



STUDY FIELD OF MUSIC  
SECOND STUDY CYCLE

STUDY PROGRAMME  
**MUSIC PERFORMANCE (BAROQUE OPERA)**  
(State code – 6211PX004)

**DESCRIPTIONS OF SUBJECTS**

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## BAROQUE OPERA STUDIO

<b>Course (module) title in Lithuanian and English</b>		<b>Code</b>	<b>Study programme (s)</b>	
Baroko operos studija / Baroque Opera Studio		M209720	<i>Music performance (Baroque opera)</i>	
<b>Lecturer (s)</b>			<b>Division</b>	
<b>Coordinator:</b>	doc. Māris Kupčs		Department of Vocal Performance	
<b>Other (s):</b>	lect. dr. Rūta Vosyliūtė, doc. dr. Balys Vaitkus, prof. Gintaras Varnas			
<b>Study cycle</b>		<b>Type of a subject (module)</b>		
Second (Master)		Mandatory		
<b>Form of implementation</b>	<b>Execution period/Study programme</b>		<b>Language (s) of instruction</b>	
Classroom, distance, individual	<i>I-II course, I-III semesters/Music performance (Baroque opera)</i>		Lithuanian, English	
<b>Requirements for an accepted student</b>				
<b>Prerequisites</b>		<b>Minor requirements (if applicable)</b>		
Professional vocal skills, spoken English skills.		Medical certificate from an otolaryngologist		
<b>Volume of the subject (module) in credits</b>	<b>Total student workload (in hours)</b>	<b>Average contact hours</b>	<b>Average self-study hours</b>	
30 (10 + 10 + 10)	798 (266 + 266 + 266)	336 (112 + 112 + 112)	465 (155 + 155 + 155)	
<b>Purpose of a subject (module)</b>				
To provide theoretical knowledge and practical skills related to the ornamentation and rhetoric of the Baroque period, practice singing various roles of Baroque operas and oratorios with the accompaniment of a Baroque ensemble or orchestra, and improve skills of artistic expression and performance.				
<b>Short subject (module) annotation</b>				
<p>The module consists of Baroque <i>Ornamentation, Rhetoric</i> (taught in semesters I–III); theoretical knowledge and practical skills acquired during the subjects are demonstrated in the project implemented during the practice of Baroque opera. The main objects of these studies are stage works of the Baroque era, namely: <i>oratorio, serious opera (opera seria), comic opera (opera buffa)</i>, etc. In the lectures of <i>rhetoric</i>, students are introduced to the origins of rhetoric and doctrine of the affections, and realisation of these phenomena in early and late Baroque music. In the lectures of <i>ornamentation</i>, Baroque treatises with examples of vocal ornamentation are studied and adapted to the musical material in question.</p> <p>During the <i>practice of Baroque opera</i>, students learn to apply the laws of musical rhetoric and ornamentation creatively: prepare vocal roles of various scopes (roles of stage characters); students also delve into the problems of stage and musical interpretation of works in individual and collective creative process.</p> <p>The module is developed by the Lithuanian Academy of Music and Theatre (LMTA) in cooperation with the Department of Early Music of the Jāzeps Vītols Latvian Academy of Music, therefore, half of the module's theoretical and practical classes take place in short intensive periods – LMTA and JVLAM.</p>				

<b>Expected study results of the programme</b>	<b>Expected study subject (module) study results</b>	<b>Subject study methods</b>	<b>Students' achievement assessment methods</b>
Students will have good knowledge of the language of music, historical development and performance practice of the repertoire of the chosen specialisation (individual periods, styles, genres, etc.); will be able to base interpretive decisions on their knowledge and/or art research at all stages of preparing music programmes ( <i>Music Performance</i> , 1.1)	Students will be able to professionally perform and creatively interpret music of various Baroque styles and vocal genres, understand the features of Baroque stage works ( <i>oratorio, serious opera (opera seria), comic opera (opera buffa)</i> ) and their dialectical influence on the creative-interpretive process.	Review of information sources, audio and video materials, analysis of musical text, individual and group training, rehearsals, individual work, observation	<i>Formative assessment during the semester; exam</i>
	Students will be able to analyse the musical dramaturgy of different Baroque style stage works and, based on its laws, create a psychologically and artistically compelling stage character, revealing its character traits, conveying the motivations, atmosphere and circumstances of the stage action.		

<p>Students will understand the connections between the traditions of interpretation of the chosen specialisation, international performance standards and various contexts of artistic and cultural activities and will be able to create a coherent musical and/or interdisciplinary art programme for a specific cultural and/or social context (<i>Music Performance, 1.2</i>)</p>	<p>Students will know the traditions of performing Baroque musical-stage works of various styles and be able to professionally develop and/or transform them by creating and performing the assigned roles.</p>		
<p>Students will be able to analyse and critically evaluate the process and results of creative activities performed by them and other artists, provide suggestions for their improvement, adapt to changing conditions of the creative context and present their insights during workshops, seminars and/or master classes and when preparing a master's studies art project (s) and carrying out artistic research related to creative activities (<i>Music Performance, 2.2</i>)</p>	<p>Students will be able to analyse and critically evaluate their personal and other troupe members' effectiveness and results during rehearsals and performance-related discussions, and will be able to express and accept comments constructively.</p>		
<p>Students will be able to express themselves as artistic individuals, who have developed the ability to create, develop and express their artistic ideas, anticipate an individual interpretation of a piece of music and demonstrate these skills by preparing and performing a concert programme that meets the requirements of the master's degree repertoire (<i>Music Performance, 3.1</i>)</p>	<p>By creatively transforming them through their artistic individuality, students will be able to professionally implement historically informed productions of Baroque oratorios or operas. Students will be able to professionally deal with and apply Baroque singing techniques, the plastic nature of Baroque gestures and dance movements, and psychophysical arsenal of means of expression (musicality, acting mastery, Baroque-inspired plastic nature of body movements, gestures, facial expressions, etc.)</p>		
<p>Students will have accumulated a representative repertoire whose volume will correspond to the requirements of the chosen specialisation and a master's degree, and will have gained concert experience by participating in 2–4 public concert events during the study years (<i>Music Performance, 3.2</i>)</p>	<p>Students will have prepared at least 2/4 different character roles for different musical stage works of the Baroque genres.</p>		
<p>Students will be able to use all the possibilities of performance technique in solo and/or ensemble programmes and constantly look for new means of self-expression as well as demonstrate the developed skills of musical communication and leadership over a musical ensemble (<i>Music Performance, 4.1</i>)</p>	<p>Students will be able to create roles-characters of various plan, genre range and character traits (comic, serious, character-based, dramatic, etc.). Students will know the specifics of individual and collective performance and its requirements, and be able to understand and implement the director's idea</p>		

Students will have accumulated experience of constructive and reasoned business communication; will be able to collaborate with other artists and integrate themselves into different cultural environments by participating in at least one, preferably multicultural or international, project ( <i>Music Performance</i> , 4.2)	When preparing for the role, students will demonstrate good constructive business communication skills and will be able to cooperate ethically with other members of the troupe.		
Students will be able to study independently, integrate knowledge and solve artistic and scientific tasks, based on new and/or limited information, efficiently; will be able to work and improve when independently preparing and presenting creative (artistic) projects and artistic research related to creative activities ( <i>Music Performance</i> , 5.2)	Students will be motivated to work, be able to independently prepare for rehearsals and improve as well as professionally implement creative ideas when creating and performing roles individually or in groups of performers of various compositions.		

Topics (repertoire requirements)	Contact hours				Self-study hours	Independent tasks
	Theoretical classes	Group sessions	Individual sessions	Total contact hours		
<b>Semester 1/3 (M1)</b>						
<b>Rhetoric</b>						
1. Introduction Presentation of topics, individual tasks and assessment. Origins of rhetoric: Treatise by M. F. Quintiliano “ <i>Institutio oratoria</i> “	2			2	8	Systematisation and analysis of literature and video sources; application of rhetorical figures
2. <i>Figurlehre</i> (science of rhetorical figures)	3	2		5	8	
3. Analysis of treatises by Burmeister and A. Kircher	3	2		5	9	
4. Analysis of treatises by Ch. Bernhard and W. C. Printz	3	2		5	9	
5. Analysis of J. Mathesson’s treatise “ <i>Der Vollkommene Capellmeister</i> ”	3	2		5	9	
<b>Ornamentation</b>						
1. The origins of melodic improvisation. Renaissance treatises (from Silvestro Ganassi to Giovanni Battista Bovicelli)	4	2		6	11	Systematisation and analysis of literature sources, mastering of ornamentation techniques, application of rhetorical figures
2. Early Baroque ornamentation in treatises by G. Caccini and F. Rognoni	4	2		6	11	
3. Embellishments of the Middle Baroque period in treatises by Ch. Bernhard and W. C. Printz	4	2		6	10	
4. Short and long early Baroque embellishments	4	2		6	11	
<b>BAROQUE OPERA PRACTICE</b>						
Examples of early operas: G. Caccini “ <i>Euridice</i> ”, M. da Gagliano “ <i>Dafne</i> ”, C. Monteverdi “ <i>L’Incoronazione di Poppea</i> ”, “ <i>Il ritorno d’ Ulisse in patria</i> ”; F. Cavalli “ <i>La Calisto</i> ”, A. Sartorio “ <i>Orfeo</i> ”, “ <i>Giulio Cesare</i> ”.		64		64	85	Analysis of musical and literary text, learning of roles, preparation of an opera role, exam preparation

Examples of oratorios: E. De Cavaglieri “Rappresentazione di Anima e di Corpo”, G.Carissimi “Jephte”, A. Stradella “Cantata per la Notte del Santissimo Natale”, G. Bononcini “La Maddalena a piedi di Cristo”.						
<b>Total:</b>	<b>32</b>	<b>80</b>	<b>0</b>	<b>112</b>	<b>154</b>	
<b>II semester (M1)</b>						
<b>Rhetoric</b>						
1. Analysis of treatises by J. A. Scheibe and J.N. Forkel from the point of view of rhetoric	2			2	8	Systematisation and analysis of literature and video sources; application of rhetorical figures
2. Origins of doctrine of the affections: R. Decartes, A. Kircher, N. Vicentino	3	2		5	8	
3. <i>Imitatione</i> based on G. Zarlino	3	2		5	9	
4. <i>Seconda prattica</i> : G. Artusi and C. Monteverdi	3	2		5	9	
5. Doctrine of the affections in the works of J. Peri and G. Caccini	3	2		5	9	
<b>Ornamentation</b>						
1. Principles of embellishment of a <i>da capo</i> aria	2			2	7	Systematisation and analysis of literature sources, mastering of ornamentation techniques, application of rhetorical figures
2. Vocal embellishments of the High Baroque period based on the treatises of P. F. Tosi, J. F. Agricola and J. Matheson	2	2		4	7	
3. Short and long embellishments	3	2		5	7	
4. Improvisation of cadence	3	2		5	7	
5. Analysis of a treatise by M. P. Montéclair “ <i>Principes de musique</i> ” (1736)	3			3	7	
6. Vocal embellishments of the High French Baroque period	3	2		5	8	
<b>BAROQUE OPERA PRACTICE</b>						
French and English Baroque operas and oratorios: M. R. de Lalande “Les fontaines de Versailles”, J. B. Lully “Acis et Galatee”, A. Campra “Europe Galante”, M. A. Charpentier “Les plaisirs de Versailles”, H. Purcell “The Fairy Queen”, J. Blow “Venus and Adonis”, J. Eccles “Orpheus and Eurydice”.		64			85	Analysis of musical and literary text, learning of roles, preparation of opera role
<b>Total:</b>	<b>32</b>	<b>80</b>	<b>0</b>	<b>112</b>	<b>154</b>	
<b>Semester 3/1 (M2)</b>						
<b>Rhetoric</b>						
1. Origins of <i>Ars combinatoria</i>	4	2		6	10	Systematisation and analysis of literature and video sources; application of rhetorical figures
2. A study of the treatises by M. Mersenne, A. Kircher, G. Leibniz4	4	2		6	11	
3. Numerology	4	2		6	11	
4. Methods of work analysis according to the principles of numerology	4	2		6	11	
<b>Ornamentation</b>						
1. Late Baroque ornamentation in Italian music	4	2		6	10	Systematisation and analysis of literature sources, mastering of ornamentation techniques, application of rhetorical figures
2. Late Baroque ornamentation in German music	4	2		6	11	
3. Short and long embellishments based on the treatises by F. Mancini and J. A. Hiller	4	2		6	11	
4. Improvisation of cadence	4	2		6	11	
<b>BAROQUE OPERA PRACTICE</b>						

High Baroque operas: A. Scarlatti “Griselda”; G. F. Handel “Acis and Galatea”, “Agrippina”, “Giulio Cesare”, A. Vivaldi “Ottone in villa”.		64	64	85	Analysis of musical and literary text, learning of roles, preparation of an opera role, exam preparation	
<b>Total:</b>		<b>32</b>	<b>80</b>	<b>0</b>	<b>112</b>	<b>154</b>
Assessment strategy	Weight, %	Assessment period	Assessment criteria			
Exam	100	During the exam session	<b>Requirements:</b> Memorise (in group or independently) a stage role interpreted in Baroque style from the repertoire being prepared. To be assessed: Demonstration of Baroque vocal skills; Adaptation of ornamentation in performed arias; Demonstration of gestures and Baroque dances when creating a role. At the discretion of the lecturers teaching the course, a student who has missed more than 25 percent of rehearsals may not be allowed to take the exam. An additional point may be awarded for a student’s personal progress.			

Author	Year of issue	Title	No. of the periodical or volume of the publication	Place of publication and publishing house or an online link
<b>Required study sources</b>				
Agricola, J. F.	1757	<i>Anleitung zur Singkunst: aus dem italienischen des Herrn Peter Franz Tosi / mit Erläuterungen und Zusätzen.</i>		Berlin: G. L. Winter,
Bovicelli, G. B.	1594	<i>Regole, passaggi di musica.</i>		Venezia: Giacomo Vincenti
Hiller, J. A.	1780	<i>Anweisung zum musikalisch-zierlichen Gesange.</i>		Leipzig: Junius
Mattheson, J.	1739	<i>Der Volkommene Capellmeister</i>		Hamburg: Christian Herold <a href="http://imslp.org/wiki/Der_vollkommene_Capellmeister_(Mattheson,_Johann)">http://imslp.org/wiki/Der_vollkommene_Capellmeister_(Mattheson,_Johann)</a>
Printz, W. C.	1677	<i>Phrynis</i>		Dresden: Johann Christoph Mieth <a href="https://books.google.co.uk/books?id=sU9TAAAcAAJ&amp;dq=printz%20Satyrischer%20Componist&amp;pg=PA11#v=onepage&amp;q=printz%20Satyrischer%20Componist&amp;f=false">https://books.google.co.uk/books?id=sU9TAAAcAAJ&amp;dq=printz%20Satyrischer%20Componist&amp;pg=PA11#v=onepage&amp;q=printz%20Satyrischer%20Componist&amp;f=false</a> , <a href="https://books.google.de/books?id=1BIDAACAAJ&amp;pg=PP7&amp;source=gbs_selected_pages&amp;cad=2#v=onepage&amp;q&amp;f=false">[https://books.google.de/books?id=1BIDAACAAJ&amp;pg=PP7&amp;source=gbs_selected_pages&amp;cad=2#v=onepage&amp;q&amp;f=false]</a> .
Tosi, P. F.	1723	<i>Opinione de’ cantori antichi e moderni o sieno Osservazioni sopra il canto Figurato</i>		Bologna: Lelio della Volpe
<b>Additional study sources</b>				
Šerytė, S., Budzinauskienė, L.	2013	<i>Giulio Caccini arijų ir madrigalų rinkinio „Le nuove musiche“ (1601–1602) pratarmė: šaltinis ir jo komentarai. Lietuvos muzikologija</i>	t. 14. p. 156–168.	
Šerytė, S.	2014.	<i>Italų ir prancūzų baroko vokalinės muzikos ornamentika: istorinių šaltinių lyginamoji analizė. Doctoral dissertation</i>		Lithuanian Academy of Music and Theatre
Pister, A., Žukienė, J.	2006	<i>Baroko muzikos retorika: teorija ir praktika. Muzikos kalba. Barokas</i>	(II d.), p. 84–126.	

## VOCAL PERFORMANCE STUDIO

Course (module) title in Lithuanian and English		Code	Study programme (s)	
Vocal Performance Studio		M209820	<i>Music Performance (Baroque opera)</i>	
Lecturer (s)			Division	
<b>Coordinator:</b>	lect. dr. Rūta Vosyliūtė		Department of Vocal Performance	
<b>Other (s):</b>	Prof. Sigutė Stonytė, lect. dr. Saulė Šerytė, doc. dr. Balys Vaitkus			
Study cycle		Type of a subject (module)		
Second (Master)		Mandatory, optional		
Form of implementation	Execution period/Study programme		Language (s) of instruction	
Classroom, individual, blended	I-II course, I-IV semesters/ <i>Music performance (Baroque opera)</i>		Lithuanian, English	
Requirements for an accepted student				
Prerequisites		Minor requirements (if applicable)		
Professional vocal skills, spoken English skills		Medical certificate from an otolaryngologist		
Volume of the subject (module) in credits	Total student workload (in hours)	Average contact hours	Average self-study hours	
20 (5 + 5 + 5 + 5)	532 (133 + 133 + 133 + 133)	192 (64 + 64 + 32 + 32)	340 (69 + 69 + 101 + 101)	
Purpose of a subject (module)				
To provide practical knowledge and skills related to the performance of 14th–17th centuries vocal music and teach to apply vocal techniques when performing Baroque music. To accumulate a repertoire of Baroque vocal music, develop an individual style of interpretation, make the process of developing skills a creative one, aimed at the implementation of a certain interpretation, deepen the ability to observe and analyse one's creative process and critically evaluate its results and give concert practice experience.				
Short subject (module) annotation (up to 500 characters)				
The module consists of <i>Singing and Baroque Music Interpretation Training</i> (semesters I-IV) and <i>Generalbass</i> (semesters I-II). During the studies, early Baroque laryngeal techniques and <i>recitar cantare</i> singing style are applied to the selected secular and sacral works of Baroque music, and fast-passing vocal techniques are developed by performing a repertoire of mature, late Baroque and Galant style. During the module studies, students acquire the skills of Baroque vocal technique required to perform works of different Baroque styles, as well as further develop the general vocal discipline, i.e., classical singing skills. During the theoretical and practical studies of <i>Generalbass</i> , singers acquire the skills to read, realise and improvise works of digital bass on a harpsichord, while singing and accompanying Baroque recitations and arias.				

Expected study results of the programme	Expected study subject (module) study results	Subject study methods	Students' achievement assessment methods
Students will have good knowledge of the language of music, historical development and performance practice of the repertoire of the chosen specialization (individual periods, styles, genres, etc.); will be able to base interpretive decisions on their knowledge and/or art research at all stages of preparing music programmes ( <i>Music Performance, 1.1</i> )	Students will be able to perform works of various Baroque styles and genres, demonstrating a style of interpretation that is unique for that specific work.	Review of information sources, audio and video materials, analysis of musical text, individual training, rehearsals	Exam
Students will be able to analyse and critically evaluate the process and results of creative activities performed by them and other artists, provide suggestions for their improvement, adapt to changing conditions of the creative context and present their insights during workshops, seminars and/or master classes and when preparing a master's studies art project (s) and carrying out artistic research related to creative activities. ( <i>Music Performance, 2. 2</i> )	Students will be able to think critically and analyse the process and results of their own and other artists' creative activities.		



<p>Students will be able to express themselves as artistic individuals, who have developed the ability to create, develop and express their artistic ideas, anticipate an individual interpretation of a piece of music and demonstrate these skills by preparing and performing a concert programme that meets the requirements of the master's degree repertoire (<i>Music Performance, 3.1</i>)</p>	<p>By employing different vocal techniques, students will be able to professionally perform the repertoire of early and late Baroque vocal music and creatively transform it through their artistic perception.</p>		
<p>Students will have accumulated a representative repertoire whose volume will correspond to the requirements of the chosen specialization and a master's degree, and will have gained concert experience by participating in 2–4 public concert events during the study years (<i>Music Performance, 3.2</i>)</p>	<p>Students will have accumulated a concert repertoire of baroque vocal music of an appropriate volume that meets the requirements of master's studies, and participated in at least 4 public concerts</p>		
<p>Students will be able to use all the possibilities of performance technique in solo and/or ensemble programmes and constantly look for new means of self-expression as well as demonstrate the developed skills of musical communication and leadership over a musical ensemble. (4.1)</p>	<p>Students will be able to use the possibilities of vocal technique in solo performances and Baroque opera and oratorio productions and will continuously look for new means of self-expression.</p>		
<p>Students will have accumulated experience of constructive and reasoned business communication; will be able to collaborate with other artists and integrate themselves into different cultural environments by participating in at least one, preferably multicultural or international, project (<i>Music Performance, 4.2</i>)</p>	<p>Students will be able to collaborate constructively with other performers when participating in international art projects.</p>		
<p>Students will be able to initiate and lead creative activities and demonstrate initiative, leadership, teamwork, negotiation and organizational skills when preparing and presenting complex work in the form of a final art project (s) (<i>Music Performance, 4.3</i>)</p>	<p>Students will be able to initiate and lead concert activities of their own and other performers, and demonstrate teamwork organizational skills.</p>		
<p>Students will understand the connections between theoretical and practical studies of music performance, be able to see their causal connections and will use these skills for their individual development as artists when preparing and presenting creative (art) projects and art research related to creative activities (<i>Music Performance, 5.1</i>)</p>	<p>Students will have accumulated knowledge of a singer's profession, will understand the need for theoretical studies and be able to use this knowledge during lectures and rehearsals, and when preparing and conducting exam programmes.</p>		
<p>Students will be able to study independently, integrate knowledge and solve artistic and scientific tasks, based on new and/or limited information, efficiently; will be able to work and improve when independently preparing and presenting creative (artistic) projects and artistic research related to creative activities (<i>Music Performance, 5.2</i>)</p>	<p>By integrating knowledge of ornamentation and Baroque music interpretation, students will be able to analyse and learn a given or selected Baroque vocal music programme independently, as well as work and improve independently with a generalbass accompanist, Baroque ensemble or orchestra when rehearsing and performing exam programmes.</p>		

Topics (repertoire requirements)	Contact hours				Self-study hours	Independent tasks
	Theoretical classes	Group sessions	Individual sessions	Total contact hours		
<b>I semester (M1)</b>						
<b>Singing and Baroque music interpretation training</b>						
1. Introduction Presentation of module topics and requirements for independent work, basic literature and exam. Optional vocalises			6	6	6	Analysis and preparation of musical text, as well as analysis and practical application of singing treatises and literature on baroque music interpretation
2. Folk song performed <i>a capella</i> or original works by Lithuanian composers			6	6	6	
3. Optional late Baroque arias by Italian authors			6	6	6	
4. Training of <i>gorgia</i> (larynx) technique. Early Italian Baroque solo madrigals (L. Luzzaschi, S. D'India, etc.)			4	4	5.5	
5. <i>Recitar cantare</i> singing style: arias by G. Caccini <i>Le Nuove Musiche</i> (1601), secular or sacral works by C. Monteverdi.			4	4	5	
6. Duets or early madrigals by A. Willaert, J. Arcadelt and L. Marenzio			6	6	6	
<b>Generalbass</b>						
1. Basic principles of creating and reading <i>basso continuo</i> , early forms, decryption principles and methods of performance.		4		4	5	Analysis of sound recordings and musical text, <i>basso continuo</i> performance training, exam preparation
2. Realization of a generalbass in three and/or four voices. Tessitura, layout.		4		4	5.5	
3. Signatures and their meaning. Simple exercises based on historical sources.		6		6	6	
4. Dissonances and their preparation.		6		6	6	
5. Ornamentation principles in the realization of the generalboss. Variety of a texture.		6		6	6	
6. Generalboss in recitatives. Dynamics.		6		6	6	
<b>Total:</b>		<b>32</b>	<b>32</b>	<b>64</b>	<b>69</b>	
<b>II semester (M1)</b>						
<b>Singing and Baroque music interpretation training</b>						
1. Optional vocalises			6	6	6	Analysis and preparation of musical text, as well as analysis and practical application of singing treatises and literature on baroque music interpretation
2. Optional late Baroque arias by French or English musicians			6	6	6	
3. Aria of early <i>bel canto</i> period			4	4	5	
5. Middle period of Italian Baroque: Works by B. Strozzi, A. Cesti, F. Cavalli			4	4	5.5	
5. Baroque compositions by French authors: B. Lully, A. Campra and others.			4	4	4	
6. Optional Baroque compositions by English authors			4	4	4	
7. Madrigal at the junction of 16th–17th century. C. Monteverdi, C. Gesualdo			4	4	4	
<b>Generalbass</b>						
1. Examples of Italian generalbass and their realization.		6		6	7	Analysis of sound recordings and musical text, <i>basso continuo</i> performance training.
2. Practical examples of the French generalbass.		6		6	7	
3. The most important schools of German generalbass.		6		6	7	
4. J. S. Bach's rules of generalbass as a generalization of various baroque schools.		6		6	6.5	

5. Essential differences of schools of generalbass, their exploitation in practice.		8		8	7	
<b>Total:</b>		<b>32</b>	<b>32</b>	<b>64</b>	<b>69</b>	
<b>III semester (M2)</b>						
<b>Singing and Baroque music interpretation training</b>						
1. Optional vocalises			6	6	14	Analysis and preparation of a musical text, as well as analysis and practical application of singing treatises and literature on Baroque music interpretation; exam preparation
2. Optional German, Austrian arias of late Baroque and galant style			6	6	14	
3. Aria of early <i>bel canto</i> period			4	4	14	
4. Arias by Italian Baroque authors of <i>da capo</i> forms of sacred music genres.			4	4	14	
5. Compositions by German Baroque authors: Cantatas by J. S. Bach and other creators			4	4	14	
6. Opera by G. F. Händel: optional aria			4	4	14	
7. Polyphonic compositions by D. Buxtehude, H. Purcell, J. S. Bach			4	4	17	
<b>Total:</b>			<b>32</b>	<b>32</b>	<b>101</b>	
<b>IV semester (M2)</b>						
<b>Singing and Baroque music interpretation training</b>						
1. Optional vocalises			6	6	17	Analysis and preparation of a musical text, as well as analysis and practical application of singing treatises and literature on Baroque music interpretation; exam preparation
2. W. A. Mozart's aria			6	6	17	
3. Optional <i>bel canto</i> aria			6	6	17	
4. Late Baroque passages, improvisation when singing arias of such authors as N. Porpora, A. Vivaldi and others.			6	6	17	
5. Galant style: technical training in ornamentation.			4	4	16	
6. Arias by N. Jommelli, J. A. Hasse and others			4	4	17	
<b>Total:</b>			<b>32</b>	<b>32</b>	<b>101</b>	

Assessment strategy	Weight, %	Assessment period	Assessment criteria
Exam	100	During the exam session	<p><b>Requirements:</b> The form of the exam is a concert. The programme must include 4-8 works. The programme may feature works from different eras (from the early Baroque to the early <i>bel canto</i> period). Module part <i>Singing and Baroque Music Interpretation Training</i> is assessed taking into account the following aspects:</p> <ul style="list-style-type: none"> <li>• accurate performance of the repertoire in relation to the musical text;</li> <li>• appropriate level of vocal skills;</li> <li>• stylistically correct performance of the works of 16th–18th centuries;</li> <li>• demonstration of articulation, ornamentation and improvisation principles;</li> <li>• a sense of genre and form;</li> <li>• quality of musical expression;</li> <li>• virtuoso skills;</li> <li>• artistry and persuasiveness, quality of musical expression;</li> <li>• initiative in participating in independent artistic activities;</li> <li>• compliance of artistic activity with the specialization of the study programme;</li> <li>• the complexity of the concert programmes performed, the prestige of the event/concert stage.</li> </ul> <p><b>Assessment of <i>generalbass</i>:</b></p> <ol style="list-style-type: none"> <li>7. efficiency and accuracy of reading <i>basso continuo</i>;</li> <li>8. use of improvisational elements;</li> <li>9. accurate performance of the repertoire in relation to the musical text;</li> <li>10. demonstration of articulation, ornamentation and improvisation principles;</li> <li>11. a sense of genre and form;</li> <li>12. quality of musical expression.</li> </ol>

			The student is given one grade after assessing the demonstrated abilities and their compliance with the requirements.
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Author	Year of issue	Title	No. of the periodical or volume of the publication	Place of publication and publishing house or an online link
<b>Required study sources</b>				
<b>Singing and baroque interpretation training</b>				
Harnoncourt, N.	1999	<i>Der musikalische Dialog: Gedanken zu Monteverdi, Bach und Mozart</i>		Kassel
Harnoncourt, N.	1988	<i>Baroque Music Today: Music as a Speech: Ways to a New Understanding of Music</i>		Amadeus Pr. New edition ISBN-10-0931340055
Neuman, F.	1978	<i>Ornamentation in Baroque and Post – Baroque Music.</i>		Princeton University Press
Smitz, H.	1995	<i>Die Kunst der Verzierung im 18. Jahrhundert. Instrumentale und vokale Musizierpraxis in Beispielen</i>		Centaurus – Verlagsgesellschaft
<b>Generalbass</b>				
Christensen, B. J.	2002	<i>18th Century Continuo Playing. A guide to the Basics</i>		Bärenreiter-Verlag
Dandrieu, J.-F.	1982 (Orig. 1719)	<i>Principles de l'Accompagnement du Clavecin</i>		Faksimilinis leidimas Minkoff, Ženeva
Gasparini, F.	1980 (Orig. 1708)	<i>The Practical Harmonist at the Harpsichord</i>		Da Capo, New York
Heinichen, J. D.	1969 (Orig. 1728)	<i>Der Generalbass in der Composition</i>		Facsimile edition Georg Olms, Hildesheim
<b>Additional study sources</b>				
Bukofzer, M.	2007	<i>Music in The Baroque Era – From Monteverdi To Bach</i>		New York. W. W. Norton & Company
Donington, R.	1975	<i>The interpretation of early music</i>		London

### MOVEMENT STUDIO

Course (module) title in Lithuanian and English		Code	Study programme (s)	
Judesio studija / Movement Studio		M209920	<i>Music performance (Baroque opera)</i>	
<b>Lecturer (s)</b>			<b>Division</b>	
<b>Coordinator:</b>	Jūratė Širvytė-Rukštelė	Department of Vocal Performance		
<b>Other (s):</b>				
<b>Study cycle</b>		<b>Type of a subject (module)</b>		
Second (Master)		Mandatory		
<b>Form of implementation</b>	<b>Execution period/Study programme</b>		<b>Language (s) of instruction</b>	
Classroom, blended	I-II course, I-IV semesters/ <i>Music performance (Baroque opera)</i>		Lithuanian, English	
<b>Requirements for an accepted student</b>				
<b>Prerequisites</b>		<b>Minor requirements (if applicable)</b>		
Not applicable		Medical certificate		
<b>Volume of the subject (module) in credits</b>	<b>Total student workload (in hours)</b>	<b>Average contact hours</b>	<b>Average self-study hours</b>	
20 (5 + 5 + 5)	399 (133 + 133 + 133)	96 (32 + 32 + 32)	303 (101 + 101 + 101)	
<b>Purpose of a subject (module)</b>				
To teach Baroque dance and gesture techniques basing the teaching on historical sources dealing with choreography and gestures. To understand the individual characteristics of one's body by developing plasticity, musicality, rhythmicity and sense of partnership, to develop the ability to combine movement with breathing, speaking, singing, and to understand the movement dramaturgy of the role being created and implement it.				
<b>Short subject (module) annotation (up to 500 characters)</b>				

The movement studio module is designed to prepare the body plasticity of a future Baroque opera singer for historical productions and creative work on stage. Students are taught aesthetic representation on stage, where gestures are applied to selected arias on the basis of iconographic sources and treatises. By studying Baroque dance and gestures, the technique of Baroque dance and movement is mastered, and the meaning of the performed work is learned to be conveyed by movement. Students are introduced to the late 16th–early 18th century. European (Italian, French, English) dance technique, stylistics, and learn the tempo and its transmission methods based on the historical treatises of that time. Students learn to perform authentic dances (*pavane, galliard, minuet, gavotte, sarabande*, etc.) and create choreographies for the ritornellos of selected arias.

Expected study results of the programme	Expected study subject (module) study results	Subject study methods	Students' achievement assessment methods
Students will have good knowledge of the language of music, historical development and performance practice of the repertoire of the chosen specialization (individual periods, styles, genres, etc.); will be able to base interpretive decisions on their knowledge and/or art research at all stages of preparing music programmes. ( <i>Music Performance, 1.1</i> )	Students will be able to distinguish the styles of Baroque dances of different periods (early, middle and late), their genres, historical development and performance practice. Students will be able to substantiate their interpretive decisions when performing musical programmes by employing historical choreographic treatises.		
Students will be able to analyse and critically evaluate the process and results of creative activities performed by them and other artists, provide suggestions for their improvement, adapt to changing conditions of the creative context and present their insights during workshops, seminars and/or master classes and when preparing a master's studies art project (s) and carrying out artistic research related to creative activities ( <i>Music Performance, 2.2</i> )	Students will be able to critically evaluate and analyse the results of their own and other artists' historical and contemporary performances, provide suggestions for their improvement, and be able to present reasonable insights during master classes and/or when preparing art research related to creative activities.		
Students will be able to express themselves as artistic individuals, who have developed the ability to create, develop and express their artistic ideas, anticipate an individual interpretation of a piece of music and demonstrate these skills by preparing and performing a concert programme that meets the requirements of the master's degree repertoire ( <i>Music Performance, 3.1</i> )	<p>Students will be able to perform Baroque dances, gestures and specific tasks related to the performance of selected arias.</p> <p>Students will be able to distinguish and interpret the tempos of Baroque dances, and perform them in the ritornellos of arias, and will have a developed the ability to create, recreate, interpret Baroque dance and Baroque gestures in the performances of chosen arias.</p> <p>Students will be able to mobilise the existing knowledge and use it to adapt to the stage partner.</p>	Overview of information sources and audio-visual material, rehearsals, individual work, observation.	<i>Formative assessment, Exam</i>
Students will have accumulated a representative repertoire whose volume will correspond to the requirements of the chosen specialization and a master's degree, and will have gained concert experience by participating in 2–4 public concert events during the study years ( <i>Music Performance, 3.2</i> )	When preparing performances of Baroque arias and group Baroque dances, students will demonstrate the skills of constructive business communication and be able to cooperate ethically with an international team.		
Students will be able to independently carry out artistic activity by initiating a musical or interdisciplinary art project or participating in its preparation and public performance ( <i>Music Performance, 3.3</i> )	By participating in their preparation and performance, students will be able to independently integrate Baroque dance and gestures into musical and interdisciplinary art projects.		

Students will be able to use all the possibilities of performance technique in solo and/or ensemble programmes and constantly look for new means of self-expression as well as demonstrate the developed skills of musical communication and leadership over a musical ensemble ( <i>Music Performance</i> , 4.1)	Students will be able to perceive the mood (affect) of the created character or aria, apply specific movements and gestures, and independently discover the possibilities of their body movement.		
Students will be able to study independently, integrate knowledge and solve artistic and scientific tasks, based on new and/or limited information, efficiently; will be able to work and improve when independently preparing and presenting creative (artistic) projects and artistic research related to creative activities ( <i>Music Performance</i> , 5.2)	Students will have discovered and be able to use individual possibilities of body expression, know the shortcomings of their body movement and be able to correct them, and be able to improve the psychophysical expression of their bodies during regular independent training sessions.		

Topics (repertoire requirements)	Contact hours				Self-study hours	Independent tasks
	Theoretical classes	Group sessions	Individual sessions	Total contact hours		
<b>I semester (M1)</b>						
<b>Baroque dance</b>						
1. Introduction to studies. Introduction to the requirements of examination, independent work, assessment procedure. Introduction to dance treatises of late 16th–early 17th century. Analysis: Late Renaissance or Early Baroque? Practice of movement technique.		4	4	4	13	Independent repetition of learned choreographies
2. “Balletti” in early operas, its structure and meaning. Practice.		4	4	4	13	
3. <i>Pavane, galliard</i> , choreography of batetto “ <i>Soben mi cha bon tempo</i> ”		4	4	4	13	
4. Movement in the ritornellos of early operas		4	4	4	11.5	
<b>Baroque gestures</b>						
1. Body and arm positions in the early 17th century iconography (B. Buonatalenti, M. Caravaggio)		4	4	4	13	Independent application of gestures to the selected aria
2. Analysis of Bonifaccio’s treatise <i>L’Arte dei Cenni (1616)</i>		4	4	4	13	
3. Practical gesture and movement sessions based on Bonifaccio		4	4	4	13	
4. “Living pictures” based on early 17th century painting.		4	4	4	11.5	
<b>Total:</b>	<b>0</b>	<b>32</b>	<b>32</b>	<b>32</b>	<b>101</b>	
<b>II semester (M1)</b>						
<b>Baroque dance</b>						
1. 17th century English Baroque. J. Playford’s dances. Group work on J. Playford’s choreographies.		4	4	4	13	Independent repetition of learned choreographies
2. Introduction to the 18th century French choreography. Notations of Feuillet/Pecour Practising the step technique.		4	4	4	13	
3. Work with Baroque-inspired arm plasticity		4	4	4	13	
4. Learning of <i>minuet</i> and <i>gavotte</i> in a pair.		4	4	4	11.5	
<b>Baroque gestures</b>						

1. Grotesque in the iconography of late 17th–early 18th century. (W. Hogarth) Physical exercises.	4	4	13	Independent adaptation of gestures to the chosen aria
2. Analysis of Perrucci's treatise <i>Dell'Arte rappresentativa, premeditata e all'improvviso</i> (1699).	4	4	13	
3. Practical gesture and movement sessions based on Perucci.	4	4	13	
4. Baroque gestures for modern audiences: juxtaposition of modern everyday and Baroque gestures.	4	4	11.5	
<b>Total:</b>	<b>0</b>	<b>32</b>	<b>32</b>	<b>101</b>
<b>III semester (M2)</b>				
<b>Baroque dance</b>				
1. Introduction to the 18th century French and English dance treatises. (Feuillet, <i>Racueil de Dances</i> ; Weaver, <i>A Collection of Ball Dances Perform'd at Court</i> )	4	4	13	Independent repetition of learned choreographies
2. Tempos and characteristics of the main Baroque dances (sarabande, minuet, gavotte, jig, passacaglia, foil)	4	4	13	
3. Performing sarabande individually or in a pair	4	4	13	
4. The creation of choreography for the ritornellos of the chosen 18th century aria	4	4	11.5	
<b>Baroque gestures</b>				
1. Body and arm positions in the 18th century iconography. (A. Watteau) Physical exercises.	4	4	13	Independent adaptation of gestures to the chosen aria
2. Analysis of G. Austin's treatise <i>Chironomia, or a Treatise on Rhetorical Delivery</i> (1806)	4	4	13	
3. Practical gesture and movement sessions based on Augustin.	4	4	13	
4. Baroque gestures for modern audiences: juxtaposition of modern every day and Baroque gestures.	4	4	11.5	
<b>Total:</b>	<b>0</b>	<b>32</b>	<b>32</b>	<b>101</b>

Assessment strategy	Weight, %	Assessment period	Assessment criteria
Exam	100	During the exam session	<p>Attendance (a student is allowed to take the exam after participating in at least 80 % of the exercises).</p> <p><b>Knowledge and skills to be assessed:</b></p> <p>I semester: Knowledge of the characteristics of early 17th century Italian dance, application of stylistics in improvisation. Creation of choreography and gestures, and demonstration of said phenomena during the ritournelle of the chosen aria.</p> <p>II semester: Knowledge of the characteristics of 17th–early 18th century English dance, group performance of J. Playford's choreography. Creation and demonstration of grotesque in the ritornello of the chosen aria.</p> <p>III semester: Knowledge of the characteristics of 18th century French dance, application of stylistics in improvisation. Creation and demonstration of choreography and gestures in the ritornello of the chosen aria.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• ability to apply stylised movement in context;</li> <li>• performing choreography in a group;</li> <li>• imagination related to plasticity of the movements of one's body;</li> <li>• creativity.</li> <li>• quality of movement;</li> <li>• personal progress.</li> <li>• analysis of task performance, perception of the artistic whole.</li> </ul>

Author	Year of issue	Title	Place of publication and publishing house or an online link
<b>Required study sources</b>			
<b>Baroque dance</b>			
			<a href="http://baroquedance.info/links/information.html#primarysources">http://baroquedance.info/links/information.html#primarysources</a>
Caroso Fabritio	1600	<i>Nobiltà di dame</i>	<a href="http://memory.loc.gov/cgi-bin/ampage?collId=musdi&amp;fileName=199/musdi199.db&amp;reNum.=0">http://memory.loc.gov/cgi-bin/ampage?collId=musdi&amp;fileName=199/musdi199.db&amp;reNum.=0</a>
Playford John	1651	<i>The Dancing Master</i>	<a href="https://imslp.org/wiki/The_Dancing_Master_(Playford,_John)">https://imslp.org/wiki/The_Dancing_Master_(Playford,_John)</a>
Feuillet Raoul-Auger	1701	<i>Chorégraphie</i>	<a href="https://publicdomainreview.org/collection/choregraphie-1701">https://publicdomainreview.org/collection/choregraphie-1701</a>
Feuillet Raoul-Auger	1709	<i>Racueil de Dances</i>	<a href="https://www.loc.gov/resource/musdi.252.0?st=gallery">https://www.loc.gov/resource/musdi.252.0?st=gallery</a>
Weaver John, Mr. Isaac	1706	<i>A Collection of Ball Dances Perform'd at Court</i>	<a href="https://books.google.it/books?id=ztK5AAAAIAAJ&amp;printsec=frontcover&amp;hl=it&amp;source=gbs_ge_summary_r&amp;cad=0#v=onepage&amp;q&amp;f=false">https://books.google.it/books?id=ztK5AAAAIAAJ&amp;printsec=frontcover&amp;hl=it&amp;source=gbs_ge_summary_r&amp;cad=0#v=onepage&amp;q&amp;f=false</a>
Chiarle Angelo	1993	<i>L'Arte di danza ai tempi di Claudio Monteverdi: atti del convegno internazionale</i>	Torino, Istituto per i beni musicali in Piemonte : Regione Piemonte, Assessorato alla cultura
Padovan Marizio	1995	<i>La danza in Europa tra Rinascimento e Barocco</i>	Roma: Associazione Italiana per la Musica e la Danza Antiche
Sparti Barbara	2015	<i>Dance, Dancers and Dance Masters in Renaissance and Baroque Italy</i>	Bologna, Massimiliano Piretti Editore
Waite Philippa, Appleby Judith	2003	<i>Beauchamp-Feuillet Notation: A Guide for Beginner and Intermediate Baroque Dance Students</i>	Cardiff, Consort de Danse Baroque
Hilton Wendy	1981	<i>Dance of Court and Theater: The French Noble Style, 1690-1725</i>	London, Dance books Ltd
<b>Baroque gestures</b>			
Zuffi Stefano		<i>Caravaggio: Gestures &amp; Expressions</i>	Ludion- digital <a href="https://www.musebooks.world/world/caravaggio-gestures-expressions.html">https://www.musebooks.world/world/caravaggio-gestures-expressions.html</a>
Fara, Amelio	1995	<i>Bernardo Buontalenti</i>	Milano, Electa
Bonifaccio Giovanni	1616	<i>L'Arte dei Ceni</i>	<a href="https://bibdig.museogalileo.it/Teca/Viewer?an=000000966158">https://bibdig.museogalileo.it/Teca/Viewer?an=000000966158</a>
Bulwer John	1644	<i>Chironomia</i>	<a href="https://archive.org/details/gu_chirolgianat00gent/page/n361/mode/2up">https://archive.org/details/gu_chirolgianat00gent/page/n361/mode/2up</a>
Perrucci Andrea	1699	<i>Dell'Arte rappresentativa, premeditata e all'improvviso</i>	<a href="http://vecchiosito.bnnonline.it/biblvir/perrucci/index2.htm">http://vecchiosito.bnnonline.it/biblvir/perrucci/index2.htm</a>
Anon.	1724	<i>The British stage: or the exploits of Harlequin [electronic resource] : a farce.</i>	London : printed for T. Warner <a href="http://galenet.gale.com/servlet/ECCO?c=1&amp;stp=Author&amp;ste=11&amp;af=BN&amp;ae=T066834&amp;tiPG=1&amp;dd=0&amp;dc=flc&amp;docNum=CW115976905&amp;vrsn=1.0&amp;srchtp=a&amp;d4=0.33&amp;n=10&amp;SU=0LRK&amp;locID=nla">http://galenet.gale.com/servlet/ECCO?c=1&amp;stp=Author&amp;ste=11&amp;af=BN&amp;ae=T066834&amp;tiPG=1&amp;dd=0&amp;dc=flc&amp;docNum=CW115976905&amp;vrsn=1.0&amp;srchtp=a&amp;d4=0.33&amp;n=10&amp;SU=0LRK&amp;locID=nla</a>
Austin Gilbert	1806	<i>Chironomia, or a Treatise on Rhetorical Delivery</i>	<a href="https://archive.org/details/chironomiaoratr00austgoog/page/n8/mode/2up">https://archive.org/details/chironomiaoratr00austgoog/page/n8/mode/2up</a>
Barnett Dene	1987	<i>The Art of Gesture: The Practices and Principles of 18th-century Acting.</i>	<a href="https://www.cambridge.org/core/journals/theatre-research-international">https://www.cambridge.org/core/journals/theatre-research-international</a>

## HISTORY AND DRAMATURGY OF BAROQUE OPERA

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](mailto:viktorija.papieve@lmta.lt)



**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](mailto:viktorija.papieve@lmta.lt)

**BASICS OF RESEARCH PAPER**

<b>Subject (module) title</b>		<b>Code</b>	<b>Study programme (s)</b>
Basics of Research Paper		M062915	<i>Music Performance, Composition</i>
<b>Lecturer (s)</b>			<b>Department where the subject is implemented</b>
<b>Coordinator:</b> assoc. prof. dr. Laima Budzinauskienė. <b>Other:</b> assoc. prof. dr. Eglė Šeduikytė-Korienė.			Department of Arts Management
<b>Study cycle</b>		<b>Type of the course unit (module)</b>	
Second (Master)		Compulsory	
<b>Mode of delivery</b>	<b>Semester or period when the course unit is delivered/study programme</b>		<b>Language (s) of instruction</b>
Classwork	2 <sup>nd</sup> semester/ <i>Music Performance, Composition</i>		Lithuanian
<b>Prerequisites</b>			
<b>Preliminary requirements:</b> Bachelor's degree.			<b>Minor requirements (if any):</b> None
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>	<b>Self-study hours</b>
5	133	32	101
<b>Purpose of the subject (module)</b>			
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.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
<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.			

<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the course unit (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
<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)	Students will demonstrate basic skills of practical research activity, will know how to analyse art phenomena, to make theoretical statements and critical	Lectures, seminars	Paper work, exam

<i>Composition:</i> Knowledge of different musical contexts. (7.1)	assessments in an argument-based manner.		
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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/rehearsals/consultations	Exam/course credit test	Total contact work	Self-study hours	Practical training	
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			
<b>Total</b>	<b>16</b>	<b>0</b>	<b>14</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>32</b>	<b>101</b>	<b>0</b>	

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
<b>Required study material</b>				
Bitinas, B.; Rupšienė, L.; Žydzūnaitė, 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
Žydzūnaitė, V.	2006	<i>Taikomųjų tyrimų metodologijos charakteristikos</i>		Vilnius: Pedagoginės profesinės raidos centras

## 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 <sup>rd</sup> semester, 4 <sup>th</sup> semester/ <i>Music Performance, Composition</i>		Lithuanian
<b>Prerequisites</b>			
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)
<b>Purpose of the subject (module)</b>			
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.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
<p><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.</p>			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<p><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)</p>	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
<p><i>Music Performance</i>: Interpersonal and communication skills, leadership. (5.1)  <i>Composition</i>: Ability to think critically and self-critically. (2.1)</p>	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
<p><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)</p>	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
<p><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)</p>	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
<p><i>Music Performance</i>: Ability to conduct independent scientific research. (8.1)  <i>Composition</i>: Ability to conduct independent scientific research. (5.1)</p>	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
<p><i>Music Performance</i>: Ability to conduct independent scientific research. (8.1)  <i>Composition</i>: Ability to conduct independent scientific research. (5.1)</p>	Students will be able to summarise art research and the results obtained, formulate conclusions, and provide	Individual activities, research activities,	Course credit test, defence

	evaluations of art phenomena, taking into account the wider cultural context.	analysis of research findings	
<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		
<b>1<sup>st</sup> semester</b>										
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		
<b>Total</b>	<b>0</b>	<b>16</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>17</b>	<b>116</b>	
<b>2<sup>nd</sup> semester</b>										
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		
<b>Total</b>	<b>0</b>	<b>16</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>17</b>	<b>116</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
<b>1<sup>st</sup> semester</b>			
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 (no less than 15,000 characters)	40 %	During exam session	Accuracy, relevance, originality, fluency of professional language.
<b>2<sup>nd</sup> semester</b>			
Defence:	50 %	During exam session of the graduates	Accuracy, relevance, originality, high level of competence.
1. Presentation of data, analysis, summary of the findings, conclusions			

2. Drafting a text of a research paper (no less than 40,000 characters)	20 %	Correctness of language, compliance of the paper with the requirements
3. Presentation and defence of a final research paper	30 %	

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Gerulis, S.; Melnikas, L.	2004	<i>Magistro mokslo darbas</i>		Vilnius: LMTA
<b>Additional study material</b>				
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

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](mailto:viktorija.papieve@lmta.lt)