

INTERNATIONAL COLLABORATION IN CONTEMPORARY IMPROVISATION

Subject (module) title		Subject code	Study Programme (s)
International Collaboration in Contemporary Improvisation / Tarptautinis bendradarbiavimas šiuolaikinėje improvizacijoje		B175518	<i>Music Performance</i>
Lecturer (-s)			Department where the subject is delivered
Coordinator: assoc. prof. Liudas Mockūnas Others: 4 Erasmus teachers in rotation from partner schools: Eesti Muusika- ja Teatriakadeemia (EMTA); Escola Superior de Música de Catalunya (ESMUC); Lietuvos muzikos ir teatro akademija (LMTA); Royal Conservatoire of Scotland (RCS)			Department of Chamber Ensemble
Study cycle			Type of the subject (module)
Bachelor (from 3rd year)			Optional (joint study module)
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Class work (small group workshops: minimum 3, maximum 8 students)	V, VI and VII semesters / Music Performance		English
Prerequisites and co-requisites			
Prerequisites: joint module is available to bachelor degree students of music performance / all specialisations, who are able to practice at advanced level and have some experience of contemporary improvisation			Co-requisites: it is not obligatory to study all 3 semesters.
Number of ECTS Credits	Total Student's load	Contact hours	Self-study hours
3 + 3 + 3	80 + 80 + 80	48 + 48 + 48	32 + 32 + 32
Purpose of the subject (module)			
The central aim of this joint module is to facilitate an international exchange of teaching, learning and performance practice in contemporary improvisation at an advanced level. The design creates a uniform module, that is delivered in parallel at each partner institution – Eesti Muusika- ja Teatriakadeemia (EMTA), Escola Superior de Música de Catalunya (ESMUC), Lietuvos muzikos ir teatro akademija (LMTA), and Royal Conservatoire of Scotland (RCS).			
Abstract of the subject (module) (up to 500 characters)			
The central aim of this joint module is to facilitate an international exchange of teaching, learning and performance practice in contemporary improvisation at an advanced level. The design creates a uniform module, that is delivered in parallel at each partner institution – Eesti Muusika- ja Teatriakadeemia (EMTA), Escola Superior de Música de Catalunya (ESMUC), Lietuvos muzikos ir teatro akademija (LMTA), and Royal Conservatoire of Scotland (RCS). Students will attend four intensive three-day workshops, each led by an expert practitioner from one of the partner institutions. More information: http://metricimpro.eu/joint-modules/international-collaboration-module/			

Programme competences to be delivered (numbers of programme (s) learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Graduates will be able to improvise, arrange and adapt pieces of music, use other musical composition means to the extent and in the manner required by the specific character of the selected specialisation in performance art. (2.2)	Demonstrate an ability to improvise fluently in a range of contemporary idioms.	Teaching will take place in a small group (3-8 students). Among the approaches that may be used include exploring open scores (text, graphic), conduction, extended techniques, solo and group improvisation, electronics, and bimusicality.	Musical programme performance
	Show a creative approach to instrumental /vocal/ electronic performance.		
	Synthesize a range of teaching and learning approaches within your own improvising practice		
Graduates will be able to communicate and cooperate with other musicians and/or artists from other areas efficiently and ethically in preparation and implementation of at	Collaborate successfully within an ensemble.		Discussion, practical tasks.
	Develop the skill of active listening in performance.		

least two selected musical and/or interdisciplinary projects. (5.1)			
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Topics	Time (hours) and assignments of contact and self-study hours										Assignments
	Lectures in large groups	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam /	Exam / Pass/Fail	Total contact work	Self-study hours		
5th semester											
Introductory workshop by LMTA teacher (theory)				4				4			Improvisational music history, social context, examples.
Workshop I by LMTA teacher				10				10			Musical text and audio analysis, exercises, rehearsals.
Workshop II by EAMT teacher				10				10			Practical tasks, small group improvisation.
Workshop II by ESMUC teacher				10				10			Practical tasks, individual improvisation.
Workshop IV by RCS teacher				10				10			Practical tasks, large group improvisation.
Concert rehearsal						2		2			Pass/fail
Concert							2	2			Pass/fail
Total:				42				48	32		
6th semester											
Workshop V by LMTA teacher				11				10			30 Analysis of musical text and sound recordings, studies of musicological literature, analysis of work process. Analysis of different aesthetics of free improvisation. Practical tasks. Practical tasks and improvisation methods. Practical improvisational tasks for large ensemble.
Workshop VI by EAMT teacher				11				10			
Workshop VII by ESMUC teacher				11				10			
Workshop VIII by RCS teacher				11				10			
Concert rehearsal						2		2			Pass/fail
Concert							2	2			Pass/fail
Total:				44				48	32		
7th semester											
Workshop IX by LMTA teacher				11				10	30		Repertoire selection.

Workshop X by EAMT teacher				11				10	Preparation of artistic programme for small ensemble.	
Workshop XI by ESMUC teacher				11				10		Preparation of artistic programme for solo playing.
Workshop XII by RCS teacher				11				10		Preparation of artistic programme for large ensemble.
Concert rehearsal						2		2	Pass/fail	
Concert							2	2	Pass/fail	
Total:				44				48	32	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Observation of working practice	80		80% observation of working practice (each workshop tutor writes a report on the observed work of the students, summatively assessed as a whole by the home institution)
Final performance	20		20% final performance (assessed jointly by home institution and/or one visiting tutor) – the final performance will take place after the last workshop. Student will pass the course if he/she is able to demonstrate: - self-confidence in both solo and group improvisation and stable concentration during the performance; - a wide range of technical skills and emotional expression; - ability to convincingly synthesize different approaches to contemporary improvisation in his/her own performance; - flexibility in responding musically to other musicians; - a sense of musical form and time.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Additional study material				
Bailey, Derek.	1993	<i>Improvisation: Its Nature and Practice in Music.</i>		New York: Da Capo Press
Nettl, Bruno, and Melinda Russell, eds.	1998	<i>In the Course of Performance: Studies in the World of Musical Improvisation</i>		Chicago Studies in Ethnomusicology. Chicago, Ill. London: Univ. of Chicago Press
Pett, Anton, and Etienne Rolin	2007	<i>Anto Pett's Teaching System</i>		Bressuire: J.M. Fuzeau
Stevens, John, and Ollie Crooke	2007	<i>Search and Reflect: A Music Workshop Handbook.</i> Edited by Julia Doyle		Twickenham, England: Rockschoo
Toop, David	2016	<i>Into the Maelstrom: Music, Improvisation and the Dream of Freedom</i>	01 edition	New York, NY: Bloomsbury Academic

Approved by Department of ...: date and No. of Department Report	
No. and date of registration in study subjects (modules) register	R(18)-46, 2018-06-