

During the semester, the students can study the history of church music through compositions based on psalm 42. Each lesson they will listen to 1-3 pieces from the same time period, and learn the main trends and techniques of each era. The course starts with the plainchant pieces featuring the psalm (as the Tract Sicut cervus of the Requiem), and continues with Renaissance vocal-polyphony (e.g. the works of J. Ockeghem, Clemens non Papa, G. P. Palestrina and O. Lassus), the compositions based on the Genevan tune (e.g. works of C. Goudimel, J. P. Sweelinck, H. Speuy and N. Vallet), baroque pieces with the psalm text or based on the choral Warum betrübst du dich, mein Hertz (e. g. compositions of H. Schütz, D. Buxtehude, J. S. Bach, G. F. Handel). Through a few pieces from the Classical era (e. g. M. Haydn) we will reach the Romantic period (e.g. the works of F. Schubert, Ch. Gounod and F. Mendelssohn) and end the course with compositions from the 20<sup>th</sup> century (e.g. L. Lewandowski and Z. Jeney). At the end of the semester the students take a test in which they have to recognise the studied compositions (title, composer, time period), and know the psalm by heart in a chosen language and with a chosen tune.