**LANGUAGE OF MUSIC: BAROQUE**

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| **Subject / module title in Lithuanian and English** | | | | **Code** | | | **Study programme / programmes** | |
| Muzikos kalba: Barokas / *Language of Music: Baroque* | | | | 10742/23 | | | *Music Performance (Accordion, Choral Conducting, Vocal Performance, Wind Orchestra Conducting, Symphony Orchestra Conducting, Piano, Harpsichord, Lithuanian Folk Instruments, String Instruments, Wind and Percussion Instruments, Organ)* | |
| **Teacher / Teachers** | | | | | | | **Unit** | |
| **Coordinated by:** | Assoc. Prof. Dr. Danutė Kalavinskaitė | | | | | | Department of Musicology | |
| **Other / Others:** | Lect. Dr. Gabrielius Simas Sapiega, Lect. Virginija Apanavičienė | | | | | |
| **Study cycle** | | | | | | **Subject / module type** | | |
| First (BA) | | | | | | Compulsory, alternative | | |
| **Delivery mode** | | | **Delivery period / Study programme** | | | | **Language / languages of instruction** | |
| Classroom, mixed | | | Year 2, term 4 / *Music Performance* | | | | Lithuanian | |
| **Requirements for students** | | | | | | | | |
| **Prerequisites** | | | | | **Additional requirements (if any)** | | | |
| Basic knowledge of music theory, harmony, analysis of musical works. | | | | | None. | | | |
| **Subject / module volume in credits** | | **Total student’s workload in hours** | | | **Contact hours** | | | **Independent work hours** |
| 3 | | 80 | | | 48 | | | 32 |
| **Aim of the subject / module** | | | | | | | | |
| The aim of the subject *Language of Music: Baroque* is to introduce the development of Baroque musical language, main music genres and forms, to develop practical skills to analyse the works of the most important genres in this period. | | | | | | | | |
| **Brief summary of the subject / module (up to 500 characters)** | | | | | | | | |
| The course *Language of Music: Baroque* focuses on the instrumental and vocal-instrumental genres, simple and composite forms, freestyle compositional techniques and digital bass of this period.  In the lectures, the theoretical context of the Baroque period is discussed, the terms and concepts of music analysis are introduced, musical works and compositional characteristics are examined. Skills in music analysis and freestyle writing are developed in lectures, practical classes and through independent assignments. | | | | | | | | |

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| **Intended learning outcomes of the study programme** | **Intended learning outcomes of the subject / module** | **Teaching and learning methods** | **Assessment methods** |
| Students will be able to express ideas in a fluent and well-reasoned manner both orally and in writing, when presenting artistic ideas, discussing various aspects of music composition, performance, perception and other issues related to the musician’s profession (4.2, *Music Performance*) | Students will be able to think critically, express their thoughts in a fluent and well-reasoned manner, discussing musical forms and genres of the Baroque era, their development, Baroque music stylistics, and issues related to the perception, composition and performance of music. | Lectures, musical text analysis, practical classes and creative assignments, independent work. | Cumulative assessment: homework and creative assignments, tests, active participation in lectures, exam |
| Students will be able to use written and audio sources of information, to purposefully select, analyse and use information to substantiate and develop artistic ideas (2.3, *Music Performance*) | Students will have developed the skills to work independently in collecting, analysing and interpreting information (they will be able to find the necessary theoretical material and works, recognise typical compositional techniques). |
| Students will know and be able to describe the most important elements of the musical language and the structural formations of music, understand their interaction, to read musical notation fluently and to methodically analyse the structure, compositional technique and stylistics of musical works, and to elaborate on specific elements of the musical language, style and performance technique in the chosen specialisation (1.1, *Music Performance*) | Students will be able to use the terms and concepts necessary for the theoretical analysis, to analyse works in terms of the musical language, structure and compositional technique, will know the key characteristics of freestyle writing. |
| Students will be familiar with the main facts of music history and the most significant works of music, the stylistic characteristics of the main musical epochs, the traditions of music performance in their selected specialism, and international performance standards (1.2, *Music Performance*) | Students will be able to describe the development of Baroque music in terms of the musical language, the aesthetical and theoretical context of this period, will know the most prominent genres and respective works that represent this period. |

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| **Topics / Requirements for the repertoire** | **Contact work** | | | | **Independent work** | **Independent study assignments** |
| Theoretical classes | Group classes | Individual classes | **Total contact work hours** |
| 1. Subject and structure of the course in musical language, assessment systems, discussion of literature. Overview of Baroque music culture, musical rhetoric | 2 | 1 |  | **3** | **2** | Reading the literature and teaching materials provided, completing practical (creative, analytical) assignments, preparing for tests and exams. |
| 2. Digital bass. | 2 | 1 |  | **3** | **2** |
| 3. Protestant chant. Protestant chorale renditions. | 2 | 1 |  | **3** | **2** |
| 4. Baroque opera, oratorio, cantata, passion, mass. | 4 | 2 |  | **6** | **4** |
| 5. Simple and compound Baroque forms. | 2 | 1 |  | **3** | **2** |
| 6. Baroque cyclical instrumental genres: suite and sonata, concerto. | 3 | 1 |  | **4** | **3** |
| 7. Variation forms. Passacaglia, chaconne. | 2 | 1 |  | **3** | **2** |
| 8. Baroque rondo forms. | 2 | 1 |  | **3** | **2** |
| 9. Freestyle polyphony. Simple and, triple counterpoint. | 3 | 2 |  | **5** | **3** |
| 10. Fugue. Genre predecessors of the fugue. Constructive elements of the fugue. Fugue parts, characteristics of the fugue structure as a whole. Bach’s polyphonic cycles. | 6 | 3 |  | **9** | **6** |
| 11. Ancient sonata form | 2 | 1 |  | **3** | **2** |
| 12. Theory and practice of Baroque music. Preconditions for the formation of functional harmony. | 2 | 1 |  | **3** | **2** |
| **In total:** | **32** | **16** |  | **48** | **32** |  |

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| **Assessment strategy** | **Weight, %** | **Deadline** | **Assessment criteria** |
| Completing practical assignments (homework, creative assignments, tests) | 50 | During the term | The ability to analyse the genres and forms typical of Baroque music, to practically apply knowledge of melodics, harmony and counterpoint in creative assignments, to use terms and concepts necessary for the theoretical analysis is assessed. |
| Active participation | 10 | During the term | Active participation in lectures, engagement in discussions, teamwork, and the consistent, diligent and academically ethical completion of independent assignments are assessed. |
| Interim assessment | 20 | During the term | Knowledge of the Baroque music style, the ability to use the terms and concepts necessary for the theoretical analysis, the skills of analysis and composing the works of this period in the free style are assessed. |
| Exam | 20 | During the exam session | Knowledge of the regularities in the development of the Baroque music style, the ability to use the terms and concepts necessary for the theoretical analysis, to present arguments, to analyse the works of this epoch, and to apply the freestyle rules are assessed. |

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| **Author** | **Year of publication** | **Title** | **Issue or volume of a periodical publication** | **Publishing place and house or online link** |
| **Compulsory study resources** | | | | |
| Ambrazas, A. (comp.) | 2010 | *Muzikos kūrinių analizės pagrindai / Fundamentals of Analysis of Musical Works* |  | Vilnius: Lithuanian Academy of Music and Theatre |
| Daunoravičienė, G. (comp.) | 2006 | *Muzikos kalba*, II dalis: Barokas / *Musical Language. Part 2. Baroque* |  | Vilnius: Enciklopedija |
|  | 2000; 2003; 2007 | *Music Encyclopedia* | Vol. 1; 2; 3 | Vilnius, Lithuanian Academy of Music and Theatre, Science and Encyclopaedia Publishing Institute |
| **Optional study resources** | | | | |
| Blume, F. (Hrsg.) | 1949–1989 | *Musik in Geschichte und Gegenwart* | Vol. 1–17 | München: Deutscher Taschenbuch Verlag, Kassel, Basel, Bärenreiter-Verlag |
| Daunoravičienė, G. (comp.) | 2003 | *Muzikos kalba*, I dalis: Viduramžiai, Renesansas / Musical Language. Part 1. Middle Ages, Renaissance |  | Vilnius, Lithuanian Academy of Sciences Press |
| Fellerer, K. G. (Hrsg.) | 2005 | *Das Musikwerk. Eine Beispielsammlung zur Musikgeschichte* | Band 1–39 | Laaber: Laaber-Verlag |
| Klova, V. | 1985 | *Polifonija / Poliphony* | II | Vilnius: Vaga |
| Stanley Sadie, J. Tyrrell (ed.) | 2001 | *The New Grove Dictionary of Music and Musicians (or) Grove Music Online* | Vol. 1–29 | London: Macmillan publishers limited  Oxford University Press <http://www.oxfordmusiconline.com/public/> |
| Heller, W. | 2013 | *Music in the Baroque. Western Music in Context* |  | W. W. Norton & Company |

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| Approved by the Department of Musicology: |  |  |
| Registration in the Register of Study Subjects / Modules: *No and date* |  |  |