

Postgraduate Diploma Musical Heritage





Postgraduate Diploma Musical Heritage

- » Modality: online
- » Duration: 6 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Website: www.techtitute.com/us/humanities/postgraduate-diploma/postgraduate-diploma-musical-heritage

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01

Introduction

Each country and culture have their own sounds by which they are easily recognized. This has been true since ancient times, long before man was conceived as such. It is therefore not surprising that each civilization has contributed its grain of sand to the construction of a varied Musical Heritage. Thus, the Egyptians are portrayed as experts on the lyre and harp. While the earliest recorded musical notation system comes from India. It is therefore strange not to find at present a well-defined professional profile that helps to preserve and disseminate all this history. Making this program focused on providing the necessary knowledge to practice as a specialist in the area.





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The Musical Heritage of a culture is fundamental to preserve its identity as a people. Help conserve it thanks to this program"

It is possible that when you think of "music" the first image that comes to mind is that of today's artists and bands. But the truth is that it has existed for millennia. Ancient civilizations already used it to tell stories or transmit knowledge to young people. Therefore, it became an asset to be cared for.

In this regard, there is currently no defined professional profile for this work. Therefore, historians urgently need to specialize in the area, as there is a lot of material that can be lost if not properly cared for. In this way, this Postgraduate Diploma in Musical Heritage will help the student to understand the origins of music and to know the most relevant instruments that were used in each historical period.

Then, an exhaustive review of the different musical styles of the contemporary era will be given, getting to know its most outstanding authors, such as Mozart and Beethoven. Finally, the relevance and role of museums in the conservation and dissemination of any musical material (sheet music, vinyl, musical instruments, etc.) will be appreciated, and the problems they face in the digital era will be recognized.

This **Postgraduate Diploma in Musical Heritage** contains the most complete and up-to-date educational program on the market. The most important features include:

- ♦ The development of case studies presented by experts in artistic heritage and audiovisual art
- ♦ The graphic, schematic, and eminently practical contents with which they are created, provide scientific and practical information on the 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



Thanks to this online program you will be able to specialize in a sector where there is an urgent need for professionals capable of preserving Musical Heritage"

“ *By knowing and recognizing the different instruments used over the centuries you will be able to do an excellent job of conservation*”

The knowledge presented in this program will help you reach the top. Register now.

You will have access to information from anywhere in the world. Allowing you to consult the didactic material whenever and wherever you want.

The program's teaching staff includes professionals from the sector who contribute their work experience to this training program, as well as renowned specialists from leading societies and prestigious universities.

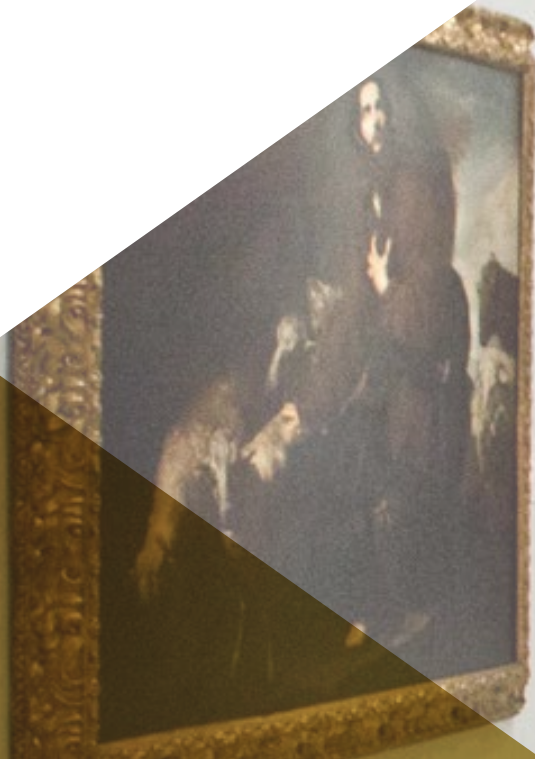
The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide immersive training programmed to train in real situations.

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.



02 Objectives

Due to the evident need of the sector for professionals specialized in the conservation of Musical Heritage, the objective of this program is clear: to help students to train in the area. Therefore, a journey will be made from the origin of music, its evolution and main contemporary exponents, to analyze the role of museums in the work of conservation and dissemination of any musical material.





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Specializing in such a demanding sector is a challenge for which you will be prepared by enrolling in this program"



General Objectives

- ♦ Know the history of the audiovisual media
- ♦ Develop critical thinking with respect to historical events and current reality in relation to audiovisual heritage
- ♦ Know the artistic and formal differences of audiovisual movements over time
- ♦ Master the history of cinema, music and photography
- ♦ Understand the importance of audiovisual heritage in today's world

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Beethoven already said it: music is a greater revelation than all wisdom and philosophy"





Specific Objectives

Module 1. Music History I

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

Module 2. Music History II

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

Module 3. Museology and Heritage

- ♦ Distinguish between Museography and Museology, taking into account their differences
- ♦ Recognize some of the most relevant museums in the history of art
- ♦ Know the problems that museums have to face and the inconveniences that may arise during the mounting of an exhibition
- ♦ Understand the different types of exhibits and how they are different

03

Structure and Content

The contents of the syllabus of this Postgraduate Diploma, beyond providing knowledge, is an opportunity to help students learn about the importance of preserving the Musical Heritage of the people. Therefore, they will have a teaching staff specialized in the sector, which will guide and accompany them at all times. All this, thanks to the ease of the online modality, allowing students to plan their academic schedule at their convenience.





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Vinyls, sheet music, musical instruments and much more should be kept and preserved for posterity”

Module 1. Music History 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
 - 1.4.2. England and Burgundy in the 15th Century
 - 1.4.3. Franco-Flemish Composer: Jean de Ockeghem and Antoine Busnois
 - 1.4.4. 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
 - 1.6.3. 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
 - 1.10.2. Catholic Sacred Music and Baroque Vocal Forms
 - 1.10.3. Heinrich Schütz
 - 1.10.4. Baroque Instrumental Music and the Concert

Module 2. Music History II

- 2.1. Music after Baroque and Viennese Classicism
 - 2.1.1. Introduction
 - 2.1.2. New Aesthetic Principles and Pre-classical Styles
 - 2.1.3. Opera and Its Typologies
 - 2.1.4. Viennese Classicism
 - 2.1.5. Joseph Haydn
 - 2.1.6. Mozart
 - 2.1.7. Beethoven's Era

- 2.2. From Classicism to Romanticism
 - 2.2.1. Introduction
 - 2.2.2. Transition Authors
 - 2.2.3. Opera with Giacomo Meyerbeer
 - 2.2.4. Italian Opera with Gioachino Rossini
- 2.3. Romanticism and Vocal Music
 - 2.3.1. Romantic Style
 - 2.3.2. General Features
 - 2.3.3. Schumann, Mendelssohn, Brahms and Chaikovski
- 2.4. Instrumental Music in Romanticism
 - 2.4.1. Music for Piano
 - 2.4.1.1. Introduction
 - 2.4.1.2. The German Romantic Piano: Schumann, Mendelssohn and Brahms
 - 2.4.1.3. The Non-German Romantic piano: Chopin, Liszt and Chaikovski
 - 2.4.2. Chamber Music
 - 2.4.2.1. Introduction
 - 2.4.2.2. Schumann, Mendelssohn, Brahms, Franck and Dvořák
 - 2.4.3. Orchestra Music
 - 2.4.4. Programmatic Music
 - 2.4.4.1. Introduction
 - 2.4.4.2. Berlioz and Liszt
 - 2.4.5. The Symphony
 - 2.4.5.1. Introduction
 - 2.4.5.2. German Authors: Schumann, Mendelssohn and Brahms
 - 2.4.5.3. Non-German authors: Bruckner, Chaikovski, Dvořák and Franck
 - 2.4.6. Other Uses of Orchestral Music
 - 2.4.6.1. Ballet
 - 2.4.6.2. Incidental Music
- 2.5. Evolution of Opera during Romanticism
 - 2.5.1. The Musicians of the First Romantic Generation
 - 2.5.1.1. Berlioz, Bizet, Delibes and Gounod
 - 2.5.2. Richard Wagner
 - 2.5.3. Giuseppe Verdi
- 2.6. Musical Nationalism and Post-romanticism
 - 2.6.1. Introduction
 - 2.6.2. Spanish Nationalism
 - 2.6.3. Introduction to Post-romanticism
 - 2.6.4. Gustav Mahler
 - 2.6.5. Richard Strauss
 - 2.6.6. Hugo Wolf
 - 2.6.7. Characteristics of Music in the First Half of the 20th Century
- 2.7. France and Impressionism
 - 2.7.1. Introduction
 - 2.7.2. The French School
 - 2.7.3. Claude Debussy
 - 2.7.4. Maurice Ravel
 - 2.7.5. Erik Satie
- 2.8. Neoclassicism
 - 2.8.1. Introduction
 - 2.8.2. Ígor Stravinski
 - 2.8.3. French Neoclassicism
 - 2.8.4. German Neoclassicism
- 2.9. Musical Expressionism National Schools Contemporary to Neoclassicism and Dodecaphonism
 - 2.9.1. Dodecaphonism
 - 2.9.1.1. Introduction
 - 2.9.1.2. Arnold Schönberg

- 2.9.2. The Second Vienna School
- 2.9.3. In Spain, Manuel de Falla
- 2.9.4. The Soviet National School
 - 2.9.4.1. Introduction
 - 2.9.4.2. Dmitri Shostakóvich and Serguéi Prokófiev
- 2.9.5. The Hungarian National School and Béla Bartók
- 2.10. The Avant-Garde after World War II
 - 2.10.1. Introduction
 - 2.10.2. The Polish Society with Witold Lutosławski and Krzysztof Penderecki
 - 2.10.3. The Hungarian School
 - 2.10.4. Minimalism and Postmodernism

Module 3. Museology and Heritage

- 3.1. The Origins of Museums
 - 3.1.1. Near East
 - 3.1.2. Far East
 - 3.1.3. Greece
 - 3.1.4. Rome
 - 3.1.5. Middle Ages
 - 3.1.6. Renaissance, Mannerism and Baroque
 - 3.1.7. XVI Century
 - 3.1.8. XVII Century
 - 3.1.9. XVIII Century
- 3.2. Exhibitions
 - 3.2.1. Introduction
 - 3.2.2. The Limitations of the Exhibitions and Their Intricacies
 - 3.2.3. Types of Exhibitions
 - 3.2.4. Processions, Another form of Public Exposure
- 3.3. Heritage
 - 3.3.1. Ecclesiastical Heritage
 - 3.3.2. Institutional Frameworks, Sectors of Cultural Identification and Cultural Policies
 - 3.3.3. Cultural Goods and Cultural Management
- 3.4. French Museums
 - 3.4.1. Old Regime
 - 3.4.2. The Enlightenment
 - 3.4.3. The National Assembly
 - 3.4.4. The French Museum before and after the Revolution
- 3.5. Museum Typologies Promoted by the National Constituent Assembly of France
 - 3.5.1. French National History Museum
 - 3.5.2. Museum of French Monuments
 - 3.5.3. Louvre Museum
 - 3.5.4. Luxembourg Palace
- 3.6. From Napoleon I to World War II
 - 3.6.1. Napoleon I
 - 3.6.2. Covered Panoramas
 - 3.6.3. The Palace of Versailles
 - 3.6.4. The 19th Century
 - 3.6.5. The 20th Century
 - 3.6.6. Germany, Italy, Russia and the United States
 - 3.6.7. The Interruption of World War II
- 3.7. Museology and Museography
 - 3.7.1. Museology and Museography
 - 3.7.2. New Museology
 - 3.7.3. Expansion of the Museum Concept



- 3.7.4. The Strategies of Museums
 - 3.7.4.1. Anglo-Saxon strategy
 - 3.7.4.2. Mediterranean Strategy
- 3.8. North American Museums
 - 3.8.1. Characteristics of North American Museums
 - 3.8.2. Financial System
 - 3.8.3. The Museums that Make up the TRUST
- 3.9. Museums and Relevant Figures
 - 3.9.1. Whitney Museum of American Art
 - 3.9.2. Isabella Stewart Gardner Museum in Boston
 - 3.9.3. Albright-Knox Art Gallery
 - 3.9.4. Key Figures in Patronage
 - 3.9.4.1. Gertrude Stein
- 3.10. Museums and Their History
 - 3.10.1. Ancient Art Museums
 - 3.10.2. Art Museums of the Middle Age
 - 3.10.3. Museums Art of the Modern Age
 - 3.10.4. Contemporary Art Museums



Enroll now in a program with a direct degree, facilitating your subsequent professional practice"

04

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.



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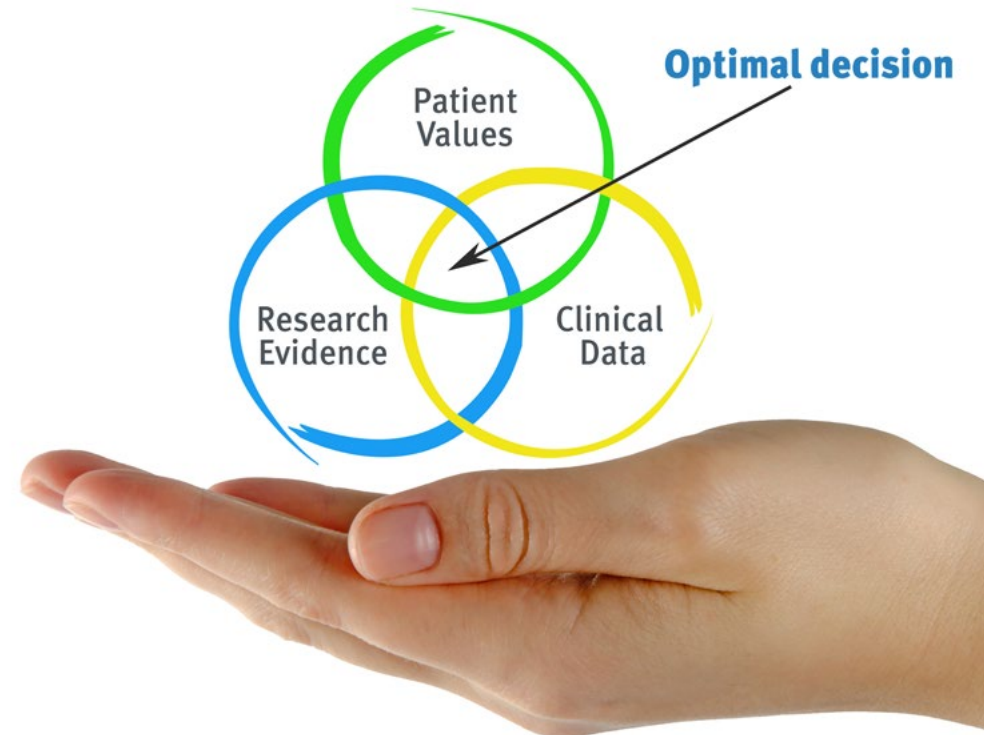
Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

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.



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

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.



05

Certificate

The Postgraduate Diploma in Musical Heritage guarantees, in addition to the most rigorous and up-to-date training, access to a Postgraduate Diploma qualification issued by TECH Technological University.



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*Successfully complete this training program
and receive your diploma without travel or
laborious paperwork”*

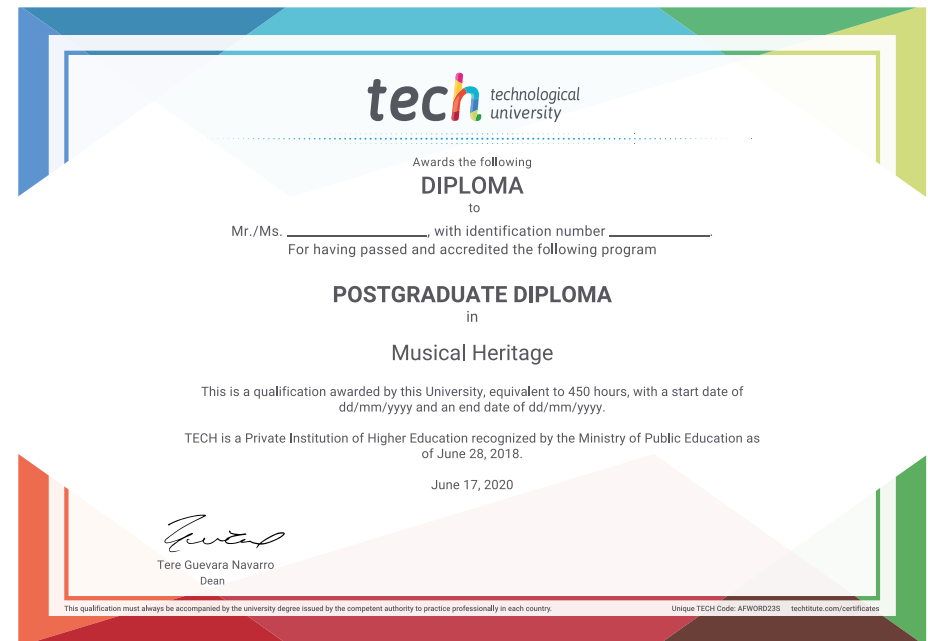
This **Postgraduate Diploma in Musical Heritage** contains the most complete and up-to-date program on the market.

After the student has passed the assessments, they will receive their corresponding **Postgraduate Diploma** issued by **TECH Technological University** via tracked delivery*.

The diploma issued by **TECH Technological University** will reflect the qualification obtained in the Postgraduate Diploma, and meets the requirements commonly demanded by labor exchanges, competitive examinations, and professional from career evaluation committees.

Title: **Postgraduate Diploma in Musical Heritage**

Official N° of hours: **450 h.**



*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH EDUCATION will make the necessary arrangements to obtain it, at an additional cost.

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

tech technological
university

Postgraduate Diploma

Musical Heritage

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- » Duration: 6 months
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Postgraduate Diploma Musical Heritage