

LANGUAGE OF MUSIC: MIDDLE AGES–RENAISSANCE

Subject / module title in Lithuanian and English		Code	Study programme / programmes	
Muzikos kalba: Viduramžiai–Renesansas / <i>The Language of Music: Middle Ages–Renaissance</i>		10917/23	<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:	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 3 / <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 Medieval and Renaissance musical language, musical genres and forms, the strict-style technology, to develop practical skills to analyse the works of the most important musical genres of the Middle Ages and Renaissance.				
Brief summary of the subject / module				
The course focuses on the Medieval and Renaissance system of harmony, music genres, compositional techniques and the study of strict style counterpoint. Lectures cover ecclesiastical monody, the system of harmony, early medieval polyphony, the development of musical creativity in the <i>Ars nova</i> and Renaissance periods, the key terms and concepts necessary for the analysis of music from these eras are introduced, works are studied, and the skills of music analysis and counterpoint are developed. Practical assignments are designed to analyse works independently and to develop the technique of strict style counterpoint.				

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, <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).		

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, <i>Music Performance</i>)	Students will be able to analyse musical works in terms of the elements of musical language (melodics, rhythm, modal harmony and the counterpoint), structure and compositional technique, will have developed basic skills of music writing in the strict style.		
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 Medieval and Renaissance music, will know the most prominent composers as well as genres, forms and works that represent these periods.		

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 music language, assessment systems, discussion of literature. The origins of professional European music.	1	0		1	1	Reading the literature and teaching materials provided, completing practical (creative, analytical) assignments, preparing for tests and exams
2. The theory and practice of medieval monody. Polyphony (organum). The links between the art of <i>Ars Antiqua</i> and <i>Ars Nova</i> . Secular musical poetic genres. Isotechnics.	12	6		18	12	
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 melodic, 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 publication	Title	Issue or volume of a periodical publication	Publishing place and house or online link
Compulsory study resources				
Daunoravičienė, G. (comp.)	2003	<i>Muzikos kalba. Viduramžiai. Renesansas / Musical Language. Middle Ages, Renaissance</i>	I	Vilnius, Lithuanian Academy of Sciences Press
	2000 2003 2007	<i>Music Encyclopaedia</i>	I–III	Vilnius, Lithuanian Academy of Music and Theatre, Science and Encyclopaedia Publishing Institute
Optional study resources				
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
Ambrasas, A. (comp.)	2010	Muzikos kūrinų analizės pagrindai / Fundamentals of Analysis of Musical Works		Vilnius: Lithuanian Academy of Music and Theatre
Ambrasas, 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	I	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 http://www.oxfordmusiconline.com/public/
Пэрриш, К., Оул, Дж.	1975	Образцы музыкальных форм от григорианского хорала до Баха		Ленинград, „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		