

AESTHETICS OF MUSIC

Subject (module) title		Subject (module) code	Study Programme (-s)
Aesthetics of Music / Muzikos estetika		B2224	All study programmes
Lecturer (-s)			Department where the subject is delivered
Coordinator: Lect. dr. Ramūnas Motiekaitis			Department of Musicology
Study cycle			Type of the subject (module)
First (Bachelor's)			Alternative
Mode of delivery	Semester or period when the subject is delivered		Language (-s) of instruction
In – class, distance learning	Spring Semester / All study programmes		English
Pre-requisites and co-requisites			
Pre-requisites: -			Co-requisites (if any): -
Number of ECTS credits	Total student workload (in hours)	Contact hours	Self-study hours
3	80	46	34
Aim of the subject (module)			
To acquaint students with the philosophical approach to music, to discuss aspects of the meaning and value of music in the contexts of various Western historical epochs.			
Abstract of the subject (module) (up to 500 characters)			
During the lecture course, worldviews, values, social factors, and their influence on the forms and change of musical idioms, are discussed. The course introduces the theories of musical aesthetics, their relationship with predominant philosophical paradigms and the concepts of the most prominent authors. It also discusses issues of interpretation and the place of music in culture and society.			

Programme learning outcomes to be delivered	Learning outcomes of the subject (module) to be delivered	Teaching and learning methods	Assessment methods
<p>Graduates will know and be able to describe the most important elements of a music language and structural features of music, understand their interaction, be able to read the musical notation freely and methodically analyse the structure, compositional technique and stylistics of a musical phenomenon and detail specific elements of music language, style and performance technique. (<i>Music Performance, 1.1</i>)</p> <p>Graduates will gain understanding of theoretical and practical music processes in a range of artistic, scientific, and cultural contexts (<i>Music Studies, 1.3</i>)</p>	<p>Students will be able to discuss issues of music contexts, meaning, experience, interpretation, and value.</p>	<p>Group lectures, seminars, consultations, self-study: literature analysis, preparing speeches, listening to the examples of music</p>	<p>Formative assessment during individual classes and seminars; cumulative assessment: oral presentation on a selected topic, final exam in a test form</p>
<p>Graduates will know the main facts of music history, the most striking works of music, stylistic features of the main epochs of music, traditions of interpretation of music of the chosen specialization and international performance standards (<i>Music Performance, 1.2</i>)</p>	<p>Students will get acquainted with intellectual tendencies that influenced the development of musical aesthetics and music; will know the works of the most important authors.</p>		

Graduates will know the most prominent works of Lithuanian and foreign music, their composers and development stages; will understand traditions of different cultures, styles, and forms (<i>Music Studies</i> , 1.1)		
<p>Graduates will be able to express ideas fluently and argumentatively in both oral and written forms when presenting artistic ideas or discussing various aspects of music composition, performance, perception and other issues related to the profession of a musician. (<i>Music Performance</i>, 4.2)</p> <p>Graduates will be able to convey the knowledge and understanding of their professional activities and cooperate with art experts and specialists in other fields in a professional and efficient manner (<i>Music Studies</i>, 4.1)</p>	Based on the theoretical knowledge acquired in the study of the subject, students will be able to think critically and discuss argumentatively about the manifestations and role of music in culture and society	

Topics	Contact Hours				Self – study hours	Self – study assignments
	Lectures in groups	Practical training in groups / seminars	Individual classes	Total contact work hours		
1. Introduction: the definition of aesthetics; aesthetics as an integral part of cultural systems; cultural mechanisms that determine the development of aesthetics and art.	2			2	2	Literature analysis, preparation for the seminars, presentations, exam
2. Formation and structure of the concept of harmony in ancient Greece and the influence on further development of Western culture.	2			2	2	
3. Medieval Neoplatonism: aesthetics of musical hierarchy; late Medieval aesthetics of light; symbolic world and musical practice.	2			2	2	
4. Excursus I: ancient Chinese cosmos and ritual music	2			2	2	
5. Renaissance: Medieval legacy, anthropocentric trends and the aesthetics of the Florence Camerata.	2				2	
6. XVII century epistemic turn: prestige of natural sciences, sound and body correlations, concepts of musical affect and rhetoric.	2	2		4	2	

7. Music in the philosophy of Enlightenment (Kant and Hegel) and pre-romantic aesthetics.	2			2	2
8. Aesthetics of Romanticism: social and epistemic changes; a new definition of art and artist; ideas of “absolute music”; romantic legacy in XX century music.	2	8		10	2
9. Excursus II: Neo-daoist Aesthetics of Chinese elite.	2			2	2
10. Excursus III: Japanese aesthetic categories and artistic sensibility	2			2	2
11. Autonomy of music: Hanslick, Gurney	2			2	2
12. Phenomenology and music: Husserl, Ingaarden, Clifton	2			2	2
13. Sociology and music: Adorno, Attali	2	2		4	2
14. Structuralism and Semiotics: Karbusicky, Greimas, Tarasti, Monelle.	2			2	2
15. Postmodern condition and music: Lyotard, Deleuze, Kramer	2	2		2	2
16. Feminism and music: Cixous, Göttner-Abendroth, McClary	2			2	4
In total:	32	14	0	46	34

Assessment strategy	Weight (in percent)	Deadline for completing the assignments	Assessment criteria
Seminar I-II with assigned reading for all participants	20	During the semester	<p>Level of students' critical thinking and coherent reasoning on the given topics: students' ability to understand and discuss the issues presented in the articles and to relate them to aspects of music practice is assessed.</p> <p>Justification:</p> <p>2 points: ability to think logically and consistently on the chosen topic; ability to think interdisciplinary and to connect the presented topic with the aspects discussed in lectures.</p> <p>1 point: ability to present logically certain aspects of the text assigned.</p> <p>0 points: passive participation in the seminar as an observer.</p> <p>-1 point: did not attend the seminar.</p>
Seminar III-IV with assigned reading for all participants	20	During the semester	<p>Level of students' critical thinking and coherent reasoning on the given topics: students' ability to understand and discuss the issues presented in the articles and to relate them to aspects of music practice is assessed.</p> <p>Justification:</p> <p>2 points: ability to think logically and consistently on the chosen topic; ability to think interdisciplinary and to connect the presented topic with the aspects discussed in lectures.</p> <p>1 point: ability to present logically certain aspects of the text assigned.</p>

			0 points: passive participation in the seminar as an observer. -1 point: did not attend the seminar.
Exam/Test	10	During the session	Examination of students' knowledge of course topics level by answering 10 closed test questions. The 10 correct answers increase the final grade by 1 point. Less than 5 correct answers reduce the final grade by 1 point.
Paperwork (ca.4000-5000 words); its visual (optional) and oral presentation	50	During the semester	Evaluation criteria: <ul style="list-style-type: none"> • the ability to understand and articulate in a comprehensible way the most important ideas set out in the chosen article. • ability to integrate the topics of the paper and lectures. • ability to logically and consistently structure the presentation of the paper; • ability to comply with specified time limits.

Author	Year of publication	Title	No. of periodical or volume of publication	Publisher (place, publishing office) or Internet link
Compulsory materials				
Taruskin, Richard	2010	<i>The Oxford History of Western Music</i>	Volumes I-V	Oxford University Press
Katz, R.; Dahlhaus, C. (Eds.)	1989–1994	<i>Contemplating Music: Source Readings in the Aesthetics of Music</i>	Volumes I-IV	Pendragon Press
Additional materials				
Bowman, W.D.	1998	<i>Philosophical Perspectives on Music</i>		Oxford University Press
Goehr, Lydia	1994	<i>The imaginary museum of musical works: an essay in the philosophy of music</i>		Oxford University Press

Approved by <i>Department of Musicology</i> date and No. of Department Report		
No. and date of registration in the Register of Study Subjects		