



Lithuanian Academy of Music and Theatre

European Chamber Music Master Programme – ECMAster

CURRICULUM

The higher music education institutions:

- Conservatoire national supérieur de musique et de danse de Paris (CNSMDP)
- Fondazione Scuola di Musica di Fiesole Onlus (SMF)
- Koninklijk Conservatorium, Den Haag (KC)
- Lietuvos Muzikos ir Teatro Akademija, Vilnius (LMTA)
- Norges musikkhøgskole, Oslo (NMH)
- Royal Northern College of Music, Manchester (RNCM)
- Universität für Musik und darstellende Kunst, Wien (mdw)

in cooperation with European Chamber Music Academy (ECMA), are offering a joint European master programme in Chamber Music.

ECMA is an association of European music universities, conservatoires and festivals in the field of chamber music. Within the ECMA-programme, the partner institutions host regular sessions throughout the year in different places all over Europe. Renowned tutors work intensively with selected young professional ensembles who are receiving on-going training and additional creative impulses through lectures, round tables and interdisciplinary workshops. ECMA is constantly re-evaluating the treasures of cultural heritage and reflecting the traditions of understanding and interpretation of the vast chamber music repertoire from the 18th to the 20th century. This approach is based on research into the philosophy and musical language of the 17th and 18th centuries, as well as direct contact and collaboration with contemporary composers to help develop new creative potential for state-of-the-art interpretation. Experiencing the different backgrounds and heritage of European cultures contributes to a wider horizons and a deeper understanding of music. By building networks with concert promoters and festivals, and strongly supporting co-operation for performances, ECMA also assists young chamber music groups negotiate the commercial music market.

All ECMA partner institutions share a similar vision: to contribute, through music, to a society and a future that is greatly enhanced through the arts.

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1. General programme description

<u>Programme</u>	<u>European Chamber Music Master Programme</u>
<u>Acronym</u>	<u>ECMAster</u>
<u>Duration</u>	<u>120 ECTS, two years of full-time study</u>
<u>Language of instruction</u>	<u>English / local language if applicable</u>

The European Chamber Music Master Programme is an advanced two-year programme, which aims to educate students to act as strong, independent and innovative musicians with a profile in chamber music and to meet the high, professional standards that are expected in tomorrow's music scene.

Key aspects of the programme include the development of the ensemble's artistic intentions and abilities as chamber musicians and the individual student's abilities of artistic self-expression as well as refinement of her or his musical presentation, communication, and technical skills. The programme will cover rehearsal and performance of a comprehensive, balanced repertoire. The individual group's area of interest and musical preferences will be emphasised and challenged. The programme focus on development of the students' artistic and technical skills on their principal instrument and their ability to convey musical expression in a chamber music group.

The European Chamber Music Master is a *joint programme*, which means that the programme has a joint programme description and structure that applies to all institutions, as described in this document. The detailed course descriptions might differ from institution to institution, within the framework of this document and the general programme description, and each institution awards the degree to its *own* students. Students have the opportunity to take advantage of the expertise, culture and tradition of three separate institutions, as well as gaining access to a European network of contacts in the relevant profession through ECMA. Students spend semesters 1 and 4 at their home institution and semesters 2 and 3 at two different host institutions. Exchange semesters at partner institutions and intensive programmes are both obligatory in this master programme.

The order of rotation is as follows:

SEMESTERS	1	Vilnius
	2	Fiesole, Manchester, Oslo or Vienna
	3	Paris, The Hague
	4	Vilnius

2. Admission requirements

Master's degree in Music (Master of Arts). Applicants must be a member of an established ensemble, and all ensemble members must apply at the same time and to the same institution. The programme is open to established ensembles with a standard instrument combination:

- String quartets
- Piano trios
- String trios
- Piano quartets
- Wind quintets
- Brass quintets
- Saxophone quartets
- Other ensembles with an established original repertoire of sufficient scope. These will need specific approval by the home institution and the host institutions for semesters 2 and 3. These ensembles must have a minimum of three and a maximum of five musicians. Larger ensembles may be accepted, by agreement of the home institution and both host institutions, and approval from the Programme Board.

3. Degrees awarded

Students who complete the programme will have the right to use the following degree titles, pursuant to the respective national and institutional regulations:

Conservatoire national supérieur de musique et de danse de Paris	Prix de musique de chambre
Fondazione Scuola di Musica di Fiesole Onlus	Diploma accademico de secondo livello in Chamber Music ¹
Koninklijk Conservatorium, Den Haag	Master of Music in Chamber Music
Lietuvos Muzikos ir Teatro Akademija, Vilnius	Master of Arts
Norges musikkhøgskole, Oslo	Master of Music in Performance
Royal Northern College of Music, Manchester	Master of Music in Performance
Universität für Musik und darstellende Kunst, Wien	Master of Arts

A documented supplement to the diploma (ECMAster Certificate), will be provided for all graduates of the programme. The document shall be signed by the home institution and will provide the following information:

- Names and logos of all partners
- Short programme description
- Information on which institutions the ensemble has visited
- Name of the ensemble that has completed the programme

¹ The degree will be awarded by Conservatorio statale di musica Giuseppe Verdi Torino, in accordance with an agreement between Fondazione Scuola di Musica di Fiesole Onlus and Conservatorio statale di musica Giuseppe Verdi Torino.

4. Learning outcomes

Students graduating from the ECMASter programme demonstrate:

- Ability to realise and convey their artistic intentions as chamber musicians with a clear profile.
- A high level of technical ability on their principal instrument
- Advanced level of performance and ensemble skills.
- Autonomy when meeting demanding artistic challenges and by initiating, implementing and directing a variety of projects.
- Ability to contribute to innovation and advancement in the field of chamber music as well as understanding the demands of music life and the music industry.
- Ability to apply new knowledge to expand their academic, artistic and creative perspectives.
- Ability to develop new knowledge through independent artistic research activity.
- Ability to reflect upon, discuss and present issues concerning music as an art form and its functions in a societal context.
- Insight and critical assessment of ethical norms and issues of a musical and professional nature.
- Ability to show social responsibility in sharing the values of (chamber) music with a wider public in artistic, educational and social settings.
- Skills in dealing with social aspects encountered within the work of a chamber music ensemble.
- Exhibit knowledge of improvisational patterns and processes, and the ability to apply these in a chamber music setting.
- Utilise specific technologies to enable the creation, dissemination and/ or performance of music appropriate to chamber music.
- Ability to play a leading role in a collaborative activity in a multi-disciplinary setting.
- Ability to identify and utilise a wide range of repertoire to inform their practice and development as a chamber music ensemble.

5. Organisation

The study programme consists of teacher-led instruction, artistic and/or academic supervision and independent study in connection with this instruction. The individual programme descriptions will specify the organisation of the programme further.

Each ensemble is appointed a principal artistic supervisor from the home institution and artistic supervisors from each host institution. The responsibility of the principal artistic supervisor is to have regular contact with the students, to have a full overview of the ensemble's progression and to act as a contact person for the other institutions' artistic supervisors. Each institution may also have additional administrative and academic supervisors/ contact persons which handles other aspects of the programme.

ECTS credits are used as the unit of measure to express workload and scope of the courses in the study programme. The complete Master's degree programme consists of 120 credits. One year of full-time study is equal to 60 credits. One credit corresponds to 27-30 hours of work including instruction and self-study work.

The students pursue the programme in a given order, spending semester one at their home institution, semesters two and three on study periods at two of the partner institutions, and the final semester back at their home institution.

6. Assessment

All subject areas are to be assessed at the end of each semester, in accordance with institutional rules and requirements concerning assessment. The individual course descriptions indicate which assessment and grading system will be used.

7. Eligibility requirements and admission

a) Eligibility requirements

In order to be eligible to apply for the programme, applicants must have completed a bachelor's degree in music performance or equivalent qualifications pursuant to requirements at the home institution. Applicants must be member of an established ensemble, and all ensemble members must apply at the same time and to the same institution. Equal opportunity regulations of each institution apply.

b) Joint admission criteria

In all areas listed below, applicants must demonstrate skills and experience at a level sufficient to commence the programme, individually and as an ensemble.

Applicants must:

- have advanced instrumental and musical skills,
- have the relevant skills and experience in chamber music,
- have the ability to reflect upon and make independent artistic choices.

c) Application procedure

Applications are to be submitted to the institution the ensemble wishes to be considered their home institution.

It is strongly recommended to do live auditions, but live auditions via online systems may be allowed.

The application must include:

1. A curriculum vitae containing the applicant's relevant artistic activities.
2. A description of the ensemble's activities
3. Documentation of a bachelor's degree or equivalent (to be completed before the commencement of the master study).
4. A master project proposal according to the requirements of the home institution. Institutions might require further documentation.

d) Audition

The audition includes:

1. A prepared ensemble program of 60 minutes of at least three contrasting works or movements in different styles relevant for the ensemble type.
2. An interview

8. Quality assurance

The institutions in the Consortium each have systems for educational quality assurance and development that applies to all aspects of the education provided. Every two years the programme is also evaluated as a whole. Students play a vital role in these efforts by, among other things, participating in student evaluations of courses and programmes.

9. Joint intensive modules (ECMA sessions)

The ensembles are committed to attend a minimum of 6 ECMA sessions within the two years, normally one session in semesters 1 and 4, and two sessions in semesters 2 and 3. In semesters 2 and 3, one of the sessions will be at the host institution. In semester 1 or 4, the ensemble will participate in the session at their home institution. Ensembles are encouraged to visit each partner country. Each institution must put up funds for travel and accommodation for normally three (and maximum four, if necessary) ECMA sessions for their home ensembles over the two years. Intensive modules are organized by ECMA. Ensembles may also attend ECMA sessions at institutions/ venues that are not partners in the joint master programme. Participation in such ECMA sessions, and participation in more than 6 sessions, is subject to approval by ECMA and the hosting organisation/ institution.

10. Course structure (in general)

The overall structure of the programme is described below. Each partner institution will adopt its own programme structure and relevant course offerings within this overall structure. The number of ECTS credits in each subject area may differ from institution to institution. Semesters 1 and 4 are flexible for the home institutions to decide, but semesters 2 and 3 will be subject to mutual agreement between home and host institutions with regards to study content.

Subject area	ECTS per semester				
	ECTS	1.	2.	3.	4.
Chamber Music/ Performance	20	15-25	15-25	20	
Electives / institution specific subjects	5	5-15	5-15	0	
Master project	5	0-7,5	0-7,5	10	
Sum	120	30	30	30	30

In the Master project, ensembles will acquire advanced knowledge of a self-selected thematic area or repertoire. The Master project is to be an independent project that reflects artistic maturity in musical performance for the ensemble and each of its members. The project should have a limited topic with a defined artistic issue. The repertoire should normally be of 120 minutes where minimum 60 minutes should be performed in public before the final artistic presentation.

Dependent on institutional and/or national regulations, the Master project may also include a written part, closely connected to the artistic output.

The Master project is mainly comprised of the ensemble's work with developing and implementing their own artistic project, researching, rehearsing and interpreting the repertoire for the Master project and developing, preparing and implementing public presentations of the output of the project.

11. ECMAster studies at LMTA as a home institution

ECMAster students entering the programme at LMTA will benefit from a wide range of performance opportunities as well as 68 hours of chamber music workshops and 34 hours of solo instrument classes by the very best chamber musicians and featuring soloists. During Semester 1 and 4, ECMAster students follow

the programme at LMTA as a home institution while studying at two different host institutions during the two other semesters: Semester 2 is taken either in Fiesole, Manchester, Oslo or Vienna; during Semester 3, the studies take place in Paris or the Hague.

Studies at LMTA include 30 ECTS of Chamber Music (Semester 1 and 4); 10 ECTS of Solo Instrument (Semester 1 and 4); 5 ECTS of Basics of Research Paper (Semester 1); 10 ECTS of Final Research Paper (Semester 4); and 5 ECTS for Elective course (Semester 1). ECMASter courses taken at the host institutions (Semester 3 and 4) are fully recognised by LMTA as a part of the joint curriculum.

Entrance application deadline and audition in Vilnius: <https://lmta.lt/en/english-lmta-welcomes-foreign-students/english-joint-programme-ecmaster/>

12. Curriculum

Subjects	LMTA	At host institutions		LMTA	Final Assessment
	Semester 1	Semester 2	Semester 3	Semester 4	
Chamber Music	15				Exam
ECMA Session (6 sessions in total)					Pass/Fail
Solo Instrument	5				Exam
Basics of Research Paper	5				Exam
Final Research Paper				10	Defence
Master's Art Project				15	Defence
Solo Instrument Art Project				5	Defence
Electives (see the list)	5				Exam
Credits:	30	30	30	30	

Elective courses:

1. Music Performance Studies – 5 ECTS
2. Music Technology and New Media – 5 ECTS
3. Contemporary Music and Improvisation – 5 ECTS
4. International Collaboration in Contemporary Improvisation – 5 ECTS
5. Music Performance Management (TBC in 2019)
6. Lithuanian Ethnic Music Practice (TBC in 2019)

COURSE DESCRIPTIONS

13. CHAMBER MUSIC (ECMASTER)

Subject (module) title		Subject code	Study Programme (-s)
Chamber Music (ECMAster)		M1747	<i>Music Performance (ECMAster)</i>
Lecturer (-s)			Department where the subject is delivered
Coordinator: Prof. Dr. Indrė Baikštytė Others: Chamber Music Department teachers: Prof. Donatas Katkus, Prof. Augustinas Vasiliauskas, Prof. Dalia Balsytė, Assoc. Prof. Vaida Paukštienė, Assoc. Prof. Saulius Lipčius, Assoc. Prof. Povilas Jacunskas, Assoc. Prof. Ingrida Rupaitė, Assist. Rokas Vaitkevičius, Lect. Joana Daunytė			Chamber Music Department
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (-s) of instruction
In-class	Semesters 1 – 3		English, Lithuanian, German, Russian
Prerequisites and co-requisites			
Prerequisites: music performance and artistic expression skills corresponding to Bachelor Degree in Music			Co-requisites (if any): none
Number of ECTS credits	Total student load (in hours)	Contact hours	Self-study hours
45 (15+15+15)	1200 (400+400+400)	102 (34+34+34)	1098 (366+366+366)
Aims of the subject (module)			
To familiarize students with the concert repertoire of different periods, styles and genres in various ensembles (violin, alto, violoncello, grand piano, flute, oboe, clarinet, bassoon, saxophone, contrabass, harp, guitar); develop ensemble performance, artistic expression, learning and rehearsing skills beyond the requirements for Bachelor's degree; develop ensemble hearing and sight-reading; consolidate independent creative work skills in the ensemble on the basis of a chamber music repertoire of different styles and genres; enhance the knowledge of a more complex concert repertoire and skills for its mature preparation; improve the ability to plan the preparation stages of the repertoire performed and implement them consistently by developing the skills enabling to learn independently; notice and solve problems arising during the creative process.			
Abstract of the subject (module) (up to 500 symbols)			
<i>Chamber Ensemble</i> aims at developing and mastering a solid concert repertoire for various ensembles comprising different periods and styles, complex in terms of performance technique and interpretation. When developing the concert repertoire, students complete tasks related to the formation and implementation of higher-level collective interpretation as well as excellence of playing in an ensemble. They plan the stages of repertoire preparation, develop the rehearsal plan and concert schedule. Students acquire concert and competition experience of performing in an ensemble.			

Competences to be developed (learning outcome No. in the programme)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and implement creative artistic ideas by means of musical expression in the selected specialisation (1.1)	Students will be able to perform chamber works in chamber ensembles of various instruments by demonstrating their perception of style and artistic individuality.	Exercises, rehearsals, musical text analysis and preparation, concerts	Performance of a music programme
	Students will be able to employ the possibilities provided by the performance technique when performing ensemble programmes in an ensemble of various instruments; demonstrate developed abilities of musical communication and	Exercises, rehearsals, musical text analysis and preparation, concerts	Performance of a music programme

	musical ensemble directing.		
Good knowledge of music theory, history and cultural contexts, their links with traditions of interpretation (2.1)	Students will master the musical language and performance techniques of a music repertoire developed for a chamber ensemble (pertaining to individual periods, styles, genres etc.); be able to base their interpretation solutions on this knowledge and/or art research in all stages of preparation of music programmes.	Exercises, rehearsals, musical text analysis and preparation, concerts	Performance of a music programme, discussion
	Students will be able to develop a consistent programme for a mixed chamber ensemble taking account of a particular context (the composition of performers, themes and purpose of the event).	Exercises, rehearsals, musical text analysis and preparation, concerts	Performance of a music programme, discussion
Ability to broaden creative experience through initiation of and engagement in independent artistic activity (3.1)	Students will build up a solid concert repertoire for a chamber ensemble and gain concert experience by participating in at least three public concerts during the studies.	Exercises, rehearsals, musical text analysis and preparation, concerts	Performance of a music programme
	Students will be able to initiate the preparation of an artistic programme and manage it or participate in the preparation for an art project and concert performance.	Exercises, rehearsals, musical text analysis and preparation, concerts	Performance of a music programme, discussion
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture (4.2)	Students will be able to analyse and assess the process and results of their and other artists' creative activity; provide suggestions as to their improvement; adapt to changing conditions of the creative context; present their insights in rehearsals and discussions of exams and concerts.	Exercises, rehearsals, musical text analysis and preparation, concerts	Performance of a music programme, discussion
Interpersonal and communication skills and leadership (5.1)	When preparing and performing chamber ensemble programmes, students will be able to communicate and cooperate with other members of the ensemble in an efficiently and ethical manner.	Exercises, rehearsals, musical text analysis and preparation, concerts	Performance of a music programme, discussion
	When working in a chamber ensemble, students will demonstrate initiative, leadership, team work, negotiating and organisational skills.	Exercises, rehearsals, musical text analysis and preparation, concerts	Performance of a music programme, discussion
Ability to work and improve (7.1)	Students will be able to independently plan the process of the ensemble's work and the preparation stages of a music programme; deal with artistic and organisational tasks.	Exercises, rehearsals, concerts	Performance of a music programme, discussion

Topics (repertoire)	Contact hours							Self-study assignments		
	Lectures in large groups	Individual classes	Seminars	Practical training in small	Practical training in large groups	Exam preparation / rehearsals / consultations	Examination/ test	Total contact hours	Self-study hours	Self-study hours
Semester 1										
1. Preparation of a music programme, selected by				32				32	366	1. Analysis of musical text,

the student, comprising works of various styles. Programme requirements: two entire large scale pieces, duration at least 30 minutes. 2. ECMA session										audio recordings, exercises, rehearsals 2. The stylistic analysis of the music of different countries and periods; search for interpretation varieties within a repertoire
3. Examination (concert)							2	2		
Total:				32			2	34	366	
Semester 2										
1. Preparation of a music programme, selected by the student, comprising works of various styles. Programme requirements: two entire large scale pieces, duration at least 30 minutes. 2. ECMA session (at least 2)				3 2					32 366	1. Analysis of musical text, audio recordings, exercises, rehearsals 2. The stylistic analysis of the music of different countries and periods; search for interpretation varieties within a repertoire
3. Examination (concert)							2	2		
Total:				32			2	34	366	
Semester 3										
1. Preparation of a music programme, selected by the student, comprising works of various styles. Programme requirements: two entire large scale pieces, duration at least 30 minutes. 2. ECMA session (at least 2)				3 2					32 366	1. Analysis of musical text, audio recordings, exercises, rehearsals 2. The stylistic analysis of the music of different countries and periods; search for interpretation varieties within a repertoire
3. Examination (concert)							2	2		
Total:				32			2	34	366	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Quality of the work process	10	During the semester	Assessment covers the following area: <ul style="list-style-type: none"> efficiency and ethics of communication with ensemble members; fluency and argumentation of presenting ideas and results; ability to present the ideas and results in a constructive manner independence, organisation skills, and punctuality.
Examination	90	During the	Requirements: In Semesters 2 and 3, the exam is organised

	examination period	in the form of a public concert. Assessment criteria: <ul style="list-style-type: none"> ensemble technique (volume balance and metro rhythmic synchronicity); in terms of musical text, accurate performance of the repertoire; specialisation instrument playing skills, ability to adapt, virtuoso abilities; application of articulation, ornamentation and improvisation principles defined by the style of the musical work; feeling of the genre and form; artistic skills, ability to convince, quality of musical expression.
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Approved by ECMAster working group	2018-06-05	No. 2018-01
No. and date of registration in the Register of Study Subjects (Modules)	R(18)-38	2018-06-14

14. SOLO INSTRUMENT

Subject (module) title		Subject code	Study Programme (-s)
Solo instrument		M1748	<i>Music Performance (ECMAster)</i>
Lecturer (-s)			Department where the subject is delivered
Coordinator: Prof. Dr. Indrė Baikštytė Piano Department: Prof. Jurgis Karnavičius, Prof. Petras Geniušas, Prof. Zbignevas Ibelgaupas, Prof. Sergejus Okruško, Prof. Rūta Rikterė, Prof. Aleksandra Žvirblytė, Assoc. Prof. Daumantas Kirilauskas, Assoc. Prof. Albina Šikšniūtė, Lect. Aidas Puodžiukas. Department of String Instruments: Prof. Dr. Rūta Lipinaitytė-Savickienė, Prof. Jonas Tankevičius, Prof. Ingrida Armonaitė Galininė, Prof. Rusnė Mataitytė, Lect. Dalia Kuznecovaitė, Lect. Dainius Puodžiukas, Assoc. Prof. Gediminas Dačinskas, Prof. Petras Radzevičius, Lect. Jurgis Juozapaitis, Prof. Rimantas Armonas, Assoc. Prof. Edmundas Kulikauskas, Lect. Joana Daunyte, Assoc. Prof. Donatas Bagurskas Department of Wind and Percussion Instruments: Prof. Dr. R. Beinaris, Prof. A. Vizgirda, Prof. V. Gelgotas, Lect. U. Čaplikaitė, Lect. L. Baublytė, Lect. E. Paškevičius, Assist. A. Taločka, Assist. R. Savickas, Assoc. Prof. A. Puplauskis, Prof. P. Vyšniauskas, Assist. Prof. E. Stanelis, Assist. D. Grigaliūnas			Chamber Music Department
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (-s) of instruction
In-class	Semesters 1 through 3 / <i>Music Performance (Chamber Ensemble)</i>		English, Lithuanian, German, Russian
Prerequisites and co-requisites			
Prerequisites: Music performance and artistic expression skills corresponding to Bachelor degree in Music			Co-requisites (if any): none
Number of ECTS credits	Total student load (in hours)	Contact hours	Self-study hours
15 (5+5+5)	399 (133+133+133)	51 (17+17+17)	348 (116+116+116)
Aims of the subject (module)			
Expand the main repertoire of the chosen musical instrument beyond the level of the requirements for Bachelor of Music; develop an individual style of interpretation; increase learning skills; develop towards implementation of the interpretation idea; improve the ability to observe and analyse one's creative process and provide concert performance experience.			

Abstract of the subject (module) (up to 500 symbols)			
<p><i>Solo instrument</i> is a special subject within <i>Music Performance</i> programme of <i>ECMAster</i> specialisation at Master degree level. During individual classes, students develop practical and artistic performance skills of playing a chosen musical instrument acquired in the Bachelor's studies. At Master's level, these skills are further improved with the focus on creativity and search for individual solutions for interpretation; students expand their repertoire, gain more concert performance experience, and learn to critically evaluate the results of artistic activity.</p>			
Competences to be developed (learning outcome No. in the programme)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and implement creative artistic ideas by means of musical expression in the selected specialisation (1.1)	Students will be able to express themselves as artistic personalities who have developed the abilities to create, develop and express their artistic ideas, and provide an individual interpretation of a musical piece; demonstrate these abilities by preparing and performing a concert programme compliant with the requirements for a Master's repertoire	Exercises, rehearsals, musical text analysis and preparation, independent concert performance	Performance of a music programme
	Students will be able to employ all possibilities provided by the performance technique in solo and/or ensemble programmes, and look for new means of self-expression in a consistent manner; demonstrate that they have developed musical communication skills and skills for managing an ensemble.		
Good knowledge of music theory, history and cultural contexts, their links with traditions of interpretation (2.1)	Students will acquire good knowledge of musical language, historical development and performance practice of a repertoire in the selected specialisation (individual periods, styles, genres, etc.); be able to use this knowledge and/or art research in all stages of preparation of musical programmes to support their interpretational decisions		
Ability to broaden creative experience through initiation of and engagement in independent artistic activity (3.1)	Students will develop a solid concert repertoire of the volume that is compliant with the requirements for Master's degree and selected specialisation and gain concert experience by participating in at least four public concerts during the studies.	Exercises, rehearsals, independent concert performance/ artistic activity	Performance of a music programme, performance practice report
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture (4.1)	Using intellect and erudition, students will be able to analyse and critically assess creative processes and their significance in the changing contemporary cultural context; anticipate potential trends in the development of performance art and possibilities for influencing them with their artistic ideas, and demonstrate these abilities in the research thesis.	Independent concert performance/ artistic activity, discussion	
	Students will be able to analyse and critically assess the process and results of their own creative activity and that of other artists; provide suggestions for their own improvement; adapt to changing conditions of the creative context and present their insights in practical training, seminars and/or classes of excellence, preparation of Master's art project/projects and art research related to creative activity.	Interview, discussion	Interview
Systemic and analytical thinking (6.1)	Students will gain a deep understanding of links between theoretical and practical studies of performance art; be able to see their causal relationships; use these abilities for their artistic development in preparation and presentation of final	Exercises, rehearsals, musical text analysis and preparation,	Performance of a music programme

	Master works (art project/projects and Final thesis).	independent concert performance	
Ability to work and improve (7.1)	Students will be able to learn independently; integrate knowledge and solve artistic and scientific problems based on new and/or limited information in an organised manner; be able to work and improve by independently preparing and presenting the programme/programmes of final Master's art project/projects and art research.		

Topics (repertoire)	Contact hours							Self-study assignments		
	Lectures in large groups	Individual classes	Seminars	Practical training in small groups	Practical training in large groups	Exam preparation / rehearsals / consultations	Examination/ test	Total contact hours	Self-study hours	
Semesters 1, 2, 3										
1. Preparation of an artistic programme, freely (in terms of style) selected by the student (the piece (-s) can be performed both during the examination and the academic concerts. Programme duration - 20 min.).		16						16	116	Analysis and preparation of musical text, sound audio recordings, exercises
2. Examination						1	1			
Total:		16				1	17	116		

Assessment strategy	Weight (in percent)	Deadline for completing the assignments	Assessment criteria
Examination (performance of a music programme)	100	During the examination period	Assessment criteria: <ul style="list-style-type: none"> accurate, in terms of musical text, performance of the repertoire; instrument playing skills, ability to adapt, virtuoso abilities; interpretation that is stylistically based on history knowledge and performance tradition feeling of the genre and form; artistic skills, ability to convince, quality of musical expression; creativity, originality.

Approved by <i>ECMAster</i> working group	2018-06-05	No. 2018-01
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15. MUSIC PERFORMANCE STUDIES

Subject (module) title	Subject code	Study Programme (-s)
Music Performance Studies	M157318	<i>Music Performance (ECMAster and other specialisations), Composition, Art Theory (Musicology, Ethnomusicology)</i>
Lecturer (-s)		Department where the subject is

		delivered	
Prof. Dr. Lina Navickaitė-Martinelli		Department of Music History	
Study cycle		Type of the subject (module)	
Second (master)		Optional	
Mode of delivery	Semester or period when the subject is delivered / Study Programme	Language (-s) of instruction	
In-class, distant learning (<i>minimum 3 students</i>)	Semester 1, 2, 3 / <i>Music Performance (ECMAStar)</i> Semester 1 through 4 / <i>Other programmes</i>	English, Lithuanian	
Prerequisites and co-requisites			
Prerequisites: Bachelor Degree in Music			Co-requisites (if any): none
Number of ECTS Credits	Total student workload (in hours)	Contact hours	Self-study hours
5	133	34	99
Aims of the subject (module)			
To promote students' awareness of a broad variety of issues related to the art of music performance as well as provide the course participants with an overview of recent significant methods and attitudes of studying and analysing musical performance.			
Abstract of the subject (module) (up to 500 characters)			
The course intends to provide a comprehensive picture of music performance studies, and as such it will cover historical, analytical, cultural, sociological and psychological aspects. The lectures will be supported by a variety of video and audio recordings as well as other related materials and include guided discussions and analysis of case studies. Through presenting the scholarly thought within the field and distinctive instances of the practitioners' art, the course will provide a platform for comparative analysis of musical performances, heighten students' critical thinking in the context of performance art, and enable them to develop an understanding of the key concepts and issues within music performance studies.			

Competences to be developed (learning outcome No. in the programme)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Graduates will have good knowledge of musical language, historical development and performance practice of the repertoire in the selected specialisation (individual periods, styles, genres, etc.), be able to base interpretational decisions on this knowledge and/or art research in all stages of preparation of musical programmes.(2.1)	Increased awareness of the complex and dynamic phenomenon of music performance.	Explanation, problem-based teaching, research methods (information search, writing an essay and its presentation), case study, group discussion,	<i>Accumulative assessment:</i> active participation during the course and preparation/ presentation of the essay (case study).
Graduates will understand the links between interpretation traditions in the selected specialisation, international performance standards and different contexts of artistic and cultural activity, be able to draw up a consistent musical and/or interdisciplinary art programme for a particular cultural and/or social context. (2.2)	Knowledge of the subject of Music Performance Studies: its emergence, development and current trends.	practical tasks completed for workshops	
Using their intellect and erudition, graduates will be able to analyse and critically assess creative processes and their significance in the changing contemporary cultural context; anticipate potential trends in the development of performance art and possibilities for influencing them with their artistic ideas; demonstrate these abilities in research	Knowledge of various methodologies and approaches to the analysis of the art of music performance.		

thesis (4.1).		
Graduates will be able to analyse and critically assess the process and results of their own creative activity and that of other artists; provide suggestions for professional development; adapt to a changing creative context, and present/discuss their findings during practical training, seminars and/or classes of excellence, development of Master's Art Project (-s) and artistic research related to creative activity.	Critical thinking skills within the context of music performance art and its various practices.	
Ability to conduct independent scientific research and present it. (8)	The ability to apply general knowledge of music performance art to specific case-studies.	Tasks completed for workshops, case studies, writing an essay and its presentation during the exam).

Topics	Contact and self-study hours and assignments									Self-study assignments
	Lectures in large groups	Individual classes	Seminars	Practical training in small	Practical training in large groups	Preparation for the exam / Rehearsals / Consultations	Exam / Pass/Fail	Total contact hours	Self-study hours	
1. Music Performance as the Object of Study: Origins and Development of Music Performance Studies	6		2							Reading and analysis of the literature from the literature list; analysis of video and audio recordings; self-analysis, information search, case study (writing an essay and its presentation)
2. The Interpreter's Scrutiny: Performance and Analysis	3		1							
3. Creative Process and the Question of Authority: The Composer-Performer Relation	3		1							
4. The Performer's Subjectivity, Corporeality and Expression	3		1							
5. Recording Technologies: Reproduction and Dissemination of Music Performance	3		1							
6. The Concept of <i>Authenticity</i> and Historically Informed Performance Practice	3		1							
7. A Music Performer as a Cultural Figure: Identification and Communication	3		1							
8. Exam							2			
Total:	24		8				2	34	99	

Assessment strategy	Weight in per	Deadline for completing the assignments	Assessment criteria
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	cent		
Active participation during the lectures and seminars	50	During the study semester	The assessment covers the ability to acquire theoretical and historical knowledge; the ability to think critically and analytically; the ability to reveal, formulate and analyse problems of the art of music performance; and the ability to participate in discussions.
Examination: preparing and presenting the essay (case study)	50	During the exam session	The assessment covers the ability to select and categorise sources for the problem of the art of music performance chosen for the case study; the ability to think critically and analytically; the ability to interpret the problem of the art of music performance in a wider historical and cultural context; and the ability to independently write a 3-5-page text in the English language, present it and defend the opinion presented.

Author	Year of publication	Title	No. of periodical or volume of publication	Publisher (place, publishing office) or Internet link
Compulsory materials				
Taruskin, Richard	1995	<i>Text & Act. Essays on Music and Performance</i>		Oxford: Oxford University Press
Dunsby, Jonathan	1995	<i>Performing Music. Shared Concerns</i>		Oxford: Clarendon Press
Rink, John (ed.)	2002	<i>Musical Performance: A Guide to Understanding</i>		Cambridge: Cambridge University Press
Eric Clarke and Cook, Nicholas	2004	<i>Empirical Musicology: Aims, Methods, Prospects</i>		Oxford: Oxford University Press
Rink, John (ed.)	2005	<i>The Practice of Performance: Studies in Musical Interpretation</i>		Cambridge: Cambridge University Press
Cook, Nicholas	2013	<i>Beyond the Score: Music as Performance</i>		Oxford: Oxford University Press
Navickaitė-Martinelli, Lina	2014	<i>Piano Performance in a Semiotic Key : Society, Musical Canon and Novel Discourses</i>		Helsinki: Semiotic Society of Finland. https://helda.helsinki.fi/bitstream/handle/10138/136475/pianoper.pdf?sequence=1
Additional materials				
Dorottya Fabian, Renee Timmers and Emery Schubert, eds.	2014	<i>Expressiveness in Music Performance. Empirical Approaches Across Styles and Cultures</i>		Oxford: Oxford University Press
Colin Lawson, Robin Stowell	1999	<i>The Historical Performance of Music: An Introduction</i>		Cambridge: Cambridge University Press

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No. and date of registration in the Register of Study Subjects (Modules)	R(18)-44	2018-06-14

16. SOLO INSTRUMENT ART PROJECT

Subject (module) title		Subject code	Study Programme (-s)
Solo instrument		M2225	<i>Music Performance (ECMAster)</i>
Lecturer (-s)			Department where the subject is delivered
<p>Coordinator: Prof. Dr. Indrė Baikštytė</p> <p>Piano Department: Prof. Jurgis Karnavičius, Prof. Petras Geniušas, Prof. Zbignevas Ibelgauptas, Prof. Sergejus Okruško, Prof. Rūta Rikterė, Prof. Aleksandra Žvirblytė, Assoc. Prof. Daumantas Kirilauskas, Assoc. Prof. Albina Šikšniūtė, Lect. Aidas Puodžiukas.</p> <p>Department of String Instruments: Prof. Dr. Rūta Lipinaitytė, Prof. Jonas Tankevičius, Prof. Ingrida Armonaitė Galininenė, Prof. Rusnė Mataitytė, Lect. Dalia Kuznecovaitė, Lect. Dainius Puodžiukas, Assoc. Prof. Gediminas Dačinskas, Prof. Petras Radzevičius, Lect. Jurgis Juozapaitis, Prof. Rimantas Armonas, Assoc. Prof. Edmundas Kulikauskas, Lect. Joana Daunytė, Assoc. Prof. Donatas Bagurskas</p> <p>Department of Wind and Percussion Instruments: Prof. Dr. R. Beinaris, Prof. A. Vizgirda, Prof. V. Gelgotas, Lect. U. Čaplikaitė, Lect. L. Baublytė, Lect. E. Paškevičius, Assist. A. Taločka, Assist. R. Savickas, Assoc. Prof. A. Puplauskis, Prof. P. Vyšniauskas, Assist. Prof. E. Stanelis, Assist. D. Grigaliūnas</p>			Chamber Music Department
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (-s) of instruction
In-class	Semesters 4 / <i>Music Performance</i>		English, Lithuanian, German, Russian
Prerequisites and co-requisites			
Prerequisites: Music performance and artistic expression skills corresponding to Bachelor degree in Music			Co-requisites (if any): none
Number of ECTS credits	Total student load (in hours)	Contact hours	Self-study hours
5	133	17	116
Aims of the subject (module)			
Expand the main repertoire of the chosen musical instrument beyond the level of the requirements for Bachelor of Music; develop an individual style of interpretation; increase learning skills; develop towards implementation of the interpretation idea; improve the ability to observe and analyse one's creative process and provide concert performance experience.			
Abstract of the subject (module) (up to 500 symbols)			
<i>Solo instrument</i> is a special subject within <i>Music Performance</i> programme of <i>ECMAster</i> specialisation at Master degree level. During individual classes, students develop practical and artistic performance skills of playing a chosen musical instrument acquired in the Bachelor's studies. At Master's level, these skills are further improved with the focus on creativity and search for individual solutions for interpretation; students expand their repertoire, gain more concert performance experience, and learn to critically evaluate the results of artistic activity.			
Competences to be developed (learning outcome No. in the programme)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and implement creative artistic ideas by means of musical expression	Students will be able to express themselves as artistic personalities who have developed the abilities to create, develop and express their artistic ideas, and provide an individual interpretation of a musical piece; demonstrate these abilities by preparing and	Exercises, rehearsals, musical text analysis and preparation, independent	Performance of a music programme

in the selected specialisation (1.1)	performing a concert programme compliant with the requirements for a Master's repertoire	concert performance	
	Students will be able to employ all possibilities provided by the performance technique in solo and/or ensemble programmes, and look for new means of self-expression in a consistent manner; demonstrate that they have developed musical communication skills and skills for managing an ensemble.		
Good knowledge of music theory, history and cultural contexts, their links with traditions of interpretation (2.1)	Students will acquire good knowledge of musical language, historical development and performance practice of a repertoire in the selected specialisation (individual periods, styles, genres, etc.); be able to use this knowledge and/or art research in all stages of preparation of musical programmes to support their interpretational decisions		
Ability to broaden creative experience through initiation of and engagement in independent artistic activity (3.1)	Students will develop a solid concert repertoire of the volume that is compliant with the requirements for Master's degree and selected specialisation and gain concert experience by participating in at least four public concerts during the studies.	Exercises, rehearsals, independent concert performance/ artistic activity	Performance of a music programme, performance practice report
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture (4.1)	Using intellect and erudition, students will be able to analyse and critically assess creative processes and their significance in the changing contemporary cultural context; anticipate potential trends in the development of performance art and possibilities for influencing them with their artistic ideas, and demonstrate these abilities in the research thesis.	Independent concert performance/ artistic activity, discussion	
	Students will be able to analyse and critically assess the process and results of their own creative activity and that of other artists; provide suggestions for their own improvement; adapt to changing conditions of the creative context and present their insights in practical training, seminars and/or classes of excellence, preparation of Master's art project/projects and art research related to creative activity.	Interview, discussion	Interview
Systemic and analytical thinking (6.1)	Students will gain a deep understanding of links between theoretical and practical studies of performance art; be able to see their causal relationships; use these abilities for their artistic development in preparation and presentation of final Master works (art project/projects and Final thesis).	Exercises, rehearsals, musical text analysis and preparation, independent concert performance	Performance of a music programme
Ability to work and improve (7.1)	Students will be able to learn independently; integrate knowledge and solve artistic and scientific problems based on new and/or limited information in an organised manner; be able to work and improve by independently preparing and presenting the programme/programmes of final Master's art project/projects and art research.		

Topics (repertoire)	Contact hours							Self study hours	Self-study assignments	
	Lectures in large groups	Individual classes	Seminars	Practical training in small groups	Practical training in large groups	Exam preparation / rehearsals/ consultations	Examination/ test			Total contact hours
Semester 4										
1. Development of the final programme and the rehearsal plan. The analysis of and solutions for the artistic idea of the final programme and its implementation. Requirements for the programme: a) a polyphonic work; b) two pieces of different nature for solo performance (or with accompaniment); c) a large scale composition (variations, a fantasy, a concert or its Part I or Parts II-III; for the piano solo performance - as well, a sonata solo) Duration - 20-30 min. Analysis of music materials and solutions for individual artistic and technical problems.		16						16	116	Analysis and preparation of musical text, literature review, sound audio recordings, exercises
2. Defence of the Instrument Art Project: performance of a concert programme							1	1		
Total:		16					1	17	116	

Assessment strategy	Weight (in percent)	Deadline for completing the assignments	Assessment criteria
Examination (Defence)	100	During the final examination period	Performance of a music programme. Assessment criteria: <ul style="list-style-type: none"> accurate, in terms of musical text, performance of the repertoire; instrument playing skills, ability to adapt, virtuoso abilities; interpretation that is stylistically based on history knowledge and performance tradition feeling of the genre and form; artistic skills, ability to convince, quality of musical expression; creativity, originality.

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No. and date of registration in the Register of Study Subjects (Modules)	R(18)-39	2018-06-14

17. MASTER'S ART PROJECT

Subject (module) title		Subject code	Study Programme (-s)
Master's Art Project (Chamber Ensemble)		M1752	<i>Music Performance (ECMAster)</i>
Lecturer (-s)			Department where the course unit is delivered
Coordinator: Prof. Dr. Indrė Baikštytė Others: Prof. Donatas Katkus, Prof. Augustinas Vasiliauskas, Prof. Dalia Balsytė, Assoc. Prof. Vaida Paukštienė, Assoc. Prof. Saulius Lipčius, Assoc. Prof. Povilas Jacunskas, Assoc. Prof. Ingrida Rupaitė, Asist. Rokas Vaitkevičius, Assoc. prof. Inga Gylytė, Lect. Joana Daunytė			Chamber Music Department
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (-s) of instruction
In-class	Semester 4 / Music Performance (<i>ECMAster</i>)		English, Lithuanian, German, Russian
Prerequisites and co-requisites			
Prerequisites: All the requirements for Semesters 1 to 3 of the Master's degree study programme <i>Music Performance</i> fulfilled.			Co-requisites (if any): none
Number of ECTS credits	Total student workload (in hours)	Contact hours	Self-study hours
15	400	34	366
Aims of the subject (module)			
To demonstrate competences and artistic abilities acquired during Master's degree studies that will prove the awarded Master's Qualification Degree.			
Abstract of the subject (module) (up to 500 symbols)			
<p>The <i>Final Master's Art Project</i> focuses on the preparation and performance of the final concert programme/recital for a chamber ensemble that will demonstrate artistic and creative abilities developed during Master's degree studies.</p> <p>Under the teacher's supervision, students select the repertoire for the final art project and discuss the specific features of interpretation of selected musical pieces. Students learn how to perform them properly in terms of style, genre, form, interpretation, and performance technique. They plan the stages of the repertoire development, draw up the rehearsal plan, and prepare a schedule of concerts and contests.</p>			

Competences to be developed (learning outcome No. in the programme)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Ability to inspire and implement creative artistic ideas by musical expression means in the selected specialisation (1.1)	<p>Students will prepare and perform a programme for the chamber ensemble art project/recital distinguished by an innovative artistic concept that will demonstrate the ability to develop and express artistic ideas.</p> <p>When performing the programme of the final Master's art project, students will demonstrate the ability to employ the possibilities provided by the instrument performance technique in order to achieve a creative result in an ensemble; the ability of musical communication; the sense of ensemble awareness.</p>	Exercises, rehearsals, musical text analysis and preparation	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with traditions of	When performing the programme of the chamber ensemble art project, students will demonstrate a creative interpretation style of performed pieces based on their knowledge of the musical language, historical development		

interpretation (2.1)	and performance practice of the selected repertoire (individual periods, styles, genres etc.). By understanding the links between traditions of interpretation and international performance standards for a chamber ensemble and different contexts of artistic and cultural activity, students will be able to prepare and perform a conceptually integral musical programme intended for a particular cultural and/or social context.		
Ability to broaden creative experience through initiation of and engagement in independent artistic activity (3.2)	Students will prepare and perform a solid musical programme of a chamber ensemble (in the form of a public concert).		
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture (4.2)	Using intellect and erudition, students will be able to critically analyse and assess the results of the creative process in different stages of preparation of the final art project.	Exercises, rehearsals, discussions	
Interpersonal and communication skills and leadership (5.1)	Students will gain experience of constructive and well-founded business-like communication; be able to cooperate productively in the creative process of developing the chamber ensemble art project. Students will be able to head the artistic activity of the chamber ensemble; demonstrate initiative, leadership, team work, negotiation and organisational skills when preparing and presenting the final art project in the form of a concert.		
Systemic and analytical thinking (6.1)	Students will become aware of the links between theoretical and practical studies and be able to use this knowledge for justification of the artistic ideas of the final concert programme.		
Ability to work and improve (7.1)	When preparing the programme for the chamber ensemble art project, students will be able to work independently, integrate knowledge, and complete artistic tasks in an organised manner.	Exercises, rehearsals, musical text analysis and preparation	

Topics	Contact and self-study hours and assignments									
	Lectures in large groups	Individual classes	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam / Rehearsals / Consultations	Exam / Pass/Fail	Total contact work	Self-study hours	Assignments
1. The preparation of the				20				20	106	1. Analysis of musical

programme of the final art project (recital) and the rehearsal plan. Requirements for the programme of the recital: the programme has to comprise 2 or 3 entire large scale pieces of different periods and genres for various ensembles. Duration - at least 60 min. ECMA session									text and audio and video recordings, preparation of the work plan. 2. The stylistic analysis of music of various countries and periods; searching for varieties of the repertoire interpretations.
2. The analysis of and solutions for the artistic idea of the art project and its implementation			6				6	100	Analysis of musical text and audio and video recordings, exercises
3. Analysis of music materials; development of the programme: artistic solutions and solutions for interpretation and performance technique.			6				20	160	Literature review, study of audio recordings and musical texts, exercises, rehearsals
4. Defence of the Master's Art Project: public performance of a concert programme						2	2		
Total:			32			2	34	366	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Defence (recital)	100	During final exams' session	Assessment criteria: <ul style="list-style-type: none"> ensemble technique (volume balance and metro rhythmic synchronicity); in terms of musical text, accurate performance of the repertoire; specialisation instrument playing skills, ability to adapt, virtuoso abilities; application of articulation, ornamentation and improvisation principles defined by the style of the musical work; feeling of the genre and form; artistic skills, ability to convince, quality of musical expression.

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No. and date of registration in the Register of Study Subjects (modules)	R(18)-43	2018-06-14

18. BASICS OF RESEARCH PAPER

Subject (module) title	Subject code	Study Programme (-s)
Basics of Research Paper	M1751	<i>Music Performance (ECMAster)</i>
Lecturer (-s)		Department where the subject is delivered
Coordinator: Assoc. Prof. Eglė Šeduikytė-Korienė Other: Prof. Dr. Lina Navickaitė-Martinelli		Department of Music History
Study cycle		Type of the subject (module)
Second (Master)		Compulsory

Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (-s) of instruction
In-class, distant learning	Semester 1 (ECMAster)		English, Lithuanian
Prerequisites and co-requisites			
Prerequisites: Bachelor's degree.			Co-requisites (if any): none
Number of ECTS credits	Total student load (in hours)	Contact hours	Self-study hours
5	133	40	93
Aims of the subject (module)			
To introduce students to the main theoretical approaches to research activity as well as the principles and forms of conducting research; to develop practical research skills and critical thinking.			
Abstract of the subject (module) (up to 500 symbols)			
<i>Basics of Research Paper</i> is an applied discipline of art studies which reflects the objective of scientific perception typical of the second cycle university studies. During the lectures, the main theoretical approaches to research activity are outlined; students are introduced to the principles and forms of research, they develop practical research skills and critical thinking; they as well learn to develop an attitude, assess analytically, express their thoughts, and support and defend their statements. Students are taught to refer to the knowledge and experience gained during the studies and practical artistic activity, and make generalisations; be able to independently search for and select relevant information.			

Competences to be developed (learning outcome No. in the programme)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture (4.)	Students will develop critical thinking and language skills in the process of the art research.	Lectures, seminars	Examination
Ability to conduct independent scientific research and present it (8.)	Students will have a comprehensive knowledge of specific features of artistic and practice-based research as well as key methods of research; they will be able to refer to the knowledge and experience accumulated during the studies and practical artistic activity, and make related generalisations.	Lectures, seminars	Written assignments, examination
Knowledge of professional field and perception of one's own profession (6.)	Students will demonstrate major practical research skills; they will be able to analyse artistic phenomena, make well-supported theoretical statements and critical assessment.	Lectures, seminars	Written assignments, examination
Interpersonal and communication skills and leadership (5.)	Students will demonstrate verbal abilities, skills of constructive, argument-based and professional interaction during the presentation and defence of artistic research paper.	Lectures, seminars	Presentation, examination

Topics	Contact and self-study hours and assignments									
	Lectures in large groups	Individual classes	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam / Rehearsals / Consultations	Exam / Pass/Fail	Total contact work	Self-study hours	Assignments
1. Introduction. The object of study.	3							3	4	Analysis of literature and scientific/artistic research publications, practical/written assignments
2. The stages and procedures of research.	3							3	6	
3. The subject, goals and objectives of research.	3							3	6	
4. Literature review	3							3	6	
5. The methods and methodology of research.	3							3	6	
6. Art as subject of research (specific features of art research).	3							3	6	
7. Performance practice as research tool and method (specifics of practice-based research).	6							6	6	
8. The preparation for a research paper.			14					14	53	Written assignments
9. Examination							2			
Total:	24	0	14	0	0	0	2	40	93	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Written Assignment 1 (Abstract)	20	October	The definition of the research subject, goal and objectives; their consistency. Appropriateness of the research methodology and arguments to justify it. Appropriateness of the literature references. Compliance with the formal requirements for a research paper. Oral/visual presentation of written assignments.
Written Assignment 2 (Literature review)	20	November	
Exam (part of the research paper and its presentation)	60	During the examination period	

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19. FINAL RESEARCH PAPER

Subject (module) title		Subject code	Study Programme (-s)
Final Research Paper		M1749	<i>Music Performance</i> (ECMAster)
Lecturer (-s)			Department where the subject is delivered
Coordinator: Prof. Dr. Lina Navickaitė-Martinelli			Department of Music History
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (-s) of instruction
In-class	Semester 4 / <i>Music Performance</i> (ECMAster)		English, Lithuanian
Prerequisites and co-requisites			
Prerequisites: competences acquired during the studies of the module <i>Basics of Research Paper</i> .			Co-requisites (if any): none
Number of ECTS credits	Total student workload (in hours)	Contact hours	Self-study hours
10	266	25,5	240,5
Aims of the subject (module)			
To develop students' analytical competences and critical thinking skills; provide students with skills of autonomous research and generalization and dissemination of its results.			
Abstract of the subject (module) (up to 500 symbols)			
The aim is to develop students' competences of scientific/artistic research work. The subject reflects the objective of academic perception that is necessary to the second cycle university studies. The research paper of the Master studies is developed under the topic directly related to the final art project of the Master studies. Students advance their practical skills of research activity and critical thinking skills as well as abilities to assess analytically, substantiate and defend their statements, and express their thoughts fluently. Students are taught to employ the knowledge and practical artistic experience gathered during the studies and to be able to independently accumulate information, analyse, systemise and generalise it.			

Competences to be developed (learning outcome No. in the programme)	Learning outcomes of the subject (module) subject	Teaching and learning methods	Assessment methods
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.)	During the presentation and the defence of the final research paper (artistic research) students will demonstrate wide perception of and critical thinking towards the profession of a musician.	Individual classes, discussion	Presentation, defence, examination
	Students will be able to analyse the cultural context, its developments, which will enable students to assess art phenomena.	Individual classes, analysis of audio/video sources and data, discussion	
Good knowledge of music theory, history and cultural contexts, their links with traditions of interpretation (2.)	Students will be able to substantiate the artistic research being conducted with practical professional and theoretical knowledge of art.	Individual classes, analysis of literature and audio/video sources.	
Ability to work and to improve independently (7.)	Students will be able to carry out a survey on a topic related to the final art project, do the survey independently and in an organised way, and describe it.	Individual classes, research activities	

Ability to conduct independent scientific research (8.)	Students will be able to outline the research aims and objectives related to the topic of the final art project, justify the choice of methods and sources, and draw conclusions.	Individual classes, analysis of audio/video sources and data.
	Students will be able to generalise the analysis and findings of artistic research, draw conclusions, assess art phenomena within a broad cultural context.	Individual classes, research activities, analysis of research findings

Topics	Lectures in large groups	Individual classes	Practical training in small	Practical training in large	Preparation for the exam / Rehearsals / Consultations	Exam / Pass/Fail	Total contact work	Self-study hours	Assignments
1. Verification of the topic for research and research schedule.		4						20	Verifying the topic and the goals of research and the schedule.
2. Data search and analysis of the research and literature review.		4						20	Performance of data analysis and drafting the literature review
3. Systemising, generalising and evaluating results of the data analysis.		4						20	Systemising and evaluating results
4. Drafting the text of the research paper		4						80	Drafting the text of a research paper (25-30 pages)
5. Developing conclusions.		4						20	Developing conclusions
6. Finalising the paper and preparing for defence.		4						80	Finalising the paper, submitting it for assessment, preparing for the presentation of research findings
7. Defence (examination)						1,5			Oral and visual presentation
Total		24					25,5	240	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Interim assessment (the choice of a topic)	10	End of Month 1	Accuracy, relevance, links with the art project.
Drafting a text of a research paper (at least 30,000 characters)	10	End of Month 2	Accuracy, relevance, originality, fluency of the professional language.
Defence: Presentation of data, analysis,	50	During the examination	<ul style="list-style-type: none"> Accuracy, relevance,

summary of the findings, conclusions		period	originality, high level of competence.
Drafting the text of a research paper (at least 70,000 characters)	15		<ul style="list-style-type: none"> • Correctness of language, compliance with the requirements
Presentation and defence of the final research paper	15		<ul style="list-style-type: none"> • Quality of the presentation, accuracy and comprehensiveness of answers to the questions, clear expression of thought.

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No. and date of registration in the Register of Study Subjects (Modules)	R(18)-40	2018-06-14

20. MUSIC TECHNOLOGY AND NEW MEDIA

Subject (module) title		Subject code	Study Programme (-s)	
Music Technology and New Media		M175418	<i>Music Performance (ECMAster and other specialisations), Composition, Art Theory (Musicology, Ethnomusicology)</i>	
Lecturer (-s)			Department where the subject is delivered	
Coordinator: Assoc. Prof. Mantautas Krukauskas			Department of Composition	
Study cycle			Type of the subject (module)	
Second (Master)			Optional	
Mode of delivery		Semester or period when the subject is delivered		Language (-s) of instruction
Lectures, seminars, creative practical work, distance learning (<i>minimum number of the students in the course: 3</i>)		Semesters 1-3 / <i>Music Performance (ECMAster)</i> Semesters 1- 4 / <i>Other programmes</i>		English / Lithuanian
Prerequisites and co-requisites				
Prerequisites: Bachelor Degree in Music			Co-requisites (if any): none	
Number of ECTS Credits	Total student workload (in hours)	Contact hours	Self-study hours	
5	133	34	99	
Aims of the subject (module)				
To provide students with a core understanding of music technology and new media as well as related techniques and tools for production, recording, performance and promotion of music in diverse media contexts.				
Abstract of the subject (module) (up to 500 characters)				
<p>This subject will provide a state-of-the-art overview of music technology and new media. Students will be introduced to the key principles of acoustics and perception, main ways and techniques of working with technology and media in contemporary contexts. The course combines theory, audiovisual and interactive examples, and individual creative work.</p> <p>This course will enable students to understand the major principles of music technology and new media, provide essential skills in employing music technology and new media in a creative way; and will develop critical listening skills and assessment of contemporary cultural contexts, and contribute towards development of creativity.</p>				

Competences to be developed (learning outcome No. in the programme)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Graduates will acquire good knowledge of musical language, historical development and performance practice of the repertoire	Broadening knowledge of contemporary music using music	Analysis of texts and artistic work, practical	<i>Accumulative assessment:</i> active

in the selected specialisation (individual periods, styles, genres etc.), be able to build interpretational decisions on this knowledge and/or art research in all stages of the development of musical programmes (2.1).	technology and new media	tasks using technologies and tools, creative work	participation during the course and preparation/presentation of the creative project
Graduates will understand the links between traditions of interpretation in the selected specialisation, international performance standards and different contexts of artistic and cultural activity; will be able to develop a consistent musical and/or interdisciplinary art programme for a particular cultural and/or social context (2.2).	Acquiring core skills for music performance using technology		
Using their intellect and erudition, graduates will be able to analyse and critically assess creative processes and their significance in the changing contemporary cultural context; anticipate potential trends in the development of performance art and possibilities for influencing them with their artistic ideas; demonstrate these abilities in research thesis (4.1).	Critically analysing and assessing the relevance of technologies and tools as well as aesthetic and conceptual aspects of music performed with technology and new media		
Graduates will be able to analyse and critically assess the process and results of their own creative activity and that of other artists; provide suggestions for improvement; adapt to changing conditions of the creative context and present their insights in practical training, seminars and/or classes of excellence, preparation of the master's art project/projects and art research related to creative activity (4.2).	Applying acquired knowledge of music and new media through development of creative performance project with technology as well as analysing outcomes their own and other students' work		

Topics	Contact and self-study hours and assignments									
	Lectures in large groups	Individual classes	Seminars	Practical training in small	Practical training in large	Preparation for the exam / Rehearsals / Consultations	Exam / Pass/Fail	Total contact hours	Self-study hours	Assignments
1. An overview of music technology and new media in 21 st century: key techniques and strands	2							2	1	Reading and analysing of texts and literature; watching, listening to and analysing artistic work; practical work with chosen music
2. Understanding technology and new media: core principles of acoustics, perception, and cultural context	4		2					6	8	

3. Major principles of digital technology in the context of music and new media: history, techniques and tools	4		2					6	10	technology and media tools; development of a creative project in music technology
4. Main processes of music recording and production	2				2			4	15	
5. Performing with technology (live electronics and media art): main techniques and tools	2				4			6	20	
6. Music in the context of Internet and related media	2		1					3	5	
7. Playing with technology: analysis of examples of existing artistic work in the context of music and media and development of individual artistic projects			2		5			7	20	
8. Examination							2		20	
Total:	16		7		8		2	34	99	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Active participation during the lectures and seminars	50	During the semester	Active participation in lectures, seminars, and practical training; completion of the provided practical, reading, artwork analysis and presentation tasks
Exam: preparing and presenting a creative project in music technology	50	During the examination period	Final assessment covers the presentation of the creative (composition or performance) project using music technology and new media (which may be also completed collaboratively with other students following the same course) by choosing the right tools and medium for the creative concept. The relevance of the chosen medium as well as the aspects of complexity and creativity will be the main criteria for the evaluation.

Author	Year of publication	Title	No. of periodical or volume of publication	Publisher (place, publishing office) or Internet link
Compulsory materials				
Cook, Perry R. (ed.)	2001	<i>Music, Cognition and Computerized Sound: an Introduction to Psychoacoustics</i>		Cambridge: MIT Press
Hosken, Dan	2014	<i>An Introduction to Music Technology</i>		Routledge
Huber, David M.	2013	<i>Modern Recording Techniques</i>		Focal Press
Holmes, Thom	2015	<i>Electronic and Experimental Music: Technology, Music and Culture</i>		Routledge
Additional materials				
Manning, Peter	2013	<i>Electronic and Computer Music</i>		Oxford: Oxford University Press

Styhre, Alexander	2008	<i>Perception and Organization: Art, Music, Media</i>		Palgrave Macmillan

Approved by <i>ECMAster</i> work group	2018-06-05	No. 2018-01
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