

LANGUAGE OF MUSIC: CLASSICISM

Name of the subject (module) in Lithuanian and English		Code	Study program(s)
Language of music: classicism / <i>Language of Music: Classicism</i>		10917	<i>Music Performance</i>
Teacher(s)		Unit	
Coordinating:	Dr. Charalampos Efthymiou		Department of Musicology
Other(s):			
Degree of study		Subject (module) type	
First (Bachelor's)		Mandatory, optional	
Implementation form	Implementation period / Study program		Language(s) of instruction
Auditorium, mixed	III course, 6th semester / <i>Music Performance</i>		English language
Requirements for the student			
Prerequisites		Co-requisites (if applicable)	
Basic knowledge of music theory, harmony, analysis of musical works.		There is no.	
Scope of the subject (module) in credits	Total student workload in hours	Contact hours	Hours of independent work
3	80	48	32
Purpose of the subject (module).			
To introduce the development of the language of classical music, musical genres and forms, to provide the theoretical foundations and develop practical skills to analyse the works of the most important musical genres of the Classical era, which dominate the repertoire of performer, to develop critical and self-critical thinking.			
A short summary of the subject (module).			
The course is dedicated to the study of the musical work in the historical and theoretical context of classicism, with a coherent discussion of the works of the most important musical genres, their historical development and compositional peculiarities. Theoretical sessions cover theoretical material and musical examples, introduce the basic terms and concepts necessary for the analysis of music form the Classical period, formulate the structural elements and arguments for the recognition of the Classical style, examine the works, and develop the skills of musical analysis and composition. Practical tasks are designed to analyse works independently and to develop creative techniques in the Classical style; Analytical and creative works of students, which meets the requirements of the topic, is presented in individual sessions. The assignments (tasks) for the individual exercises are submitted in advance, at the beginning of the scheduled reporting period.			

Expected study results of the program	The study results of the study subject (module) are expected	Subject study methods	Student achievement assessment methods
Will know and be able to describe the most important elements of the language of music and structural elements of music, understand their interaction, will be able to freely read music writing and methodically analyse the structure, composition technique and stylistics of musical works, detail the specific elements of the language, style and performance technique of the music of the chosen specialization (1.1, <i>Music Performance</i>)	They will be able to analyse musical works in terms of the elements of musical language (melody, rhythm, classical harmony, homophonic texture), structure and compositional technique, and will have developed the elementary skills of writing music in the Classical style.	Lectures, analysis of musical text, exercises and creative tasks, independent work.	Cumulative assessment (homework and creative tasks, tests, active participation in the lecture), exam
features of the main musical eras, the traditions of music interpretation of the chosen specialization and international performance standards (1.2, <i>Music performance</i>)	They will be able to describe the development of classical music, they will know the most famous creators and the genres, forms and works representing these eras.		
Will be able to use written and audio sources of information, purposefully select information, analyse it and use	He will develop the skills to work independently in collecting, analysing and interpreting information (will		

it to justify and develop artistic ideas (2.3, <i>Music Performance</i>)	be able to find the necessary theoretical material and works, recognize typical composing techniques).		
Will be able to fluently and reasonably express thoughts orally and in writing, presenting artistic ideas, discussing various aspects of music composition, performance, perception and other issues related to the music profession (4.2, <i>Music Performance</i>)	Will be able to think critically, express ideas fluently and with arguments, discussing the forms and genres of music of the era of classicism, their development, issues of perception and creation of music of classicism.		

Topics (repertoire requirements)	Contact work				Self-employment	Self-study tasks
	Theoretical classes	Group classes	Individual classes	Total contact hours		
1. Object and structure of the language of music course, evaluation systems, literature discussion. General features of the language of classicism music. Melody. Harmony. Rhythmic. The role of classical music forms in the development of musical art. Typical genres and forms of classical music, classification and criteria of forms, general structural features. Syntax of musical language (motive, phrase, sentence, period), concept of theme, principles and methods of developing musical material.	4	1		5	2	Reading specified literature and educational materials, performing practical (creative, analytical) tasks, preparing for settlements
2. Structural features of forms (small, compound, variations, rondo forms) and techniques of composing musical material. Signs of form division into divisions, genre projections in vocal and instrumental music	14	8		22	14	
3. Models of sonata and cyclical forms, conceptual ideas of suite and sonata -symphonic cycle, models and expression of classicism. Cyclic strategies of stage genres, variety and structure types of the opera genre, compositional and dramaturgical functions of individual opera elements.	10	4		14	12	
4. The interaction of classicist form-harmony , the structure of the classicist tonal system. Classical texture and functional differentiation of musical fabric. The concept of non-chord sounds and their interaction with the dramaturgy and form of a piece of music. Polyphonic technique in the homophonic classical style.	4	3		7	4	
Altogether:	32	16		48	32	

Evaluation strategy	Weight, percent	Billing time	Evaluation Criteria
Performance of practical tasks (homework, creative tasks, tests).	50	During the semester	The ability to analyse the genres and forms characteristic of classical music and to practically apply the knowledge of melody, harmony and counterpoint in creative tasks is valued. The ability to use the terms and concepts necessary for theoretical analysis, knowledge of the genres and forms of classicism music, and analyses of the works of this era are valued.

Activity	10	During the semester	Active participation in the lecture and other classes, involvement in discussions, teamwork, consistent, responsible and academic ethics-based performance of independent tasks are valued.
Examination of knowledge of the presented topics - mid-term assessments (tests)	20	During the semester	of the material presented before the week of mid-semester assessments, ability to use the terms and concepts necessary for theoretical analysis, ability to argue, skills of analysing works of the presented forms are evaluated.
Exam	20	During the exam session	The knowledge of the regularities of the development of the Classical musical style, the ability to use the terms and concepts necessary for theoretical analysis, the ability to argue, the skills of analysing works of this era, the ability to apply the rules of the Classical style are valued.

The author	Release year	Title	Periodical no. or publication volume	Place of publication and publisher or online link
Mandatory study sources				
Ambrazas, Algirdas (comp.)	2010	Fundamentals of music analysis		Vilnius: Lithuanian Academy of Music and Theatre
	2000 20032007	Encyclopaedia of Music	I-III	Vilnius, Lithuanian Academy of Music, Science and Encyclopaedia Publishing Institute
Additional study resources				
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 http://www.oxfordmusiconline.com/public/
	1775-	RILM Music Encyclopaedias		https://rme.rilm.org/
Blume, F. (ed.)	1949-1989	Musik in Geschichte und Gegenwart (or) MGG Online	1-17	Munich : Deutscher Taschenbuch Verlag, Kassel, Basel, Bärenreiter-Verlag https://www.mgg-online.com/
Caplin, William E.	1998	Classical Form . A Theory of Formal Functions for the Instrumental Music of Haydn , Mozart , etc Beethoven		Oxford University Press
Caplin, William E.	2013	Analysing Classical form : An Approach for the Classroom		Oxford University Press
Allen, Cadwallader; Gagne, David	2011	Analysis of Tonal Music. A Shenkerian Approach	3rd edition	New York, Oxford University Press
Hepokoski, James; Darcy, Warren	2006	Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata		Oxford : Oxford University Press
Newmann, William S.	1983	The Sonata in the Classic Era	3rd edition	New York: WW Norton https://archive.org/details/sonatainclassice00newm/page/n7/mode/2up
Ambrazas, A.	1980	From Carlin to Ryman		Vilnius
Katkus, D.	2013	Music performance. History, theories, styles		Vilnius
Gerulaitis, V.	1994	Development of musical styles		Vilnius, MŠC
Daunoravičienė, G. (comp.)	2006	The Language of Music, Part II: Baroque		Vilnius: Encyclopaedia