

MUSIC and VISUAL ARTS Spring 2021

Course title	ECTS	Degree	Course code	Prerequisites	Subject area
Lithuanian Folk Songs	4	Bachelor	S220B474	Backgrounds of music competences	Music pedagogy
Performance of Music by Folk Instruments	3	Bachelor	S272B569	Not requested	Music pedagogy
Language of Music 3 (Arranging and Orchestration)	6	Bachelor	S272B728	Not requested	Music pedagogy
Music History 1	3	Bachelor	S272B593	Backgrounds of music competences	Music pedagogy
Music History 2	6	Bachelor	S272B594	Backgrounds of music competences, music history until 1800.	Music pedagogy

Subject area: **Music Pedagogy**

Status	Course code: S272B569 Course title: PERFORMANCE OF MUSIC BY FOLK INSTRUMENTS Taught by: assoc. prof. dr. Gediminas Ramanauskas		
Semester	ECTS credits	Languages	Duration
Autumn Spring	3	English	1 semester
Study hours	Assessment	Prerequisites	Examination
Lectures - 16 h Practical tasks- 16 h Self-study - 48 h Total – 80 h	10-point scale		Individual Homework - 30 % Exam - 50 % Defence of laboratory work - 20 %

Subject content	The subject introduces students with the origins, history and playing techniques of Lithuanian folk music instruments such as panpipes (<i>skudučiai</i>), Baltic psalterium (<i>kanklės</i>) and fife (<i>lamzdelis</i>), acquire practical skills while playing these instruments individually and in ensemble. Students assimilate methods of teaching to play the instruments.
Learning Outcomes	<p>Knowledge:</p> <ul style="list-style-type: none"> - knows the origins of Lithuanian folk music instruments, history and the ways of playing them. <p>Practical skills:</p> <ul style="list-style-type: none"> - acquire practical skills playing the instruments (Baltic psalterium, fife and panpipes); - assimilate peculiarities of methods of playing Lithuanian folk instruments. <p>Transferrable skills:</p> <ul style="list-style-type: none"> - are able to use acquired experience in practical pedagogical activities; - value orientations about cultural heritage of their own nation are being formed; - are able to use acquired knowledge in the process of studies – music didactics, folklore groups, arrangement and in other disciplines.
Literature	<ol style="list-style-type: none"> 1. Avamecas B. (1999). Pasaulio muzikos instrumentai. Vilnius 2. Baltrėnienė M. (1991). Lietuvių liaudies muzikos instrumentai. Vilnius 3. Stepulis P. (2003). Kanklės. Vilnius 4. Slaviūnas Z. (2007). Liaudies dainos, liaudies muzika ir muzikos instrumentai, papročiai, literatūra ir folkloras. Vilnius 5. Nuostabios melodijos mokyklinei dūdelei / aranžavo Ramanauskas G. (2003). Šiauliai <p>Additional literature</p> <p>Šestakov V. Muzykalnaja estetika stran vostoka MUZYKA , 1967. Vyžintas A. Skudučiai V.,1975. Marozienė V. (2008). Lietuvių koncertinės kanklės ir akademinis kankliavimas: kilmė, raida, perspektyvos (XX a. - XXI a. pradžia). Vilnius.</p>

Subject area: **Music Pedagogy**

Status	Course code: S220B474 Course title: LITHUANIAN FOLK SONGS Taught by: Lecturer KAVALIAUSKIENĖ Angelė
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Semester	ECTS credits	Languages	Duration
Autumn Spring	3	English,	1 semester
Study hours	Assessment	Prerequisites	Examination
Lectures – 16 h Practical tasks - 16 h Self-study – 48 h Total - 80 hours	Ten-grade criteria scale and cumulative evaluation scheme is applied.		Individual Homework- 20 % Paper- 20 % Group Homework – 20 % Exam- 40 %

Subject content	Students become familiar with the peculiarities of genres and stylistics of Lithuanian folk songs. Comprehensive analysis of regional song differences and calendar-based folk peculiarities. Lithuanian calendar celebrations are being studied, the relation between work, circumvention and the folk song. Originality and relevance of Lithuanian folk song in today's cultural context are being distinguished.
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Learning Outcomes	<p>After attending to the course, students will:</p> <ul style="list-style-type: none"> - will know the stylistic peculiarities and genre specifics of Lithuanian folk songs; - will understand the peculiarities of ethnic traditions. <p>Practical skills:</p> <ul style="list-style-type: none"> - will be able to perform Lithuanian folk songs of various genre and region; - will be able to compare and analyse the most significant folk songs performers' works' peculiarities; - will be able to evaluate the importance of folk songs in intra-cultural context. <p>Cognitive skills:</p> <ul style="list-style-type: none"> - will be able to distinguish stylistic peculiarities of folk songs; - will be able to perceive the relation of activity (work, ritual) with the singing folklore; - will be able to perceive the importance of Lithuanian folk songs as one of ways of artistic expressions which would serve for the preservation of national traditions in Lithuania. <p>Transferable skills:</p> <ul style="list-style-type: none"> - will be able to raise an interest of students about ethnic culture heritage; - will be able to develop students' creativity with the help of folk songs.
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Literature	<ol style="list-style-type: none"> 1. Dundulienė P. Lietuvių šventės: tradicijos, papročiai, apeigos. – V., 1991. 2. Čepienė I. Lietuvių etninės kultūros istorija. – 2 – asis pataisyt. ir papild. leid. – K.: Šviesa, 1995. 3. Gutauskas S. Lietuvių liaudies kalendorius. – V., 1991 4. Sauka D. Lietuvių tautosaka. – V.: Mokslas, 1982. 5. Aukštaičių melodijos / parengė D. Krikštopaitė ir L. Burkšaitienė / - V., 1990. 6. Dzūkų melodijos / parengė G. Četkauskaitė / - V., 1981. 7. Čiurlionytė J. Lietuvių liaudies dainų melodikos bruožai. – V., 1969. 8. Lietuvių etninės kultūros bruožai / sud. Nijolė Borusevičienė/ - Šiauliai: K.J.Vasiliausko Įm. , 2001. 9. Lietuvių folkloro chrestomatija / Sud. B. Kerbelytė ir B. Stundžienė. -Vilnius: Regnum fondas, 1996. 10. Čepienė I. (2008). Lietuvių etninė kultūra: raidos įžvalgos. Vilnius 11. Dundulienė P. (2005). Lietuvių šventės: tradicijos, papročiai, apeigos. Vilnius 12. Lietuvių folkloro chrestomatija / Sud. Kerbelytė B. ir Stundžienė B. (1999). Vilnius 13. Sauka D. (2007). Lietuvių tautosaka. Vilnius <p>Additional literature:</p> <p>Gutauskas S. (1991). Lietuvių liaudies kalendorius. Vilnius</p>
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Subject area: **Music Pedagogy**

Status	Course code: S272B728 Course title: LANGUAGE OF MUSIC 3 (ARRANGING AND ORCHESTRATION) Taught by: Prof. Rytis URNIEŽIUS		
Semester	ECTS credits	Languages	Duration
Autumn Spring	6	English, Russian	1 semester
Study hours	Assessment	Prerequisites	Examination
	10-point scale		

Subject content	The basics of organology, instrumentation, theoretical knowledge and practical skills of the arranging and scoring of music for different instrumental ensembles are acquired. The peculiarities of orchestral and chamber texture and principles of its creating. The role of instruments and their functions in a piece of music. The excerpts of musical creations are arranged and orchestrated during the lectures. The orchestral or ensemble score of one small scale piece
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	of music is prepared for the final exam.
Learning Outcomes	
Literature	

Subject area: **Music Pedagogy**

Status	Course code: S272B593 Course title: MUSIC HISTORY 1 Taught by: Prof. Rytis URNIEŽIUS		
Semester	ECTS credits	Languages	Duration
Autumn Spring	3	English, Russian	1 semester
Study hours	Assessment	Prerequisites	Examination
Lectures - 32h Consult. – 8h Self-study - 40 h Total – 80 h	10-point scale	Backgrounds of music competences	Mid-term examination - 40 % Exam - 60 %

Subject content	Development of musical culture since the oldest times till the end of Antiquity era. Music of the Middle Ages, its dependence on period. Gregorian chant, innovations in music theory, the beginning of polyphonic music, genres, knights' art. Music of the Renaissance. Foundation of national music schools in Netherlands, Italy, France, England and Spain. New genres of instrumental and vocal music. The most important Renaissance music composers. Changes of the musical means of expression in the joint of the 16th-17th centuries. Peculiarities of Baroque music. Formation of new genres. The most famous representatives of National schools – Monteverdi, Purcell, Schütz, Buxtehude, Pachelbel, Lully, Rameau. J. S. Bach and G. F. Handel – the most famous composers of the 17th century, review of their works. Variety of musical styles in the Central Europe in the 18th century. Gluck's operatic reform. Aesthetics, genres and forms of Classicism era. Origins of First Viennese School, its style and creation features. Review of Vienna classics works. J. Haydn symphonies, oratorios. V. A. Mozart opera features, instrumental concertos. The significance of symphonies by L. Beethoven for the development of this genre.
Learning Outcomes	Students will know the peculiarities of chronological development of main music epochs; will understand consistent patterns of national schools, genres, forms and musical aesthetics development; will know biographies and merits of the most important personalities, Students will be able to search, find and use various sources of information; will be able to apply acquired knowledge in piano, conducting and vocal lectures; will be able to form positive value attitudes.
Literature	<ol style="list-style-type: none"> 1. Cambridge history of seventeenth-century music (2008).Cambridge; New York. 2. An Outline of the History of Western Music. Grout 6th Edition. Compliments of the Reel Score (2005). http://www.thereelscore.com/PortfolioStuff/PDFFiles/HistoryWesternMusic_Grout.pdf 3. Cohen, Douglas (2015). Music: Its Language, History, and Culture. CUNY Academic Works.https://academicworks.cuny.edu/cgi/viewcontent.cgi?article=1002&context=bc_oers <p>Additional literature</p> <ol style="list-style-type: none"> 1. Adventures in Music Through the Ages. http://www.fwsymphony.org/education/materials/music_ages.pdf 2. Historical periods, musical styles, and principal genres in western music https://www.potsdam.edu/sites/default/files/documents/academics/Crane/MusicTheory/Historical-periods.pdf

Subject area: **Music Pedagogy**

Status	Course code: S272B594 Course title: MUSIC HISTORY 2 Taught by: Prof. Rytis URNIEŽIUS		
Semester	ECTS credits	Languages	Duration
Autumn Spring	6	English, Russian	1 semester
Study hours	Assessment	Prerequisites	Examination
Lectures - 64 h Self-study - 96 h Total – 160 h	10-point scale		Mid-term examination - 40 % Exam - 60 %

Subject content	Differences of styles of Classicism and Romanticism. New phenomenon in romantic music forms, melodies, harmony and timbre means of expression. Most famous representatives of early Romanticism. Peculiarities of romantic music in different countries. Mature Romanticism, its stylistic features. French music in the 19th century. Romantic operas by Italian composers. Wagner's creation characteristics and his impact on later composers and European culture. National schools of composition. The late Romanticism in Germany and Austria. Music language in joint of the 19th-20th centuries. Music trends of first half of the 20th century (Impressionism, Expressionism, Neoclassicism, Constructivism etc.). The Second Viennese School. Stravinsky. Composers of the middle of the 20th century. Musical vanguard after 1945. Most famous creations by the USA composers of the 20th century, their impact on musical culture development.
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	<p>Peculiarities of postmodernism, the most famous composers of the late 20th century. Lithuanian music in Renaissance, Baroque and Classical epochs. The rising of Lithuanian music in the 19th century. The beginning of Lithuanian professional music in the end of 19th – the beginning of the 20th century. Čiurlionis – the world famous musician and painter. Composers. Sasnauskas, Naujalis, Petrauskas. The significance of the first song festivals. Musical life and composers creations in the interwar Lithuania. Composers Šimkus and Gruodis. After-war music, composers Dvarionas, Balsys, Klova – classics of Lithuanian ballet, opera and oratorio. Music of Exodus composers. Music of the 60s and 70s. The creations of the new generation composers.</p>
Learning Outcomes	<p>Knowledge:</p> <ul style="list-style-type: none"> - will understand musical, philosophical and literary origins of Romanticism; - will know representatives of Romanticism; - will know stylistic features and composing techniques of the 20th century music. <p>Cognitive skills:</p> <ul style="list-style-type: none"> - will be able to distinguish stylistic peculiarities of Classical and Romantic music; - will be able to orient in music styles and trends of the 20th century. <p>Practical skills:</p> <ul style="list-style-type: none"> - will be able to use course knowledge during the lessons; - will be able to use course knowledge in the means of media. <p>Transferable skills:</p> <ul style="list-style-type: none"> - will be able to apply acquired knowledge creatively in pedagogical and creative activities.
Literature	<ol style="list-style-type: none"> 4. Cambridge History of Nineteenth Century Music / Edited by Jim Samson. (2002). Cambridge University Press 5. The Cambridge History of Twentieth-Century Music /edited by Nicholas Cook (2004). Cambridge University Press 6. Nyman M. (2002). Experimental music: Cage and beyond. Cambridge University Press <p>Additional literature</p> <ol style="list-style-type: none"> 3. The Cambridge Companion to Bartok / edited by Amanda Bayley (2001). Cambridge University Press 4. The Cambridge Companion to Benjamin Britten /edited by Mervyn Cooke (1999). Cambridge University Press 5. The Cambridge Companion to Berg / edited by Anthony Pople (1997). Cambridge University Press