

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
Assoc. 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 (minimum 3 students)	Semester 1, 2, 3/ <i>Music Performance (ECMAster)</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, practical tasks completed for workshops	<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.		
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).	Knowledge of various methodologies and approaches to the analysis of the art of music performance.		
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	Critical thinking skills within the context of music performance art and its various practices.		

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.		
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									Assignments
	Input	Individual classes	Seminars	Practical training in small groups	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 cent	Deadline for completing the assignments	Assessment criteria
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				
Dorotyya 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

Approved by <i>ECMA</i> ster work group	2018-06-05	No. 2018-01
No. and date of registration in the Register of Study Subjects (Modules)	R(18)-44	2018-06-14