

**CONTEMPORARY CHAMBER MUSIC AND IMPROVISATION**

<b>Aims of the subject (module)</b>		<b>Code</b>	<b>Study programme (-s)</b>
Contemporary Chamber Music and Improvisation		M175018	<i>Music Performance (ECMaster)</i>
<b>Lecturer (-s)</b>			<b>Department where the subject is delivered</b>
<b>Coordinator:</b> Assoc. Prof. Vykintas Bieliauskas <b>Others:</b> Assoc. Prof. Liudas Mockūnas			Department of Chamber Ensemble
<b>Study cycle</b>			<b>Type of the subject (module)</b>
Second (Master)			Optional
<b>Mode of delivery</b>	<b>Semester or period when the subject is delivered/ Study Programme</b>		<b>Language (-s) of instruction</b>
In-class (minimum requirement number of the students in the course: 3)	Semesters 1-3		English, Lithuanian
<b>Prerequisites and co-requisites</b>			
Prerequisites: Bachelor degree in Music, professional skills playing a selected musical instrument.			<b>Co-requisites (if any):</b> none.
<b>Number of ECTS Credits</b>	<b>Total student workload (in hours)</b>	<b>Contact hours</b>	<b>Self-study hours</b>
5	133	34	99
<b>Aims of the subject</b>			
To train professional artists who have a sound understanding of the contemporary music context; are able to search for original means of self-expression; are able to initiate and develop art projects, create original artistic concepts and implement them; are able to co-operate with artists from other fields of art; convey musical ideas by performing contemporary chamber music programmes improvising both as solo and in the chamber ensemble; and are able to employ the possibilities offered by modern electronics, and possess creative initiative.			
<b>Abstract of the subject (module) (up to 500 characters)</b>			
The course is designed for musicians with Bachelor degree in Music striving to become professional performers who have a profound understanding of the contemporary music context, want to learn about the repertoire of contemporary (20 <sup>th</sup> and 21 <sup>st</sup> cent.) chamber music and the traditions of its performance starting with the essential elements of modern music (rhythm, notation) and advancing to solo improvisation and improvisation in an ensemble. During the course, students will increase skills of chamber music, improvisation, contemporary music perception, and ensemble performance; students will learn about the key works of the contemporary music repertoire, their cultural context and the tradition of performance, and the principles of performing improvisational music. Students will present their art projects in public concerts.			

<b>Competences to be developed (learning outcome No. in the programme)</b>	<b>Learning outcomes</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
Ability to inspire and implement creative artistic ideas by musical expression means in the selected specialisation (1.2)	Students will be able to use all possibilities of the specialisation instrument when performing contemporary music programmes and consistently look for new means of self-expression.	Study of literature references and audio recordings, individual and ensemble exercises, rehearsals	Examination (a concert or any other public performance of the musical programme).
Good knowledge of music theory, history and cultural contexts, their links with traditions of interpretation (2.1)	Students will have a sound knowledge of possibilities of integration of improvisational and electronic music, and other arts into musical projects; and will master the use of new technologies in concert activity.		

	Students will be able to read contemporary notation, freely express the musical idea by improvising; using the gained knowledge and critical thinking, students will be able to develop and present a consistent programme of contemporary chamber music.		
Interpersonal and communication skills and leadership (5.1)	Students will be able to cooperate with artists of their own and other fields in the process of developing and performing an artistic programme of contemporary chamber music and its improvisation.	Ensemble rehearsal, ensemble improvisation exercises	
Ability to work and improve (7.1)	Students will be able to independently solve artistic and organisational problems in the process of developing and performing an artistic programme of contemporary chamber music and improvisation.	Study of literature references and audio recordings, individual and ensemble exercises, rehearsals	

Topics (repertoire)	Contact hours								Self-study assignments	
	Input lectures	Individual classes	Seminars	Practical training in small groups	Practical training in large groups	Exam consultations	Examination/ test	Total contact hours		Total contact hours
1. Fundamentals of contemporary chamber music and improvisation: rhythm and notation; influence of music of various cultures of the world; notation and typical forms of harmonic structures. 2. Development of a semester concert programme				8					10	Study of literature references and audio recordings, analysis of musical text of selected works Improvisation exercises
3. Analysis of musical text of music passages 4. Motif-based improvisation and musical texture improvisation				8					10	Developing musical text of music passages. Improvisation exercises
5. Developing a concert programme for contemporary chamber music				4					15	Developing musical text of music passages Ensemble rehearsals
6. Solo improvisation and improvisation in a chamber ensemble				4					15	Solo and ensemble improvisation exercises
7. Solutions for individual technical performance issues 8. Preparing for a public presentation of the concert programme				8					49	Rehearsals, exercises
9. Examination							2			
<b>Total:</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>32</b>	<b>0</b>	<b>0</b>	<b>0</b>	34	99	

Assessment strategy	Weight (in percent)	Deadline for completing the assignments	Assessment criteria
Active participation and initiative	20	During the semester	The assessment covers student participation during the classes, initiative taken to search for solutions to artistic and technical problems, and the active interest in the field of contemporary music
Examination	80	During the examination period	Examination takes place in the form of a public concert. <b>Requirements for the programme:</b> Contemporary chamber music - 20 minutes, improvisation - 10 minutes. Assessment will cover the following: <ul style="list-style-type: none"> <li>• the level of performance in terms of the technique;</li> <li>• soundness of interpretation solutions;</li> <li>• convincing performance of the programme;</li> <li>• the ability to develop a musical idea in a logical manner;</li> <li>• the ability to control the form and time;</li> <li>• the ability to perform in an ensemble;</li> <li>• communication with other performance;</li> <li>• the quality of performance of improvisational elements;</li> <li>• the ability to stay focussed.</li> </ul>

Author	Year of publication	Title	No. of periodical or volume of publication	Publisher (place, publishing office) or Internet link
<b>Compulsory materials</b>				
Bailey, D.	1993	<i>Improvisation – Its Nature and practice in music</i>		Da Capo Press; Reprint edition. ISBN-10: 0306805286 ISBN-13: 978-0306805288
Borgo, D.	1993	<i>Negotiating Freedom: Values and Practices in Contemporary Improvised Music</i>		Illinois University <a href="http://musicweb.ucsd.edu/~dborgo/David_Borgo/Writing_files/negotiating.html">http://musicweb.ucsd.edu/~dborgo/David_Borgo/Writing_files/negotiating.html</a>
Griffiths, P.	2011	<i>Modern Music and After</i>		Oxford University Press
Pett, A.	2007	<i>Teaching System on Improvisation</i>		Edition Fuzeau Classique. ISBN 2841691705
Whittall, A.; Dunsby, J.	1988	<i>Music Analysis in Theory and Practice</i>		Faber
<b>Additional materials</b>				
Lewis, G.	1996	<i>Improvised Music after 1950 : Afrological and Eurological Perspectives</i>	Vol. 16	<i>Music Research Journal</i> <a href="https://www.amherst.edu/media/view/58902/original/Lewis+-+Improvised+Music+after+1950-+Afrological+and+Eurological+Perspectives+.pdf">https://www.amherst.edu/media/view/58902/original/Lewis+-+Improvised+Music+after+1950-+Afrological+and+Eurological+Perspectives+.pdf</a>
Sampsel, Laurie J.	2012	<i>Music Research: A Handbook</i>		Oxford University Press

Approved by ECMAster work group	2018-06-05	No. 2018-01
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