

Description of the study course
(for LMTA students)

• Title of the study course **Analysis of Contemporary Music**

- Study course code
- Study course type
- Study course level Master's
- Study year First / second
- Semester Semesters 1 and 2

• **Credit points awarded for LMTA:** 10 ECTS credits (5 + 5)

Work load for the master's student: 266 hours, 60 of which are contact hours (group activities, consultations and tests) and 206 are independent work hours.

• **Credit points awarded for LJVMA:** LV 2 credits / ECTS 3 credits

Work load for the master's student: 80 hours, 60 of which are contact hours (group activities, consultations and tests) and 20 are independent work hours.

• **Lecturers in the study course – name and surname:**

lecturer, Dr. art. Gundega Šmite
lecturer, Dr. art. Jānis Petraškevičs
lecturer, Dr. art. Mārtiņš Viļums (LMTA)
professor, Rytis Mažulis (LMTA)

Requirements for enrolment in the study course:

Theoretical knowledge and skills in music analysis at the bachelor's level.

Course objective and expected results:

Students will gain advanced skills in music analysis with a focus on the structure and perception of contemporary compositions at both the micro and macro level as well as from different perspectives and using a variety of analytical approaches.

Expected results:

At the end of the study course, students shall:

- * have an in-depth understanding of the specific features of various different composition techniques,
- * have acquired skills in various different methods of analysis,
- * be able to analyse a contemporary composition creatively and with in-depth understanding.

Summary of the study course:

The "Analysis of Contemporary Music" course is dedicated to the in-depth and creative exploration of contemporary classical music, from the avantgarde of the post-war period and onward. The course has been designed by four professors/lecturers and composers from the Latvian and Lithuanian music academies. Each of them presents a specific angle of contemporary music, thereby introducing students to a variety of methods of analysis applied to selected musical scores.

The course covers specific fields of analytic inquiry: multidimensionality as the relationship between more or less autonomous modes of compositional parameters, such as pitch, timbre, rhythm, etc. (Jānis Petraškevičs); the relationship between composition principles in medieval and Renaissance

music and Per Nørgård's "hierarchical music", Conlon Nancarrow's compound polyphony, microtonal music, etc. (Rytis Mažulis); the relationship between music and text in new approaches to text setting that have influenced contemporary vocal music (Gundega Šmite); and the phenomenological approach, which consists of several interdisciplinary issues, including psychoacoustics and Gestalt psychology (Mārtiņš Viļums).

The course is divided into four sub-modules, each of which is individually created and supervised by one of the professors/lecturers.

Semester 1

2 sub-modules:

Jānis Petraškevičs (JVLMA)

Rytis Mažulis (LMTA)

Semester 2

2 sub-modules:

Gundega Šmite (JVLMA)

Mārtiņš Viļums (LMTA)

Content of the study course

Semester 1

Credit points awarded for LMTA: 5 ECTS credits

Work load for LMTA students: 133 hours, 30 of which are synchronous hours (individual consultations, seminars) and asynchronous hours (lectures: theme presentations) and 103 are independent work hours.

Credit points awarded for LJVMA students: LV 1 credit / ECTS 1.5 credits

Work load: 40 hours, 30 of which are synchronous hours (individual consultations, seminars) and asynchronous hours (lectures: theme presentations) and 10 are independent work hours.

Lecture no.	Theme	Number of hours	Tasks for independent work
1.	Multidimensionality in Ole Lützow-Holm's <i>Chiaroscuro</i> (Jānis Petraškevičs) <i>Asynchronous</i>	2	Listen and analyse: Ole Lützow-Holm "Chiaroscuro"
2.	Stratification in the first movement of György Ligeti's Piano Concerto (Jānis Petraškevičs) <i>Asynchronous</i>	2	Read parts of Contantin Floros book (see below in suggested literature)
3.	Fausto Romitelli's cyclical structures (Jānis Petraškevičs) <i>Asynchronous</i>	2	Listen and analyse: Fausto Romitelli "Professor Bad Trip: Lesson II"
4.	Individual consultations (Jānis Petraškevičs) <i>Synchronous</i>	5	Preparation for the seminar
5.	Seminar I <i>Synchronous</i>	2	-
6.	Seminar II <i>Synchronous</i>	2	-
7.	Canon technique: from Ockeghem to	2	Listen and analyse:

	Nancarrow (scores by Renaissance and 20 th -century composers) (Rytis Mažulis) <i>Asynchronous</i>		Okegem “Missa prolotionum” Conlon Nankarov “Study nr. 11, 27”
8.	Microtonality and contemporary composition techniques (scores by James Tenney, Silvia Fomina and Rytis Mažulis) (Rytis Mažulis) <i>Asynchronous</i>	2	Listen and analyse: Silvia Fomina’s “Im Halbdunkel” for three string quartets
9.	Fractal geometry and music: modelling infinity (scores by Per Nørgård and Ričardas Kabelis) (Rytis Mažulis) <i>Asynchronous</i>	2	Listen and analyse: Rytis Mažulis “Cum essem parvulus
10.	Individual consultations (Rytis Mažulis) <i>Synchronous</i>	5	Preparation for the seminar
11.	Seminar I <i>Synchronous</i>	2	-
12.	Seminar II <i>Synchronous</i>	2	-

Semester 2

Credit points awarded for LMTA: 5 ECTS credits

Work load for LMTA students: 133 hours, 30 of which are synchronous hours (individual consultations, seminars) and asynchronous hours (lectures: theme presentations) and 103 are independent work hours.

Credit points awarded for LJVMA students: LV 1 credit / ECTS 1.5 credits

Work load: 40 hours, 30 of which are synchronous hours (individual consultations, seminars) and asynchronous hours (lectures: theme presentations) and 10 are independent work hours.

Lecture no.	Theme	No. of contact hours	Tasks for independent work
1.	Method of analysis for contemporary vocal music: history and context (Gundega Šmite) <i>Asynchronous</i>	2	Listen and analyse: John Cage “Aria” Pierre Boulez “Cummings ist der Dichter”
2.	Extended vocal technique: Berio’s <i>Sequenza</i> (Gundega Šmite) <i>Asynchronous</i>	2	Listen and analyse: Luciano Berio “Sequenza III”
3.	Types of music/text interaction in contemporary music (Gundega Šmite) <i>Asynchronous</i>	2	Listen and analyse: Mārtiņš Viļums “Le Temps Scintille” Santa Ratniece “Chu dal”
4.	Text realisation in texture: text intelligibility (Gundega Šmite) <i>Asynchronous</i>	2	Listen and analyse: Ligeti “Lux aeterna”

5.	Individual consultations <i>Synchronous</i>	5	Preparation for the seminar
6.	Seminar I <i>Synchronous</i>	2	-
7.	Seminar II <i>Synchronous</i>	2	-
8.	I – The composition as a phenomenon of art II – The link between memory and musical patterns (Mārtiņš Viļums) <i>Asynchronous</i>	1	Listen and analyse: Sofia Gubaidulina' chamber music (selected piece) Grizē "Vortex Tempoum;
9.	Individual consultations <i>Synchronous</i>	2	-
10.	I – Parallels between musical patterns and physical objects II – Interpreting musical processes and patterns according to Gestalt principles (Mārtiņš Viļums) <i>Asynchronous</i>	1	Listen and analyse: Giacinto Selsi 2nd string quartet, Iannis Xenakis "Herma"
11.	Individual consultations <i>Synchronous</i>	2	-
12.	I – Interpreting musical processes and patterns according to Gestalt principles II – Musical patterns as imagination: the influence of text on musical perception (Mārtiņš Viļums) <i>Asynchronous</i>	1	Listen and analyse: Kaija Saariaho "Lichtbogen"
13.	I - Complexity and simplicity in creative music analysis: analytical strategies II – Analysis of Lachenmann's <i>Gran Torso</i> (Mārtiņš Viļums) <i>Asynchronous</i>	3	Preparation for the seminar
14.	Seminar I <i>Synchronous</i>	2	-
15.	Seminar II <i>Synchronous</i>	3	-

The Individual contact hours of consultations are planned according to the JVLMA / LMTA academic year schedule.

Teaching methods:

- ⇒ Asynchronous learning (presentations, video lectures by professors/lecturers, assignments)
- ⇒ Synchronous learning (seminars, individual consultations)

Test requirements:

- ⇒ Participation in one seminar in each sub-module
- ⇒ Submission of requested assignments in each sub-module

Evaluation methods and criteria:

Pass / No Pass

Rights and obligations:

- ⇒ Regarding collaboration with the professor/lecturer (submission of assignments within deadlines, etc.)
- ⇒ Regarding copyrights

Teaching resources:

- ⇒ Musical scores
- ⇒ Articles
- ⇒ Audio and video materials
- ⇒ Interactive activities (self-check tests, etc.)
- ⇒ Glossary of terms

Language of instruction:

English

Suggested literature:

- Anhalt, Istvan (1984). *Alternative Voices: Essays on Contemporary Vocal and Choral Composition*. Toronto & Buffalo & London: University of Toronto Press.
- Floros, Constantin (2014). *György Ligeti: Beyond Avant-garde and Postmodernism*. Peter Lang GmbH.
- Stacey, Peter (1989). *Contemporary Tendencies in the Relationship of Music and Text with Special Reference to Pli selon pli (Boulez) and Laborintus II (Berio)*. New York and London: Garlandia Publishing Inc.
- Wishart, Trevor (1996). *On Sonic Art*. New York & London: Routledge.

Coordinated by:

Director of the musicology department (LJVMA)

Director of the study programme (LJVMA)

Head of the Study Programmes Office (LMTA)