LANGUAGE OF MUSIC: MIDDLE AGES-RENAISSANCE

		Code Study pr		orogramme / programmes			
Subject / module title in Lithuanian and English Muzikos kalba: Viduramžiai–Renesansas /				10917/23			erformance (Accordion,
The Language of Music: Middle Ages–Renaissance				10717/25			Conducting, Vocal
							ance, Wind Orchestra
							ing, Symphony Orchestra
							ing, Piano, Harpsichord,
							an Folk Instruments, String
							ents, Wind and Percussion
					Instruments, Organ)		
	Т	eacher / Teachers					Unit
Coordinated by:	Assoc. P	Prof. Dr. Danutė Kalav	inskaitė			Departm	ent of Musicology
Other / Others:	Lect. Dr Apanavi	. Gabrielius Simas Sap čienė	oiega, Le	ct. Virginija	l	-	
	Study	y cycle				Subject /	module type
First (BA)				Compu		ternative	••
Delivery mo	ode	Delivery peri	od / Stu	dy program	nme	La	nguage / languages of instruction
Classroom, mixed		Year 2, term 3 / A	Music Pe	rformance		Lithuani	an
		Require	ements f	or students			
	Prerequ					al requi	rements (if any)
Basic knowledge of n	-		of	Additional requirements (if any) None.			
musical works.							
Subject / module vo	olume	Total student's work	load	Cont	act hour	s	Independent work hours
in credits		in hours					
					19		20
3		80	the subje	ect / module	48		32
3 Introduce the develop		80 Aim of t he Medieval and Renais al skills to analyse the	ssance m works o	of the most i	e lage, mu mportan		32 es and forms, the strict-style genres of the Middle Ages
3 Introduce the develop technology, to develo and Renaissance.	p practica	80 Aim of t ne Medieval and Renais al skills to analyse the Brief summar	ssance m works o	usical langu f the most i subject / m	e lage, mu mportan nodule	t musical	es and forms, the strict-style genres of the Middle Ages
3 Introduce the develop technology, to develo and Renaissance. The course focuses o	p practica	80 Aim of t the Medieval and Renais al skills to analyse the Brief summar lieval and Renaissance	ssance m works o ry of the	usical langu of the most i subject / m of harmony	e nage, mu mportan nodule , music g	t musical	es and forms, the strict-style genres of the Middle Ages mpositional techniques and
3 Introduce the develop technology, to develo and Renaissance. The course focuses o the study of strict st	p practica	80 Aim of t the Medieval and Renaise al skills to analyse the Brief summan lieval and Renaissance erpoint. Lectures cover	ssance m works o ry of the system r ecclesi	usical langu f the most i subject / m of harmony astical mon	e nage, mu mportan nodule , music g ody, the	t musical genres, co system o	es and forms, the strict-style genres of the Middle Ages mpositional techniques and f harmony, early medieval
3 Introduce the develop technology, to develo and Renaissance. The course focuses o the study of strict sty polyphony, the develo	n the Med yle counte	80 Aim of t ne Medieval and Renais al skills to analyse the Brief summar lieval and Renaissance erpoint. Lectures cover musical creativity in t	ssance m works o ry of the system r ecclesi the Ars n	usical langu of the most i subject / m of harmony astical mon- ova and Ren	nage, mu mportan nodule , music g ody, the naissance	t musical genres, co system o e periods,	es and forms, the strict-style genres of the Middle Ages mpositional techniques and of harmony, early medieval the key terms and concepts
3 Introduce the develop technology, to develo and Renaissance. The course focuses o the study of strict sty polyphony, the develo necessary for the ana	n the Med yle counte opment of lysis of m	80 Aim of t a Medieval and Renais al skills to analyse the Brief summar lieval and Renaissance crpoint. Lectures cover musical creativity in t usic from these eras a	ssance m works o ry of the system r ecclesi the Ars n re introd	usical langu f the most i subject / m of harmony astical mon ova and Rep luced, works	age, mu mportan nodule , music g ody, the naissance s are stue	t musical genres, cc system c e periods, died, and	es and forms, the strict-style genres of the Middle Ages mpositional techniques and of harmony, early medieval the key terms and concepts the skills of music analysis
3 Introduce the develop technology, to develo and Renaissance. The course focuses o the study of strict sty polyphony, the develo necessary for the ana	n the Med yle counte opment of lysis of m developed	80 Aim of t ne Medieval and Renais al skills to analyse the Brief summar lieval and Renaissance erpoint. Lectures cover musical creativity in t usic from these eras a l. Practical assignment	ssance m works o ry of the system r ecclesi the Ars n re introd	usical langu f the most i subject / m of harmony astical mon ova and Rep luced, works	age, mu mportan nodule , music g ody, the naissance s are stue	t musical genres, cc system c e periods, died, and	es and forms, the strict-style genres of the Middle Ages mpositional techniques and of harmony, early medieval the key terms and concepts
3 Introduce the develop technology, to develo and Renaissance. The course focuses of the study of strict str polyphony, the develo necessary for the ana and counterpoint are	p practica n the Med yle counte opment of lysis of m developed le counter	80 Aim of t ne Medieval and Renais al skills to analyse the Brief summan lieval and Renaissance erpoint. Lectures cover musical creativity in t usic from these eras a l. Practical assignment point.	ssance m works o ry of the system r ecclesi the Ars n re introd s are des	usical langu f the most i subject / m of harmony astical mon- ova and Ren luced, works signed to ana	age, mu mportan nodule , music g ody, the naissance s are stue alyse wo	t musical genres, co system o e periods, died, and rks indep	es and forms, the strict-style genres of the Middle Ages mpositional techniques and of harmony, early medieval the key terms and concepts the skills of music analysis endently and to develop the
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3 Introduce the develop technology, to develo and Renaissance. The course focuses of the study of strict sty polyphony, the develo necessary for the ana and counterpoint are technique of strict sty Intended learnin outcomes of the str programme Students will be able express ideas in a flue and well-reasoned ma	n the Med yle counte opment of lysis of m developed le counter g In udy I to St ent cr unner th ting, gr tic di	80 Aim of t Aim of t ne Medieval and Renais al skills to analyse the Brief summar lieval and Renaissance erpoint. Lectures cover musical creativity in t susic from these eras a l. Practical assignment point. Itended learning outco of the subject / module tudents will be able to itically, express their noughts in a fluent and	ssance m works o ry of the system r ecclesi the Ars n re introd s are des comes ule think well-	usical langu f the most i subject / m of harmony astical mon- ova and Ren luced, works signed to and Teachin n Lectures, m analysis, pra creative assi	age, mu mportan nodule , music g ody, the naissance alyse wo ag and le nethods usical te actical cl ignments	t musical genres, cc system c e periods, died, and rks indep arning xt asses and	es and forms, the strict-style genres of the Middle Ages mpositional techniques and of harmony, early medieval the key terms and concepts the skills of music analysis endently and to develop the Assessment methods Cumulative assessment (homework and creative assignments,

Intended learning outcomes of the study	Intended learning outcomes of the subject / module	Teaching and learning methods	Assessment methods
programme			
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 Medieval and Renaissance music, their development, and the issues of perception and creation of Medieval and Renaissance 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, <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).		

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Students will know and be	Students will be able to
able to describe the most	analyse musical works in
important elements of the	terms of the elements of
musical language and the	musical language (melodics,
structural formations of	rhythm, modal harmony and
music, understand their	the counterpoint), structure
interaction, to read	and compositional technique,
musical notation fluently	will have developed basic
and to methodically	skills of music writing in the
analyse the structure,	strict style.
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 familiar	Students will be able to
with the main facts of	describe the development of
music history and the	Medieval and Renaissance
most significant works of	music, will know the most
music, the stylistic	prominent composers as well
characteristics of the main	as genres, forms and works
musical epochs, the	that represent these periods.
traditions of music	present these periods.
performance in their	
selected specialism, and	
international performance	
standards (1.2, <i>Music</i>	
Performance)	
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		Cont	tact wo	rk		
Topics / Requirements for the repertoire	Theoretical classes	Group classes	Individual classes	Total contact work hours	Independent work	Independent study assignments
1. Subject and structure of the course in music language, assessment systems, discussion of literature. The origins of	1	0		1	1	Reading the literature and teaching materials provided, completing practical (creative, analytical)
professional European music.						assignments, preparing for tests and
2. The theory and practice of medieval	12	6		18	12	exams
monody. Polyphony (organum). The links between the art of <i>Ars Antiqua</i> and <i>Ars Nova</i> .						
Secular musical poetic genres. Isotechnics.						
3. Renaissance music culture. Concept of the strict style. Distinctive features of melic, rhythmic and harmonic organisation, counterpoints: simple and complex two-part counterpoint, imitative counterpoint, triple counterpoint.	12	6		18	12	
4. Renaissance vocal and instrumental genres (motet, madrigal, mass, etc.), forms and harmony.	7	4		11	7	
In total:	32	16		48	32	

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 Middle Ages and Renaissance and to practically apply knowledge of melodics, harmony and counterpoint in creative assignments.
Active participation	10	During the term	Active participation in lectures, other classes, engagement in discussions, teamwork, and the consistent, diligent and academically ethical completion of independent assignments are assessed.
Interim assessment	20	During the term	The ability to use the terms and concepts necessary for the theoretical analysis, knowledge of genres and forms of Medieval and <i>Ars nova</i> music, and analysis of works from these periods are assessed.
Exam	20	During the exam session	Knowledge of the music style of Middle Ages and Renaissance, 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 strict style are assessed.

Author	Year of publicati on	Title	Issue or volume of a periodical publication	Publishing place and house or online link
Compulsory study resou	irces			
Daunoravičienė, G. (comp.)	2003	Muzikos kalba. Viduramžiai. Renesansas / Musical Language. Middle Ages, Renaissance	Ι	Vilnius, Lithuanian Academy of Sciences Press
	2000 2003 2007	Music Encyclopaedia	I–III	Vilnius, Lithuanian Academy of Music and Theatre, Science and Encyclopaedia Publishing Institute
Optional study resource	s			
Apanavičienė, V.	2020	Nuo senovės graikų iki postmodernizmo. Muzikos teorijos, kompozicijos ir interpretacijos kritikos klausimai / From the Ancient Greeks to Postmodernism. On Criticism in Music Theory, Composition and Interpretation		Vilnius, Kriventa
Atlas, Allan W.	1998	The Norton Introduction to Music History. Renaissance Music. Music in Western Europe, 1400– 1600		W. W. Norton & Company
Atlas, Allan W.	1998	Anthology of Renaissance Music. Music in Western Europe, 1400–1600		W. W. Norton & Company
Ambrazas, A. (comp.)	2010	Muzikos kūrinių analizės pagrindai / Fundamentals of Analysis of Musical Works		Vilnius: Lithuanian Academy of Music and Theatre
Ambrazas, A.	1980	Nuo Carlino iki Rymano / From Carlin to Ryman		Vilnius
Apel, W.	1970	Master of the Keyboard		Harvard University Press

Blume, F. (ed.)	1949– 1989	Musik in Geschichte und Gegenwart (MGG)	1–17	München: Deutscher Taschenbuch Verlag, Kassel, Basel, Bärenreiter- Verlag
Fellerer, K.G. (Hrsg.)	2005	Das Musikwerk. Eine Beispielsammlung zur Musikgeschichte	1–39	Laaber, Laaber-Verlag
Ferretti, D. P.	1938	Esthétique Grégorienne ou Traité des formes musicales du Chant Grégorien		Solesmes
Hughes, D. A.	1954	Early medieval music	II	Oxford University Press
Palisca, C. V.	1980	Norton Anthology of Western Music: Medieval, Renaissance, Baroque	Ι	Yale University
Sadie, S., Tyrrell, J. (ed.)	2001	The New Grove Dictionary of Music and Musicians (or) Grove Music Online	1–29	London: Macmillan publishers limited Oxford University Press <u>http://www.oxfordmusiconli</u> ne.com/public/
Пэрриш, К., Оул, Дж.	1975	Образцы музыкалъных форм от григорианского хорала до Баха		Ленинград, <mark>-</mark> "Музыка"
Симакова, Н.	1985	Вокальные жанры эпохи Возрождения		Москва, "Музыка"

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