LITHUANIAN ACADEMY OF MUSIC AND THEATRE



PhD SUBJECT DESCRIPTION

**PhD programme:** Art Doctorate, Music

**Name of the subject:** Interpretation research and criticism

**Subject volume in credits (ECTS):** 8

**Language of instruction:** English

**Teacher:** Prof. Dr. Lina Navickaitė-Martinelli

|  |
| --- |
| **Abstract of the subject** |
| The content of the subject aims at presenting doctoral students with a thorough overview of the principles of the art of music performance, introducing the key methods of research into music interpretation, and analysing artistic and socio-cultural aspects of the music performer’s activity. The course introduces the a variety of theoretical evaluations and methods of analysing the practice of performing arts; and discusses the methodology of music interpretation studies and the tendencies of music criticism of different epochs. To gain a comprehensive understanding and broaden the outlook, such theoretical fields as musicology, general history, semiotics, and sociology of culture are employed. |

|  |
| --- |
| **Learning outcomes** |
| General and professional competences | LMTA Art Doctorate learning outcomes  | Subject learning outcomes |
| Knowledge and its application | The student:* acquires the latest knowledge of systematic activity in the field of scientific or artistic research or in the field of art;
* can apply this knowledge when creating new fundamental knowledge and ideas and solving strategic tasks
 | * acquires knowledge about the historical development of music interpretation, the ideological and historical context of particular practices, and the methods of analysing these practices;
* is able to evaluate the influence of the historical and socio-cultural background on music performance practices; when making specialisation-related decisions, apply the latest methodologies of music performance studies
 |
| Research skills | * can suggest, analyse, synthesise, systematise, and critically evaluate new and complex ideas when searching for original solutions for scientific and/or artistic research and art creation, and solving complex problems of cultural and scientific development, and problems of artistic activity of the society;
* is able to plan and undertake large-scale fundamental and applied / artistic research or cultural and artistic projects that considerably expand the boundaries of knowledge
 | • can critically evaluate the art of music performers; compare various practices of music interpretation, research into these practices, and their criticism; understand and evaluate the role of a music performer within the creative process; analyse video- and audio materials representing a variety of music performance practices |
| Special skills | * building on the latest knowledge provided by scientific and/or artistic research, can create original measures and tools for research, studies, cultural and artistic activity, and innovation;
* is able to independently engage in intellectual, artistic, and creative work
 | • building on philosophical and theoretical evaluations of the art of music performance as well as the latest methodologies of performance studies, is able to independently apply these tools for practical case studies |
| Social skills | * can interact with the scientific, creative, and cultural community when launching and developing new projects in research or creative activity;
* develops research / creative activity that promotes cultural progress beneficial for the development of society
 | * develops research activity that is based on the knowledge of performing arts studies to encourage deeper comprehension of the field and new experiences in it
 |
| Personal skills | * is able to independently grow as a professional, critically evaluate his or her own decisions and achievements; is ready to consistently develop his or her lifelong learning skills, and personal creative and intellectual abilities;
* can promptly respond to dynamic changes in society
 | * broadens their creative horizons and attitude towards the art of music performance; develops critical evaluation skills and the system of values
 |

|  |
| --- |
| **The aim of the subject** |
| The aim of the subject *Interpretation Research and Criticism* is to introduce doctoral students to the historical and theoretical aspects of various practices of performing arts as well as the latest methodologies of music performance studies; deepen the ability to analyse and evaluate the art of the music performer from practical, theoretical, and cross-cultural perspectives. |
| **The content of the subject (the topics of the lectures and seminars)** |
| * The subject matter of the research: terminology, history, and current trends;
* the sociology of performing arts: trends in the performer’s activity in the 20th and 21st centuries;
* lecture-seminar *New Tendencies in Music Performance Studies and the Semiotic Analysis of Enunciation*;
* bodily expression of the performer; analysis of gestures;
* performance as a discourse currency in popular music;
* traditional musicology and interpretation studies;
* sound recording technologies and their influence on the art of music performance; methods of sound analysis;
* performance of contemporary music as a specific area of ​​artistic collaboration;
* the concept and the problem of authenticity in the art of music performance;
* lecture-seminar *Visualisation of Music Performance*;
* lecture-seminar *Criticism of Music Performance*.
 |

|  |  |
| --- | --- |
| **Learning and teaching methods** | Lectures, seminars, group discussions, preparing presentations; independent analysis of video-, audio recordings, and new media. |
| **Assessment methods** | * Analysis of scientific articles and works of art (performances) during the seminars;
* the interim test: a review written following the specified criteria;
* the final test: a written assignment and its presentation.
 |

|  |
| --- |
| **Assessment and evaluation strategy** |
| Assessment/evaluation | Weight, % | Evaluation criteria |
| Participation in lectures and seminars  | 20 | The following abilities are assessed: an ability to acquire theoretical and historical knowledge; think critically and analytically; reveal, define, and analyse the problems of the art of music performance; analyse audio- and video recordings; participate in a discussion. |
| The interim test (a written review) | 20 | The following abilities are assessed: an ability to critically analyse a live or recorded performance according to predefined criteria; articulate ideas in a clear and engaging way; complete a one- or two-page review. |
| The written assignment | 35 | The following abilities are assessed: an ability to select and systematise sources for the case study focusing on a problem of the art of music performance of the student’s choice; think critically and analytically; interpret problems of the art of music performance in a broader historical and cultural context; independently write a text of approx. 25, 000 symbols. |
| Examination (presentation of the written assignment) | 25 | The following abilities are assessed: an ability to present a written work in an informative and engaging manner supplemented by visual material (slides); provide reasons for the statements given in the work; defend their point of view. |

|  |
| --- |
| **Compulsory reading materials**  |
| 1. Auslander, Philip (1999). *Liveness. Performance in a Mediatized Culture*. London and New York: Routledge.
2. Clarke, Eric, and Nicholas Cook, eds. (2004). *Empirical Musicology: Aims, Methods, Prospects*. London: Oxford University Press.
3. Cook, Nicholas (2014). *Beyond the Score: Music as Performance*. Oxford: Oxford University Press.
4. Frith, Simon (1996). *Performing Rites. On the Value of Popular Music*. Oxford: Oxford University Press.
5. Katkus, Donatas (2006). *Muzikos atlikimas. Istorija. Teorijos. Stiliai. Interpretacijos*. Vilnius: Lietuvos muzikų sąjunga.
6. Kivy, Peter (1995). *Authenticities: Philosophical Reflections on Musical Performance*. Ithaca / London: Cornell University Press.
7. Navickaitė-Martinelli, Lina (2014). *Piano Performance in a Semiotic Key : Society, Musical Canon and Novel Discourses*. Helsinki: Semiotic Society of Finland. Interneto prieiga: <https://helda.helsinki.fi/bitstream/handle/10138/136475/pianoper.pdf?sequence=1>
8. Rink, John (ed.) (2002). *Musical Performance: A Guide to Understanding*. Cambridge: Cambridge University Press.
9. Rink, John (ed.) (2005). *The Practice of Performance: Studies in Musical Interpretation*. Cambridge: Cambridge University Press.
10. Small, Christopher (1998). *Musicking. The Meanings of Performing and Listening*. Hanover and London: Wesleyan University Press.
11. Taruskin, Richard (1995). *Text & Act. Essays on Music and Performance*.New York / Oxford: Oxford University Press.
 |
| **Additional reading materials** |
| 1. Bazzana, Kevin (1997). *Glenn Gould: Performer in the Work (A Study in Performance Practice)*. Oxford: Clarendon Press.
2. Bowen, Jose Antonio (2003). *The Cambridge Companion to Conducting*. Cambridge: Cambridge University Press.
3. Danuser, Hermann (1995). *Musikalische Interpretation*. Laaber: Laaber Verlag.
4. Cone, Edward T. (1968). *Musical Form and Musical Performance*. New Haven, Conn.: Yale University Press.
5. Dunsby, Jonathan (1995). *Performing Music. Shared Concerns*. Oxford: Clarendon Press.
6. Hellaby, Julian (2009). *Reading Musical Interpretation: Case Studies in Solo Piano Performance*. Routledge.
7. Leech-Wilkinson, Daniel (2009). *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance*. London: CHARM. Interneto prieiga: <http://www.charm.rhul.ac.uk/studies/chapters/intro.html>
8. Rink, John, Helena Gaunt and Aaron Williamon (eds.) (2017). *Musicians in the Making: Pathways to Creative Performance*. New York: Oxford University Press.
9. Williamon, Aaron, ed. (2004). *Musical Excellence: Strategies and Techniques to Enhance Performance*. London: Oxford University Press.
 |

Approved at the LMTA Doctoral Studies Committee

on 5 September 2018