

**Courses in English Language
at the Lithuanian Academy of Music and Theatre**

**Academic Study
Undergraduate Level (BMus)
Elective Courses**

CONTEMPORARY MUSIC LANGUAGE

Course title	Contemporary Music Language
Specialization	All
Language of instruction	English
Course code	
Course level	Undergraduate
Semester	Spring
ECTS credits	4,5
LMTA credits	3
Prerequisites	Knowledge in music language till the 20 th century required for admission. Ability to communicate in English.
Course description	<i>Contemporary music language</i> is the final/4th semester of music language studies meant for foreign undergraduate students of any specialization. The course is dedicated to the innovations of music language in 20-21 st centuries and is made of 3 parts: 1) decline of tonality; 2) music language of the most influential composers of the 20 th century, and 3) main music techniques and aesthetics of the 20 th -21 st centuries. Analyses of modern scores/recordings, discussions of the novelty of musical ideas and the evolution of European professional music are carried out.
Course goals	<ul style="list-style-type: none"> • To give students the basics of understanding of contemporary music; • To develop the ability to analyze modern scores; • To develop the ability to evaluate innovations of 20th-21st century music; • To develop the ability to critically interpret music works, verbalize and argument different aesthetics, styles and composing techniques.
Skills	<p>Upon completing the course, students will be able to:</p> <ul style="list-style-type: none"> • explain and discuss the specificity of contemporary music; • analyze modern scores; • understand and identify 20th-21st centuries' music styles, aesthetics and composition techniques.
Themes	<p><i>Decline of the tonality</i></p> <ol style="list-style-type: none"> 1. Atonal harmony systems until the twelve-tone technique (B.Bartok, P.Hindemith, A.Skriabin, J.M.Hauer etc.) 2. Twelve-tone technique (Second Viennese School) 3. Integral serialism (P.Boulez, L.Nono, K.Stockhausen etc.) 4. <i>Seminar of analysis</i> <p><i>Music language of the most influential composers of the 20th century</i></p> <ol style="list-style-type: none"> 5. C. Debussy 6. O. Messiaen 7. I. Stravinsky 8. Ch. Ives and E. Varèse 9. <i>Seminar of analysis</i> <p><i>Main music techniques and aesthetics of the 20th(2nd part) - 21st century</i></p> <ol style="list-style-type: none"> 10. „New simplicity“ and „New complexity“ 11. Spectral and electronic music

12. Sonorism and conceptualism
13. Contemporary vocal music and opera
14. New music genres (multimedia, installation etc.)
15. *Seminar of analysis*

Bibliography

1. Cope, David. *New Directions in Music*. Waveland Press. (2000)
2. Burkhart, Charles. *Anthology for Musical Analysis*. Schirmer. (2003).
3. Kostka, Stefan and Payne, Dorothy. *Tonal Harmony. With Introduction to Twentieth Century Music*. Alfred A. Knopf. (1989)
4. Lester, Joel. *Analytic Approaches to Twentieth Century Music*. W.W.Norton. (1989)
5. Mitchell, Donald. *The Language of Modern Music*. Faber and Faber Limited. (1976)
6. Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. W. W. Norton & Company. (1991)
7. Nyman, Michael. *Experimental Music: Cage and Beyond (Music in the Twentieth Century)*. Cambridge University Press. (1999)
8. Schwartz, Elliott and Daniel Godfrey. *Music Since 1945: Issues, Materials, and Literature*. Schirmer. (1993)
9. Schwartz, Elliott, James Fox and Barney Childs. *Contemporary Composers on Contemporary Music*. Westview Press. (2005)
10. Wells, Thomas. *The Technique of Electronic Music*. Schirmer Books. (1981)
11. Whittall, Arnold. *Musical Composition in the Twentieth Century*. Oxford University Press. (1999)

Teaching methods	Classes in small groups Seminars
Attendance requirement	50 per cent
Assessment	Examination
Assessment methods	The final grade is cumulative. It is estimated using the coefficients below: intermediate credit – 0,4; final examination – 0,6.
Course instructor	Assist. Justè Janulytè
Department	Music Theory
Faculty	Piano and Musicology
Classes	Classes: 2 hrs. a week, 30 hrs. per semester Seminars: 4 hrs. per semester Consultations: 2 hrs.

EAR-TRAINING

Course title	Ear training
Specialization	All
Language of instruction	English
Course code	
Course level	Undergraduate
Semesters	Autumn, Spring
ECTS credits	4,5
LMTA credits	3
Prerequisites	Elementary skills in Sight-singing and Sight-reading, basic knowledge in Music Theory and basic skills in playing any instrument or singing is required. Ability to communicate in English.
Course description	

Sight Singing and Ear-training: Rhythm and Melody reading is a course taught in English. This is a versatile course aimed at students of any musical speciality. Sight Singing and Ear-training: Rhythm and Melody reading is a core course giving students fundamental knowledge of governing Rhythm, Intervals, Scales, Notation and their correct application. The course seeks to provide exercises which must infallibly supply such fundamental theoretical knowledge.

During the course even the beginners will be encouraged to sing and play – not like singers or advanced players, but so they can open their mouths and produce tones just any singer in a chorus does. What is true for singing is true for playing too: every student can strike the keys of piano enough to play primitive exercises, and if he is not constantly obliged to follow the rules of fingering, hand position, and other technical directions, he may even develop a kind of unprejudiced, preliminary skill of playing. The same is true for all other instruments, on which many of the exercises can be played.

The general method of this course is activity. Activity for the teacher as well as for the student.

For the teacher: Never teach anything without demonstrating it by writing and singing, or playing.

For the student: Don't believe any statement unless you see it demonstrated and proved.

Course goals

1. To give students fundamental knowledge of subtle mechanism of music;
2. To prepare students with respect to basic principles – governing Rhythm, Meter, Intervals, Scales, Notation – and their correct application;
3. To develop inner hearing;
4. To develop musical memory;
5. To develop the ability to read any musical text (using voice or instrument);
6. To give students the basics of conducting;
7. To encourage collective musical activity.

Skills

Upon completing the course, students will be able to:

- To define the parameters of any musical material;
- To read and analyse any musical material;
- To act practically in musical group by singing, playing instrument or conducting;
- To apply their knowledge and skills in further musical practice.

Bibliography

1. Paul Hindemith, *Elementary Training for Musicians*, Schott Music Corporation, New York, 1949
2. Maurice Lieberman, *Ear training and sight reading*, W.W.Norton and Company, 1959
3. Lars Edlund, *Modus vetus*, Nordiska Musikforlaget, Stockholm, 1967
4. Lars Edlund, *Modus novus*, Nordiska Musikforlaget, Stockholm, 1963

Teaching methods	Classes in small groups
Attendance requirement	60 per cent
Assessment	Examination
Assessment methods	The final grade is cumulative. It is estimated using the coefficients below: intermediate credit – 0,4; final examination – 0,6.
Course instructor	Assoc. Prof. Vaclovas Augustinas
Department	Composition
Faculty	Piano and musicology
Classes	Classes: 2 hrs. a week, 30 hrs. a semester

MUSICAL ANALYSIS I

Course title	Musical Analysis I												
Specialization	All												
Language of instruction	English												
Course code													
Course level	Undergraduate												
Semester	Autumn												
ECTS credits	4,5												
LMTA credits	3												
Prerequisites	Knowledge in music theory and history required for admission examinations at higher level. Ability to communicate in English												
Course description	<i>Musical Analysis I</i> is a course in music theory aimed at students who have excellent knowledge in general music theory. The course is based on historical evolution of particular genres and forms. Analyzing the transformation of genres, the course aims at familiarizing students with the formal content of musical genres of instrumental music (e.g. variations, sonata, fugue, quartet, symphony etc.) which assume new structural features and peculiarity in compositions of every particular musical epoch. For example, sonata form originated in baroque music is very different from classical sonata and really contrasts with sonata's genre and form of romanticism epoch. Analogical transformations are observable in many other musical genres as concert, variations, fugue etc. Thus considering a retrospective of the genre the course gives a profound and extensive view to the musical language (structure, harmony, polyphony) of the compositions of baroque, classicism, romanticism epochs.												
Course goals	<ul style="list-style-type: none"> To give the students the basics knowledge of analytical terminology of different musical epochs; To explore theoretical aspects of different musical genres in a background of musical history; To systemise and reveal main musical genres of baroque, classicism and romanticism epochs; To reveal the variety of genres' form and alteration of musical language; To combine theoretical, analytical and practical abilities of studying. 												
Skills	<p>Upon completing <i>Musical Analysis I</i>, students will be able to:</p> <ul style="list-style-type: none"> Know consistent pattern of musical language of baroque, classicism and romanticism epochs; Know the theoretical terminology of particular musical epoch; Analyze a main genres of baroque, classicism and romanticism epochs; Use theoretical knowledge of musical language of particular epoch and be able to adopt it in practise. 												
Topics	<table border="0"> <tr> <td>1. The rondo I: origins and development of the formal concept. The rondeau in France (17th and early 18th centuries). The rondo with varied and transposed statements of the refrain.</td> <td style="text-align: right;">2 hrs.</td> </tr> <tr> <td>2. The rondo II: the rondo in the music of J. Haydn, W. A. Mozart and L. van Beethoven;</td> <td style="text-align: right;">2 hrs.</td> </tr> <tr> <td>3. The rondo III: the rondo as a movement in a larger work.</td> <td style="text-align: right;">2 hrs.</td> </tr> <tr> <td>4. Variations I: terminology, variation types, <i>basso ostinato</i></td> <td style="text-align: right;">2 hrs.</td> </tr> <tr> <td>5. Variations II: constant-melody or <i>cantus firmus</i> variations, constant-harmony variations, characteristic variations, fantasy variations</td> <td style="text-align: right;">2 hrs.</td> </tr> <tr> <td>6. Variations III: double variations and many-thematic variations</td> <td style="text-align: right;">2 hrs.</td> </tr> </table>	1. The rondo I: origins and development of the formal concept. The rondeau in France (17 th and early 18 th centuries). The rondo with varied and transposed statements of the refrain.	2 hrs.	2. The rondo II: the rondo in the music of J. Haydn, W. A. Mozart and L. van Beethoven;	2 hrs.	3. The rondo III: the rondo as a movement in a larger work.	2 hrs.	4. Variations I: terminology, variation types, <i>basso ostinato</i>	2 hrs.	5. Variations II: constant-melody or <i>cantus firmus</i> variations, constant-harmony variations, characteristic variations, fantasy variations	2 hrs.	6. Variations III: double variations and many-thematic variations	2 hrs.
1. The rondo I: origins and development of the formal concept. The rondeau in France (17 th and early 18 th centuries). The rondo with varied and transposed statements of the refrain.	2 hrs.												
2. The rondo II: the rondo in the music of J. Haydn, W. A. Mozart and L. van Beethoven;	2 hrs.												
3. The rondo III: the rondo as a movement in a larger work.	2 hrs.												
4. Variations I: terminology, variation types, <i>basso ostinato</i>	2 hrs.												
5. Variations II: constant-melody or <i>cantus firmus</i> variations, constant-harmony variations, characteristic variations, fantasy variations	2 hrs.												
6. Variations III: double variations and many-thematic variations	2 hrs.												

7. Sonata I: principles, origins, binary form (baroque)	2 hrs.
8. Sonata II: the classical period	2 hrs.
9. Sonata III: sonata with double exposition, sonata without development, sonata rondo	2 hrs.
10. Fugue I: origins and archetypes, classic fugue	2 hrs.
11. Fugue II: after the golden age (early 18 th century)	2 hrs.
12. Concerto I: term and origins, the instrumental concerto (typology of the baroque concerto, the classical concerto)	2 hrs.
13. Concerto II: the 19 th century concerto	2 hrs.
14. String quartet: early development and classical string quartet	2 hrs.
15. Suite: the classical suite, non-classical suite.	2 hrs.
Bibliography	
1. Baron J. H. <i>Chamber Music: A Research and Information Guide</i> . – Routledge, 2002	
2. Burkhart, Ch. <i>Anthology for Musical Analysis</i> . – Schirmer, 2003	
3. Roeder M. Th. <i>A History of the Concerto</i> . – Amadeus Press, 2003	
4. Stein L. <i>Structure and Style: The Study and Analysis of Musical Forms</i> . - Alfred Publishing Company, 1979	
5. Ulrich H. <i>Chamber Music</i> . – Columbia University Press, 1966	
Teaching methods	Classes in small groups Seminars
Attendance requirement	50 per cent
Assessment	Examination
Assessment methods	The final grade is cumulative. It is estimated using the coefficients below: <ul style="list-style-type: none"> • seminars – 0,5 • tests – 0,5
Course instructor	Lecturer, Dr. Audra Versekėnaitė
Department	Music Theory
Faculty	Piano and Musicology
Classes	Classes: 2 hrs. a week, 30 hrs. a semester Seminars: 4 hrs. a semester Consultations: 2 hrs.

MUSICAL ANALYSIS II

Course title	Musical Analysis II
Specialization	All
Language of instruction	English
Course code	
Course level	Undergraduate
Semester	Spring
ECTS credits	4,5
LMTA credits	3
Prerequisites	Knowledge in music history required for admission examinations at higher level. Ability to communicate in English.
Course description	
<i>Musical Analysis II</i> is a course based on synthesis of disciplines of music theory – musical form, harmony and polyphony. Emphasizing the phenomenon of implanting the pre-existent music into a newly created composition (starting with the use of <i>cantus firmus</i> in Medieval organum, later in motet, mass etc., continuing analyzing the phenomenon of “meta-text” in musical compositions of baroque, different mode of quotation in romanticism music and finishing with the collage and intertextuality phenomenon of 20 th century music), the course aims at familiarizing students with the variety of musical genres of different musical epochs and its structural traits as well as with the regularities of harmony and polyphony. Concentrating on	

theoretical analysis of the musical composition, semantic field is analyzed.

Course goals

- To give students the basics of understanding of the musical language of different epochs;
- To give students the basics knowledge of analytical terminology of different epochs;
- To develop the ability to analyze independently the structure of musical composition;
- To reveal the technologies of installation of pre-existent music into a newly created music;
- To present and apply methods of analysis exploring aspects of active functioning of an "old" tradition in the new music texts.

Skills

Upon completing *Musical Analysis II*, students will:

- Know historical and theoretical context of different music epochs;
- Have the abilities to apply specific terminology of every music epoch by analyzing particular musical pieces;
- Be able properly apply the methods of musical analysis and analyse compositions emphasizing the aspects of structure, harmony and polyphony;
- To be able to recognise different technologies of installation of pre-existent music into a newly created music.

Topics

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|--|--------|
| 1. Introduction. Monophony. Plainchant: history to the 10 th century, the origins of Gregorian chant | 2 hrs. |
| 2. Medieval polyphony: <i>vox principalis</i> and <i>vox organalis</i> interaction in organum genre (Florid organum of Aquitaine and Compastela manuscripts, Parisian organum) | 2 hrs. |
| 3. Organum of the 13 th century and later | 2 hrs. |
| 4. Clausula and early motet: <i>cantus firmus</i> tradition | 2 hrs. |
| 5. Motet: <i>Ars nova</i> isorythmic and panisorythmic motet. Quodlibet | 2 hrs. |
| 6. 15 th century development in <i>cantus firmus</i> techniques: the motet, the cyclic mass | 2 hrs. |
| 7. Musical "meta-text" of baroque: the indebtedness of Händel to works by other composers: a presentation of evidence | 2 hrs. |
| 8. Musical "meta-text" of baroque: J. S. Bach the borrower | 2 hrs. |
| 9. The practice of musical quotation: 18th century is a time of transition between old attitudes towards borrowing and new ones | 2 hrs. |
| 10. 19 th century music: borrowing as a method for achieving individuality | 2 hrs. |
| 11. The incorporation of existing music in 20 th century compositions | 2 hrs. |
| 12. Musical collage: the juxtaposition of multiple quotations, styles or textures | 2 hrs. |
| 13. The phenomenon of intertextuality in the cultural context of the 20 th century | 2 hrs. |
| 14. The systematic of adaptation strategies of the intext | 2 hrs. |

Bibliography

1. Atlas A. *Renaissance music: music in western Europe, 1400-1600*. New York, London, 1998.
2. Braun, William Ray. *Three uses of pre-existent music in the twentieth Century*. Kansas City. 1974
3. Burkholder J.P. *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*. – Yale University Press, 1995
4. Carrell N. *Bach the Borrower*. - Greenwood Press Reprint, 1980
5. Chandler, Daniel. Intertextuality. *Semiotics for Beginners*.
<http://www.aber.ac.uk/media/Documents/S4B/sem09.html>
6. Elliott, Robin. Intertextuality in R. Murray Schafer's „Adieu Robert Schumann“. *Institute for Canadian Music Newsletter*. Vol. 1, Nr. 3. 2003 (online edition).
<http://www.utoronto.ca/icm/0103a.html>
7. Hatten, Robert. The Place of Intertextuality in Music Studies. *American Journal of Semiotics*. 1985. Vol. 3/4. P. 69-82

8. Huot S. <i>Allegorical Play in the Old French Motet: the Sacred and the Profane in Thirteenth-Century Polyphony</i> . - Stanford, 1997	
9. Klein Michael L. <i>Intertextuality in Western Art Music</i> . Indiana University Press. 2005	
10. Meconi H. <i>Early Musical Borrowing (Criticism and Analysis of Early Music)</i> . – Routledge, 2003	
11. Sparks, Edgar H. <i>Cantus firmus in mass and motet 1420-1520</i> . Los Angeles. 1963	
12. Straus, Joseph N. <i>Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition</i> . Cambridge: Harvard Univ. Press. 1990	
Teaching methods	Classes in small groups Seminars
Attendance requirement	50 per cent
Assessment	Examination
Assessment methods	The final grade is cumulative. It is estimated using the coefficients below: <ul style="list-style-type: none"> • seminars – 0,5 • tests – 0,5
Course instructor	Lecturer, Dr. Audra Versekėnaitė
Department	Music Theory
Faculty	Piano and Musicology
Classes	Classes: 2 hrs. a week, 30 hrs. a semester Seminars: 4 hrs. a semester Consultations: 2 hrs.

GENRE AND STRUCTURE

Course title	Genre and Structure
Specialization	All
Language of instruction	English
Course code	
Course level	Undergraduate
Semester	Spring
ECTS credits	4,5
LMTA credits	3
Prerequisites	
Knowledge in music theory and history required for admission examinations at higher level. Ability to communicate in English	
Course description	
<i>Genre and Structure</i> is a course in music theory aimed at students who have excellent knowledge in general music theory. The course is based on historical evolution of particular genres and forms. Analyzing the transformation of genres, the course aims at familiarizing students with the formal content of musical genres of instrumental music (e.g. variations, sonata, fugue, quartet, symphony etc.) which assume new structural features and peculiarity in compositions of every particular musical epoch. For example, sonata form originated in baroque music is very different from classical sonata and really contrasts with sonata's genre and form of romanticism epoch. Analogical transformations are observable in many other musical genres as concert, variations, fugue etc. Thus considering a retrospective of the genre the course gives a profound and extensive view to the musical language (structure, harmony, polyphony) of the compositions of baroque, classicism, romanticism epochs.	
Course goals	
<ul style="list-style-type: none"> • To give the students the basics knowledge of analytical terminology of different musical epochs; • To explore theoretical aspects of different musical genres in a background of musical history; • To systemise and reveal main musical genres of baroque, classicism and romanticism epochs; • To reveal the variety of genres' form and alteration of musical language; • To combine theoretical, analytical and practical abilities of studying. 	

Skills	
Upon completing <i>Genre and Structure</i> , students will be able to:	
<ul style="list-style-type: none"> • Know consistent pattern of musical language of baroque, classicism and romanticism epochs; • Know the theoretical terminology of particular musical epoch; • Analyze a main genres of baroque, classicism and romanticism epochs; • Use theoretical knowledge of musical language of particular epoch and be able to adopt it in practise. 	
Topics	
1. The rondo I: origins and development of the formal concept. The rondeau in France (17 th and early 18 th centuries). The rondo with varied and transposed statements of the refrain.	2 hrs.
2. The rondo II: the rondo in the music of J. Haydn, W. A. Mozart and L. van Beethoven;	2 hrs.
3. The rondo III: the rondo as a movement in a larger work.	2 hrs.
4. Variations I: terminology, variation types, <i>basso ostinato</i>	2 hrs.
5. Variations II: constant-melody or <i>cantus firmus</i> variations, constant-harmony variations, characteristic variations, fantasy variations	2 hrs.
6. Variations III: double variations and many-thematic variations	2 hrs.
7. Sonata I: principles, origins, binary form (baroque)	2 hrs.
8. Sonata II: the classical period	2 hrs.
9. Sonata III: sonata with double exposition, sonata without development, sonata rondo	2 hrs.
10. Fugue I: origins and archetypes, classic fugue	2 hrs.
11. Fugue II: after the golden age (early 18 th century)	2 hrs.
12. Concerto I: term and origins, the instrumental concerto (typology of the baroque concerto, the classical concerto)	2 hrs.
13. Concerto II: the 19 th century concerto	2 hrs.
14. String quartet: early development and classical string quartet	2 hrs.
15. Suite: the classical suite, non-classical suite.	2 hrs.
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1. Baron J. H. <i>Chamber Music: A Research and Information Guide</i> . – Routledge, 2002	
2. Burkhart, Ch. <i>Anthology for Musical Analysis</i> . – Schirmer, 2003	
3. Roeder M. Th. <i>A History of the Concerto</i> . – Amadeus Press, 2003	
4. Stein L. <i>Structure and Style: The Study and Analysis of Musical Forms</i> . - Alfred Publishing Company, 1979	
5. Ulrich H. <i>Chamber Music</i> . – Columbia University Press, 1966.	
Teaching methods	Classes in small groups Seminars
Attendance requirement	
50 per cent	
Assessment	Examination
Assessment methods	The final grade is cumulative. It is estimated using the coefficients below: <ul style="list-style-type: none"> • seminars – 0,5 tests – 0,5
Course instructor	Lecturer, Dr. Audra Versekėnaitė
Department	Music Theory
Faculty	Piano and Musicology
Classes	Classes: 2 hrs. a week, 30 hrs. a semester Seminars: 4 hrs. a semester Consultations: 2 hrs.

INTRODUCTION TO ORCHESTRATION

Course title	Introduction to Orchestration
Specialization	All
Language of instruction	English
Course code	
Course level	Undergraduate
Semester	Autumn
ECTS credits	4,5
LMTA credits	3
Prerequisites	
Basic knowledge in music history and theory. Ability to communicate in English.	
Course description	
<p><i>Introduction to Orchestration</i> is a course taught in English. The course introduces musical instruments of contemporary orchestra, specific cases of their practical use. Typical characteristics of each instrument, its function in orchestra, technical possibilities, and contemporary developments are analyzed and explained. The concept of timbre is of great importance. Possibilities of its transformation, ways of combining different timbres are discussed in the course. Analyzing the variety of instruments and their timbres, the course aims at familiarizing students with the variety of ways in which musical instruments are used, as well as different possibilities of each individual instrument.</p>	
Course goals	
<ul style="list-style-type: none"> • To give general information about musical instruments and specific cases of their practical use; • To reveal typical characteristics of each instrument, its function in orchestra; • To explain technical possibilities, contemporary developments and ways of playing; • To develop the ability to relate theoretical knowledge and contemporary compositional problems; • To encourage individual ideas about possibilities of structuring, transforming and combining timbres; • To develop the ability to compare the possibilities of different instruments, recognize their timbre and its transformations. 	
Skills	
<p>Upon completing the course, students will be able to:</p> <ul style="list-style-type: none"> • define the technical possibilities of musical instruments; • explain and discuss the specificity of each instrument; • realize the individuality of each timbre and its possible transformations; • use the knowledge in practice; 	
Themes	
<ol style="list-style-type: none"> 1. Introduction. 2 hr. 2. String section. Violin. 2 hr. Technical possibilities, peculiarities of timbre, role and function in orchestra. 3. Viola, violoncello, doublebass. 2 hr. Technical possibilities, peculiarities of timbre, role and function in orchestra. 4. Woodwind section. Flutes, clarinets. 2 hr. Technical possibilities, peculiarities of timbre, role and function in orchestra. 5. Oboes, bassoons. 2 hr. Technical possibilities, peculiarities of timbre, role and function in orchestra. 6. Brass section. Trumpets, trombones. 2 hr. Technical possibilities, peculiarities of timbre, role and function in orchestra. 7. French horn, tuba. 2 hr. Technical possibilities, peculiarities of timbre, role and function in orchestra. 8. Percussion section. Pitched percussion. 2 hr. Technical possibilities, peculiarities of timbre, role and function in orchestra. 9. Unpitched percussion. 2 hr. Technical possibilities, peculiarities of timbre, role and function in orchestra. 	

10. Harp, guitar. 2 hr. Technical possibilities, peculiarities of timbre, role and function in orchestra.
11. Organ, accordion, piano. 2 hr. Technical possibilities, peculiarities of timbre, role and function in orchestra.
12. Human voice. 2 hr. Technical possibilities and techniques of singing, peculiarities of timbre.
13. Interaction of instrumental sections; formation of different kinds of chamber orchestras. 2 hr.
14. Symphony orchestra. 2 hr. Different kinds of symphony orchestras; score; possibilities in combining different instruments and instrumental sections.
15. Concluding lecture. 2 hr.

Bibliography

- Sluchin B. Contemporary Trombone Excerpts. – Paris, 1995
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- Peinkofer K. Tannigel F. Handbook of Percussion Instruments. – London, 1976
- Levine C. Mitropoulos-Bott Ch. The Techniques of Flute Playing. – Kassel, 2002
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- Берлиоз Г. Большой трактат о современной инструментровке и оркестровке. - Москва, 1972.
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- Чулаки М. Инструменты симфонического оркестра. - Москва, 1983.
- Мальтер Л. Таблицы по инструментоведению. – Москва, 1966
- Kazlauskas J. Muzikos instrumentai ir partitūra. – Vilnius, 1988
- Pasaulio muzikos instrumentai. - Vilnius, 2001

Teaching methods	Classes in small groups Seminars
Attendance requirement	70-80 per cent
Assessment	Examination
Assessment methods	
The final grade is cumulative. It is estimated using the coefficients below: <ul style="list-style-type: none"> • seminars – 0,3 • examination – 0,7 	
Course instructor	Assist. Marius Baranauskas
Department	Composition
Faculty	Piano and Musicology
Classes	Classes: 2 hrs. a week, 30 hrs. a semester Seminars: 4 hrs. a semester Consultations: 2 hrs.

ORCHESTRAL STYLES AND SCORES

Course title	<i>Orchestral Styles and Scores</i>
Specialization	All
Language of instruction	English
Course code	
Course level	Undergraduate
Semester	Spring
ECTS credits	4,5
LMTA credits	3
Prerequisites	

Knowledge in music theory and history. Ability to communicate in English.

Course description

Orchestral Styles and Scores is a course taught in English. The course gives the main information about orchestral scores and instruments of different periods, introduces the basics of understanding of orchestral styles and principles of their formation. Principles of dramaturgy of timbre, orchestration and orchestral structure are introduced by analyzing the most important orchestral scores of different periods of history, starting with baroque orchestra and finishing with the newest examples from music of XXI century. Introducing the variety of different principles and approaches, the course aims at familiarizing students with the plenty of ways in which orchestra can be used.

Course goals

- To give students the basics of understanding of orchestral styles and principles of their formation;
- To give general information about musical scores of different periods;
- To reveal the main principles of dramaturgy of timbre, peculiarities of orchestral structure, features of orchestration;
- To explain specific features of orchestration and dramaturgy of timbre in orchestral music of different periods.
- To develop the ability to relate theoretical knowledge and contemporary compositional problems;
- To develop the ability to recognize and compare the peculiarities of different orchestral styles and scores.

Skills

Upon completing the course, students will be able to:

- explain and discuss the specificity of different orchestral styles and principles of their formation;
- recognize different types of orchestra from the score and the recording;
- analyze both, familiar and unknown orchestral scores and reveal the main principles of orchestration and dramaturgy of timbre.
- use the knowledge in practice;

Themes

1. Introduction. 2 hr.
2. Baroque Orchestra (J.S.Bach, G.F.Hendel). 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
3. Classical orchestra (W.A.Mozart, J.Haydn, L.Beethoven). 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
4. Romantic orchestra (H.Berlioz, N.Rimsky-Korsakov). 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
5. Romantic orchestra (J.Brahms, P.Tchaikovsky). 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
6. Romantic orchestra (R.Strauss, G.Mahler). 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
7. Impressionistic orchestra (M.Ravel, C.Deussy). 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
8. Orchestra of I.Stravinsky and B.Bartok. 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
9. Orchestra of P.Hindemith and B.Britten. 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
10. Expressionistic orchestra (A.Schoenberg, A.Webern). 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
11. Orchestra of O.Messiaen and W.Lutoslawski. 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
12. Sonoristic orchestra (G.Ligeti, K.Penderecki). 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
13. Collage orchestra (L.Berio, A.Schmitke). 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.

14. Spectral orchestra (G.Grisey, T.Murail, K.Saariaho). 2 hr. Principles of timbre dramaturgy, structure, features of orchestration.
15. Concluding lecture. 2 hr.

Bibliography

- Adler S. Study of Orchestration. – New York, 1989
- Carse A. The History of Orchestration. – New York, 1985
- Forsyth C. Orchestration. – New York, 1982
- Piston W. Orchestration. - London, 1978
- Gieseler W. Instrumentation in der Musik des 20. Jahrhunderts. – Wien, 1984
- Берлиоз Г. Большой трактат о современной инструментровке и оркестровке. - Москва, 1972.
- Благодатов Г. История симфонического оркестра. - Ленинград, 1969.
- Витачек Ф.Е. Очерки по искусству оркестровки XIX века. - Москва, 1979.
- Рогаль-Левицкий Д. Современный оркестр. - Москва, 1953.

Teaching methods	Classes in small groups Seminars
Attendance requirement	70-80 per cent
Assessment	Examination
Assessment methods	
The final grade is cumulative. It is estimated using the coefficients below: <ul style="list-style-type: none"> • seminars – 0,3 • examination – 0,7 	
Course instructor	Assist. Marius Baranauskas
Department	Composition
Faculty	Piano and Musicology
Classes	Classes: 2 hrs. a week, 30 hrs. a semester Seminars: 4 hrs. a semester Consultations: 2 hrs.

BASIC PRINCIPLES OF MUSIC COMPOSITION

Course title	<i>Basic Principles of Music Composition</i>
Specialization	All
Language of instruction	English
Course code	
Course level	Undergraduate
Semester	Autumn
ECTS credits	4,5
LMTA credits	3
Prerequisites	
Knowledge in basic music theory required for admission. Ability to communicate in English.	
Course description	
<i>Basic Principles of Music Composition</i> is 1 st the semester of music language studies meant for foreign undergraduate students of any specialization. The course covers all music epochs of European professional music and analyzes different examples of composition in two directions of point of view: 1) the type of development of musical material (variation/repetition/opposition) and 2) development of single sound parameters (pitch/rhythm/texture/timbre) and their function in the composition. The suggested type of analysis is being applied to any kind of musical score and allows drawing the references through the different historical contexts considering the evolution of the European professional music ideas from medieval ages until the 21 st century.	
Course goals	
<ul style="list-style-type: none"> • To develop the ability to analyze music scores of different music language; • To develop the ability to identify the basic composing principles and to specify their references in different historical contexts; 	

- To develop the ability to evaluate the importance of each sound parameter to the compositions of different styles and techniques.

Skills

Upon completing the course, students will be able to:

- analyze music scores of different music language;
- identify the basic composing principles and to discuss their references in different historical contexts;
- evaluate the importance of each sound parameter to the compositions of different styles and techniques.

Themes

Basic methods of musical material development:

- 1-2. Variation (examples of variation methods in different styles of music)
- 3-4. Repetition (examples of repetitive methods in different styles of music, e.g. sequence, fugue, canon, rondo, leit-motives technique, recapitulation in sonata form, minimalism)
- 5-6 Opposition (consonant-dissonant, dialectic sonata form, fixed pitch-noise in sonoristic music, forms based on contrast etc.)
7. *Seminar of analysis*
Systems of pitch organization:
8. Pre-tonal systems;
9. Tonality;
10. Post-tonal systems (dodecaphony, modes, spectral music, micro tonality etc.)
11. *Seminar of analysis*
Organization of other parameters:
12. Rhythm (relation with tonality, rhythm in vocal music, systems of autonomous rhythm etc.)
13. Types of timbral music language;
14. Types of textures (monody, homophony, polyphony, micro polyphony etc.)
15. *Seminar of analysis*

Bibliography

1. Bent, Ian, Ed. Music Analysis in the Nineteenth century. Volume I: Fugue, form and style. New York: Cambridge University Press, 1994.
2. Burkhart, Charles. *Anthology for Musical Analysis*. Schirmer. (2003).
3. Cope, David. *New Directions in Music*. Waveland Press. (2000)
4. Gauldin, Robert. *Harmony Practice in Tonal Music*. W.W.Norton and Company, Inc. (1997)
5. Kostka, Stefan and Payne, Dorothy. *Tonal Harmony. With Introduction to Twentieth Century Music*. Alfred A. Knopf. (1989)
6. Lester, Joel. *Analytic Approaches to Twentieth Century Music*. W.W.Norton. (1989)
7. Mitchell, Donald. *The Language of Modern Music*. Faber and Faber Limited. (1976)
8. Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. W. W. Norton & Company. (1991)
9. Nyman, Michael. *Experimental Music: Cage and Beyond (Music in the Twentieth Century)*. Cambridge University Press. (1999)
10. Piston, Walter. *Counterpoint*. W.W.Norton and Company, Inc. (1947)
11. Rudolph Reti. *The Thematic Process in Music*. (1978).
12. Schwartz, Elliott and Daniel Godfrey. *Music Since 1945: Issues, Materials, and Literature*. Schirmer. (1993)
13. Schwartz, Elliott, James Fox and Barney Childs. *Contemporary Composers on Contemporary Music*. Westview Press. (2005)
14. Strohm, Reinhard. *The Rise of European Music, 1380-1500*. Cambridge: Cambridge University Press, 1993.
15. Wells, Thomas. *The Technique of Electronic Music*. Schirmer Books. (1981)
16. Whittall, Arnold. *Musical Composition in the Twentieth Century*. Oxford University Press. (1999)
17. William E. Caplin. *Classical Form*. Oxford University Press, 2000.

Teaching methods

Classes in small groups
Seminars

Attendance requirement

50 per cent

Assessment	Examination
Assessment methods	
Final assignment – a test. The final grade is cumulative. It is estimated using the coefficients below: <ul style="list-style-type: none"> • seminars – 0,6 • test – 0,4 	
Course instructor	Assist. Justè Janulytè
Department	Music Theory
Faculty	Piano and Musicology
Classes	Classes: 2 hrs. a week, 30 hrs. per semester Seminars: 4 hrs. per semester Consultations: 2 hrs.

MUSIC AND CULTURAL CONTEXT

Course title	<i>Music and Cultural Context</i>
Specialization	All
Language of instruction	English
Course code	
Course level	Undergraduate
Semester	Spring
ECTS credits	4,5
LMTA credits	3
Prerequisites	
Knowledge in music history required for admission examinations at higher level. Ability to communicate in English.	
Course description	
The course is based on cultural study of music: using the framework of cultural musicology, the specificity of contemporary music as expressive culture is analyzed. Analyzing the importance of music in contemporary societies, the course aims at familiarizing students with the variety of ways in which music is initiated, distributed, received and understood, as well as different social and cultural identities associated with them. Cultural, social, economic and technological processes which influence contemporary music and understanding of music are analyzed. Considering particular samples of popular and academic music, musical canons, superstar cult, ideology of technological novelty, representation of identity and other phenomena are analyzed. Development of cultural industry and its influence to music is also considered.	
Course goals	
<ul style="list-style-type: none"> • To give students the basics of understanding of contemporary music culture; • To develop the ability to independently analyze phenomena influencing music; • To develop the ability to evaluate cultural importance of music; • To develop the ability to critically interpret music works, verbalize and argument individual artistic experiences and judgments. 	
Skills	
Upon completing the course, students will be able to: <ul style="list-style-type: none"> • explain and discuss the specificity of contemporary music culture; • critically analyze music as an expressive culture and the changing context of its production, distribution, consumption and reception; • understand the relation between cultural musicology and a particular musical phenomenon to analyze and evaluate the latter; • use the vocabulary of cultural studies to verbalize and describe musical phenomena. 	
Bibliography	
<ol style="list-style-type: none"> 1. Alastair Williams, <i>Constructing Musicology</i>, Ashgate, 2001. 2. Christoph Cox, Daniel Warner, eds., <i>Audio Culture. Readings in Modern Music</i>, New York/ London: Continuum, 2006. 3. Martin Clayton, Trevor Herbert, Richard Middleton, eds., <i>The Cultural Study of Music. A</i> 	

<p><i>Critical Introduction</i>, New York/London: Routledge: 2003.</p> <p>4. Nicholas Cook, <i>Music. A Very Short Introduction</i>, Oxford: Oxford University Press, 1998.</p> <p>5. Simon Frith, <i>Performing Rites: On Value of Popular Music</i>, Harvard University Press, 1996.</p> <p>6. Theodor W. Adorno, <i>The Culture Industry. Selected Essays on Mass Culture</i>, London/N.Y.: Routledge, 1991.</p>	
Teaching methods	Classes in small groups Seminars
Attendance requirement	50 per cent
Assessment	Examination
Assessment methods	
<p>Final assignment – thesis* and presentation. The final grade is cumulative. It is estimated using the coefficients below:</p> <ul style="list-style-type: none"> • seminars – 0,6 • thesis and presentation – 0,4 <p>* <i>thesis can be both individual and group work</i></p>	
Course instructor	Rūta Stanevičiūtė, Lecturer
Instructor's e-mail:	rutos@post.5ci.lt
Department	Music History
Faculty	Piano and Musicology
Classes	Classes: 2 hrs. a week, 30 hrs. a semester Seminars: 4 hrs. a semester Consultations: 2 hrs.

LITHUANIAN NEW MUSIC LINKS WITH MODERN EUROPEAN AND AMERICAN MUSIC

Course title	Lithuanian New Music Links with Modern European and American Music
Specialization	All
Language of instruction	English
Course code	
Course level	Undergraduate
Semester	Autumn
ECTS credits	4,5
LMTA credits	3
Prerequisites	Knowledge in music history required for admission examinations at higher level. Ability to communicate in English.
Description	<p>The course objective is to analyze links of Lithuanian new music with modern trends of European and American music. It provides explicit information on main compositional techniques and aesthetic directions, presents musical genres and comparative approach of the most influential composers of the 20th century with the works of Lithuanian composers. Influence of twelve-tone system and aleatory music as well as importance of folklore will be widely discussed. Attention will be focused on influences of indeterminacy and chance, improvisation and graphic scores, Orient and jazz, electronic music, notation, new instrumental usage and the new vocal techniques on both Western and Lithuanian new music. The course gives a profound and extensive view to the new music of the last decades in both Europe and the United States and a broad spectrum of comparison with the last stylistic and compositional developments in Lithuanian music.</p>
Course goals	<ul style="list-style-type: none"> • To give knowledge about Lithuanian music styles from the beginning of professional music until nowadays; • To familiarize students with music style and techniques applied by the most famous Lithuanian composers; • To give students some knowledge of Lithuanian folk music and similar phenomena occurring in foreign music;

- To develop the understanding of musical styles applied by Lithuanian composers;
- To compare Lithuanian music with music of other countries;
- To classify and critically evaluate musical culture;
- To develop skills and explain phenomena of contemporary Lithuanian music.

Skills

Upon completing *Lithuanian New Music Links With Modern European and American Music* the students will:

- know the notable Lithuanian classical composers and their works;
- be able to classify and compare styles and techniques of Lithuanian composers with those applied by composers of foreign countries;
- be able to recognize all works and their authors from the list of works analyzed;
- be able to critically analyze and evaluate the contemporary Lithuanian music and compare it with analogies found in other countries.

Topics

- | | |
|---|--------|
| 1. Mikalojus Konstantinas Čiurlionis' (1875-1911) œuvre and music by Lithuanian composers inspired by him. Vytautas Barkauskas (*1931) <i>Legends about Čiurlionis I, II & III</i> (1972; 1988; 1993), <i>Journey of the Princess</i> (2000); Bronius Kutavičius (*1932) <i>Dzukian Variations</i> (1974); Osvaldas Balakauskas (*1937) <i>Sonata of the Mountains</i> (1975); Mindaugas Urbaitis (*1952) <i>Stillness</i> (2000); Remigijus Merkelys (*1964) <i>MiKonst</i> (2000). | 3 hrs. |
| 2. The first generation of the Lithuanian modernist composers: Vytautas Bacevičius (1905-1970) <i>Electric Poem</i> (1932) and Jeronimas Kačinskas (1907-2005). Arthur Honneger (1892-1955) <i>Pacific 231</i> (1923). Aleksandr Mosolov (1900-1973) <i>Factory (Music of the Machines)</i> (1926-28). | 2 hrs. |
| 3. Impressionism. Stasys Vainiūnas (1909-1982) <i>Little Suite of Insects</i> (1940). | 1 hrs. |
| 4. Neoclassicism in Europe and in Lithuanian music. Julius Juzeliūnas (1916-2001) <i>African Sketches</i> (1961). Neoclassicism and serialism: Feliksas Bajoras (*1934) <i>Suite of Verbs</i> (1966). | 2 hrs. |
| 5. Serial technique in Lithuanian Music: Alban Berg (1885-1935) <i>Kammerkonzert</i> (1925) and Eduardas Balsys (1919-1984) <i>Dramatic Frescoes</i> (1965). | 2 hrs. |
| 6. Lithuanian professional new music and folklore. Folk inspired Lithuanian music and it's connections with the analog European movements (Nationalism in music). Folk music and serial technique: Vytautas Montvila (1935-2003) <i>Harvest Songs</i> (1965). Folk language and music: Feliksas Bajoras (*1934) <i>Suite of Stories</i> (1969). Folk music and minimalism: Steve Reich (*1936) <i>Drumming</i> (1971) and Bronius Kutavičius (*1932) <i>From the Jatvingian Stone</i> (1983); Mindaugas Urbaitis <i>Lithuanian Folk Music</i> (1990). | 5 hrs. |
| 7. Micropolyphony. György Ligeti (1923-2006) <i>Atmosphères</i> (1961) and Vytautas Montvila (1935-2003) <i>Gothic Poem</i> (1970). | 2 hrs. |
| 8. Sonorism. Krzysztof Penderecki (*1933) <i>Capriccio per oboe e 11 archi</i> (1965) and Vytautas Barkauskas <i>Intimate Composition</i> for oboe and 12 strings (1968). | 3 hrs. |
| 9. Aleatoric. Witold Lutosławski (1913-1994) <i>Livre pour orchestre</i> (1968) and Jurgis Juozapaitis (*1942) <i>Rex Symphony</i> (1973). | 2 hrs. |
| 10. Overall structure of the work in different context. Igor Stravinsky (1882-1971) <i>Symphony of Psalms</i> (1930) and Algirdas Martinaitis (*1950) <i>Cantus ad futurum</i> (1979). | 2 hrs. |
| 11. Minimalism. Philip Glass (*1937) <i>North Star</i> (1977) and Mindaugas Urbaitis <i>Album Leaves (Five Dedications to Philip Glass)</i> (1983-84). | 2 hrs. |
| 12. From minimalism to postminimalism. Louis Andriessen (*1939) <i>Hocketus</i> (1975-1977), Rytis Mažulis (*1961) <i>Twittering Machine</i> (1986) and Nomeda Valančiūtė (*1961) <i>Circulus vitiosus</i> (1993). | 2 hrs. |
| 13. Individual approaches to the new musical language. Georg Friedrich Haas (*1953) <i>Phantasien</i> for clarinet and viola (1982) and Onutė Narbutaitė (*1956) <i>Music of the June of 1981</i> for violin and cello. | 2 hrs. |

Bibliography

1. Adeodatas Tauragis, <i>Lithuanian Music</i> (Vilnius, 1971)	
2. Robert P. Morgan <i>Twentieth-Century Music</i> W.W.Norton & Company Ltd., London 1991	
3. Robert P. Morgan, <i>Anthology of Twentieth-Century Music</i> (London & New York, 1992)	
4. <i>The Cambridge History of Twentieth-Century Music</i> . Edited by Nicholas Cook. Cambridge University Press 2004	
5. Michael Nyman, <i>Experimental Music: Cage and Beyond</i> (New York, 1999)	
6. http://www.mic.lt/en/classical/info/6 http://www.mic.lt/en/classical/info/48 http://www.mic.lt/en/articles/view/101?ref=%2Fen%2Farticles	
Teaching methods	Classes in big groups
Attendance requirement	50 per cent.
Assessment	Examination (for foreign students)
Assessment methods	<ul style="list-style-type: none"> • Comparison of works by Lithuanian and foreign composers (in writing) – 0,5 • Musical dictation (in writing) – 0,5
Course instructor	Assoc. Prof. Mindaugas Urbaitis
Instructor's e-mail:	mindaugas.urbaitis@lmta.lt
Department	Music History
Faculty	Piano and Musicology
Class time	Classes: 2 hrs. a week, 30 hrs. a semester

THE BASICS OF ACOUSTICS

Course title	The Basics of Acoustics
Specialization	All
Language of instruction	Lithuanian, Russian, English, German
Course code	
Course level	Undergraduate
Semester	Autumn
ECTS credits	4,5
LMTA credits	3
Prerequisites	Knowledge in music theory required for admission examinations. Ability to communicate in English.
Description	<i>The Basics of Acoustics</i> is an elementary course aimed at familiarizing students with the main concepts and vocabulary of acoustics, the properties of sound, objective and subjective phenomena of sound, etc.
Course goals	<ul style="list-style-type: none"> • familiarize students with the basics of acoustics; • develop skills needed to understand and interpret music.
Skills	<p>Upon completing the course <i>The Basics of Acoustics</i> the students will:</p> <ul style="list-style-type: none"> • know and will be able to explain basic notions of acoustics, to characterize the subject of acoustics; • be able to differentiate among objective and subjective sound phenomena, to evaluate sound parameters from sound signal graphs; • be able to analyze sound spectrum; • be able to evaluate phenomena of sound propagation: reflections, diffraction, interference; • learn to find frequencies of string and pipe modes; • know physiological fundamentals of sound perception; • know acoustical fundamentals of loudness, pitch, and timbre perception; • be able to interpret psychoacoustic aspects of consonance/dissonance; • be able to reason the phenomena of origins of musical scale, to differentiate among the parameters of scale and mode;

<ul style="list-style-type: none"> be able to design Pythagorean tuning, just intonation, some versions of non-12ET temperaments, calculate their intervals, estimate suitability of the scales for certain music. 	
Bibliography	
<ol style="list-style-type: none"> Rossing T. D., Moore R. F., Wheeler P. A. <i>The Science of Sound</i>. San Francisco, 2002. www.rytisambrazevicius.hmf.ktu.lt/pps/sound2.pps Hall D. E. <i>Musical Acoustics</i>. Pacific Grove, California, 2002. 	
Teaching methods	Classes in small groups Seminars
Attendance requirement	75-80 per cent
Assessment	Examination
Assessment methods	
<p>The final grade is cumulative. It is estimated using the coefficients below:</p> <ul style="list-style-type: none"> cumulative grade – 0,1 (seminars) midterm examination – 0,3 examination – 0,6 	
Course instructor	Rytis Ambrazevičius, Assoc. Prof.
Instructor's e-mail:	rytisam@delfi.lt
Department	Department of Ethnomusicology
Faculty	Piano and Musicology
Class time	Classes: 2 hrs. a week, 30 hrs. a semester Seminars: 2 hrs. a semester Consultations: 2 hrs.

MUSICAL ACOUSTICS

Course title	Musical Acoustics
Specialization	All
Language of instruction	Lithuanian, Russian, English, German
Course code	
Course level	Undergraduate
Semester	Spring
ECTS credits	4,5
LMTA credits	3
Prerequisites	
Initial knowledge in music history. Ability to communicate in English.	
Description	
<p>The course <i>Musical Acoustics</i> is aimed at familiarizing students with acoustics of a variety of instruments – chordophone, aerophone, idiophone, membranophone and voice acoustics; as well as the specificities of acoustic of instruments and singing. Students are familiarized with phenomena affecting sound in closed spaces, criteria for good acoustics and ways to implement it.</p>	
Course goals	
<ul style="list-style-type: none"> familiarize students with the basics of acoustics; develop practical computer acoustic analysis skills, ability to interpret acoustic data obtained. 	
Skills	
<p>Upon completing the course <i>Musical Acoustics</i>, the students will:</p> <ul style="list-style-type: none"> be able to characterize acoustical functions of different parts of musical instruments (chordophones, aerophones, membranophones, idiophones) and to explain acoustical phenomena in the instruments; to evaluate dependence of sound on constructive parameters of an instrument as well as to point out the essential constructive faults in certain cases; be able to characterize acoustical functions of different parts of vocal apparatus, acoustical phenomena of phonation, their influence on voice timbre; be able to identify vowels from spectrograms, to construct and interpret F1-F2 charts; 	

- be able to estimate the differences between speech and singing acoustics, to calculate frequency and amplitude of vibrato, to identify singer's formant and indications of formant technique;
- be able to evaluate acoustics of a concert hall, its essential faults, and to suggest the ways of their removal.

Bibliography

1. Hall D. E. *Musical Acoustics*. Pacific Grove, California, 2002.
2. Rossing T. D., Moore R. F., Wheeler P. A. *The Science of Sound*. San Francisco, 2002.
3. Sundberg J. *The Science of the Singing Voice*. Dekalb, Illinois, 1987.
4. www.rytisambrazevicius.hmf.ktu.lt/ppp/voice.ppp

Teaching methods	Classes in small groups, Seminars
Attendance requirement	75-80 per cent
Assessment	Examination
Assessment methods	
The final grade is cumulative. It is estimated using the coefficients below: <ul style="list-style-type: none"> • midterm examination – 0,4 • examination – 0,6 	
Course instructor	Assoc. Prof. Rytis Ambrazevičius
Instructor's e-mail:	rytisam@delfi.lt
Department	Department of Ethnomusicology
Faculty	Piano and Musicology
Class time	Classes: 2 hrs. a week, 30 hrs. a semester Seminars: 2 hrs. a semester Consultations: 2 hrs.

Elective Courses Undergraduate Level (BMus)

SUZUKI METHOD OF ACTOR TRAINING

Course title	Suzuki Method of Actor Training
Specialization	All
Language of instruction	English
Course code	
Course level	Undergraduate
Semester	Autumn, Spring
ECTS credits	3
LMTA credits	2
Prerequisites	
Ability to concentrate; basic physical training skills.	
Description	
The Suzuki Method of Actor Training (not to be confused with the violin training technique) was originally created by Tadashi Suzuki. The practical training course of Suzuki Method is recommended for any stage performer. It aims at improving acting, dancing, voice and other performing skills. The method is designed to regain the perceptive abilities and powers of the human body. Studies include unique theoretical knowledge as well as exploring individual creativity through the rigorous approach to physical training that allows the student to challenge his/her center of gravity by presenting physical obstacles within a given structure. It concentrates on the lower body, legs and feet, giving the student more awareness of the entire body, breath and voice.	
Goals	
<ul style="list-style-type: none"> • to develop ability of physical expression • to work on focusing and concentration 	

<ul style="list-style-type: none"> to develop the ability to control the amount of energy and to direct it to a certain point to work on imagination and to develop inner physical sensibilities to explore relation between the body, space and audience 	
Skills	
be able to use the body in a controlled and the most efficient way	
be able to concentrate and focus on the main goals	
understand the form and composition	
discover new approaches to voice, body and gesture, image and emotion	
Teaching methods	Practical training
Attendance requirement	60-70 per cent
Assessment	Pass/Fail
Assessment methods	
Assessment is made with respect to the student's ability to control the body and emotions	
Course instructor	Vesta Grabškaitė, Lecturer
Instructor's e-mail:	vestarasa@yahoo.com
Department	Dance and Movement
Faculty	Theatre and Film
Class time	Classes: 2 hrs. a week

STAGE MOVEMENT

Course title	Stage movement
Specialization	All
Language of instruction	English
Course code	
Course level	Undergraduate
Semester	Autumn, Spring
ECTS credits	3
LMTA credits	2
Prerequisites	
Skills of performance and artistic as well as a sense of musical rhythm.	
Course description	
The course provides training in body development and aims at awareness of the body as an instrument of communication. Course is devoted to the practical training, which includes: body correction (correction of weight, body proportion, and carriage); development of physical strength; staying-power; body flexibility; muscular tension; muscular memory; quickness; ability to orient in the spread; the plastic of arms; polishing body training skills; movement coordination; body control and speed of movement exercises; psychophysiology and autogenic training.	
Course goals	
<ul style="list-style-type: none"> To train practical and artistic skills necessary for the stage. To prepare the students body for the activity on stage, to develop potential skills, to form the abilities necessary for the plasticity on the stage. To know individual potential of the body. To develop the skills to apply the body movement in the stage practice To know and be able to use internal and external psycho-physical technique. To develop the ability to work independently. 	
Skills	
Upon successfully completing the stage movement program, the student will be able to: <ul style="list-style-type: none"> To properly distribute physical strength in the motivated circumstances of the action; To feel balance between the tension and relaxation; Will have knowledge about breathing technique; To independently prepare his/her body for the work on stage; Will know individual characteristics of his/her body; Will develop the perception of interaction between mind, sole and body; 	

<ul style="list-style-type: none"> To objectively assess his/her physical abilities and choose the way of creating a physical role; To work with a partner; To use external and internal psycho-physical technique; To critically assess his/her creational process and the results. 	
Topics	
Practical classes and individual trainings are directed to teach to perform movement compositions, from the point of views of style, genre, form, interpretation and performance technique.	
Bibliography	
<ol style="list-style-type: none"> Adomaitytė A. „Aktoriaus plastikos pagrindai“ 1995m. Vilnius. Adomaitytė A. „Lietuvos vaidybos mokykla“ 2004 m. Vilnius. Асмолов А. Психология личности. Москва 1990 г. Chekhov M. On the technique of acting. New York, 1991 Гиппиус С. „Гимнастика чувств“ 1967 г. Мрзозова Г. В. „Пластическая культура актера“ 1999 г. Москва Кох И.Э. „Основы сценического движения“ 1970г. И. Sabatine J. Movement training for the stage and screen. New York, 1995 Navickaitė A. Aktoriaus sceniniai gabumai. Vilnius, 1990 m. White E., Battye M. Acting and stage movement. Colorado Springs, 1985. 	
Teaching methods	Group lectures/trainings
Attendance requirement	80-90 proc.
Assessment	Examination
Assessment methods	
10-point assessment system. Final assessment is integrated. Assessment is made with respect to the student's ability to control the body and apply the movement elements in the given circumstances.	
Course instructor	Algis Mažeika, Assoc. Prof.
Instructor's e-mail:	algis.mazeika@lmta.lt
Department	Dance and Movement
Faculty	Theatre and Film
Classes	Classes: 4 hrs. a week, 60 hrs. a semester

DANCE

Course title	Dance
Specialization	All
Language of instruction	English (Lithuanian, French terminology)
Course code	
Course level	Undergraduate-Bachelor Studies
Semester	Autumn, Spring
ECTS credits	3
LMTA credits	2
Prerequisites	
Skills of performance and artistic as well as musical rhythmic, which reveals the abilities matching minimal requirements for entrance examinations.	
Course description	
Student is introduced to different genres of dance, is taught to use several actions of dance, acquires practical skills of choreography – classical, folk, modern dance, etc. Classical dance is one of training means of dance discipline. Dance discipline introduces the student to choreographic terminology and dance styles. The course should enable the student to differentiate between choreographic genres and dance music of individual genres. Dance discipline trains and develops the skills of sensing the rhythm, choreographic memory and coordination, introduces the student to the synthesis of music melody rhythm and movement.	
Course goals	

- To understand the principles of classical dance
- To understand the terminology of classical dance elements
- To be able to consciously control the body
- To know the fundamentals of proper breathing during the dance and movement
- To apply the dance to music rhythm
- To apply the dance to the given times and style
- To develop the ability to work independently
- To develop the values of stage culture
- To develop the sense of rhythm, choreographic memory and coordination.

Skills

Upon successfully completing the dance program, the student should be able:

- To differentiate between the choreographic genres and know their terminology
- To demonstrate and manage choreographic skills and abilities
- To be aware of breathing technique;
- To independently prepare his/her body for the work on the stage;
- To properly distribute physical stamina during the dance or movement;
- To use different styles of dance
- To dance with a partner;
- To apply the acquired knowledge in the performances and other events in the style of different époques.

Topics

Movements of classical dance, development of historic dance, character dances

Bibliography

1. Блок Л. Д. „Классический танец“ 1980 г. И.
2. Васильева Е. „Танец“ 1968 г. И.
3. Васильева „Рождественская М.-Историко бытовой танец“ 1987 г. Москва
4. Воронина И. „Историко бытовой танец“ 1980 г. И.
5. Gretchen Ward Warren „Classical Ballet“ 1989 USF
6. The Bournonville School – the Dance Programme, 2005, The Royal Danish Theatre

Teaching methods

Group Lectures / Training

Attendance requirement

80-90 proc.

Assessment

Examination

Assessment methods

10-point assessment system. Final assessment is integrated. Assessment is made with respect to the student's ability to control the body and apply the movement elements in the given circumstances.

Course instructor

Ingrida Montvilienė

Instructor's e-mail:

ingrida@lmta.lt

Department

Dance and Movement

Faculty

Theatre and Film

Classes

Classes: 4 hrs. a week, 60 hrs. a semester

Academic Study

Graduate Level (MMus)

Elective Courses

JAZZ, ROCK, AND POP MUSIC INFLUENCES ON CLASSICAL MUSIC

Course title	Jazz, Rock and Pop Music Influences On Classical Music
Specialization	All
Language of instruction	English
Course code	
Course level	Graduate
Semester	Autumn

ECTS credits	4,5
LMTA credits	3
Prerequisites	
Music History: 17th-20th Centuries; Music Language; Harmony; Polyphony; Analysis of Musical Works. Ability to communicate in English.	
Description	
<p>The course objective is to analyze jazz, rock, and pop music influences on classical music through the 20th and beginning of the 21st Century. It provides explicit information on the most important examples of jazz influence on classical music starting from the beginning of the 20th Century, and rock music influence on classical music in the second half of the 20th Century and vice versa until the present. This unit enables one to acquire a broad and informed knowledge of selected 20th and 21st century works influenced by jazz, rock, and pop music, and the pertaining musical genres and artistic ideas. The course provides a profound and extensive overview of the particulars of this new music both in Europe and the United States, and also a broad, comparative spectrum of different approaches using jazz, rock, and pop music elements in classical music works. It encourages methodology in musicological study as a means of developing an informed and detailed understanding of jazz, rock, and pop-influenced music within a historical context, and is designed to develop the student's ability to: make effective course notes; locate and evaluate sources; read with purpose and extract relevant information; and articulate personal ideas in written assignments.</p>	
Course goals	
<ul style="list-style-type: none"> • It is a repertoire-based course: it allows for the study in context and in detail of a significant number of representative works in the field; • The course aims to strengthen the student's personal powers of judgment and criticism: the assessment tasks students will undertake (an essay {written assignment}, and a test and musical dictation at the examination), will demand their personal knowledge and experience of the music itself rather than offer opportunities to reproduce received opinion from textbooks; • To familiarize students with set works, musical genres and artistic ideas applied in music works influenced by jazz, rock, and pop; • To give students knowledge of music which interweaves the classical and popular; • To develop an understanding of popular musical styles applied in classical music; • To compare, classify and critically evaluate different stylistic approaches to jazz, rock, and pop music elements in classical music; • To develop skills and explain phenomena of jazz, rock, and pop music elements in classical music. 	
Skills	
<p>Upon completing <i>Jazz, Rock, and Pop Music Influences On Classical Music</i> the students will:</p> <ul style="list-style-type: none"> • know the notable jazz, rock, and pop-influenced composers and their works; • be able to classify and compare styles and techniques of composers of different approaches to jazz, rock, and pop music idioms in classical music; • be able to recognize all works and their authors from the list of works analyzed; • be able to critically analyze and evaluate jazz, rock, and pop music influences on classical music in the 20th and 21st Century. 	
Topics	
1. Scott Joplin's classical ragtimes. Early jazz music influence in the works of Claude Debussy, Erik Satie, Maurice Ravel, Igor Stravinsky and Paul Hindemith. Jazz in the works of Darius Milhaud and Erwin Schulhoff.	3 hrs.
2. Jazz in the works of George Antheil. George Gershwin's and Aaron Copland's jazz influenced large-scale works.	2 hrs.
3. Kurt Weill and vernacular music.	2 hrs.
4. Jazz and dodecaphony in Rolf's Liebermann's <i>Concerto for Jazz-Band and Symphony orchestra</i> (1954).	1 hrs.
5. Jazz and popular music in the works of Leonard Bernstein.	2 hrs.
6. Terry Riley's, Steve Reich's and Philip Glass's contribution into the convergence of	3 hrs.

different musical styles.	
7. Frank Zappa's rock and jazz influenced experiments.	2 hrs.
8. Composer and performance artist Laurie Anderson.	1 hrs.
9. Symphonic music and electronic works by John Adams.	2 hrs.
10. Musical theatre by Andrew Lloyd Weber.	2 hrs.
11. Works for electric guitar orchestra by guitarists and composers Glenn Branca and Rhys Chatham.	2 hrs.
12. Rock influence on the musical style of Bang On A Can group composers Michael Gordon, David Lang and Julia Wolfe.	2 hrs.
13. Large-scale musical forms in the oeuvre of rock groups: Deep Purple <i>Concerto for Group and Orchestra</i> (1969), rock operas <i>Tommy</i> (1969) ir <i>Quadrophenia</i> (1973) by The Who composer Peter Townshend, <i>Tales from Topographic Oceans</i> (1974) by Yes and other.	3 hrs.
14. Jazz in works by Mauricio Kagel and Mark-Anthony Turnage.	1 hrs.
15. Rock and electronic interpretations of classical and modern music works, classical music influence on rock music, collaboration of jazz, rock and classical musicians. DJ's remixes of Steve Reich's music. Philip Glass's music remixed by Aphex Twin.	2 hrs.
Bibliography	
1. <i>The Cambridge History of Twentieth-Century Music</i> . Edited by Nicholas Cook. Cambridge University Press 2004	
2. <i>The Cambridge History of American Music</i> . Edited by David Nichols. Cambridge University Press 2004	
3. <i>American Rock and the Classical Music Tradition. Contemporary Music Review Volume 18 Part 4</i> . Editors Peter Nelson and Nigel Osborne. Issue Editors John Covach and Walter Everett. OPA (Overseas Publishers Association), Harwood Academic Publishers 2000	
4. Horst Herold, <i>Symphonic Jazz - Blues - Rock: Zum Problem der Synthese von Kunst- und Unterhaltungsmusik in symphonischen Werken des 20. Jahrhunderts (Populäre Musik und Jazz in der Forschung, Band 5)</i> . Lit 1999	
5. <i>Understanding Rock: Essays in Musical Analysis</i> . Edited by John Covach and Graeme M. Boone. Oxford University Press 1997	
Teaching methods	Classes in big groups
Attendance requirement	50 per cent.
Assessment	Examination (for foreign students)
Assessment methods	<ul style="list-style-type: none"> • Written Assignment – 20% • Test (written) – 40% • Musical dictation (written) – 40%
Course instructor	Ass. Prof. Mindaugas Urbaitis
Instructor's e-mail:	mindaugas.urbaitis@lmta.lt
Department	Music History
Faculty	Piano and Musicology
Class time	Classes: 2 hrs. per week, 30 hrs. per semester

List of Courses in Foreign Languages as well as Lithuanian and Russian Language Courses offered for exchange students at the Vilnius University and the Vilnius Arts Academy:

http://www.vu.lt/en/studies/foreign_courses/

Please register to these courses via International Relations Office of the LMTA