

LITHUANIAN NEW MUSIC LINKS WITH MODERN WESTERN MUSIC

Subject (module) title		Subject (module) code	Study Programme (-s)
Lithuanian New Music Links with Modern Western Music		B075820	<i>Music Performance, Music Studies</i>
Lecturer (-s)			Department where the subject is delivered
Coordinator: Prof. Mindaugas Urbaitis			Department of Musicology
Study cycle			Type of the subject (module)
First (Bachelor's)			Optional, Alternative
Mode of delivery	Semester or period when the subject is delivered		Language (-s) of instruction
Lectures for big groups, seminars	Autumn / Spring semester / <i>Music Performance, Music Studies</i>		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 provide knowledge about Lithuanian music styles from the beginning of professional music until the present day; to familiarise with music style and techniques of the most outstanding Lithuanian composers of the period; to render some knowledge of Lithuanian folk music and parallel phenomena occurring in foreign music; to develop understanding of musical styles peculiar to the most outstanding Lithuanian composers works; to compare Lithuanian music with music of other countries and epochs; to classify and critically evaluate Lithuanian music styles with the world modern music compositions; to develop skills to explain contemporary Lithuanian music creation phenomena, compare them and determine their value.			
Abstract of the subject (module) (up to 500 characters)			
The course Lithuanian New Lithuanian Music Links with Modern Western Music is aimed to provide knowledge on modern Lithuanian music compositional techniques, aesthetic assumptions and musical genres, their research and comparison of the most influential composers of the 20 th century with the works of Lithuanian composers. Importance of twelve-tone system and aleatory as well as use of improvisational elements and analysis of graphic scores is discussed. Great attention is focused on jazz, electronic music, innovative methods of instrumental and vocal music use. During lectures the course goals are being achieved by presenting generalised and detailed knowledge. A lot of sound recordings, online resources are used. A complementary object of the study for Lithuanian students is English: musical terminology is introduced; skills to understand the lecture contents and express ideas in writing are developed.			

Programme learning outcomes to be delivered	Learning outcomes of the subject (module) to be delivered	Teaching and learning methods	Assessment methods
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 specialisation and international performance standards. (<i>Music Performance</i> , 1.2.) 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.)	Students will know the most outstanding Lithuanian classical composers and their works. Students will be able to recognise a work and its author from the heard music fragment taken from a presented list.	Teaching of theoretical material, presentation of video and audio material, discussions, listening of music	Accumulative assessment: activity during seminars, test of music listening, written exam.
Graduates will be able to use written and audio sources of information, purposefully select information, analyse it and use it to substantiate and develop artistic ideas. (<i>Music Performance</i> , 4.3.) Graduates will be able to express oral and written ideas fluently and justify them; will effortlessly use professional terminology. (<i>Music Studies</i> , 2.1.)	Will be able to classify and compare styles and composition techniques of Lithuanian composers with analogous phenomena in other countries and describe them.		

Topics	Contact Hours				Self – study hours	Self – study assignments
	Lectures in groups	Practical training in groups / seminars	Individual classes	Total contact work hours		
1. Mikalojus Konstantinas Čiurlionis (1875-1911) oeuvre and music by Lithuanian composers inspired by him. Vytautas Barkauskas (1931-2020) <i>Legends about Čiurlionis I, II & III</i> (1972; 1988; 1993), <i>Journey of the Princess</i> (2000); Osvaldas Balakauskas (*1937) <i>Sonata of the Mountains</i> (1975); Mindaugas Urbaitis (*1952) <i>Stillness</i> (2000); Remigijus Merkelys (*1964) <i>MiKonst</i> (2000).	2	1		3	2	Reading and analysis of literature, review and analysis of video and audio recordings, self-analysis, information retrieval, preparation for the exam.
2. Arthur Honegger (1892-1955) <i>Pacific 231</i> (1923). Alexander Mosolov (1900-1973) <i>Factory (Music of the Machines)</i> (1926-28). The first generation of the Lithuanian modernist composers. Vytautas Bacevičius (1905-1970) <i>Electric Poem</i> (1932) and Jeronimas Kačinskas (1907-2005) <i>Nonet</i> (1932).	2	1		3	2	
3. Impressionism. Maurice Ravel (1875-1937) <i>Miroirs („Reflections“</i> , 1905) 1. <i>Noctuelles ("Night Moths")</i> , 2. <i>Oiseaux tristes ("Sad Birds")</i> . Stasys Vainiūnas (1909-1982) <i>Little Suite of Insects</i> (1940).	2	1		3	2	
4. Neoclassicism in Europe and in Lithuanian music. Julius Juzeliūnas (1916-2001) <i>African Sketches</i> (1961). Neoclassicism and serialism: Feliksas Bajoras (*1934) <i>Suite of Verbs</i> (1966).	2	1		3	2	
5. Serial technique in Lithuanian music. Alban Berg (1885-1935) <i>Violinkonzert</i> (1935). Leonard Bernstein (1918-1990) <i>Symphonic Dances from „West Side Story“</i> (1961). Eduardas Balsys (1919-1984) <i>Dramatic Frescoes</i> (1965).	2	1		3	2	
6. Lithuanian professional new music and folklore. Folk inspired Lithuanian music and its connections with the analogue European movements (Nationalism in music). Luciano Berio (1925-2003) <i>Folk Songs</i> (1964). Folk music and serial technique: Vytautas Montvila (1935-2003) <i>Harvest Songs</i> (1967). Folk language and music: Feliksas Bajoras (*1934) <i>Suite of Stories</i> (1968).	6	2		8	5	
7. Folk music and a blend of styles: Bronius Kutavičius (*1932) <i>Dzukian Variations</i> (1974). Steve Reich (*1936) <i>Drumming</i> (1971). Folk music and minimalism. Bronius Kutavičius (*1932) <i>From the Yotvingian Stone</i> (1983). Mindaugas Urbaitis <i>Lithuanian Folk Music</i> (1990).	2	1		3	2	
8. Micropolyphony. György Ligeti (1923-2006) <i>Atmosphères</i> (1961) and Vytautas Montvila (1935-2003) <i>Gothic Poem</i> (1970).	3	1		4	3	
9. Sonorism. Krzysztof Penderecki (1933-2020) <i>Capriccio per oboe e 11 archi</i> (1965) and Vytautas Barkauskas <i>Intimate Composition</i> for oboe and 12 strings (1968). Aleatory. Witold Lutosławski (1913-1994) <i>Livre pour orchestre</i> (1968) and Jurgis Juozapaitis (*1942) <i>Rex</i> (1973).	2	1		3	2	
10. The structure of a work in different contexts. Igor Stravinsky (1882-1971) <i>Symphony of Psalms</i> (1930) and Algirdas Martinaitis (*1950) <i>Cantus ad futurum</i> (1982).	2	1		3	2	
11. Minimalism. Philip Glass (*1937) <i>North Star</i> (1977), <i>The Photographer</i> (1982), Michael Gordon (*1956) <i>Imreadywhenyouare</i> from the album <i>Light Is Calling</i> (2004) and Mindaugas Urbaitis <i>Album Leaves (Five Dedications to Philip Glass)</i> (1983-84).	2	1		3	2	
12. From minimalism to postminimalism. Louis Andriessen (*1939) <i>Hoketus</i> (1975-1977). Rytis Mažulis (*1961) <i>Twittering Machine</i> (1984-1986). Nomeda Valančiūtė (*1961) <i>Circulus vitiosus</i> (1993).	2	1		3	2	

13. Individual approaches to the new musical language. Georg Friedrich Haas (*1953) <i>Phantasien</i> for clarinet and viola (1982) and Onutė Narbutaitė (*1956) <i>Music of the June of 1981</i> for violin and cello. Spectral approaches to the musical language. Tristan Murail (*1947) <i>L'esprit des dunes</i> (1993-94) and Marius Baranauskas (*1978) <i>A Song for Space</i> (2005).	2	1		3	6	
Total:	32	14	0	46	34	

Autumn term accumulative mark consists of:

No.	Assessment Form	Evaluation
No. 1	Essay	20 %
No. 2	Music description test	25 %
No. 3	Exam Part A: Listening examination from the list of music works	25 %
No. 4	Exam Part B: Final essay	30 %

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Exam	100	During the exam session	Comparison of Lithuanian and foreign composers' music (written form) – 0,5, music dictation (written form) – 0,5. Attendance requirements - 50 per cent

Author	Year of publication	Title	No. of periodical or volume of publication	Publisher (place, publishing office) or Internet link
Compulsory study materials				
Adeodatas Tauragis	1971	<i>Lithuanian Music</i>		Vilnius
Joseph Auner	2013	<i>Music in the Twentieth and Twenty-First Centuries; Western Music in Context</i>		W. W. Norton & Company, New York - London
Robert P.Morgan	1991	<i>Twentieth-Century Music</i>		W. W. Norton & Company Ltd., London
Edited by Nicholas Cook.	2004	<i>The Cambridge History of Twentieth-Century Music</i>		Cambridge University Press
Michael Nyman	1999	<i>Experimental Music: Cage and Beyo</i>	http://www.mic.lt/index2.html (chapter Articles)	New York
Additional study materials				
Web Resource		https://www.mic.lt/en/databases/classical/history/		

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No. and date of registration in the Register of Study Subjects	R(20)-57	2020-12-31