

## The Rise of Popular Music: Arts and Entertainment in the 19th century Europe

Course unit (module) title		Course unit code	Study Programme (s)
The Rise of Popular Music: Arts and Entertainment in the 19th century Europe			Music Performance, Music Theory and Criticism, Musical Folklore, Musicology, Composition, <i>Erasmus</i>
Lecturer (-s)		Department where the course unit is delivered	
Dr. Jonas Vilimas		Music History Department	
Study cycle	Level of the course unit (module)	Type of the course unit (module)	
Bachelor degree studies	Spring semester	Optional, Alternative	
Mode of delivery	Semester or period when the course unit is delivered / Study Programme (s)	Language (s) of instruction	
Classroom	Spring semester	English	
Prerequisites and co-requisites			
<b>Preliminary requirements:</b> Basic knowledge of music history 19 <sup>th</sup> century			<b>Neighbouring requirements (if any):</b> 50 percent attendance
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
3	80 hours	49	31

Purpose of the course unit (module)
The aim of this course unit is to introduce students to the rise and development of the popular music in the 19th century, which becomes an important factor of the general musical life; as well as to develop their abilities to understand the place of music within the context of the complex historical and cultural processes of the age; to enable them to recognize, rank, and analyse works of different genres and forms by various 19th-century composers.

Short Abstract of the course unit (module)
The subject deals with the cultural and musical phenomenon of professional popular music generated in the 19th century, which is usually slightly neglected in general musicology, although its importance was on the rise during the entire period while reaching its extra significance in the 20th century. The course is made as a cycle of lectures and seminars. The principal teaching methodology is based on the historical analysis. The key phenomena, genres and forms are discussed and presented within the context of historical, social and cultural context of the age. The special attention is paid to the philosophical, cultural, and artistic ideas and their impact on the popular music.

Programme competences to be delivered		
Critical and self-critical thinking, knowledge of musical and cultural context and of phenomena of Popular Music in the 19 <sup>th</sup> century, ability to analyse music to be performed.		
Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
The students will be able to think critically, express their thoughts fluently in oral and written form while discussing the key issues dealing with the music of the 19th century in general and various expressions of musical entertainment and popular music within different historical, cultural, and social contexts.	Lecturers, seminars-workshops, discussions, preparing presentations, listening of music	<i>Accumulative assessment:</i> Seminars and presentations, test of music listening, written exam
While pursuing the desired results the students will be able to collect and analyse the necessary information about the subject, present their critical ideas taking part in the seminars and workshops with the prepared presentations (one during the course) as well as working on individual essays (at least one during the course) and other assignments.		
The students will be able to define the specific features of the principle styles, genres and forms of the 19th century popular music, and to use this knowledge in the performance and teaching practice as well as doing their own presentations outside this course.		

The students will be able to understand the historical, cultural and social processes that influenced the formation and development of the popular music of the 19th century, as well as be able to recognize that music and its principal features.		
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Topics	Time (hours) and assignments of contact and self-study hours										
	Lectures in large groups	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam / Rehearsals / Consultations	Exam / Pass/Fail	Total contact work	Self-study hours	Practice	Assignments
1. The 19th Century as the New Beginning: Changes in Society, Science, Philosophy, and Arts	2							2	2		Reading and analysis of the assigned literature
2. The social premises for the rise of the professional popular culture. The need for entertainment.	2							2	2		
3. The artistic premises for the rise of the professional popular culture. Romantic highs and bourgeois tastes.	2							2	3		Reading and analysis of the assigned literature. Listening and analysis of the assigned musical compositions
4. Waltzing in cafeteria: the beginnings of the popular music industry.	2		2					4	4		Reading and analysis of the assigned literature. Listening and analysis of the assigned musical compositions. Preparations of the presentations
5. Strauss' legacy I. From the freelance musician to professional composer and entrepreneur	4		2					6	5		
6. Strauss' legacy II. The erection of successful music making company.	4		2					6	5		Reading and analysis of the assigned literature. Listening and analysis of the assigned musical compositions
7. From dancing hall to musical theatre. The changes of comic opera. Jacques Offenbach.	4		2					6	5		
8. The rise of operetta. Central European factor.	4		2					6	5		
9. From beggars' opera to the new English comic opera: the phenomenon of Gilbert and Sullivan.	4		2					6	5		
10. Going international. The ties and impact of European Musicians to American musical culture of entertainment.	4		2					6	5		N of the assigned literature. Listening and analysis of the assigned musical compositions. Preparations of the presentations
Exam							3	3			
<b>Total:</b>	<b>32</b>		<b>14</b>				<b>3</b>	<b>39</b>	<b>41</b>		

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Seminars and presentations	20%	During the semester	<i>The level of students of the critical thought and coherent discourse on the course subjects:</i> what is estimated is the students' ability to comprehend and discuss the materials presented for seminars and workshops as well as their ability to do individual research on the subject.
Test of music listening	20%	In the middle of semester	<i>The level of knowledge of the students on the subjects of the course taught up to this time:</i> what is estimated is the the ability of the students to recognise the pieces of the popular music of the 1st part of the 19th century.
Test of music listening	20%	During the exam session	<i>The level of knowledge of the students on the subjects of the course taught up to this time:</i> what is estimated is the the ability of the students to recognise the pieces of the popular music of the 2nd part of the 19th century.
Written exam	40%	During the exam session	<i>The level of theoretical knowledge of the students of the subjects of the course:</i> it is verified by their answers to the written test on the subjects of the entire course of mixed form.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office)
<b>Compulsory study material</b>				
Jim Samson, ed.	2002	The Cambridge History of Nineteenth-Century Music		Cambridge: Cambridge University Press
Abraham, Gerald, ed.	1982	<i>The Age Of Beethoven: 1790-1830</i>	<i>New Oxford History of Music. Vol. 8.</i>	Oxford-New York: Oxford University Press
Leroy Ashby	2012	With Amusement for All: A History of American Popular Culture Since 1830		Lexington: University Press of Kentucky
Michael Ainger	2002	Gilbert and Sullivan: A Dual Biography		Oxford-New York: Oxford University Press
Carolyn Williams	2011	Gilbert and Sullivan: Gender, Genre, Parody		Columbia University Press
H. E. Jacob	2011	Johann Strauss - Father and Son - A Century of Light Music		Abdul Press
Fausser, Annegret; Everist, Mark.	2009	<i>Music, Theater, and Cultural Transfer</i>		Chicago: The University of Chicago Press
Siegfried Kracauer	2016	Jacques Offenbach and the Paris of His Time (1 <sup>st</sup> ed. 1937)		Zone Books
<b>Additional study material</b>				
Rosen, Charles.	1995	<i>The romantic generation</i>		Cambridge: Harvard University Press
Fred Inglis	2010	A Short History of Celebrity		Princeton: Princeton University Press
John Storey	2006	Cultural Theory and Popular Culture. An Introduction		Harlow: Pearson Hall Europe
Jacques Offenbach	2014	Offenbach in America: Notes of a Travelling Musician (reprint)		Create Space Independent Publishing Platform

Approved by <i>Music History Department</i>	2017-06-09, Department Report No. 3
No. and date of registration in study subjects (modules) register	