triad Chords and their Inversions
 - 3.2.3. Intonation of Major and Minor Triad Chords and their Inversions
 - 3.2.4. Tristan Chord

- 3.3. Scales
 - 3.3.1. Identification of Major Scales
 - 3.3.2. Identification of Minor Scales
 - 3.3.3. Intonation of Major Scales
 - 3.3.4. Intonation of Minor Scales
- 3.4. Seventh Chords
 - 3.4.1. Identification of Seventh Chords, in the Fundamental State
 - 3.4.2. Identification of Seventh Chords, in their Different Inversions
 - 3.4.3. Intonation of Seventh Chords, in the Fundamental State
 - 3.4.4. Intonation of Seventh Chords, in their Different Inversions
- 3.5. Cadences and Harmonic Progressions
 - 3.5.1. Identification of Cadences and Harmonic Progressions in Four Voices
 - 3.5.2. Intonation of Cadences and Harmonic Progressions in Four Voices
 - 3.5.3. Harmonic Elements
 - 3.5.4. Identification and Internalization of the Harmonic Bass
- 3.6. Dictation
 - 3.6.1. Rhythmic Dictations in Different Time Signatures
 - 3.6.2. Melodic Dictations in Different Keys
 - 3.6.3. Harmonic Dictations
 - 3.6.4. Melodic-Harmonic Dictations in Different Tonalities
- 3.7. Musical Forms
 - 3.7.1. Recognition of the Sections within a Piece of Music
 - 3.7.2. Motive Recognition
 - 3.7.3. Recognition of a Phrase and Semi-Phrase
 - 3.7.4. Modulation Recognition
 - 3.7.5. Binary and Ternary Forms
- 3.8. Improvisation
 - 3.8.1. What is Improvisation?
 - 3.8.2. Inner Hearing and Auditory Memory
 - 3.8.3. Types of Improvisation: Free and Directed
 - 3.8.4. Continuous Bass Tracking and Rhythmic Freedom

- 3.9. Aural Recognition of Genres and Composers
 - 3.9.1. Baroque Style
 - 3.9.2. Classical
 - 3.9.3. Romantic
 - 3.9.4. Nationalist
- 3.10. Jazz. Origin. Most Outstanding Subgenres
 - 3.10.1. Introduction to Jazz
 - 3.10.2. The Hot Jazz
 - 3.10.3. The Swing
 - 3.10.4. The Bebop
 - 3.10.5. Smooth Jazz

Module 4. The History of Music II

- 4.1. Music after Baroque and Viennese Classicism
 - 4.1.1. Introduction
 - 4.1.2. New Aesthetic Principles and Pre-classical Style
 - 4.1.3. Opera and Its Typologies
 - 4.1.4. Viennese Classicism
 - 4.1.5. Joseph Haydn
 - 4.1.6. Mozart
 - 4.1.7. Beethoven's Era
- 4.2. From Classicism to Romanticism
 - 4.2.1. Introduction
 - 4.2.2. Transition Authors
 - 4.2.4. Opera with Giacomo Meyerbeer
 - 4.2.5. Italian Opera with Gioachino Rossini
- 4.3. Romanticism and Vocal Music
 - 4.3.1. Romantic Style
 - 4.3.2. General Features
 - 4.3.3. Schumann, Mendelssohn, Brahms and Tchaikovsky



- 4.4. Instrumental Music in Romanticism
 - 4.4.1. Music for Piano
 - 4.4.1.1. Introduction
 - 4.4.1.2. The German Romantic Piano: Schumann, Mendelssohn and Brahms
 - 4.4.1.3. The Non-German Romantic piano: Chopin, Liszt and Tchaikovsky
 - 4.4.2. Chamber Music
 - 4.4.2.1. Introduction
 - 4.4.2.2. Schumann, Mendelssohn, Brahms, Franck and Dvořák
 - 4.4.3. Orchestra Music
 - 4.4.4. The Programmatic Music
 - 4.4.4.1. Introduction
 - 4.4.4.2. Berlioz and Liszt
 - 4.4.5. The Symphony
 - 4.4.5.1. Introduction
 - 4.4.5.2. German Authors: Schumann, Mendelssohn and Brahms
 - 4.4.5.3. Non-German Authors: Bruckner, Tchaikovsky, Dvořák and Franck
 - 4.4.6. Other Uses of Orchestral Music
 - 4.4.6.1. Ballet
 - 4.4.6.2. Incidental Music
- 4.5. Evolution of Opera during Romanticism
 - 4.5.1. The Musicians of the First Romantic Generation
 - 4.5.1.1. Berlioz, Bizet, Delibes and Gounod
 - 4.5.2. Richard Wagner
 - 4.5.3. Giuseppe Verdi
- 4.6. Musical Nationalism and Post-Romanticism
 - 4.6.1. Introduction
 - 4.6.2. Spanish Nationalism
 - 4.6.3. Introduction to Post-Romanticism
 - 4.6.4. Gustav Mahler
 - 4.6.5. Richard Strauss
 - 4.6.6. Hugo Wolf
 - 4.6.7. Characteristics of Music in the First Half of the 20th Century

- 4.7. France and Impressionism
 - 4.7.1. Introduction
 - 4.7.2. The French School
 - 4.7.3. Claude Debussy
 - 4.7.4. Maurice Ravel
 - 4.7.5. Erik Satie
- 4.8. Neoclassicism
 - 4.8.1. Introduction
 - 4.8.2. Ígor Stravinski
 - 4.8.3. French Neoclassicism
 - 4.8.4. German Neoclassicism
- 4.9. Musical Expressionism. National Schools Contemporary to Neoclassicism and Dodecaphonism
 - 4.9.1. Dodecaphonism
 - 4.9.1.1. Introduction
 - 4.9.1.2. Arnold Schönberg
 - 4.9.2. The Second Vienna School
 - 4.9.3. In Spain, Manuel de Falla
 - 4.9.4. The Soviet National School
 - 4.9.4.1. Introduction
 - 4.9.4.2. Dmitri Shostakóvich and Serguéi Prokófiev
 - 4.9.5. The Hungarian National School and Béla Bartók
- 4.10. The Avant-Garde after World War II
 - 4.10.1. Introduction
 - 4.10.2. The Polish Society with Witold Lutosławski and Krzysztof Penderecki
 - 4.10.3. The Hungarian School
 - 4.10.4. Minimalism and Postmodernism

Module 5. Teaching Music

- 5.1. Principles of Music Education in School
 - 5.1.1. Music in the Current Education System
 - 5.1.2. Music in Pre-School Education
 - 5.1.3. Music in Primary Education
 - 5.1.4. Middle/High School Music Education
- 5.2. The Student, Active Subject in Music Education
 - 5.2.1. Psychological Foundations of Music Education
 - 5.2.2. Developmental Psychological Theories and their Relation to Music Education
 - 5.2.3. Physical and Psychological Characteristics and Development of the Student in the Pre-School and Elementary School Stages
 - 5.2.4. The Development of Creativity and Improvisation in the Music Education Framework
- 5.3. Melody
 - 5.3.1. Definition of Melody
 - 5.3.2. Elements of Melody
 - 5.3.3. The Musical Notes
 - 5.3.4. Songs Appropriate for the Infant Stage
- 5.4. The Body and Rhythm
 - 5.4.1. The Pulse, Rhythm and Beat
 - 5.4.2. Musical Figures
 - 5.4.3. Rhythm and Body Movement
 - 5.4.4. Rhythm and Dance Activities
- 5.5. Didactics of the Voice and Song
 - 5.5.1. Methodology and Resources to Work the Voice in Elementary School
 - 5.5.2. Didactics of the Song
 - 5.5.3. Vocal Tessitura in Elementary School and Vocal Care and Maintenance
 - 5.5.4. Song Performance and Group Vocal Activities
- 5.6. Musical Instruments in the Classroom
 - 5.6.1. Families and Types of Instruments in the Music Classroom
 - 5.6.2. Recognition of Musical Notes and Main Different Rhythms
 - 5.6.3. Interpretation of Instrumental Activities
 - 5.6.4. Composition of an Orchestra

- 5.7. History of Music Education
 - 5.7.1. Music Education in Greece
 - 5.7.1.1. Homer, Pythagoras, Plato and Aristotle
 - 5.7.2. Music Education in the Middle Ages
 - 5.7.2.1. St. Augustine, Boethius, Enchiriadis Music and Scholia Enchiriadis
 - 5.7.3. Music Education in The Renaissance
 - 5.7.3.1. Cathedral Chapels
 - 5.7.3.2. Music Education Outside the Church
 - 5.7.4. Music Education in the Baroque
 - 5.7.4.1. The Conservatori and Ospedali della Pietà. The Education of the Opera Singer. The Castrati
 - 5.7.5. Music Education in the 18th Century
 - 5.7.5.1. Rousseau and Enlightenment, Music Education for Amateurs, Cathedral Chapels, Proliferation of Treatises on Instruments
 - 5.7.6. Music Education in the 19th Century
 - 5.7.6.1. The Conservatories
 - 5.7.6.2. Birth of the Musicology
- 5.8. Pedagogical Methods in Music Education. 20th century
 - 5.8.1. E. Jacques Dalcroze
 - 5.8.2. Zoltán Kodály
 - 5.8.3. Carl Orff
 - 5.8.4. Shinichi Suzuki
- 5.9. Music Education for the New Millennium
 - 5.9.1. Wuytack Method
 - 5.9.2. Schafer Method
 - 5.9.3. Paynter
 - 5.9.4. Self Method
- 5.10. Programming
 - 5.10.1. Grouping and Organization of the Contents in Didactic Units
 - 5.10.2. Formulation of Objectives
 - 5.10.3. Specifications of the Contents
 - 5.10.4. Application of Didactic Resources Appropriate for Each Cycle

Module 6. Music in Asia

- 6.1. Cultural Heritage of the Asian Continent
 - 6.1.1. The Temple of Heaven (Beijing, China)
 - 6.1.2. The Silk Road. The Network of Caravanserais in the Chang'an Tianshan Corridor (Xinjiang, China)
 - 6.1.3. The Taj Mahal (Agra, India)
 - 6.1.4. The Temple of Sri Meenakshi (Madurai, India)
- 6.2. The Musical Heritage in Asia
 - 6.2.1. In Armenia: The Duduk and its Music
 - 6.2.2. In China and Mongolia: The Urtiin Duu, Traditional Mongolian Long Songs
 - 6.2.3. The Kun Qu Opera in China
 - 6.2.4. The Tradition of the Vedic Chant, in India
- 6.3. Stage Music in China
 - 6.3.1. Traditional Chinese Music
 - 6.3.2. Chinese Opera
 - 6.3.3. Chinese Folk Music
 - 6.3.4. Current Popular Music
- 6.4. Chinese Musical Instruments
 - 6.4.1. Vocal Music
 - 6.4.2. Woodwind Instruments
 - 6.4.3. Fretted Stringed Instruments
 - 6.4.4. Plucked Stringed Instruments
- 6.5. Music in Japan
 - 6.5.1. Traditional Music in Japan
 - 6.5.2. The Meiji Era
 - 6.5.3. Min'yō Folk Music
 - 6.5.4. Contemporary Music
- 6.6. Japanese Musical Instruments
 - 6.6.1. Koto
 - 6.6.2. Shamisen
 - 6.6.3. Shakuhachi
 - 6.6.4. Taiko

- 6.7. Music in India
 - 6.7.1. Music in India
 - 6.7.2. Traditional Classical Music
 - 6.7.3. Indian Light Music
 - 6.7.4. Indian Folk Music
- 6.8. Indian Musical Instruments
 - 6.8.1. Idiophone Musical Instruments
 - 6.8.2. Membranophone Musical Instruments
 - 6.8.3. Aerophone Musical Instruments
 - 6.8.4. Fretted Stringed Musical Instruments
 - 6.8.5. Plucked String Musical Instruments
- 6.9. Traditional Music in Southeast Asia
 - 6.9.1. Music in Philippines
 - 6.9.2. Music in Vietnam
 - 6.9.3. Music in Cambodia
 - 6.9.4. Music in Thailand
- 6.10. Musical Instruments of Southeast Asia
 - 6.10.1. Musical Instruments of the Philippines
 - 6.10.2. Musical Instruments of Vietnam
 - 6.10.3. Musical Instruments of Cambodia
 - 6.10.4. Musical Instruments of the Thailand

Module 7. Musical Aesthetics

- 7.1. Musical Aesthetics
 - 7.1.1. What is Musical Aesthetics?
 - 7.1.2. The Hedonistic Aesthetics
 - 7.1.3. The Spiritualist Aesthetics
 - 7.1.4. Intellectualist Aesthetics
- 7.2. Musical Thought in the Ancient World
 - 7.2.1. The Mathematical Concept of Music
 - 7.2.2. From Homer to the Pythagoreans
 - 7.2.3. The "Nomoi"
 - 7.2.4. Plato, Aristotle, Aristoxenus and the Peripatetic School



- 7.3. Transition between the Ancient and Medieval World
 - 7.3.1. First Centuries of the Medieval Period
 - 7.3.2. Creation of the Liturgical Tropes, Sequences and Dramas
 - 7.3.3. The Troubadours and the Minstrels
 - 7.3.4. The Cantigas
- 7.4. The Middle Ages
 - 7.4.1. From the Abstract to the Concrete; Musica Enchiriadis
 - 7.4.2. Guido D'Arezzo and the Musical Pedagogy
 - 7.4.3. The Birth of Polyphony and the New Problems of Musical Theory
 - 7.4.4. Marchetto di Padua and Franco of Cologne
 - 7.4.5. Ars Antiqua and Ars Nova: Critical Awareness
- 7.5. The Renaissance and the New Rationality
 - 7.5.1. Johannes Tinctoris and the "Effects" of the Music
 - 7.5.2. Early Humanist Theorists: Glareanus, Zarlino and the New Concept of Harmony
 - 7.5.3. The Birth of Melodrama
 - 7.5.4. The Camerata of the Bardi
- 7.6. Reformation and Counter-Reformation: Word and Music
 - 7.6.1. The Protestant Reformation. Martin Luther
 - 7.6.2. The Counter-Reformation
 - 7.6.3. The Understanding of the Texts and the Harmony
 - 7.6.4. The New Pythagoreanism. Leibniz: Reconciliation between the Senses and Reason.
- 7.7. From Baroque Rationalism to the Aesthetics of Feeling
 - 7.7.1. The Theory of the Affections, Harmony and Melodrama.
 - 7.7.2. Nature Imitation
 - 7.7.3. Descartes and Innate Ideas
 - 7.7.4. British Empiricism as Opposed to Descartes
- 7.8. The Enlightenment and the Encyclopedists
 - 7.8.1. Rameau: The Union of the Art with the Reason
 - 7.8.2. E. Kant and the Music
 - 7.8.3. Vocal and Instrumental Music. Bach and the Enlightenment
 - 7.8.4. Illuminism and the Sonata-Form

- 7.9. Romanticism
 - 7.9.1. Wackenroder: Music as a Privileged Language
 - 7.9.2. Schelling, Hegel, Schopenhauer
 - 7.9.3. The Romantic Musician in Front of the Music
 - 7.9.4. The Programmatic Music
 - 7.9.5. Wagner
 - 7.9.6. Nietzsche and the Crisis of the Romantic Reason
- 7.10. The Positivism and the Crisis of the Aesthetics of the 20th Century
 - 7.10.1. Hanslick and Formalism
 - 7.10.2. Positivism and the Birth of Musicology
 - 7.10.3. Italian Neoidealism and Musical Aesthetics
 - 7.10.4. The Sociology of Music

Module 8. Musical Analysis

- 8.1. Basic Concepts of Analysis
 - 8.1.1. What is Musical Analysis?
 - 8.1.2. The Elements of Musical Language; Rhythm, Melody, Texture, Harmony, Timbre
 - 8.1.3. Form Generating Procedures: Repetition, Contrast, Development
 - 8.1.4. Structural Elements of Musical Form
 - 8.1.5. Binary
 - 8.1.6. Ternary
 - 8.1.7. Rondo
 - 8.1.8. Theme and Variations
 - 8.1.8. Forms Based on Imitation: Canon
 - 8.1.9. Complex Forms: Sonata
- 8.2. Melodic and Motivic Analysis
 - 8.2.1. 8-Bar Melody
 - 8.2.2. Continuous or Discontinuous Melodies
 - 8.2.3. Repetition or Non-Repetition of Melodies
 - 8.2.4. Ornamental Notes

- 8.3. Medieval Music
 - 8.3.1. Analysis of the Sonorous and Stylistic Characteristics
 - 8.3.2. Forms and Genders of Gregorian Chant
 - 8.3.3. Ars Antiqua and Ars Nova
 - 8.3.4. The Modal System
- 8.4. The Renaissance
 - 8.4.1. The Imitative Style
 - 8.4.2. The Motet
 - 8.4.3. The Mass
 - 8.4.4. The Lutheran Chorale
 - 8.4.5. The English Hymn
- 8.5. Renaissance Schools and Composers
 - 8.5.1. The Franco-Flemish School: Dufay, Joaquín Des Prés, Ockeghem and Obrecht, Orlando de Lasso
 - 8.5.2. The Counter-Reformation and the Mass after the Council of Trent (1542-1563)
 - 8.5.3. The Roman School of Palestine and the Parody Masses
 - 8.5.4. The Venetian School and the Music for Two or More Choirs
- 8.6. The Profane Polyphony
 - 8.6.1. Characteristics of Profane Polyphony
 - 8.6.2. The Canzoneta
 - 8.6.3. The Frottola
 - 8.6.4. The Figuralism
- 8.7. The Madrigal
 - 8.7.1. What is the Madrigal?
 - 8.7.2. Characteristics of the Madrigal
 - 8.7.3. The Evolution of the Madrigal to a Dramatic and Virtuoso Character
 - 8.7.4. The Substitution of the Vocal Ensemble by One Voice: Accompanied Monody
- 8.8. The Carol
 - 8.8.1. Characteristics of the Carol
 - 8.8.2. Origins of the Carol
 - 8.8.3. Historical Evolution of the Carol
 - 8.8.4. Metric of the Carol

- 8.9. The Baroque Suite
 - 8.9.1. What is a Suite?
 - 8.9.2. Baroque Dances
 - 8.9.2. Study of the Main Suite Dances: Allemande, Courante, Sarabande and Gigue
 - 8.9.4. Most Outstanding Suites
- 8.10. Music in the Baroque
 - 8.10.1. The Prelude
 - 8.10.2. Study of the Invention and the Fugue in the Late Baroque Period
 - 8.10.3. School Fugue: Structure, Typology and Elements
 - 8.10.4. Analysis of Various Baroque Fugues

Module 9. Musical Pedagogy

- 9.1. Introduction
 - 9.1.1. Music in Ancient Greece
 - 9.1.2. The Greek Ethos
 - 9.1.3. Epic Poetry: Homer
 - 9.1.3.1. The Iliad
 - 9.1.3.2. The Odyssey
 - 9.1.4. From Myth to Logos
 - 9.1.5. Pythagoreanism
 - 9.1.6. Music and Healing
- 9.2. Main Musical Methodologies
 - 9.2.1. Dalcroze Method
 - 9.2.1.1. Description of the Method
 - 9.2.1.2. Main Features
 - 9.2.2. Kodaly Method
 - 9.2.2.1. Description of the Method
 - 9.2.2.2. Main Features
 - 9.2.3. Willems Method
 - 9.2.3.1. Description of the Method
 - 9.2.3.2. Main Features

- 9.2.4. Orff Method
 - 9.2.4.1. Description of the Method
 - 9.2.4.2. Main Features
- 9.2.5. Suzuki Method
 - 9.2.4.1. Description of the Method
 - 9.2.4.2. Main Features
- 9.3. Music and Corporal Expression
 - 9.3.1. The Musical Experience through Movement
 - 9.3.2. Rhythmic-Corporal Expression
 - 9.3.3. Dance as a Didactic Resource
 - 9.3.4. Relaxation Techniques and Their Relationship with Musical Learning
- 9.4. Musical Games as a Learning Activity
 - 9.4.1. What Is the Game?
 - 9.4.2. Game Features
 - 9.4.3. Benefits of Playing
 - 9.4.4. The Musical Game
 - 9.4.4.1. Resources for Musical Games
- 9.5. Main Differences Between Music Education for Children and Music Education for Adults
 - 9.5.1. Music Education for Children
 - 9.5.2. Music Education for Adults
 - 9.5.3. Comparative Study
- 9.6. Educational Resources for Music Education for Children: Musicograms and Musical Stories
 - 9.6.1. Musicograms
 - 9.6.2. Musical Stories
 - 9.6.2.1. The Elaboration of Texts in Musical Stories
 - 9.6.2.2. Musical Adaptation of the Texts
- 9.7. Educational Resources for Music Education for Adults
 - 9.7.1. Introduction
 - 9.7.2. Main Educational Resources for Adults

Module 10. Musical Notation

- 10.1. Gregorian Chant Notations
 - 10.1.1. The Neumes, Breathing, Custos
 - 10.1.2. Adiasmatic Notations
 - 10.1.3. Diasthematic Notations
 - 10.1.4. Modern Editions of Gregorian Chant
- 10.2. First Polyphonies
 - 10.2.1. The Parallel Organum. Musica Enchiriadis
 - 10.2.2. The Dasian Notation (First Polyphonies)
 - 10.2.3. Alphabetic Notation
 - 10.2.4. The Notation of St. Martial of Limoges
- 10.3. The Codex Calixtinus
 - 10.3.1. The Diasthematic Notation of the Codex
 - 10.3.2. The Authorship of the Codex Calixtinus
 - 10.3.3. Type of Music Found in the Codex
 - 10.3.4. The Polyphonic Music of the CodexBook V
- 10.4. The Notation at the School of Notre Dame
 - 10.4.1. The Repertoire and its Sources
 - 10.4.2. Modal Notation and Rhythmic Modes
 - 10.4.3. The Notation in the Different Genres: Organa, Conducti and Motets
 - 10.4.4. Main Manuscripts
- 10.5. The Notation of the Ars Antiqua
 - 10.5.1. Ars Antiqua and Ars Nova Terminology
 - 10.5.2. The Pre-Franconian Notation
 - 10.5.3. The Franconian Notation
 - 10.5.4. The Petronian Notation

- 10.6. Notation in the 14th Century
 - 10.6.1. The Notation of the French Ars Nova
 - 10.6.2. The Notation of the Italian Trecento
 - 10.6.3. The Division of Longa, Breve and Semibreve
 - 10.6.4. The Ars Subtilior
- 10.7. The Copyists
 - 10.7.1. Introduction
 - 10.7.2. The Origins of the Calligraphy
 - 10.7.3. History of Copyists
 - 10.7.4. Music Copyists
- 10.8. The Printing Press
 - 10.8.1. Bi Sheng and the First Chinese Printing Press
 - 10.8.2. Introduction to Printing Press
 - 10.8.3. The Gutenberg Printing Press
 - 10.8.4. The First Printings
 - 10.8.5. The Printing Press Today
- 10.9. Music Printing Press
 - 10.9.1. Babylon. First Forms of Musical Notation
 - 10.9.2. Ottaviano Petrucci. Printing with Movable Type
 - 10.9.3. John Rastell's Printing Model
 - 10.9.4. Intaglio Printing
- 10.10. The Current Musical Notation
 - 10.10.1. The Representation of Durations
 - 10.10.2. The Representation of Pitches
 - 10.10.3. Musical Expression
 - 10.10.4. Tablature





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Take the opportunity to learn about the latest advances in this field in order to apply it to your daily practice"

05 Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning**.

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.



“

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

“

At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world"



You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.



The student will learn to solve complex situations in real business environments through collaborative activities and real cases.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career*”

The case method has been the most widely used learning system among the world's leading Humanities schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically. With this methodology we have trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, markets, and financial instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for success.

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



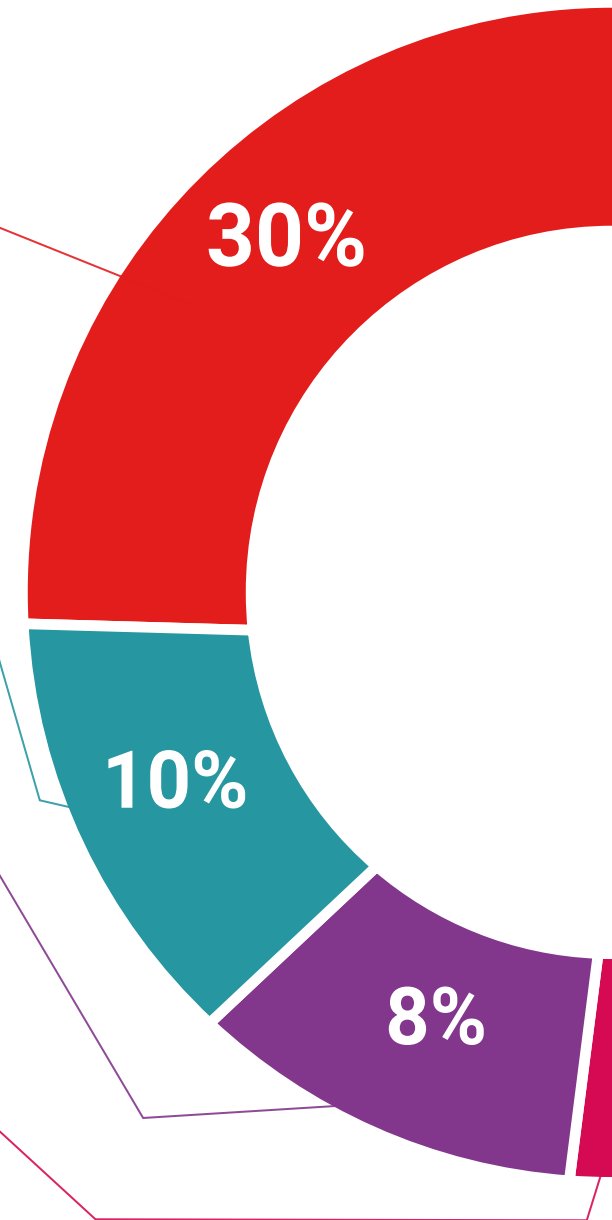
Practising Skills and Abilities

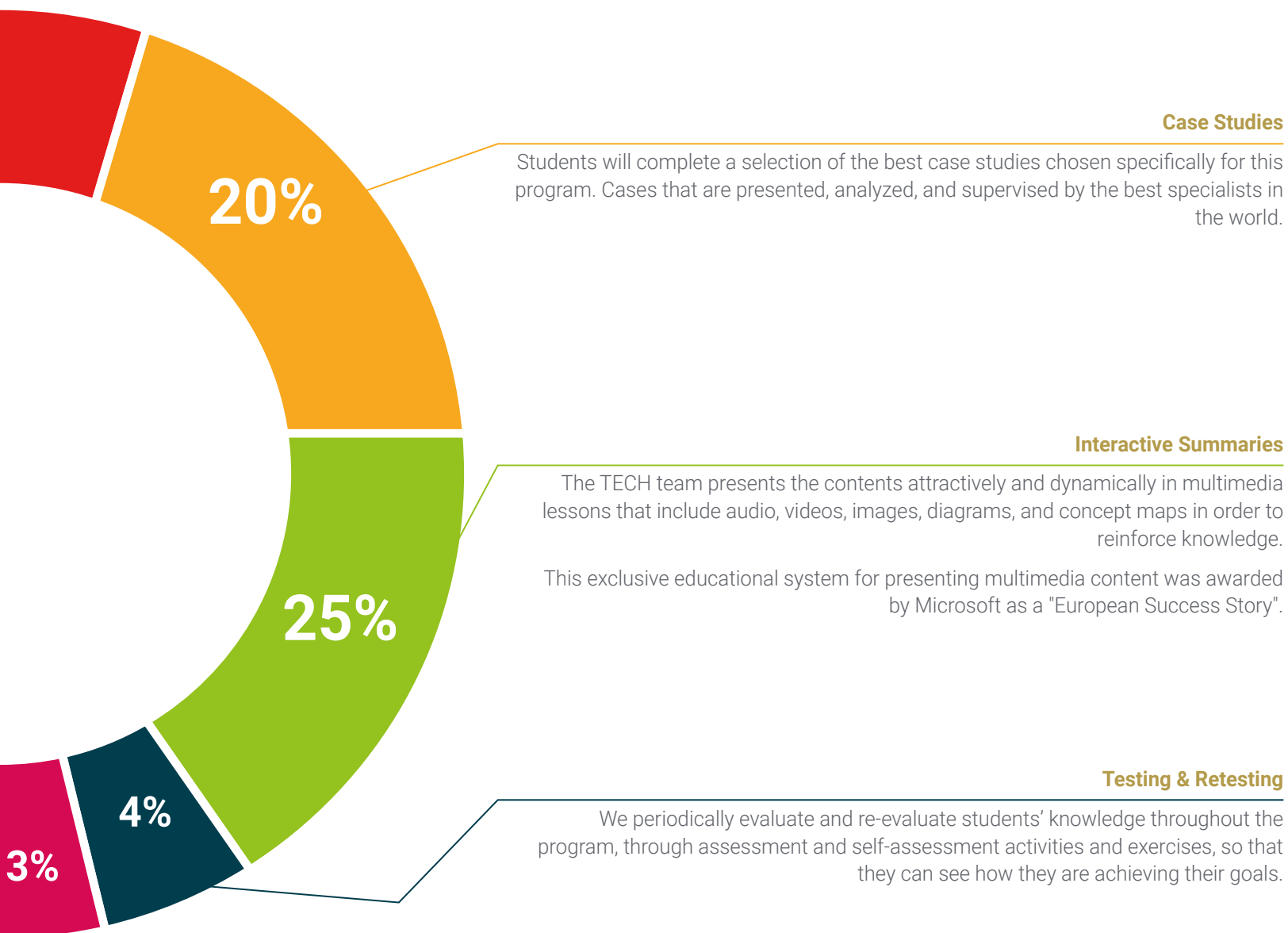
They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.



**Case Studies**

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.

**Interactive Summaries**

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".

**Testing & Retesting**

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



06 Certificate

The Master's Degree in Musicology guarantees students, in addition to the most rigorous and up-to-date education, access to a Master's Degree diploma issued by TECH Global University.



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*Successfully complete this program and
receive your university qualification without
having to travel or fill out laborious paperwork”*

This program will allow you to obtain your **Master's Degree diploma in Musicology** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra ([official bulletin](#)). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

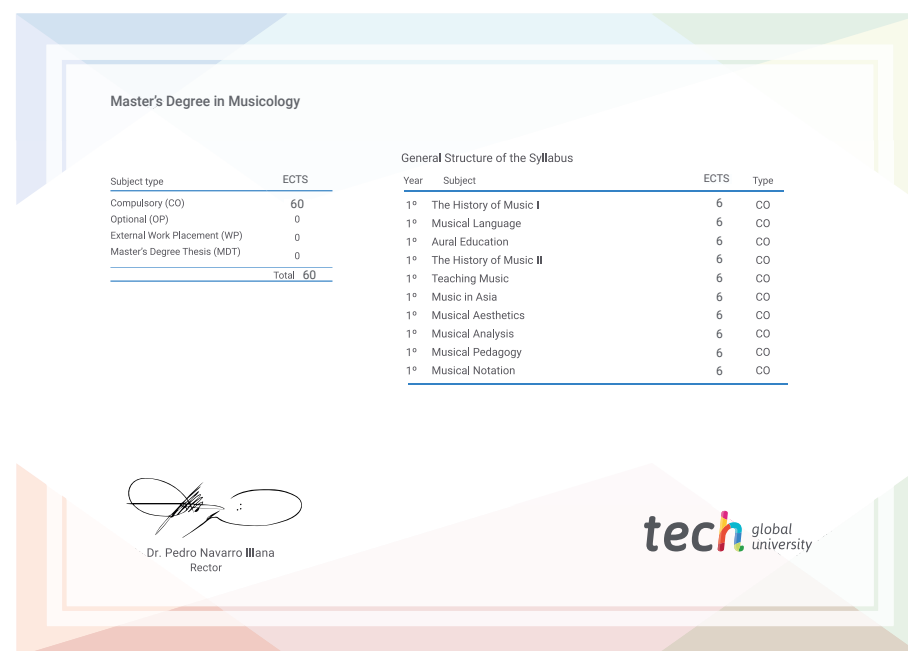
This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Master's Degree in Musicology**

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**



future
health confidence people
education information tutors
guarantee accreditation teaching
institutions technology learning
community commitment
personalized service innovation
knowledge present quality
online training
development language
classroom



Master's Degree Musicology

- » Modality: online
- » Duration: 12 months
- » Certificate: TECH Global University
- » Credits: 60 ECTS
- » Schedule: at your own pace
- » Exams: online

Master's Degree Musicology

