



STUDY FIELD OF MUSIC
SECOND STUDY CYCLE

STUDY PROGRAMME
MUSIC PERFORMANCE (ACCORDION)
(State code – 6211PX004)

DESCRIPTIONS OF SUBJECTS

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ACCORDION

Subject (module) title		Code	Study programme (s)
Accordion		M129717	<i>Music Performance (Accordion)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Raimondas Sviackevičius. Other (s): prof. Eduardas Gabnys, prof. Ričardas Sviackevičius			Department of Accordion
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 st –3 rd semesters/ <i>Music Performance (Accordion)</i>		Lithuanian, English, Russian, Polish
Prerequisites			
Preliminary requirements: a Bachelor's degree in music; accordion playing and artistic expression skills that meet the requirements for entrance exams.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
30 (10+10+10)	801 (267+267+267)	102 (34+34+34)	699 (233+233+233)
Purpose of the subject (module)			
The aim of the subject <i>Accordion</i> is to expand the main and build up the accordion concert repertoire that exceeds the level of the requirements for the BA in Music; to develop an individual interpretation style; to provide students with skills that would allow them to organise learning as a creative process focussed on the implementation of planned interpretation; to improve the ability to observe and analyse one's creative process and assess its results critically; to provide students with practical concert experience.			
Short description of the subject (module) (up to 500 characters)			
<p><i>Accordion</i> is the major subject in <i>Accordion</i> specialisation of <i>Music Performance</i> programme. It further develops the practical and artistic abilities of playing the selected musical instrument acquired in Bachelor studies that are related to the studies of the representative concert repertoire, implementation of art projects, creativity and search for individual interpretation solutions. In the MA studies, a typical concert repertoire of the selected instrument is built up; practical concert experience is broadened; students learn how to assess the result of artistic activity critically.</p> <p>During the course of individual practical training, the repertoire mandatory for a respective semester is selected under the speciality teacher's supervision. Specific features of interpretation of selected musical pieces are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.</p>			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as artistic individualities with a developed ability to create, develop and express their artistic ideas, anticipate an individual interpretation of a musical piece and demonstrate these abilities when preparing and performing the concert programme that is compliant with the requirements for the MA repertoire.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	Students will be able to use all possibilities offered by the performance technique in solo programmes and constantly look for new means of self-expression; they will demonstrate a developed ability of musical communication.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	At all stages of preparation of musical programmes, students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece that is based on the knowledge about the music language, historical development and performance practice of the repertoire in the selected specialisation (individual periods, styles, genres, etc.); they will familiar with international interpretation traditions.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme
Good knowledge of music theory, history	Students will understand the links between interpretation traditions, international performance standards of the	Practical training, rehearsals	Performance of a musical

and cultural contexts, their links with interpretation traditions. (2.2)	selected specialisation and different contexts of artistic and cultural activity; they will be able to draw up a consistent musical programme for a particular cultural and/or social context.	preparation of musical text, independent artistic activity	programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire compliant with the MA and selected specialisation requirements for the scope, and gained concert experience by participating in at least four public concerts during the years of studies.	Practical training, rehearsals, independent artistic activity	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate the ability to carry out artistic activities independently by initiating a musical art project, participating in its preparation and public performance.	Independent artistic activity	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	By means of developed intellect and erudition, students will be able to analyse and assess creative processes critically as well as their significance in the changing cultural context; they will be able to estimate possible trends of cultural processes and possibilities for influencing them by means of their artistic ideas.	Independent artistic activity, discussions	Performance of a musical programme, interview
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 critically; they will also be able to provide proposals as to their improvement, adapt to changing conditions of the creative context and present their insights during practical training in small groups and/or excellence classes.	Interview, discussions	Interview
Inter-personal and communication skills, leadership. (5.1)	Students will have gained experience of constructive and well-founded professional communication, as well as be able to cooperate with other artists and integrate into different cultural environment through participation in at least one, preferably multicultural or international, project.	Interview, discussions	Interview
Systemic and analytical thinking. (6.1)	Students will have a deep understanding of the links between theoretical and practical studies of performance art; they will be able to see their causal relation and use these abilities for their artistic development when preparing and presenting concert programmes.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme
Ability to work and improve. (7.1)	Students will be able to learn independently, integrate knowledge and complete artistic tasks based on new and/or limited information in an organised manner, as well as work and improve while preparing and presenting concert programmes independently.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme

Topics	Time (hours) of contact and individual work								Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consulta	Exam/course credit test	Total contact work		Self-study hours
1st semester (M1)										
Preparation of a selected artistic programme that is diverse in terms of style. E.g., Prelude and Fugue in C sharp minor by J. S. Bach; Sonata in E minor by D.		32						32	229	Analysis and preparation of a musical text. Studies

Scarlatti; <i>The Cuckoo</i> by F. Daken; V. Semionov's sonata No. 1; J. Derbenko's play; <i>Fidlers</i> by J. Rautavaara.												of audio recordings.
Independent concert practice report.								1	1	4		Preparation of a practice report.
Exam.								1	1			
Total:								2	34	233		
2nd semester (M1)												
Preparation of a selected artistic programme that is diverse in terms of style. Requirements: <ul style="list-style-type: none"> • 1 large-scope piece; • 1 polyphonic piece (e.g. Prelude and fugue in F sharp minor by J. S. Bach); • Two pieces of different character, preferably - one original (e.g. Sonata by D. Scarlatti; <i>Metamorphoses</i> by T. Lundquist). 												Analysis and preparation of a musical text. Studies of audio recordings.
Independent concert practice report.								1	1	4		Preparation of a practice report.
4. Exam.								1	1			
Total:								2	34	233		
3rd semester (M2)												
Preparation of a selected artistic programme that is diverse in terms of style. The programme is developed taking into account individual creative ideas of the MA student. E.g., J. S. Bach's prelude and fugue in G major; D. Scarlatti's sonata in F minor; S. Berinsky's <i>Also sprach Zarathustra</i> ; B. Dowlasz's <i>Post scriptum</i>												Analysis and preparation of a musical text Studies of audio recordings.
Independent concert practice report.								1	1	4		Preparation of a practice report.
Exam.								1	1			
Total:								2	34	233		

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Concert practice report	10 %	By the start of the exam session	Professional practice register is presented for assessment. Assessment criteria: <ul style="list-style-type: none"> • Intensity of artistic activity; • Complexity of musical programmes, • Artistic value and/or prestigiousness of events.
Exam (performance of a musical programme)	90 %	During exam session	Requirements: Concert performance of a musical programme that is 30 minutes long. Assessment criteria: <ul style="list-style-type: none"> • Accurate performance of the repertoire in terms of musical text; • Main instrument playing skills, ability to adapt, virtuoso abilities; • Stylistically founded application of articulation, ornament and improvisation principles; • Sense of genre and form; • Artistry and convincingness, quality of musical expression.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Имханицкий, М. И.	2004	<i>Музыка зарубежных композиторов для баяна и аккордеона</i>		М.: РАМ им. Гнесиных
Толстобров, М. (сост.)	2006	<i>Как исполнять Баха</i>		М.: Классика-XXI
Additional study material				
Adamowicz-Kaszuba, T.	2009	<i>Con fisarmonica. Akordeon w muzyce kameralnej w składach mieszanych w kontekście źródeł współczesnej praktyki artystycznej</i>		Poznań

Бычков, В. В.	1997	<i>Баянная музыка России</i>		Челябинск: Версия
Бычков, В. В.	1997	<i>Аккордеонная музыка Европы</i>		Челябинск: Версия
Власов, В. П.	2004	<i>Методика работы пианиста над полифоническими произведениями</i>		Москва
Давыдов, Н. А.	1982	<i>Методика переложений инструментальных произведений для баяна</i>		М.: Музыка
Липс, Ф.	1998	<i>Искусство игры на баяне</i>		М.: Музыка

CHAMBER ENSEMBLE (ACCORDION)

Subject (module) title		Code	Study programme (s)
Chamber Ensemble (Accordion)		M149617	<i>Music Performance (Accordion)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Raimondas Sviackevičius. Other (s): prof. Eduardas Gabnys, prof. Ričardas Sviackevičius			Department of Accordion
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
Classwork	1 st -3 rd semesters/ <i>Music Performance (Accordion)</i>		Lithuanian, Russian, English
Prerequisites			
Preliminary requirements: skills of accordion music performance and artistic expression compliant with the Bachelor's Degree in Music.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15 (5+5+5)	99 (133+133+133)	51 (17+17+17)	348 (116+116+116)
Purpose of the subject (module)			
The aim of subject <i>Chamber Ensemble</i> is to acquaint with the repertoire of chamber music of various epochs, styles and genres; to provide theoretical knowledge and practical skills in music chamber ensemble exceeding the level of bachelor studies in the fields of artistic expression, learning and rehearsals; to develop ensemble hearing and sight-reading skills, basing them on chamber music repertoire; to consolidate the skills of independent creative work in the ensemble; by providing the basics of cognition of a more complex concert repertoire and the skills of its mature preparation, to form the ability to plan the stages of repertoire preparation and to implement them consistently by developing skills to learn independently, notice and solve problems in the creative process.			
Short description of the subject (module) (up to 500 characters)			
The object of studies in <i>Chamber Ensemble</i> is development of artistic and professional abilities to play large-scope and smaller-scope pieces of chamber music of different periods and styles in homogeneous and mixed ensembles of different compositions. When playing music, higher-level challenges related to collective interpretation development and implementation, excellence of playing in the ensemble are addressed. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared. Practical concert experience of playing in the ensemble is gained.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.1)	Students will be able to perform chamber pieces while at the same time demonstrating perception of style and artistic individuality.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	Students will be able to make use of all the possibilities offered by the performance technique when performing ensemble programmes; they will demonstrate developed abilities of musical communication and heading a musical ensemble.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions.	Students will know well the musical language and performance peculiarities of the folk accordion chamber music repertoire (pertaining to individual periods, styles, genres, etc.), be able to base their	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the

(2.1)	interpretation solutions on this knowledge and/or art research at all stages of preparation of the musical programmes.		exam
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to draw up a consistent programme for a chamber ensemble considering a particular context (the composition of performers, the themes and purpose of the event).	Rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire of a chamber ensemble and gained concert experience by participating in at least three public concerts during the years of studies.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate the preparation of the art programme and head it, or participate in the preparation of the art project and its concert performance.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
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 critically; they will be able to provide proposals as to their improvement, as well as to adapt to changing conditions of creative context and present their insights during rehearsals and exam discussions and concerts.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Inter-personal and communication skills, leadership. (5.1)	When preparing and performing chamber ensemble programmes, students will be able to communicate and cooperate with other members of the ensemble efficiently and ethically.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Inter-personal and communication skills, leadership. (5.2)	When working as part of a chamber ensemble, students will demonstrate initiative, leadership, team work, negotiation and organisational skills.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Ability to work and improve. (7.1)	Students will be able to plan the process of the ensemble's work and stages of musical programme development independently; they will be able to solve artistic and organisational problems.	Practical training, rehearsals, concerts	Performance of a musical programme, discussion of the exam

Topics	Time (hours) of contact and individual work									
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester										
Preparation of the programme for the chamber ensemble. Requirements for the programme: 1 large-scope piece and 2 plays, e.g., F. M. Veracini's sonata for flute and piano No. 3 b minor; <i>Ūžia mareliai</i> by A. Lapinskas; <i>Spanish Dance</i> by Moszkowski's .				16				16	116	Analysis of a musical text, practical training, rehearsals.
Exam							1	1		
Total:				16			1	17	116	
2nd semester										

Preparation of the programme for the chamber ensemble. Requirements for the programme: 1 large-scope piece and 2 plays, e.g., J. Tamulionis' concert for two, parts 1 to 4; P. Dikčius' improvisation; F. Angelo's <i>Romance</i> .				16				16	116	Analysis of a musical text, practical training, rehearsals.
Exam							1	1		
Total:				16			1	17	116	
3rd semester										
Preparation of the programme for the chamber ensemble. Requirements for the programme: 1 large-scope piece and 2 plays, e.g., B. Kikta <i>Kiev Sofia's Sofia</i> , parts 1 to 5; <i>Trys pastoriai</i> by V. Montvila; C. Debussy's <i>arabeska</i> No. 2.				16				16	116	Analysis of a musical text, practical training, rehearsals.
Exam							1	1		
Total:				16			1	17	116	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Accumulative score (quality of the work process)	10 %	During semester	The following is assessed: <ul style="list-style-type: none"> Efficiency and ethics of communication with other members of the ensemble; Fluency of presentation of ideas and results, argumentation and constructiveness; Independence, organisation, punctuality.
Exam	90 %	During exam session	Requirements: a public concert in the concert hall of the Academy, city, Lithuania. Assessment criteria: <ul style="list-style-type: none"> Accurate performance of the repertoire in terms of musical text; Main instrument playing skills, ability to adapt, virtuoso abilities; Stylistically founded application of articulation, ornament and improvisation principles; Ensemble awareness; Sense of genre and form; Artistry and convincingness, quality of musical expression.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Katkus, D.	2013	<i>Muzikos Istorija/Teorijos/Stiliai/Interpretacijos atlikimas.</i>		Tyto Alba
Additional study material				
Kunca, P.	2011	<i>Kamerinės muzikos atlikėjai ansamblyje: kai kurie bendravimo psichologijos aspektai. // Meno procesas: tarp konstruktyvaus mąstymo, emocijų ir įkvėpimo</i>		Vilnius: LMTA
Navickaitė-Martinelli, L.	2010	<i>Pokalbių siuita. 32 interviu ir interliudijos apie muzikos atlikimo meną</i>		Versus auris
Давыдов, Н. А.	1982	<i>Методика переложений инструментальных произведений для баяна</i>		М.: Музыка

CONDUCTING (ACCORDION, FOLK INSTRUMENTS)

Subject (module) title	Code	Study programme (s)
Conducting (Accordion, Folk Instruments)	M117817	<i>Music Performance (Accordion, Lithuanian Folk Instruments)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: prof. Ričardas Sviackevičius. Other (s): assoc. prof. Egidijus Ališauskas, assoc. prof. Robertas Šervenikas, assoc.		Department of Conducting

prof. Modestas Pitrenas, prof. Juozas Domarkas, assoc. prof. Dainius Pavilionis.			
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	
Classwork	1 st -3 rd semesters/ <i>Music Performance (Accordion, Lithuanian Folk Instruments)</i>	Lithuanian, English, Russian, German	
Prerequisites			
Preliminary requirements: skills of music performance (manual technique) and artistic expression compliant with the requirements of entrance exams, completion of additional conducting studies.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15 (5+5+5)	399 (133+133+133)	51 (17+17+17)	348 ((233+233+233)
Purpose of the subject (module)			
The aim of an optional subject <i>Conducting</i> is to further develop the skills of conducting and heading the accordion/folk instrument orchestra acquired in the BA studies, as well as the skills of artistic expression that will enable the graduates of specialisations <i>Folk Instruments</i> and <i>Accordion</i> of MA programme <i>Music Performance</i> to work with atypical folk music/accordion ensembles and folk music/accordion orchestras of different compositions.			
Short description of the subject (module) (up to 500 characters)			
<p><i>Conducting</i> is an optional subject in the specialisations <i>Accordion</i> and <i>Folk Instrument</i> of the study programme <i>Music Performance</i>. Students who completed additional conducting studies during their BA studies may study it.</p> <p>During the course of the studies, the conducting skills acquired in the BA studies are developed further, artistic, practical and theoretical abilities, as well as abilities to work with an orchestra that are necessary for preparation and interpretation of music of different styles and periods are improved. Rehearsal and concert experience is gained. The list of musical pieces that are studied individually is broadened. Students are required to assess their artistic activity critically.</p> <p>During the course of individual training, the repertoire mandatory for a respective semester is selected under the conducting teacher's supervision. Specific features of interpretation of selected musical pieces are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.</p>			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as creative personalities with a developed ability to interpret their artistic ideas with the orchestra; they will be able to perform the pieces for the accordion/folk instrument orchestra that are compliant with the requirements for the MA repertoire.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.1)	Students will have a well-developed ability of musical communication; they will react fast to changing processes of conducting tradition and will adapt to changing conditions in the cultural context and supplement them with their knowledge, insights and conducting abilities.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1; 2.2)	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece that is based on historical knowledge and performance tradition; they will be familiar with international interpretation traditions and demonstrate these abilities in rehearsals and concerts.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire of accordion/folk instrument orchestra that is compliant with the requirements for the scope; they will be able to assess the circumstances and context of performance and select pieces accordingly.	Practical training, rehearsals	Test, defence of the practice report
Ability to analyse and critically assess creative	Students will be able to think critically; they will react to the orchestral environment or the individual	Practical training, rehearsals, analysis	Test

processes and their significance in the context of contemporary culture. (4.2)	simulating it by demonstrating good verbal abilities in their work with other performers.	and preparation of a musical text	
Inter-personal and communication skills, leadership. (5.1)	Students will demonstrate appropriate leadership, team-work, negotiation and organisational skills, initiative, artistry, the ability to integrate into different cultural environment.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Systemic and analytical thinking. (6.1)	Students will have acquired detailed knowledge about the conductor's profession; they will be aware of the links between theoretical and practical studies of the manual techniques, conducting and posture; they will be able to use this knowledge in lectures and rehearsals when preparing and discussing musical programmes.	Practical training, rehearsals, analysis and preparation of a musical text	Test
Ability to work and improve. (7.1)	Students will be able to analyse and learn the given or selected score independently by integrating their music literature and history knowledge about the composer's period and style; they will be able to work and improve independently.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test

Topics	Time (hours) of contact and individual work								Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work		Self-study hours
1st semester										
Preparation of a selected artistic conducting programme that is diverse in terms of style. Programme duration - between 20 and 25 minutes. Examples of repertoire: Suite <i>Peer Gynt</i> No. 1 by E. Grieg; Sonata for piano No. 12 by L. van Beethoven; Barcarole from the cycle <i>The Seasons</i> by P. Tchaikovsky.		16						16	116	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity
Exam.						1	1			
Total:		16				1	17	116		
2nd semester										
Preparation of a selected artistic conducting programme that is diverse in terms of style. Programme duration - between 20 and 25 minutes. Examples of the repertoire: L. van Beethoven's Symphony No. 6, part 1; L. van Beethoven's <i>Coriolan</i> Overture; P. Tchaikovsky's Symphony No. 4, part 2.		16						16	116	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity
Exam.						1	1			
Total:		16				1	17	116		
3rd semester										
Preparation of a selected artistic conducting programme that is diverse in terms of style. Programme duration - between 20 and 25 minutes. Examples of the repertoire: A. Dvorak's Symphony No. 9, parts 1 and 2; W. A. Mozart's Symphony No. 41; P. Tchaikovsky's Symphony No. 4, part 2.		16						16	116	Analysis and preparation of a musical text, introduction to sound recordings.
Exam.						1	1			
Total:		16				1	17	116		

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam			
Performance of a musical programme	60 %	During exam session	<p>Requirements: conducting a 20–25 minutes long musical programme with accompaniment of two accompanists.</p> <p>The following is assessed:</p> <ul style="list-style-type: none"> • Originality of interpretation; • Accurate performance of the repertoire in terms of musical text; • Manual technique; • Sense of style, genre and form; • Artistry and convincingsness, quality of musical expression.
Test	40 %		<p>2. Test</p> <p>a) Analysis of the performed programme and substantiation of interpretation;</p> <p>b) Based on the list of 10 to 15 musical pieces that has been provided additionally, discussions on the literature about symphonic and opera music, instruments, their tuning, technical possibilities and other issues related to the profession of the conductor take place.</p> <p>The following is assessed:</p> <ul style="list-style-type: none"> • Knowledge (history of music performance and interpretation theory, cultural contexts and so on); • Fluency and substantiation of argumentation; • Information sources.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Schuller, G.	1997	<i>The Compleat Conductor</i>		New York, Oxford: Oxford University Press
Мусин, И.	1967	<i>Техника дирижирования</i>		Ленинград: «Музыка»
Additional study material				
Erickson, F.	1983	<i>Arranging for the concert band</i>		Warner Bros. Publications
Gardiner, J. E.	1999	<i>Die Gegenwart des musikalischen Vergangenhait. Meisterwerke der Musik in der Dirigenten-Werkstatt</i>		Residenz Verlag
Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigantai</i>		Vilnius
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>		Residenz Verlag
Lebrecht, N.	1991	<i>The Maestro Myth</i>		London: Simon & Schuster
Ross, A.	2007	<i>The Rest Is Noise: Listening To The Twentieth Century</i>		New York: Picador
Хайкин, Б.	1984	<i>Беседы о дирижерском ремесле</i>		Москва: «Советский композитор»

ACCORDION ORCHESTRA

Subject (module) title	Code	Study programme (s)
Accordion Orchestra	M115917	<i>Music Performance (Accordion)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: prof. Ričardas Sviackevičius.		Department of Accordion
Study cycle		Type of the subject (module)
Second (Master)		Compulsory
Mode of delivery	Semester or period when the subject is delivered	Language (s) of instruction
Classwork	1 st –4 th semesters/ <i>Music Performance (Accordion)</i>	Lithuanian, English, Russian
Prerequisites		
Preliminary requirements: skills of music performance and artistic expression in an accordion performance that meet the requirements for the entrance exam.		Minor requirements (if any): none.
Number of ECTS	Total student's load	Contact hours
		Self-study hours

credits			
20 (5+5+5+5)	536 (134+134+134+134)	272 (68+68+68+68)	264 (66+66+66+66)
Purpose of the subject (module)			
The aim of the subject <i>Accordion Orchestra</i> is to further develop practical skills of performance of orchestral music of different styles (including solo and with orchestral accompaniment); to develop the knowledge about the repertoire of the accordion orchestra, as well as skills of its selection that allow students to combine the imposed requirements and individual abilities; to continue developing the ability to plan the stages in the preparation of the performed repertoire and their consistent implementation; to improve the ability to observe and analyse the creative process and assess its results critically.			
Short description of the subject (module) (up to 500 characters)			
In the MA studies of <i>Accordion Orchestra</i> , practical and artistic skills of playing in the orchestra that are necessary for interpretation of different styles of music are further improved; the knowledge of the repertoire of the accordion orchestra is broadened; practical concert experience is gained; students learn how to assess their artistic activity critically. In joint rehearsals of the orchestra and rehearsals with individual orchestral groups, the repertoire is selected under orchestra teachers' supervision; specific features of interpretation of selected musical pieces are discussed and students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique; the stages of repertoire preparation are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	Students will be able to make use of all possibilities offered by the performance technique when performing parts of orchestral pieces; they will demonstrate well-developed abilities of musical communication, ensemble awareness.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will be able to perform orchestral pieces of different musical styles, genres and periods while at the same time demonstrating the perception of performance traditions of the respective piece; they will be able to compare, classify and organise the repertoire of accordion orchestra pieces and participate in its performance according to the following criteria: large-scope pieces, cycles or suites, small-scope pieces, accompaniments, arrangements.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative repertoire of concert pieces for the folk instruments orchestra that is compliant with the requirements for the scope; they will have participated in at least four public performances of the orchestra in the academic year.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	When participating in the work of the folk instruments orchestra, students will demonstrate the abilities of constructive and well-founded business-like communication and cooperation with other members of orchestra.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to work and improve. (7.1)	Students will be able to prepare the parts of orchestral pieces independently; they will get ready for rehearsals and the orchestra's concert activity by completing artistic and organisational tasks.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

Topics	Time (hours) of contact and individual work									
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st/3rd (autumn) semester										
Preparation of accordion orchestral/ensemble music programme. E.g., overture from W. A. Mozart's opera <i>The Abduction from the Seraglio</i> ; <i>In Montal</i> by H. Boll; <i>Habanera</i> by E. Balsys; E. Balsys' waltz from the film <i>Kanonada</i> ; <i>Akordeono akvarelė</i> by B. Gorbulskis.					64			64	66	Analysis of a musical text, practical training, rehearsals.
2. Course credit test.							4	4		
Total:					64		4	68	66	
2nd/4th (spring) semester										
Preparation of accordion orchestral/ensemble music programme. E.g., overture from S. Moniuszko's op. <i>Halka</i> ; <i>Meditango</i> by A. Piazzolla; F. Latėnas' pasodoble from the film <i>Miesčioniškias gyvenimas</i> ; <i>Tokata diavoleska</i> by J. Tamulionis; <i>Verziada</i> by F. Dobler.					64			64	66	Analysis of a musical text, practical training, rehearsals.
2. Course credit test.							4	4		
Total:					64		4	68	66	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Quality of the work process	50 %	During semester	<p>The following is assessed:</p> <ul style="list-style-type: none"> Efficiency and ethics of communication with other members of the ensemble; Fluency of presentation of ideas and results, argumentation and constructiveness; Independence, organisation, punctuality. <p>Requirements for attendance: at least 80 %.</p>
Course credit test	50 %	During exam session	<p>Requirements: a public concert in the concert hall of the Academy, city, Lithuania.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> Ensemble awareness; Artistic expression; Level of performance technique; Accuracy of performance of musical text.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Давыдов, Н. А.	1982	<i>Методика переложений инструментальных произведений для баяна</i>		М.: Музыка

HISTORY AND THEORY OF MUSIC INTERPRETATION

POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS

The study subject description is currently being updated or translated. For the previous version of the description, please contact the Study Programmes Office by e-mail viktorija.papieve@lmta.lt

BASICS OF RESEARCH PAPER

Subject (module) title		Code	Study programme (s)	
Basics of Research Paper		M062915	<i>Music Performance, Composition</i>	
Lecturer (s)			Department where the subject is implemented	
Coordinator: assoc. prof. dr. Laima Budzinauskienė. Other: assoc. prof. dr. Eglė Šeduikytė-Korienė.			Department of Arts Management	
Study cycle		Type of the course unit (module)		
Second (Master)		Compulsory		
Mode of delivery	Semester or period when the course unit is delivered/study programme		Language (s) of instruction	
Classwork	2 nd semester/ <i>Music Performance, Composition</i>		Lithuanian	
Prerequisites				
Preliminary requirements: Bachelor's degree.			Minor requirements (if any): None	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours	
5	133	32	101	
Purpose of the subject (module)				
The purpose of the subject <i>Basics of Research Paper</i> is to introduce students to the main theoretical approaches to research activity, as well as principles and forms of research, to develop their practical skills of research activity and their skills of critical thinking, to help students shape their personal attitude, to develop the ability to assess a certain phenomenon analytically, express their thoughts, substantiate in an argument-based manner and to defend their statements, and to be able to independently find and select the necessary information.				
Short description of the subject (module) (up to 500 characters)				
<i>Basics of Research Paper</i> is an applied discipline of art studies, which reflects the objective of scientific perception that is 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 skills of research activity, they also develop skills to think critically, to shape their personal attitude, to assess analytically, to express their thoughts, to substantiate in an argument-based manner and to defend their statements. Students are taught to refer to the knowledge accumulated during the studies and experience of practical artistic activity and to generalise them, to be able to independently find and select the necessary information.				

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<i>Music Performance</i> : Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2) <i>Composition</i> : Ability to think critically and self-critically. (2.1)	Students will demonstrate critical thinking and verbal abilities when introducing art research.	Seminars	Exam
<i>Music Performance</i> : Ability to conduct independent scientific research and present it. (8.1) <i>Composition</i> : Ability to integrate into different musical, social and cultural contexts. (8.1)	Students will have a good knowledge of specific features of the history and theory of art, and key methods of research; they will be able to refer to the knowledge accumulated during the studies and experience of practical artistic activity and to generalise them.	Lectures, seminars	Paper work, exam
<i>Music Performance</i> : Knowledge of professional field and perception of one's own profession. (6.1) <i>Composition</i> : Knowledge of different musical contexts. (7.1)	Students will demonstrate basic skills of practical research activity, will know how to analyse art phenomena, to make theoretical statements and critical assessments in an argument-based manner.	Lectures, seminars	Paper work, exam

Topics	Time (hours) and assignments of contact and self-study hours										
	Lectures in large groups	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work	Self-study hours	Practical training	Assignments
1. Introduction. Concept of art.	1							1	2		Analysis of literature and scientific publications
2. Stages and procedures of research.	2							2	4		
3. Subject, goals and objectives of research.	2							2	6		Analysis of literature and scientific publications, written tasks
4. Sources and literature of research.	1							1	6		
5. Methods and methodology of research.	2							2	6		
6. Art as subject of research (specific features of history and theory of art).	2							2	6		
7. Subject of research and its attributes (macro-system approach).	2							2	6		
8. Subject of research and its attributes (micro-system approach).	2							2	6		
9. Art objects (author – performer – listener).	2							2	6		
10. Preparation for research paper.			14					14	53		Paper work
11. Exam							2	2			
Total	16	0	14	0	0	0	2	32	101	0	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Paper work 1	20 %	In March	Developing research subject, goal and objectives and their consistency. Appropriateness of the chosen research methodology and arguments to ground it. Appropriateness of the choice of sources and literature for research. Compliance with formal requirements for a paper work. Oral presentation of paper work.
Paper work 2	30 %	In May	
Exam (paper work 3)	50 %	During exam session	

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Bitinas, B.; Rupšienė, L.; Žydžiūnaitė, V.	2008	<i>Kokybinių tyrimų metodologija</i>		Klaipėda
Kardelis, K.	2002	<i>Mokslinių tyrimų metodologija ir metodai</i>		K.: JUDEX
Rieneker, L.; Jorgensen, P. S.	2003	<i>Kaip rašyti mokslinį darbą</i>		Vilnius: Aidai
Rupšienė, L.	2007	<i>Kokybinio tyrimo duomenų rinkimo metodologija</i>		Klaipėda : Klaipėdos universiteto leidykla
Tidikis, R.	2003	<i>Socialinių tyrimų metodologija</i>		Vilnius: Lietuvos teisės universiteto leidybos centras
Žydžiūnaitė, V.	2006	<i>Taikomųjų tyrimų</i>		Vilnius: Pedagoginės

		metodologijos charakteristikos		profesinės raidos centras
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FINAL RESEARCH PAPER

Subject (module) title		Code	Study programme (s)
Final Research Paper		M086515	<i>Music Performance, Composition</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. dr. Laima Budzinauskienė, assoc. prof. dr. Judita Žukienė			Department of Musicology
Study cycle			Type of the course unit (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the course unit is delivered/study programme		Language (s) of instruction
Classwork	3 rd semester, 4 th semester/ <i>Music Performance, Composition</i>		Lithuanian
Prerequisites			
Preliminary requirements: competences acquired during the studies of Bachelor of Arts, basics of research.			Minor requirements (if any): None
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
10 (5+5)	266 (133+133)	34 (17+17)	232 (116+116)
Purpose of the subject (module)			
The purpose of the subject is to develop students' scientific analytical competence, their ability of critical thinking, and to provide skills for independent research and summarisation and dissemination of its results.			
Short description of the subject (module) (up to 500 characters)			
<i>Final Research Paper</i> is a subject of Master studies, the aim of which is to develop students' competences of scientific research work. The subject reflects the aspiration for scientific cognition necessary for the second cycle of university studies. A Master's research paper is prepared on a topic directly related to the final art project of the Master's studies. Practical skills of research activity are developed, as well as the ability to think critically, evaluate analytically, substantiate and defend one's statements, and express thoughts fluently. Students are taught to use the knowledge and experience of practical artistic activity accumulated during their studies, and to be able to independently collect information, analyse it, systematise and summarise it.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<i>Music Performance</i> : Knowledge of professional field and perception of one's own profession. (6.1) <i>Composition</i> : Ability to think critically and self-critically. (2.1)	During the presentation and the defence of the final research paper (art research) students will demonstrate good understanding of the profession of a musician and critical thinking.	Individual activities, discussions	Course credit test, defence
<i>Music Performance</i> : Interpersonal and communication skills, leadership. (5.1) <i>Composition</i> : Ability to think critically and self-critically. (2.1)	Students will demonstrate good verbal abilities and skills of constructive, argument-based and professional interaction during the presentation and defence of the art research.	Individual activities, discussions	Course credit test, defence
<i>Music Performance</i> : Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1) <i>Composition</i> : Knowledge of different musical contexts. (7.1)	Students will be able to substantiate art research being conducted with practical professional and theoretical knowledge of art.	Individual activities, analysis of literature and audio/video sources.	Course credit test, defence
<i>Music Performance</i> : Ability to work and to improve independently. (7.1) <i>Composition</i> : Ability to work and to improve independently. (1.1)	Students will be able to carry out research individually and in an organised way on a topic related to final art project, and describe it.	Individual activities, research activities	Course credit test, defence
<i>Music Performance</i> : Ability to conduct independent scientific research. (8.1) <i>Composition</i> : Ability to conduct independent scientific research. (5.1)	Students will be able to outline research goals and objectives related to the topic of the final art project, ground the choice of methods and sources, make conclusions, and write a paper of no less than 40 thousand characters.	Individual activities, analysis of audio/video sources and data	Course credit test, defence

<i>Music Performance:</i> Ability to conduct independent scientific research. (8.1) <i>Composition:</i> Ability to conduct independent scientific research. (5.1)	Students will be able to summarise art research and the results obtained, formulate conclusions, and provide evaluations of art phenomena, taking into account the wider cultural context.	Individual activities, research activities, analysis of research findings	Course credit test, defence
<i>Music Performance:</i> Ability to analyse and to critically assess art processes and their implications in the context of contemporary culture, and to influence the evolution of culture by being active in professional art activity. (4.1; 4.2) <i>Composition:</i> Ability to integrate into different musical, social and cultural contexts. (8.1)	Students will be able to analyse the cultural context and its developments, enabling the evaluation of artistic phenomena.	Individual activities, analysis of audio/video sources and data, discussions	Course credit test, defence

Topics	Time (hours) and assignments of contact and self-study hours									Assignments
	Lectures in large groups	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the	Exam/course credit test	Total contact work	Self-study hours	
1st semester										
1. Formulation of the research topic and creation of the research programme.		3						3	12	Formulation of research topics and goals, creation of a plan.
2. Data search and studies of literature.		6						6	54	Preparation of literature review.
3. Data analysis.		4						4	25	Performing data analysis.
4. Drafting a text of a research paper.		3						3	25	Drafting a text of a research paper (no less than 12 pages)
5. Course credit test							1	1		
Total	0	16	0	0	0	0	1	17	116	
2nd semester										
1. Analysis of research paper data.		4						4	30	Performing data analysis
2. Systemising, generalising and evaluating results of data analysis.		4						4	30	Systemising and evaluating results
3. Drafting a text of a research paper		4						4	36	Drafting a text of a research paper (no less than 32 pages)
4. Developing conclusions.		2						2	10	Developing conclusions
5. Finalising the paper and preparing for defence.		2						2	10	Finalizing the paper, submitting it for assessment, preparing for the presentation of research findings
6. Defence.							1	1		
Total	0	16	0	0	0	0	1	17	116	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st semester			
Intermediate assessment (choosing the topic)	30 %	The end of first month	Accuracy, relevance, links with art project.
Course credit test:	30 %	During exam session	Relevance, appropriateness, comprehensiveness.
1. Literature review.			
2. Drafting a text of a research paper	40 %	During exam session	Accuracy, relevance, originality, fluency of

(no less than 15,000 characters)			professional language.
2nd semester			
Defence: 1. Presentation of data, analysis, summary of the findings, conclusions 2. Drafting a text of a research paper (no less than 40,000 characters) 3. Presentation and defence of a final research paper	50 % 20 % 30 %	During exam session of the graduates	Accuracy, relevance, originality, high level of competence. Correctness of language, compliance of the paper with the requirements Quality of the presentation, accuracy and comprehensiveness of answers to the questions, clear expression of thoughts.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Gerulis, S.; Melnikas, L.	2004	<i>Magistro mokslo darbas</i>		Vilnius: LMTA
Additional study material				
Kardelis, K.	2002	<i>Mokslinių tyrimų metodologija ir metodai</i>		Kaunas: JUDEX
Rieneker, L.; Jorgensen, P.S.	2003	<i>Kaip rašyti mokslinį darbą</i>		Vilnius: Aidai

MASTER'S ART PROJECT (ACCORDION)

Subject (module) title		Code	Study programme (s)
Master's Art Project (Accordion)		M116017	<i>Music Performance (Accordion)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Raimondas Sviackevičius. Other (s): prof. Eduardas Gabnys, prof. Ričardas Sviackevičius			Department of Accordion
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	4 th semester/ <i>Music Performance (Accordion)</i>		Lithuanian, English, Russian, Polish
Prerequisites			
Preliminary requirements: all the requirements for semesters 1 to 3 of the MA study programme <i>Music Performance</i> fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15	400	34	366
Purpose of the subject (module)			
The aim of preparation and defence of <i>Master's Art Project</i> (performance of the musical programme) is to demonstrate the artistic abilities acquired in the MA studies, corresponding with the awarded Master's degree.			
Short description of the subject (module) (up to 500 characters)			
The <i>Master's Art Project</i> refers to the preparation performance of a solo final music programme (recital), revealing the artistic, artistic and creative abilities acquired in the Master's studies. During the course of individual practical training, under the main instrument teacher's supervision, the repertoire for the final art project is selected; specific features of interpretation of selected musical pieces are discussed and students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique; the stages of repertoire preparation are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.1)	Students will prepare and perform the programme of the final art project distinguished by an original artistic concept, while at the same time demonstrating the ability to develop and express their artistic ideas, an individual concept of interpretation and original point of view.	Practical training, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme

Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	When performing the Master's art project, students will demonstrate the ability to make a purposeful use of the possibilities offered by the musical instrument performance technique in order to achieve a creative result as well as a developed ability of musical communication.	Practical training, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When performing the Master's Art Project, students will demonstrate an original interpretation style of performed pieces based on their knowledge about the language of music, historical development and performance practice of the repertoire of the selected specialisation (individual periods, styles, genres, etc.).	Practical training, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the links between interpretation traditions, international performance standards 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.	Practical training, rehearsals, preparation of musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire of the scope that complies with the requirements for the Master's degree and selected specialisation; they will be able to demonstrate the gained concert experience when performing the Master's final art project.	Practical training, rehearsals	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate abilities to develop artistic activity when preparing and performing the final Master's art programme in the form of a public concert.	Practical training, rehearsals	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	By means of developed intellect and erudition, students will be able to analyse and assess the results of the creative process critically in different stages of preparation of the final art project; they will be able to apply these skills in predicting potential trends of cultural processes and possibilities for influencing them with their artistic ideas.	Analysis and preparation of literature and musical text, discussions, rehearsals	Performance of a musical programme, interview
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will have a developed ability of musical communication; they will be able to react fast and change the processes of musical creation and performance depending on the situation at all stages of final art project preparation and its presentation.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will have gained experience of professional communication; they will be able to cooperate constructively with the supervisor of the final project, accompanist and other performers in the creative process of final art project preparation.	Analysis of literature and audio recordings, discussions, rehearsals	Interview
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its implementation on theoretical sources and practical experience.	Analysis of literature and audio recordings, discussions, practical training, rehearsals	Performance of a musical programme
Ability to work and improve. (7.1)	When preparing the programme of the final art project, students will be able to learn independently, integrate knowledge and complete artistic tasks in an organised manner.	Analysis of literature, audio recordings and musical text, practical training, rehearsals	Performance of a musical programme

Topics	Time (hours) of contact and individual work
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	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1. Development of the programme for the final art project/recital and the plan of its preparation and rehearsals. <i>Requirements for the recital programme:</i> Programme duration - between 50 and 60 min. The programme must consist of pieces of different periods and genres. Examples of repertoire: J. S. Bach's organ prelude and fugue in A minor; D. Scarlatti's sonatas in F minor, Gis-minor; L. Pihlajaamma's <i>The Dragonfly</i> ; M. Moszkowski's tarantela; A. Nordheim's <i>Anatomic safari</i> ; K. Volkov's sonata; A. Kusiakov's <i>Tornado</i> .		3						3	20	Studies of musical text, audio and video recordings, development of the work plan
2. Analysis and solutions of the artistic idea of the final art project and its implementation.		2						2	20	Studies of musical text, audio and video recordings, practical training
3. Analysis of musical material and solution of individual artistic and technical problems.		27						27	326	Studies of literature, audio recordings and musical text, practical training, rehearsals
4. Public hearing.							1	1		
5. Defence of the Master's art project (public performance of the concert programme).							1	1		
Total:		32					2	34	366	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	–	By the start of the final session	Requirements: The whole programme of the Master's Art Project is performed during the public hearing. Assessment criteria: <ul style="list-style-type: none"> • Originality, maturity and artistry of the programme concept; • Creativity, artistry, convincingness and professionalism of performance; • Technical level of performance; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition; • Analysis of programme interpretation, oral self-evaluation of the process of work (discussion of the public hearing).
Defence (performance of a musical programme)	100 %	During the final session	<i>The programme may be performed only if positive assessment is received during the public hearing.</i> Requirements for the programme for the final art project/recital: programme duration - between 50 and 60 min. The programme must consist of works of various epochs and genres. Assessment criteria: <ul style="list-style-type: none"> • Originality, maturity and artistry of the programme concept; • Creativity, artistry, convincingness and professionalism of performance;

			<ul style="list-style-type: none"> • Technical level of performance; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Jacomucci, Claudio; Delaney, Kathleen	2013	<i>Mastering Accordion Technique: a new approach to accordion playing based on the Alexander Technique</i>		Youcanprint
Имханицкий, М. И.	2004	<i>Музыка зарубежных композиторов для баяна и аккордеона</i>		М.: РАМ им. Гнесиных
Additional study material				
Adamowicz-Kaszuba, T.	2009	<i>Con fisarmonica. Akordeon w muzyce kameralnej w składach mieszanych w kontekście źródeł współczesnej praktyki artystycznej</i>		Poznań
Бычков, В. В.	1997	<i>Акордеонная музыка Европы</i>		Челябинск: Версия
Имханицкий, М. И.	2004	<i>Музыка зарубежных композиторов для баяна и аккордеона</i>		М.: РАМ им. Гнесиных
Толстобров, М. (сост.)	2006	<i>Как исполнять Баха</i>		М.: Классика-XXI

CHAMBER ENSEMBLE ART PROJECT (ACCORDION)

Subject (module) title		Code	Study programme (s)
Chamber Ensemble Art Project (Accordion)		M117917	<i>Music Performance (Accordion)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Raimondas Sviackevičius. Other (s): prof. Eduardas Gabnys, prof. Ričardas Sviackevičius			Department of Accordion
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
Classwork	4 th semester/ <i>Music Performance (Accordion)</i>		Lithuanian, Russian
Prerequisites			
Preliminary requirements: all the requirements of semesters 1 to 3 of the Master studies of Music Performance fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
5	133	17	116
Purpose of the subject (module)			
The aim of preparation and defence of <i>Chamber Ensemble Art Project</i> (performance of the musical programme) is to demonstrate the artistic abilities acquired in the MA studies, corresponding with the awarded Master's degree.			
Short description of the subject (module) (up to 500 characters)			
The <i>Chamber Ensemble Art Project</i> refers to preparation and performance of the final programme of musical pieces in the ensemble that demonstrates artistic and creative abilities developed in the MA studies. During the course of individual practical training, the repertoire for the final art project is selected under the subject teacher's supervision. Specific features of interpretation of selected musical pieces are discussed and students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical	Students will prepare and perform the programme of the chamber ensemble art project distinguished by an original artistic concept that	Practical training, rehearsals, analysis and preparation of a	Performance of a musical programme

expression of the chosen specialisation. (1.1)	demonstrates the ability to develop and express their artistic ideas.	musical text	
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	When performing the Master's art project, students will demonstrate the ability to make a purposeful use of the possibilities offered by the musical instrument performance technique in order to achieve a creative result, as well as a developed ability of musical communication and ensemble awareness.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When performing the programme of the chamber ensemble art project, students will demonstrate an original interpretation style of performed pieces based on their knowledge about the musical language, historical development and performance practice of the selected repertoire (individual periods, styles, genres, etc.).	Practical training, rehearsals, analysis and preparation of a musical text, studies of musical text, literature and sound sources	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the links between interpretation traditions and international performance standards of the 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.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will prepare and perform a representative musical programme of the chamber folk instrument ensemble (in the form of a public concert).	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	By means of developed intellect and erudition, students will be able to analyse and assess the results of the creative process critically in different stages of preparation of the final art project.	Practical training, rehearsals, discussions	Performance of a musical programme, interview
Inter-personal and communication skills, leadership. (5.1)	Students will gain experience of constructive and well-founded business-like communication; they will be able to cooperate productively in the creative preparation process of the chamber ensemble's art project.	Practical training, rehearsals, discussions	Performance of a musical programme, discussion
Inter-personal and communication skills, leadership. (5.2)	Students will be able to head the chamber ensemble's artistic activity; they will demonstrate initiative, leadership, team work, negotiation and organisational skills when preparing and presenting the final art project in the form of a concert.	Practical training, rehearsals, discussions	Performance of a musical programme, discussion
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its implementation on theoretical sources and practical experience.	Practical training, rehearsals, discussions	Performance of a musical programme, discussion
Ability to work and improve. (7.1)	When preparing the programme for the chamber ensemble's art project, students will be able to work independently, integrate knowledge and complete artistic tasks in an organised manner.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, discussion

Topics	Time (hours) of contact and individual work
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	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
Preparation of the concert programme of the final chamber ensemble. Requirements for the programme: 1 large-scope piece and 2 plays. E.g., W. A. Mozart <i>Divertissement</i> in B major; <i>Koncertas dviem</i> by J. Tamulionis, part 1; C. Franck's Pastoral.				1 6				1 6	63	Studies of literature, audio recordings and musical text; rehearsals
2. Public hearing, defence.							1	1		
Total:				1 6			1 1	1 7	11 6	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	–	By the start of the final session	<p>Requirements for the programme: the whole programme of the final art project is performed.</p> <p>Criteria:</p> <ul style="list-style-type: none"> • Perception and integrity of the artistic idea; • Sense of genre and form; • Accurate performance of the repertoire in terms of musical text; • Main instrument playing skills, ability to adapt, virtuoso abilities; • Stylistically founded application of articulation, ornament and improvisation principles; • Integral control of phrasing, metre and rhythm, articulation and dynamics; • Artistic quality of musical sound; • Artistry and convincingness, quality of musical expression; • Analysis of programme interpretation, oral self-evaluation of the work process.
Defence (performance of a musical programme)	100 %	During the final session	<p><i>The student is allowed to defend the final work (to perform the art project programme) is allowed only after receiving a positive evaluation during the public hearing.</i></p> <p>Requirements for the programme: 1 large-scope piece and 2 plays. Programme duration – 30 min. It has to be performed in the form of a public concert in the concert hall of the Academy, city, Lithuania.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Perception and integrity of the artistic idea; • Sense of genre and form; • Accurate performance of the repertoire in terms of musical text; • Main instrument playing skills, ability to adapt, virtuoso abilities; • Stylistically founded application of articulation, ornament and improvisation principles; • Integral control of phrasing, metre and rhythm, articulation and dynamics; • Artistic quality of musical sound;

			• Artistry and convincingsness, quality of musical expression.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Brown, C.	1999	<i>Classical and Romantic Music Performance</i>		Oxford Press
Katkus, D.	2013	<i>Muzikos atlikimas. Istorija/Teorijos/Stiliai/Interpretacijos</i>		Tyto Alba

CONDUCTING ART PROJECT (ACCORDION, LITHUANIAN FOLK INSTRUMENTS)

Subject (module) title		Code	Study programme (s)
Conducting Art Project (Accordion, Lithuanian Folk Instruments)		M118017	<i>Music Performance (Accordion, Lithuanian Folk Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Ričardas Sviackevičius. Other (s): assoc. prof. Egidijus Ališauskas, assoc. prof. Robertas Šervenikas, assoc. prof. Modestas Pitrenas, prof. Juozas Domarkas, assoc. prof. Dainius Pavilionis.			Department of Conducting
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
Classwork	4 th semester/ <i>Music Performance (Accordion, Lithuanian Folk Instruments)</i>		Lithuanian, German, English, Russian
Prerequisites			
Preliminary requirements: all the requirements of the 1 st –3 rd semester programme of the Master studies of Music Performance fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
5	133	17	116
Purpose of the subject (module)			
The aim of preparation and defence of <i>Conducting Art Project</i> (performance of the prepared musical programme) is to demonstrate the artistic abilities acquired in the MA studies, corresponding with the awarded Master's degree.			
Short description of the subject (module) (up to 500 characters)			
The <i>Conducting Art Project</i> refers to preparation and performance of the final musical programme demonstrating artistic and creative abilities acquired in the MA studies. During the course of individual classes and practical training, the artistic idea of the final art project and artistic material are selected under the teacher's supervision; the stages of project preparation are planned, the schedule of rehearsals and concerts are drawn up. Specific features of interpretation of selected musical pieces are discussed; students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.1)	Students will prepare and perform the programme of the final art project distinguished by an original artistic concept, while at the same demonstrating the ability to develop and express their artistic ideas, an individual concept of interpretation of a musical piece and original point of view to the musical text.	Practical training, rehearsals, literature analysis, analysis and preparation of a musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	When conducting the prepared programme of the art project for the accordion/folk instrument orchestra, students will demonstrate the ability to make a purposeful use of the possibilities offered by the means of the manual technique in order to achieve the creative result, as well as a developed ability of musical communication.	Practical training, rehearsals, literature analysis, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions.	When performing the Master's art project, students will demonstrate an original interpretation style based on their knowledge about the musical language, historical development and performance	Practical training, rehearsals, literature analysis, analysis and preparation of a	Performance of a musical programme

(2.1)	practice of the repertoire of the selected specialisation (individual periods, styles, genres, etc.).	musical text	
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the links between interpretation traditions in their specialisation, international performance standards 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.	Practical training, rehearsals, preparation of musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire that is compliant with the MA and selected specialisation requirements for the scope.	Practical training, rehearsals	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate abilities to develop artistic activity by preparing and performing the final art programme in the form of a public concert and conducting the accordion/folk instrument orchestra.	Practical training, rehearsals	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	By means of developed intellect and erudition, students will be able to analyse and assess the results of the creative process critically at different stages of preparation of the art project.	Literature analysis, analysis and preparation of a musical text, discussions, rehearsals	Performance of a musical programme, test
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will have a developed ability of musical communication; they will be able to react fast and change the processes of musical creation and performance depending on the situation at all stages of final art project preparation and its presentation.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will gain experience of constructive and well-founded professional communication; they will be able to cooperate constructively with other performers in the creative process of final art project preparation.	Analysis of literature and audio recordings, discussions, rehearsals	Test
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its implementation on theoretical sources and practical experience.	Analysis of literature and audio recordings, discussions, practical training, rehearsals	Performance of a musical programme
Ability to work and improve. (7.1)	When preparing the programme of the final art project, students will be able to learn independently, integrate knowledge and complete artistic tasks in an organised manner.	Analysis of literature, audio recordings and musical text, practical training, rehearsals	Performance of a musical programme

Topics	Time (hours) of contact and individual work								Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work		Self-study hours
Development and preparation of the programme for the final art project. Requirements for the programme: One to two large-scope works, two to four plays or other		16						16	116	Studies of musical text and audio recordings; practical training, rehearsals

small-scope works; programme duration – 20 to 30 minutes. Examples of repertoire: Accordion – <i>Naktis Kryžių kalne, Pavasario sutartinė</i> by L. Povilaitis; <i>Vidurvasario rožė</i> by V. Juozapaitis; suites No. 1 and 2 from <i>Peer Gynt</i> by E. Grieg; <i>Scherzo, Andante cantabile</i> by E. Balsys. Lithuanian Folk Instruments – Overture from the opera <i>Abduction from Seraglio</i> by W. A. Mozart; <i>Immortal</i> for accordion orchestra by H. Boll; <i>Sabre Dance</i> by A. Khachaturian; <i>Lezginka</i> by A. Kajlaev.										
Public hearing, defence of Master's art project (public performance of the programme).							1	1		
Total:							1	17	116	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By the start of the final exam session	Requirements: The whole programme of the final project is performed with two accompanists. Assessment criteria: <ul style="list-style-type: none"> ● Originality of interpretation; ● Accurate performance of the repertoire in terms of musical text; ● Manual technique; ● Sense of style, genre and form; ● Artistry and convincingness, quality of musical expression.
Defence		During the final session	<i>The student is allowed to defend the final work (to perform the programme of the final art project) is allowed only after receiving a positive evaluation during the public hearing.</i>
Performance of a musical programme	70 %		Requirements for the programme of the final art project: Requirements for the programme: one to two large-scope works, two to four plays or other small-scope works; programme duration – 20 to 30 minutes. The programme is performed in the form of the concert with the accordion or folk instrument orchestra. Assessment criteria: <ul style="list-style-type: none"> ● Originality of interpretation; ● Accurate performance of the repertoire in terms of musical text; ● Manual technique; ● Sense of style, genre and form; ● Artistry and convincingness, quality of musical expression.
Test	30 %		Requirements: a) Analysis of the performed programme and a justification for its interpretation; b) Based on the list of 10 to 15 musical pieces that has been provided additionally, discussions on the repertoire for the folk instrument/accordion orchestra, instruments, their tuning, technical possibilities and other issues related to the profession of the conductor take place. Assessment criteria: <ul style="list-style-type: none"> ● Knowledge (of performance art history, interpretation theory, cultural contexts, etc.), ● Fluency and substantiation of argumentation; ● Information sources.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Schuller, G.	1997	<i>The Compleat Conductor</i>		New York, Oxford: Oxford University Press
Мусин, И.	1967	<i>Техника дирижирования</i>		Ленинград: «Музыка»

Additional study material			
Barenboim, D.	2003	<i>A Life In Music</i>	Arcade Books
Chesterman R.	1992	<i>Conductors in Conversation: Herbert Von Karajan, Sir George Solti, Carlo Maria Giulini, Claudio Abbado, E. Ormandy, Richardo Muti, James Levine</i>	Lime light edition
Gardiner, J. E.	1999	<i>Die Gegenwart des musikalischen Vergangenheit. Meisterwerke der Musik in der Dirigenten-Werkstatt</i>	Residenz Verlag
Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigentai</i>	Vilnius
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>	Residenz Verlag
Klenickis, A.	1958	<i>Instrumentinio koncerto dirigavimas</i>	Vilnius: Laikraščių ir žurnalų leidykla
Lebrecht, N.	1991	<i>The Maestro Myth</i>	London: Simon & Schuster
Ross, A.	2007	<i>The Rest Is Noise: Listening To The Twentieth Century</i>	New York: Picador
Хайкин, Б.	1984	<i>Беседы о дирижерском ремесле</i>	Москва: «Советский композитор»