

## LANGUAGE OF MUSIC: ROMANTICISM

Subject / module title in Lithuanian and English		Code	S Study programme / programmes	
Muzikos kalba: romantizmas / <i>Language of Music: Romanticism</i>		10743/23	<i>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)</i>	
Teacher / Teachers			Unit	
Coordinated by:	Prof. Dr. Rima Povilionienė		Department of Musicology	
Other / Others:	Lect. Virginija Apanavičienė, Lect. Laimutė Ligeikaitė			
Study cycle		Subject / module type		
First (BA)		Compulsory, alternative		
Delivery mode	Delivery period / Study programme		Language / languages of instruction	
Classroom, mixed	Year 3, term 5 / <i>Music Performance</i>		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				
Introduce the development of the musical language of Romanticism, musical genres and forms, provide theoretical basics and develop practical skills to analyse the works of the most important musical genres of the Romantic era, which dominate the repertoire of the performers, and to develop critical and self-critical thinking.				
Brief summary of the subject / module				
The course is intended for the studies of a musical work in the historical and theoretical context of the Romantic era, in which the works of the most important musical genres, their historical development and compositional characteristics are consistently discussed. In theory classes, theoretical material and examples of music are explored, key terms and concepts for the analysis of music from the Romantic era are introduced, constructive elements and arguments for the identification of the Romantic style are formulated, works are analysed, and skills in music analysis and composition are developed. Practical assignments are designed to analyse works independently and to develop the creative technique in the Romantic style; students' analytical and creative work, which meets the requirements of the topic, is presented in individual classes. The assignments for the individual practice sessions are submitted in advance, at the beginning of the scheduled assessment period.				

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 describe the most important elements of the musical language and the structural formations of music and 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, <i>Music Performance</i> )	Students will be able to analyse musical works in terms of the elements of musical language (Romantic melodic, harmony, texture), structure and compositional technique, will have developed basic skills of music writing in the Romantic style.	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 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, <i>Music Performance</i> )	Students will be able to describe the development of Romantic music, will know the most prominent composers as well as genres, forms and works that represent this period.		
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, <i>Music Performance</i> )	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 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, <i>Music Performance</i> )	Students will be able to think critically, express their thoughts in a fluent and well-grounded manner when discussing the forms and genres of music in the Romantic era, their development, and the issues of perception and creation of Romantic music.		

Topics / Requirements for the repertoire	Contact work				Independent work	Independent study assignments
	Theoretical classes	Group classes	Individual classes	Total contact work hours		
1. Introduction: the subject and structure of a music language course, assessment systems, discussion of the literature. General trends of changes in the 19 <sup>th</sup> century musical language in the context of Romanticism. Characteristic genres, innovations in form and expression of the Romantic musical language. General trends in Romantic harmony, the preconditions for chromaticism, the complexity of chord structure and the trend towards personification, polyharmony, changes in the functional logic of chord sequences. Structural changes in polyphonic forms, the symphonising of the fugue, the polyphonic nature of Romantic texture.	4	2		6	2	Reading the literature and teaching materials provided, completing practical (creative, analytical) assignments, preparing for tests and exams
2. Distinctive features and structural changes in the expression of minor, composite, rondo, variations genres and forms of Romantic	14	6		20	16	

music, interrelations between rondo and sonata forms, localisation of sonata principles, typology.					
3. Deconstruction of classical forms in the 19 <sup>th</sup> century: romantic treatment of the sonata form, changes, expression of monothematicism, tonal aspects. Trends in cyclical forms (suite, sonata-symphonic), preconditions for monocycles, monothematicism, leitmotivism, changes in the treatment of the means of expression and genres in stage music.	10	6		16	10
4. Free and mixed (synthetic) forms, the genesis of forms in Renaissance and Baroque music, the improvised nature of form, the theory of modulating form. Late Romantic musical language and modernism, new styles.	4	2		6	4
<b>In total:</b>	<b>32</b>	<b>16</b>		<b>48</b>	<b>32</b>

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 the Romantic music and to apply in practice knowledge of melody science, harmony and form in creative assignments. The ability to use the terms and concepts necessary for the theoretical analysis, knowledge of the genres and forms of Romantic music, and analyses of the works of this epoch are assessed.
Active participation	10	During the term	Active participation in lectures and other classes, engagement in discussions, teamwork, and the consistent, diligent and academically ethical completion of independent assignments are assessed.
Checking knowledge in the topics covered / interim assessments/tests	20	During the term	The knowledge of the material covered up to the week of the interim term assessment, the ability to use the terms and concepts necessary for the theoretical analysis, to present arguments, and the skills in the analysis of the forms of the works covered are assessed.
Exam	20	During in exam session	Knowledge of the regularities in the development of the Romantic 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 rules of the Romantic style are assessed.

Author	Year of publication	Title	Issue or volume of a periodical publication	Publishing place and house or online link
<b>Compulsory study resources</b>				
Ambrasas, Algirdas (comp.)	2010	Muzikos kūrinų analizės pagrindai / Fundamentals of Analysis of Musical Works		Vilnius: Lithuanian Academy of Music and Theatre
	2000 2003 2007	Music Encyclopaedia	I–III	Vilnius, Lithuanian Academy of Music and Theatre, Science and Encyclopaedia Publishing Institute
<b>Optional study resources</b>				
Sadie, S.; Tyrrell, J. (ed.)	2001	The New Grove Dictionary of Music and Musicians (or) Grove Music Online	Vol. 1–29	London: Macmillan publishers limited, Oxford University Press <a href="http://www.oxfordmusiconline.com/public/">http://www.oxfordmusiconline.com/public/</a>

	1775-	RILM Music Encyclopaedias		<a href="https://rme.rilm.org/">https://rme.rilm.org/</a>
Blume, F. (ed.)	1949– 1989	Musik in Geschichte und Gegenwart (or) MGG Online	1–17	München: Deutscher Taschenbuch Verlag, Kassel, Basel, Bärenreiter- Verlag <a href="https://www.mgg-online.com/">https://www.mgg- online.com/</a>
Allen, Cadwallader; Gagne, David	2011	Analysis of Tonal Music. A Shenkerian Approach	Third edition	New York, Oxford University Press
Taylor, Benedict (ed.)	2021	The Cambridge Companion to Music and Romanticism		Cambridge University Press
Moortele, Steden Vande	2021	Romantic Forms. In: The Cambridge Companion to Music and Romanticism	258–276	Cambridge University Press
Pujadas, Magda Polo	2011	Pure and Programme Music in the Romanticism		Cantabria University Press
Bent, Ian (ed.)	1996	Music Theory in the Age of Romanticism		Cambridge University Press
Newmann, William S.	1983	The Sonata since Beethoven	3rd edition	New York: W. W. Norton <a href="https://archive.org/details/sonatasincebeeth00newm">https://archive.org/details/so natasincebeeth00newm</a>
Katkus, D.	2013	Muzikos atlikimas. Istorija, teorijos, stiliai / Music Performance. History, Theories, Styles		Vilnius
Gerulaitis, V.	1994	Muzikos stilių raida / Development of Music Styles		Vilnius, MŠC

Approved by the Department of Musicology: <i>date, minutes No.</i>		
Registration in the Register of Study Subjects / Modules: <i>No and date</i>		