



STUDY FIELD OF MUSIC
SECOND STUDY CYCLE

STUDY PROGRAMME
MUSIC PERFORMANCE (CHAMBER ENSEMBLE)

(State code – 6211PX004)

DESCRIPTIONS OF SUBJECTS

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CHAMBER ENSEMBLE I

Subject (module) title		Code	Study programme (s)
Chamber Ensemble I		M025717	Music Performance (Chamber Ensemble)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Dalia Balsytė. Other (s): prof. Donatas Katkus, prof. Audronė Pšibilskienė, prof. Audronė Vainiūnaitė, prof. Augustinas Vasiliauskas, assoc. prof. Vaida Paukštienė, assoc. prof. dr. Indrė Baikštytė, lect. Inga Gylytė, lect. Povilas Jacunskas, lect. Saulius Lipčius, lect. Ingrida Rupaitė-Petrikienė.			Department of Chamber Ensemble
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	1 st –3 rd semesters/Music Performance (Chamber Ensemble)		Lithuanian, English, German, Russian
Prerequisites			
Preliminary requirements: music performance and artistic expression skills confirming the competence corresponding to the BMus degree.			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)	76.5 (25.5+25.5+25.5)	322.5 (107.5+107.5+107.5)
Purpose of the subject (module)			
The aim of subject <i>Chamber Ensemble I</i> is to familiarise students with the concert repertoire of different periods, styles and genres in ensembles of mixed composition (violin, viola, cello, piano, flute, oboe, clarinet, bassoon, saxophone, <i>birbynė</i> , <i>kanklės</i> , accordion, double bass, harp, guitar); to provide them with ensemble music playing skills exceeding the level of Bachelor study requirements in the area of artistic expression, learning and rehearsals; to develop ensemble hearing and sight reading; to consolidate the skills of independent creative work in the ensemble by basing them on the repertoire of chamber music of various styles and genres; to provide with the basic knowledge of more complicated concert repertoire and skills for its mature preparation; to develop the ability to plan the preparation stages of the repertoire to be performed and implement them consistently by developing the skills enabling to learn independently, notice and solve problems arising in the creative process.			
Short description of the subject (module) (up to 500 characters)			
The object of studies in the subject <i>Chamber Ensemble I</i> is a concert repertoire of different periods and styles that is complicated in terms of scope, performance technique and interpretation, and a large scope and small scope repertoire for ensembles of mixed composition. When preparing the concert repertoire, the tasks related to formation and implementation of higher-level collective interpretation, as well as excellence of playing in an ensemble are fulfilled. The stages of repertoire preparation are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared. Concert experience of playing in an ensemble is gained.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to perform chamber pieces in chamber ensembles of mixed instruments while at the same time demonstrating their 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 through the 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 in an ensemble of mixed instruments; they will also be able to demonstrate developed abilities of musical communication and musical ensemble directing.	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. (2.1)	Students will know well the language of music and performance technique of the repertoire of music intended for the chamber ensemble (pertaining to individual periods, styles, genres, etc.), and be able to base their interpretation solutions on this knowledge and/or art research in all stages of preparation of musical programmes.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
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 mixed chamber ensemble, taking into account a particular context (the composition of performers, the themes and purpose of the event).	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
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 an art programme and head it or participate in the preparation of an art project and concert performance.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and assess the process and results of their and other artists' creative activity; they will also be able to provide suggestions as to their improvement, adapt to changing conditions of the creative context and	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion

	present their insights in rehearsals and discussions of exams and concerts.		
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
Inter-personal and communication skills, leadership. (5.2)	When working in a chamber ensemble, students will demonstrate initiative, leadership, team work, negotiating and organisational skills.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
Ability to work and improve independently. (7.1)	Students will be able to plan the process of the ensemble's work and the preparation stages of the musical programme independently, and deal with artistic and organisational tasks.	Practical training, rehearsals, concerts	Performance of a musical programme, discussion

Topics (repertoire)	Time (hours) of contact study							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the Exam/course credit test	Total contact work			
1st semester										
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - from 15 to 20 minutes. E.g., S. Prokofiev's sonata for violin and piano No. 2; A. Khachaturian's trio for clarinet, violin and piano, J. Juzeliūnas' sonata for oboe and clarinet; J. M. Sperger's sonata in E major for double bass and piano; M. Ravel's introduction and allegro for flute and harp; J. Juozapaitis' <i>Black and White</i> for guitar and cello.				24				24	107.5	Analysis of a musical text and sound recordings, practical training, rehearsals.
Exam.							1.5	1.5		
Total:				24			1.5	25.5	107.5	
2nd semester										
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - from 15 to 20 minutes. E.g., sonatas for viola and piano by P. Hindemith, B. Martin; L. van Beethoven's piano trio, a quintet for piano, oboe, clarinet, French horn and bass; J. S. Bach's sonata for viola da gamba and harpsichord BWV 1028; C. Saint-Saëns' Fantasy op. 124 for violin and harp; M. Giuliani's <i>Duo concertante</i> for flute/violin and guitar.				24				24	107.5	Analysis of a musical text and sound recordings, practical training, rehearsals.
Exam (concert)							1.5	1.5		
Total:				24			1.5	25.5	107.5	
3rd semester										
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - 20 minutes. E.g., J. Gruodis' sonata for violin and piano; I. Stravinsky's <i>The Soldier's Tale</i> for clarinet, violin and piano; K. Veber's trio for piano, flute and cello; A. Mišek's sonata op. 6 for double-bass and piano; J. B. Krumpholtz's				24				24	107.5	Analysis of a musical text and sound recordings, practical training, rehearsals.

sonatas op. 8 No. 1–6 for flute/violin and harp; A. Corelli's sonata for violin and guitar.									
Exam (concert)							1.5	1.5	
Total:				24			1.5	25.5	107.5

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Quality of the work process	10 %	During the semester	The following is assessed: Efficiency and ethics of communication with other ensemble members; Fluency, argumentation and constructiveness of presentation of ideas and results; Independence, organisation ability and punctuality.
Exam	90 %	During exam session	Requirements: In semesters 2 and 3, the exam is organised in the form of a public concert in the concert halls of the Academy, city or Lithuania. Assessment criteria: Ensemble technique (volume balance and metro rhythmic synchronicity); Accurate performance of repertoire in terms of musical text; Specialisation instrument playing skills, ability to adapt, virtuoso abilities; Stylistically founded application of articulation, ornamentation 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				
Gerulaitis, V.	1994	<i>Muzikos stilių raida: istorinė apybraiža</i>		Vilnius
Harnoncourt, N.	1993	<i>Der musikalische Dialog</i>		Amadeus Press
Harnoncourt, N.	1982	<i>Musik als Klangrede</i>		Baerenreiter -Verlag
Katkus, D.	2013	<i>Music Performance. Istorija/Teorijos/Stiliai /Interpretacijos</i>		Vilnius: Tyto alba
Ulrich, H.	1966	<i>Chamber Music</i>		Columbia University Press
Additional study material				
Aguado, Dionisio	2005	<i>New guitar method</i>		Tecla
Badura-Skoda, E.; Badura-Skoda, P.	1957	<i>Mozart-Interpretation</i>		Wancura
Brun, Paul	2000	<i>A New History of the Double Bass</i>		P. Brun Productions
Flamm, Ch.	1968	<i>Stilkritische Untersuchung der Sonaten fuer Klavier, Violine und Violoncello</i>		Wien
Hoppstock, Tilman	2015	<i>Polyphony in Bach's Fugues for Lute</i>		PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 1 ISBN-10: 3941734059	PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 2. ISBN-10: 3941734083	PRIM - Musikverlag Darmstadt
Kappel, Hubert	2016	<i>The bible of classical guitar technique</i>	ISBN: 783899221916	Edition Margaux
Parkening, Chr.; Marshall, J.	1997	<i>The Christopher Parkening Guitar Method: Guitar Technique</i>	Vol. 1	Hal Leonard; Revised edition

Planyavsky, Alfred	1998	<i>The baroque double bass violone</i>		Langam, MD and London: Scarecrow Press
Renié, Henriette	1946	<i>Méthode complète de harpe. HarpePremier volume: Technique</i>		Paris: Alphonse Leduc http://petruccilibrary.ca/download.php?file=files/imglnks/caimg/b/b7/IMSLP317808-PMLP496260-Reni_M_thode_de_Harpe_Score.pdf
Salzedo, Carlos	1917	<i>L'Etude. Moderne de la Harpe</i>		New York: G. Schirmer, Inc. http://hz.imsllp.info/files/imglnks/usimg/0/08/IMSLP166593-PMLP296867-SALZEDO_L_tude_moderne_de_la_harpe.pdf
Tennant, Scott	2016	<i>Pumping nylon</i>	2 ed.	Alfred Music
		<i>The Chamber music journal</i>		http://www.chambermusicjournal.org
		<i>The Chamber music network</i>		http://www.acmp.net/resources

CHAMBER ENSEMBLE II

Subject (module) title		Code	Study programme (s)	
Chamber Ensemble II		M057817	<i>Music Performance (Chamber Ensemble)</i>	
Lecturer (s)			Department where the subject is implemented	
Coordinator: prof. Dalia Balsytė. Other (s): prof. Donatas Katkus, prof. Audronė Pšibilskienė, prof. Audronė Vainiūnaitė, prof. Augustinas Vasiliauskas, assoc. prof. Vaida Paukštienė, assoc. prof. dr. Indrė Baikštytė, lect. Inga Gylytė, lect. Povilas Jacunskas, lect. Saulius Lipčius, lect. Ingrida Rupaitė-Petrikienė.			Department of Chamber Ensemble	
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	1 st –3 rd semesters/Music Performance (Chamber Ensemble)		Lithuanian, English, German, Russian	
Prerequisites				
Preliminary requirements: music performance and artistic expression skills confirming the competence corresponding to the BMus degree.			Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Number of ECTS credits	Total student's load	
15 (5+5+5)	399 (133+133+133)	76.5 (25.5+25.5+25.5)	322.5 (107.5+107.5+107.5)	
Purpose of the subject (module)				
The aim of subject <i>Chamber Ensemble II</i> is to familiarise students with the concert, volume, performance technique and a complex repertoire for homogeneous instrument ensembles (wind quintet, accordion quartet, etc.) in terms of its interpretation; to provide music playing skills in a chamber ensemble of homogeneous instruments, based on the repertoire of chamber music of various styles and genres; to consolidate the skills of independent creative work in the ensemble; to form the ability to plan the stages of repertoire preparation by providing the basic knowledge of cognition of a more complex concert repertoire and the skills of its mature 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 the studies of <i>Chamber Ensemble II</i> is a concert repertoire of different periods and styles that is complicated in terms of scope, performance technique and interpretation, a large scope and small scope repertoire for homogeneous instruments: for string quartet, wind quintet or harp, guitar, double bass ensemble. When preparing the concert repertoire, the tasks related to formation and implementation of higher-level collective interpretation, as well as excellence of playing in an ensemble are fulfilled. The stages of repertoire preparation are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared. Concert experience of playing in an ensemble is gained.				
Programme competences to be developed (number of	Learning outcomes of the course unit (module)		Teaching and learning methods	Assessment methods

programme's learning outcomes)			
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to perform chamber pieces in chamber ensembles of homogeneous instruments while at the same time demonstrating their 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 through the 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 in an ensemble of homogeneous instruments; they will also be able to demonstrate developed abilities of musical communication and musical ensemble directing.	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. (2.1)	Students will know well the language of music and performance technique of the repertoire of music intended for the homogeneous chamber ensemble (pertaining to individual periods, styles, genres, etc.), and will be able to base their interpretation solutions on this knowledge and/or art research in all stages of preparation of musical programmes.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
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 homogeneous chamber ensemble taking account of a particular context (the composition of performers, the themes and purpose of the event).	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
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 an art programme and head it, or participate in the preparation of an art project and concert performance.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and assess the process and results of their and other artists' creative activity; they will be able to provide suggestions as to their improvement, adapt to changing conditions of the creative context and present their insights in rehearsals and discussions of exams and concerts.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
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
Inter-personal and communication skills, leadership. (5.2)	When working in a chamber ensemble, students will demonstrate initiative, leadership, team work, negotiating and organisational skills.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
Ability to work and improve independently. (7.1)	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 study years.	Practical training, rehearsals, concerts	Performance of a musical programme, discussion

Topics (repertoire)	Time (hours) of contact study							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultation	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester										
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - from 15 to 20 minutes. E.g.: F. Danci's quintets for flute, oboe, clarinet, French horn and bassoon No. 1, 2, op. 56; K. V. Banaitis' suite <i>Lietuviškos idilijos</i> for two <i>kanklės</i> ; D. Runswick's <i>Siute and low</i> for 4 double bass; C. Debussy's trio for flute, viola and harp; P. Tchaikovsky's suite <i>Nutcracker</i> for guitar quartet; J. Press' <i>Polka in C</i> for two harps.				24				24	107.5	Analysis of a musical text and sound recordings, practical training, rehearsals.
Exam							1.5	1.5		
Total:				24			1.5	25.5	107.5	
2st semester										
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - from 15 to 20 minutes. E.g.: W. A. Mozart's divertissements for flute, oboe, two clarinets and bassoon No. 1, 2, 4; P. M. Dubois Quartet for 4 <i>birbynės</i> ; B. Zakrevska-Nikiporcyk's <i>Muchy</i> for 5 double basses; J. Ibert's <i>Deux interludes</i> for flute, violin and harp; J. Tamulionis' <i>Žaidimai</i> for guitar and string quartet; H. Galvor's <i>Dialogue</i> for 2 harps.				24				24	107.5	Analysis of a musical text and sound recordings, practical training, rehearsals.
Exam (concert)							1.5	1.5		
Total:				24			1.5	25.5	107.5	
3st semester										
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - 20 minutes. E.g.: P. Hindemith <i>Kleine Kammermusik</i> for wind quintet, op. 24; M. Glinka's variations on a theme of Mozart for 2 <i>kanklės</i> ; M. Zarinš's variations on a theme BACH for 2 accordions; G. Bizet's <i>Carmen-suite</i> (arrangement for double bass quartet); P. Tchaikovsky's quintet for harp and string quartet; M. Trounier's <i>Quatre Preludes</i> for 2 harps op. 16; M. Castelnuovo-Tedesco's quintet for guitar and string quartet.				24				24	107.5	Analysis of a musical text and sound recordings, practical training, rehearsals.
Exam (concert)							1.5	1.5		
Total:				24			1.5	25.5	107.5	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Quality of the work process	10 %	During the semester	The following is assessed: Efficiency and ethics of communication with other ensemble members; Fluency, argumentation and constructiveness of presentation of ideas and results; Independence, organisation ability and punctuality.
Exam	90 %	During exam session	Requirements: In semesters 2 and 3, the exam is organised in the form of a public concert in the concert halls of the Academy, city or Lithuania. Assessment criteria: Ensemble technique (volume balance and metro rhythmic synchronicity); Accurate performance of repertoire in terms of musical text; Specialisation instrument playing skills, ability to adapt, virtuoso abilities; Stylistically founded application of articulation, ornamentation and improvisation principles; Sense of genre and form; Artistry and convincingsness, quality of musical expression.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Badura-Skoda, Eva; Badura-Skoda, Paul	1957	<i>Mozart-Interpretation</i>		Wancura
Baron, J. H.	1998	<i>Intimate Music: A History of the Idea of Chamber Music</i>		New York: Pendragon Press
Harnoncourt, Nikolaus	1982	<i>Musik als Klangrede</i>		Baerenreiter -Verlag
Katkus, D.	2013	<i>Music Performance. Istorija/Teorijos/Stiliai /Interpretacijos</i>		Vilnius: Tyto alba
Ulrich, H.	1966	<i>Chamber Music</i>		Columbia University Press
Баренбойм, Л. А.; Ямпольский, И. М.	1970	<i>Камерный ансамбль. Педагогика и исполнительство</i>		Москва
Additional study material				
Aguado, Dionisio	2005	<i>New guitar method</i>		Tecla
Badura-Skoda, E.; Badura-Skoda, P.	1957	<i>Mozart-Interpretation</i>		Wancura
Brun, Paul	2000	<i>A New History of the Double Bass</i>		P. Brun Productions
Harnoncourt, N.	1993	<i>Der musikalische Dialog</i>		Amadeus Press
Hoppstock, Tilman	2015	<i>Polyphony in Bach's Fugues for Lute</i>		PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 2. ISBN-10: 3941734083	PRIM - Musikverlag Darmstadt
Kappel, Hubert	2016	<i>The bible of classical guitar technique</i>	ISBN: 9783899221916	Edition Margaux
Parkening, Chr.; Marshall, J.	1997	<i>The Christopher Parkening Guitar Method: Guitar Technique</i>	Vol. 1	Hal Leonard; Revised edition
Planyavsky, Alfred	1998	<i>The baroque double bass violone</i>		Langam, MD and London: Scarecrow Press
Renié, Henriette	1946	<i>Méthode complète de harpe. HarpePremier volume: Technique</i>		Paris: Alphonse Leduc http://petruccilibrary.ca/download.php?file=files/imglks/caimg/b/b7/IMSLP317808-PMLP496260-Reni_M_thode_de_Harpe_Score.pdf
Salzedo, Carlos	1917	<i>L'Etude. Moderne de la Harpe</i>		New York: G. Schirmer, Inc.

				http://hz.imslp.info/files/imglnks/usimg/0/08/IMSLP166593-PMLP296867-SALZEDO_L_tude_moderne_de_la_harpe.pdf
Tennant, Scott	2016	<i>Pumping nylon</i>	2 ed.	Alfred Music
		<i>The Chamber music journal</i>		http://www.chambermusicjournal.org
		<i>The Chamber music network</i>		http://www.acmp.net/resources

STRING QUARTET

Subject (module) title		Code	Study programme (s)	
String Quartet		M157717	<i>Music Performance (Chamber Ensemble)</i>	
Lecturer (s)				Department where the subject is implemented
Coordinator: prof. Dalia Balsytė. Other (s): prof. Donatas Katkus, prof. Audronė Pšibilskienė, prof. Audronė Vainiūnaitė, prof. Augustinas Vasiliauskas, lect. Ingrida Rupaitė-Petrikiienė.				Department of Chamber Ensemble
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	1 st –3 rd semesters/Music Performance (Chamber Ensemble)		Lithuanian, English, German, Russian	
Prerequisites				
Preliminary requirements: music performance and artistic expression skills confirming the competence corresponding to the BMus degree.				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)	76.5 (25.5+25.5+25.5)	322.5 (107.5+107.5+107.5)	
Purpose of the subject (module)				
The aim of subject <i>String quartet</i> is to familiarise students with the concert repertoire of different periods, styles and genres in string quartet; provide them with ensemble music playing skills exceeding the level of Bachelor study requirements in the areas of artistic expression, learning and rehearsals; to develop ensemble hearing, based on the repertoire of chamber music of various styles and genres; to establish 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 while at the same time 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 of the subject <i>String quartet</i> is a complex large scope and smaller scope concert repertoire for string quartet of various epochs and styles in terms of scope, performance technique and interpretation. When preparing the concert repertoire, the tasks related to formation and implementation of higher-level collective interpretation, as well as excellence of playing in an ensemble are fulfilled. The stages of repertoire preparation are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared. Concert experience of playing in an ensemble is gained.				

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to perform chamber pieces in string quartet while at the same time demonstrating their 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 through the 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 in string quartet, as well as demonstrate developed abilities of musical communication and musical ensemble directing.	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. (2.1)	Students will know well the language of music and performance technique of the repertoire of music intended for the string quartet (pertaining to individual periods, styles, genres, etc.), be able to base their interpretation solutions on this knowledge and/or art research in all stages of preparation of musical programmes.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
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 string quartet taking account of a particular context (the composition of performers, the themes and purpose of the event).	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
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 string quartet 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 an art programme and head it or participate in the preparation of an art project and concert performance.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and assess the process and results of their and other artists' creative activity, provide suggestions as to their improvement, adapt to changing conditions of the creative context, and present their insights in rehearsals and discussions of exams and concerts.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
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
Inter-personal and communication skills, leadership. (5.2)	When working in a chamber ensemble, students will demonstrate initiative, leadership, team work, negotiating and organisational skills.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
Ability to work and improve independently. (7.1)	Students will be able to plan the process of the ensemble's work and the preparation stages of the musical programme independently, and deal with artistic and organisational tasks.	Practical training, rehearsals, concerts	Performance of a musical programme, discussion

Topics (repertoire)	Time (hours) of contact study							Self-study hours and assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester									
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - from 15 to 20 minutes. E.g.: string quartets by J. Brahms and R. Schumann; A. Dvorak's string quartet F-dur, No. 12, op. 96 (American).				24			24	107.5	Analysis of a musical text and sound recordings, practical training, rehearsals.
Exam						1.5	1.5		
Total:				24		1.5	25.5	107.5	

2 st semester										
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - from 15 to 20 minutes. E.g.: musical works by A. Schönberg, A. Webern and other contemporary composers (after 1960) for string quartet; F. Bridge string quartet g-moll.				24				24	107.5	Analysis of a musical text and sound recordings, practical training, rehearsals.
Exam (concert)								1.5	1.5	
Total:				24				1.5	25.5	107.5
3 st semester										
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - 20 minutes. E.g.: L. van Beethoven's late string quartets; E. Balsys' string quartet; D. Shostakovich's string quartet No. 3.				24				24	107.5	Analysis of a musical text and sound recordings, practical training, rehearsals.
Exam (concert)								1.5	1.5	
Total:				24				1.5	25.5	107.5

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Quality of the process of work	10 %	During the semester	The following is assessed: Efficiency and ethics of communication with other ensemble members; Fluency, argumentation and constructiveness of presentation of ideas and results; Independence, organisation ability and punctuality.
Exam	90 %	During exam session	Requirements: In semesters 2 and 3, the exam is organised in the form of a public concert in the concert halls of the Academy, city or Lithuania. Assessment criteria: Ensemble technique (volume balance and metro rhythmic synchronicity); Accurate performance of repertoire in terms of musical text; Specialisation instrument playing skills, ability to adapt, virtuoso abilities; Stylistically founded application of articulation, ornamentation 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				
Badura-Skoda, Eva; Badura-Skoda, Paul	1957	<i>Mozart-Interpretation</i>		Wancura
Baron, J. H.	1998	<i>Intimate Music: A History of the Idea of Chamber Music</i>		New York: Pendragon Press
Flamm, Ch.	1968	<i>Stilkritische Untersuchung der Sonaten fuer Klavier, Violine und Violoncello</i>		Wien
Harnoncourt, N.	1993	<i>Der musikalische Dialog</i>		Amadeus Press
Harnoncourt, Nikolaus	1982	<i>Musik als Klangrede</i>		Baerenreiter -Verlag
Katkus, D.	2013	<i>Music Performance. Istorija/Teorijos/Stiliai /Interpretacijos</i>		Vilnius: Tyto alba
Ulrich, H.	1966	<i>Chamber Music</i>		Columbia University Press
Баренбойм, Л. А.; Ямпольский, И. М.	1970	<i>Камерный ансамбль. Педагогика и исполнительство</i>		Москва

Additional study material				
Badura-Skoda, E.; Badura-Skoda, P.	1957	<i>Mozart-Interpretation</i>		Wancura
		<i>The Chamber music journal</i>		http://www.chambermusicjournal.org
		<i>The Chamber music network</i>		http://www.acmp.net/resources

EARLY MUSIC ENSEMBLE

Subject (module) title	Code	Study programme (s)		
Early Music Ensemble	M130217	<i>Music Performance (Chamber Ensemble)</i>		
Lecturer (s)				Department where the subject is implemented
Coordinator: prof. Dalia Balsytė. Other (s): assoc. prof. Vaida Paukštienė.				Department of Chamber Ensemble
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	1 st -3 rd semesters/Music Performance (Chamber Ensemble)			Lithuanian, English, German, Russian
Prerequisites				
Preliminary requirements: music performance and artistic expression skills confirming the competence corresponding to the BMus degree.				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)	76.5 (25.5+25.5+25.5)	322.5 (107.5+107.5+107.5)	
Purpose of the subject (module)				
The aim of studies of <i>Early Music Ensemble</i> is to familiarise students with the repertoire of chamber music pertaining to late Renaissance, Baroque, early Classicism, the stylistics of pieces in this musical period, instruments, notation and the practical training of their performance with historical and/or modern instruments. During the course of the studies, students also learn to select and apply the most efficient techniques of music performance with historical and/or modern instruments; the concert repertoire is built up; artistic and managerial experience as well as concert experience in ensembles of different composition is gained.				
Short description of the subject (module) (up to 500 characters)				
The studies of <i>Early Music Ensemble</i> are intended for the studies of late Renaissance, Baroque and early Classicism chamber music and its interpretation traditions. During the course of the studies, students learn to read the notation of the 16 th to 18 th century; develop the ability to use ornament, improve artistic expression and performance skills. What is more, students also learn to select and apply the most efficient techniques of music performance on historical and/or modern instruments; the concert repertoire is built up; artistic and managerial experience, as well as concert experience in ensembles of different composition is gained.				

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to perform the 16 th to 18 th century repertoire of chamber music of different Western European regions on the historical and/or modern instrument in ensembles of different composition while at the same time demonstrating a high professional level distinguished by creativity and individual interpretation solutions.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will be able to perform the repertoire of the 16 th to 18 th century chamber music taking account of the role played by the historical instrument in the ensemble and typical means of the performance technique and expression.	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. (2.1)	Students will be able to read and convey the notation of old music with the main instrument; they will be able to adapt ornament, texture.	Practical training, rehearsals, analysis and preparation of a	Performance of a musical programme, discussion

	improvisation and other specific elements of musical expression.	musical text, concerts	
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to work out solutions for presentation and interpretation of the old music programme for different concert spaces and/or contemporary cultural contexts.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative 16 th to 18 th century chamber music repertoire of different Western Europe regions (at least two full concert programmes).	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and assess the process and results of their and other artists' creative activity, provide suggestions as to their improvement, adapt to changing conditions of the creative context, and present their insights in rehearsals and discussions of exams and concerts.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
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
Inter-personal and communication skills, leadership. (5.2)	When working in a chamber ensemble, students will demonstrate initiative, leadership, team work, negotiating and organisational skills.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion
Ability to work and improve independently. (7.1)	Students will be able to plan the process of the ensemble's work and the preparation stages of the musical programme independently, as well as deal with artistic and organisational tasks.	Practical training, rehearsals, concerts	Performance of a musical programme, discussion

Topics (repertoire)	Time (hours) of contact study							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in small	Practical training in large	Preparation for the exam/rehearsals/consultatio	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester										
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - 15 minutes. E.g.: E. Kindermann <i>Canzoni</i> sonata for 2 violins and <i>basso continuo</i> ; J. Pachelbel's <i>Partia IV</i> for 2 violins and <i>basso continuo</i> .				16				16	116	Analysis of a musical text, practical training, rehearsals.
Exam							1	1		
Total:				16			1	17	116	
2st semester										
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - from 15 to 20 minutes. E.g.: M. Marais <i>Sonnerie de S. Genevieve du Mont de Paris</i> for violin, viola da gamba and <i>basso continuo</i> .				16				16	116	Analysis of a musical text, practical training, rehearsals.
Exam (concert)							1	1		
Total:				16			1	17	116	

3 rd semester										
Preparation of a freely chosen artistic programme of works of various styles. Programme duration - 20 minutes. E.g.: D. Castello's <i>Sonate concertate</i> for 2 flutes/violins and <i>basso continuo</i> ; G. F. Handel's trio sonata op. V, No. 5; G. Ph. Handel's sonatas for violin and <i>basso continuo</i> .				16				16	116	Analysis of a musical text, practical training, rehearsals.
Exam (concert)							1	1		
Total:				16			1	17	116	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Quality of the process of work	10 %	During the semester	The following is assessed: Efficiency and ethics of communication with other ensemble members; Fluency, argumentation and constructiveness of presentation of ideas and results; Independence, organisation ability and punctuality.
Exam	90 %	During exam session	Requirements: In semesters 2 and 3, the exam is organised in the form of a public concert in the concert halls of the Academy, city or Lithuania. Assessment criteria: Ensemble technique (volume balance and metro rhythmic synchronicity); Accurate performance of repertoire in terms of musical text; Specialisation instrument playing skills, ability to adapt, virtuoso abilities; Stylistically founded application of articulation, ornamentation 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				
Bacharach, A. L.; Pearce, J. R.	1977	<i>The Musical Companion</i>		London, Victor Gollancz LTD
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
Zochling, D.	1990	<i>Die Chronik der Oper</i>		Verlags- und Mediengesellschaft mbH & Co. KG, Dortmund
Additional study material				
Aguado, Dionisio	2005	<i>New guitar method</i>		Tecla
Badura-Skoda, E.; Badura-Skoda, P.	1957	<i>Mozart-Interpretation</i>		Wancura
Brun, Paul	2000	<i>A New History of the Double Bass</i>		P. Brun Productions
Hopstock, Tilman	2015	<i>Polyphony in Bach's Fugues for Lute</i>		PRIM - Musikverlag Darmstadt
Hopstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 2. ISBN-10: 3941734083	PRIM - Musikverlag Darmstadt
Hopstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 1 ISBN-10: 3941734059	PRIM - Musikverlag Darmstadt
Kappel, Hubert	2016	<i>The bible of classical guitar technique</i>	ISBN: 9783899221916	Edition Margaux
Parkening, Chr.; Marshall, J.	1997	<i>The Christopher Parkening Guitar Method: Guitar Technique</i>	Vol. 1	Hal Leonard; Revised edition

Planyavsky, Alfred	1998	<i>The baroque double bass violone</i>		Langam, MD and London: Scarecrow Press
Renié, Henriette	1946	<i>Méthode complète de harpe. HarpePremier volume: Technique</i>		Paris: Alphonse Leduc http://petruccilibrary.ca/download.php?file=files/imglnks/caimg/b/b7/IMSPLP317808-PMLP496260-Renié_M_thode_de_Harpe_Score.pdf
Salzedo, Carlos	1917	<i>L'Etude. Moderne de la Harpe</i>		New York: G. Schirmer, Inc. http://hz.imsplp.info/files/imglnks/usimg/0/08/IMSPLP166593-PMLP296867-SALZEDO_L_tude_moderne_de_la_harpe.pdf
Tennant, Scott	2016	<i>Pumping nylon</i>	2 ed.	Alfred Music
		<i>The Chamber music journal</i>		http://www.chambermusicjournal.org
		<i>The Chamber music network</i>		http://www.acmp.net/resources

PIANO

Subject (module) title	Code	Study programme (s)	
Piano	M020516	<i>Music Performance (Piano Accompaniment, Chamber Ensemble)</i>	
Lecturer (s)		Department where the subject is implemented	
Coordinator: prof. Jurgis Karnavičius. Other (s): prof. Petras Geniušas, prof. Zbignevas Ibelgauptas, prof. Sergėjus Okruško, prof. Rūta Rikterė, prof. Birutė Vainiūnaitė, prof. Veronika Vitaitė, prof. Aleksandra Žvirblytė, assoc. prof. Daumantas Kirilauskas, assoc. prof. Albina Šikšniūtė, lect. Aidas Puodžiukas.		Department of Piano	
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	1 st -4 th semesters/ <i>Music Performance (Piano Accompaniment, Chamber Ensemble)</i>	Lithuanian, English, Russian	
Prerequisites			
Preliminary requirements: music performance and artistic expression skills confirming the competence corresponding to the BMus degree, piano specialisation.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
20 (5+5+5+5)	532 (133+133+133+133)	68 (17+17+17+17)	464 (116+116+116+116)
Purpose of the subject (module)			
The aim of subject <i>Piano</i> is to extend the main and to build up the typical concert repertoire of the student's instrument that exceeds the level of the requirements for the Bachelor's Degree in Music; include highly complicated representative pieces into the repertoire; develop an individual style of interpretation; provide students with skills allowing to organise learning as a creative process that is focussed on the implementation of intended interpretation; improve the ability to observe and analyse their creative process and assess its results critically; provide with practical concert experience.			
Short description of the subject (module) (up to 500 characters)			
<i>Piano</i> is a special subject in the specialisations of accompanist and Chamber Ensemble of the Master's degree study programme Music Performance. During the lectures, practical and artistic abilities of solo piano playing acquired in Bachelor studies that are related to creativity and the search for individual interpretation solutions are developed further. During the course of Master's degree studies, the repertoire of playing the piano as solo is extended; practical concert experience is gained; students learn how to assess the results of artistic activity critically.			
Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods

Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as a creative personality with a developed ability to shape and express their artistic ideas when performing pieces for the piano that are compliant with the requirements for the Master's degree repertoire.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the piano repertoire, students will be able to select and use all the possibilities offered by the performance technique, and look for new self-expression means constantly.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will have good knowledge of the language of music, historical development and performance practice of the piano repertoire pertaining to individual periods, styles, genres, etc.; they will be able to base their interpretation solutions on this knowledge.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
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 of piano music for a particular cultural and/or social context.	Independent concert activity	Defence of practice report
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 piano music that is compliant with the requirements for the scope; they will be able to assess the circumstances and context of performance, and select pieces to be performed accordingly.	Practical training, rehearsals, independent concert activity	Defence of practice report
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate art projects and creative activity, as well as present their complex work in the form of an art project.	Independent concert activity	Defence of practice report
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 creative activity critically, as well as adapt to changing conditions of the creative context and present their insights during the study process.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activity	Discussion
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 with other artists and integrate into different cultural environment.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
Systemic and analytical thinking. (6.1)	Students will have acquired detailed knowledge about the piano player's profession, be aware of the links between theoretical and practical studies, and be able to use this knowledge in lectures and rehearsals, as well as when preparing, discussing and performing concert programmes for exams.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activity	Discussion, performance of a musical programme
Ability to work and improve independently. (7.1)	Students will be able to analyse and learn the given or selected repertoire independently by integrating their knowledge from all areas.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme

Topics (repertoire)	Time (hours) of contact study							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the Exam/course credit test	Total contact work	Self-study hours	Assignments	
1st semester										
Preparation of a selected artistic programme that is diverse in terms of style (programme duration is 20 minutes.).		16						16	116	Analysis and preparation of the musical text. Studies of sound recordings.
Exam (concert)						1	1			
Total:		16				1	17	116		
2nd and 3rd semesters										
Preparation of a selected artistic programme that is diverse in terms of style (programme duration – 20–30 minutes.).		16						16	116	Analysis and preparation of the musical text. Studies of sound recordings.
Exam (concert)						1	1			
Total:		16				2	17	116		
4th semester										
1. Development of the final/recital programme and the plan of its preparation and rehearsals. Analysis and solutions of the artistic idea of the final programme and its implementation. Requirements for the programme: duration - from 25 to 30 minutes, desirably plays or cycles of plays.		1						1	8	Studies of the musical text, audio and video recordings, creation of the work plan.
2. Analysis of musical material and solution of individual artistic and technical problems.		15						15	108	Studies of literature sources, sound recordings and musical text, practical training, rehearsals.
3. Public hearing, defence (recital).						1	1			
Total:		16				1	17	116		

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st–3rd semesters			
Exam (concert)	100 %	During exam session	The following is assessed: Accurate performance of the repertoire in terms of musical text; Specialisation 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. Integrity of the programme, validity of the logic of compilation.
4th semester			
Defence (recital)	100 %	During final exam session	<i>The programme may be performed to the qualification commission only if positive assessment is received during the public hearing.</i> The following is assessed: Accurate performance of the repertoire in terms of musical text; Specialisation 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. Integrity of the programme, validity of the logic of compilation.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Mach, Elyse	1980	<i>Great pianists speak for themselves</i> , vol. 1	ISBN 0-396-09213-6	New York; Dodd, Mead & Company
Mach, Elyse	1988	<i>Great pianists speak for themselves</i> , vol. 2	ISBN 0-396-08850-3	New York; Dodd, Mead & Company
Additional study material				
Drąsutienė, Liucija	2004	<i>Fortepijono metodikos tradicijos ir dabartis</i>	ISBN 9986-503-46-9	Vilnius: Lietuvos muzikos akademija
Drąsutienė, Liucija	2015	<i>Lietuvos fortepijono pedagogikos puslapiai</i>	ISBN 978-609-8071-31-3	Vilnius: Lietuvos muzikos ir teatro akademija
Dubal, David	1997	<i>Reflections from the keyboard</i>	ISBN 0-8256-7211-2	Shirmer Trade Books
Fraser, Alan	2003	<i>The craft of piano playing</i>	ISBN 0-8108-4591-1	Scarecrow Press
Matthews, Denis	1972	<i>Keyboard Music</i>	ISBN 0-7153-5612-7	London, David & Charles
Sandor, Gyorgy	1995	<i>On piano playing</i>	ISBN 0-02-872280-9	Schirmer
Schonberg, Harold C.	1987	<i>The great pianists</i>	ISBN 0-671-63837-8	Simon & Schuster/Fireside Books

MAIN INSTRUMENT (CHAMBER ENSEMBLE)

Subject (module) title (LT/EN)	Code	Study programme (s)
Main Instrument (Chamber Ensemble)	M130117	<i>Music Performance (Chamber Ensemble)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: prof. Dalia Balsytė Other (s): Department of Wind and Percussion Instruments: prof. dr. R. Beinaris, prof. A. Vizgirda, prof. V. Gelgotas, lect. U. Čaplikaitė, lect. L. Baublytė, lect. E. Paškevičius, prof. A. Budrys, doc. J. Černius, assist. A. Taločka, assist. R. Savickas, assist. V. Giedraitis, doc. A. Puplauskis, lect. Š. Kačionas, Prof. P. Vyšniauskas, doc. A. Fedotovas, doc. E. Stanelis, lect. P. Lukauskas, prof. Adomas Kontautas, lect. Laurynas Lapė, doc. R. Valančius, lect. M. Balčytis, lect. L. Masevičius, lect. S. Kirsenska. Department of String Instruments: doc. dr. R. Lipinaitytė, prof. dr. J. Dvarionas, prof. J. Tankevičius, prof. A. Galinienė, prof. R. Mataitytė, prof. U. Lipinaitienė, lect. Ž. Malikėnas, doc. G. Dačinskas, prof. P. Radzevičius, prof. R. Armonas, doc. E. Kulikauskas, lect. D. Šlyžienė, lect. D. Bagurskas, lect. S. Lipčius. Department of Accordion: doc. R. Sviackevičius, prof. R. Sviackevičius, assist. A. Dūkštaitė. Department of Folk Instruments: prof. L. Naikelienė, doc. A. Juškevičienė, lect. J. Babaliauskienė, lect. A. Bružaitė, doc. K. Mikiška.		Department of Chamber Ensemble
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 (Chamber Ensemble)</i>	Lithuanian, English, Russian
Prerequisites		
Preliminary requirements: a Bachelor's degree in music, instrument specialisation, instrumental music performance 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
20 (5+5+5+5)	532 (133+133+133+133)	68 (17+17+17+17)
Self-study hours		
464 (116+116+116+116)		
Purpose of the subject (module)		

The aim of the subject *Main instrument (Chamber Ensemble)* is to expand the main and accumulate typical concert repertoire that is typical of one's instrument; to develop individual interpretation style; to provide skills to organise learning as a creative process, aimed at the implementation of a planned interpretation; to deepen the ability to observe and analyse one's creative process and critically evaluate its results, as well as to gain practical concert experience.

The aim of the subject *Main instrument (Chamber Ensemble)* is to provide practical skills of performing various styles of music (solo or with accompaniment) as the main instrument; to form the ability to plan and consistently implement the stages of repertoire preparation; to develop the skill of self-development; to form the ability to observe and analyse the personal creative process and critically evaluate its results; to develop the need to observe the concert life and participate in it.

Short description of the subject (module) (up to 500 characters)

Main instrument (Chamber Ensemble) is a special Master's level Chamber Ensemble study subject of the Music Performance programme. Individual lectures further develop the practical and artistic skills of performing the chosen instrument acquired during the Bachelor's studies, which are related to creativity and the search for individual interpretive solutions. During the Master's studies, the repertoire is expanded, the experience of concert practical training is accumulated, and the results of artistic activity are learned to be critically evaluated.

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 further develop and express their artistic ideas by performing works that meet the requirements of the Master's repertoire. Students will be able to solo perform the main repertoire of the instrument of the chosen specialisation, revealing an understanding of the requirements and context of a particular piece of music.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Preparation and 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 repertoire, students will be able to choose and use all the possibilities of the instrument performance technique, and constantly look for new means of self-expression.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Preparation and performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will know well the language of music, historical development and performance practical trainings of individual periods, styles and genres of the repertoire of the selected instrument, and will be able to base interpretive decisions on this knowledge.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Preparation and performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to create a coherent musical programme for a specific cultural and/or social context.	Independent concert/artistic activity	Preparation and performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have accumulated a concert repertoire of the required volume and will be able to assess the circumstances and context of the performance and select the works accordingly.	Practical training, rehearsals, independent concert/artistic activity	Preparation and 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 art projects and creative activities and present complex work in the form of an art project. Students will be able to analyse the historical context of the spread of the specialisation instrument and related instruments in Lithuania and other countries, as well as to understand the	Independent concert/artistic activity	Preparation and performance of a musical programme

	relationship between the original music of the specialisation instrument and traditional and academic music.		
Ability to analyse and critically evaluate creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and critically evaluate the process and results of their creative activity, adapt to the changing conditions of the cultural context and present their insights during the study process. Students will have accumulated the necessary experience of concert practice, which, taking into account the changing trends in the development of music art, they will be ready to develop in the perspective of their artistic activity.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Discussion
Interpersonal and communication skills and leadership. (5.1)	Students will have accumulated experience of constructive and reasoned business-like communication, and will be able to collaborate with other artists, as well as integrate into different cultural environments.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Preparation and performance of a musical programme
Systemic and analytical thinking. (6.1)	Students will understand the connections between theoretical and practical studies and will be able to use this knowledge during individual lectures and rehearsals and in the preparation, discussion and performance of concert exam programmes. In their individual music activities, students will be able to properly and effectively use professional information tools and sources.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Discussion, preparation and performance of a musical programme
Ability to work and improve independently. (7.1)	Students will be able to analyse and learn a given or selected repertoire independently, integrating the comprehensive knowledge available. Students will be able to analyse and study a given or selected work independently. By integrating knowledge of the language and history of music, they will be able to independently plan and consistently implement the stages of repertoire and artistic programme development.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Preparation and performance of a musical programme

Topics (rehearsals)	Time (hours) of contact work							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in	Preparation for the exam/consultations	Exam/course credit test			Total contact work
1st semester										
1. Preparation of freely selected artistic programme which is diverse in terms of its style (programme duration - 20 minutes).		16						16	116	Analysis and preparation of musical text, studies of sound recordings, practical training.
2. Exam.						1	1			
Total:		16				1	17	116		
2nd, 3rd semester										
1. Preparation of freely selected artistic programme which is diverse in terms of its style (programme duration - 20–30 minutes).		16						16	116	Analysis and preparation of musical text, studies of sound recordings, practical training.
2. Exam.						1	1			
Total:		16				1	17	116		
4th semester										

1. Compilation of the final (recital) programme, its preparation and the rehearsal plan. Analysis and solutions of the idea of the final artistic programme and its implementation. Requirements for the programme: duration - 25–30 minutes; preferably including plays or play cycles.	1						1	8	Analysis and preparation of musical text, studies of sound recordings, practical training.
2. Analysis of musical material and solution of individual artistic and technical problems.	15						15	108	Studies of literature sources, sound recordings and musical text, practical training, rehearsals
3. Public hearing.						0.5	0.5		
4. Defence (performance of a musical programme/recital).						0.5	0.5		
Total:	16					1	17	116	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st–3rd semester			
Exam (performance of a musical programme in form of a concert)	100 %	During the exam session	The following is assessed: Accurate performance of repertoire in terms of musical text; Specialisation instrument playing skills, ability to adapt, virtuoso abilities; Stylistically founded application of articulation, ornamentation and improvisation principles; Sense of genre and form; Artistry and convincingness, quality of musical expression; Integrity of the programme, validity of the logic of compilation.
4th semester			
Defence (recital)	100 %	During the final exam session	<i>The programme may be performed to the qualification commission only if positive assessment is received during the public hearing.</i> The following is assessed: Accurate performance of repertoire in terms of musical text; Specialisation instrument playing skills, ability to adapt, virtuoso abilities; Stylistically founded application of articulation, ornamentation and improvisation principles; Sense of genre and form; Artistry and convincingness, quality of musical expression; Integrity of the programme, validity of the logic of compilation.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Katkus, D.	2013	<i>Music Performance. Istorija/Teorijos/Stiliai/Interpretacijos</i>		Vilnius: Tyto alba

HISTORY OF INSTRUMENTAL ENSEMBLE MUSIC

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

ASSISTANCE PRACTICE

Subject (module) title	Code	Study programme (s)
Assistance Practice	M116917	<i>Music Performance (Chamber Ensemble)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: prof. Dalia Balsytė.		Department of Chamber Ensemble

Other (s): prof. Donatas Katkus, prof. Audronė Pšibilskienė, prof. Audronė Vainiūnaitė, prof. Augustinas Vasiliauskas, assoc. prof. Vaida Paukštienė, assoc. prof. dr. Indrė Baikštytė, lect. Inga Gylytė, lect. Povilas Jacunskas, lect. Saulius Lipčius, lect. Ingrida Rupaitė-Petrikiene.			
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	4 th semester/Music Performance (Chamber Ensemble)		Lithuanian, English, German, Russian
Prerequisites			
Preliminary requirements: all the requirements for semesters 1 to 3 fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
5	134	8.5	125.5
Purpose of the subject (module)			
The aim of <i>Assistance Practice</i> is to familiarise students with the practical aspects of organisation of work with the chamber ensemble, the principles of development of the programme for the chamber ensemble and its preparation plan, and the practice of rehearsal holding.			
Short description of the subject (module) (up to 500 characters)			
During <i>Assistance Practice</i> , students observe the work of a lecturer working with Bachelor students and assists him/her by developing a programme for a chamber ensemble and its preparation plan, analysing musical pieces and providing interpretation solutions of pieces, working with the chamber ensemble independently. The practice is completed by giving an open chamber ensemble lecture/rehearsal and its discussion.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will understand the links between interpretation traditions and international performance standards of the selected specialisation, and different contexts of artistic and cultural activity; they will be able to draw up a consistent musical and/or interdisciplinary art programme for a particular cultural and/or social context.	Observation of rehearsals, analysis of a musical text and its performance, discussions	Open lesson, discussion of the lesson
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 chamber ensemble members' creative activity critically; they will provide suggestions as to their improvement, present their insights in lectures and demonstrate these abilities in an open chamber ensemble lecture.	Observation of rehearsals, analysis of a musical text and its performance, discussions	Open lesson, discussion of the lesson
Inter-personal and communication skills, leadership. (5.1)	Students will gain experience of constructive and well-founded business-like communication, be able to cooperate with other artists and will demonstrate these abilities in an open lesson.	Observation of rehearsals, analysis of a musical text and its performance, discussions	Open lesson, discussion of the lesson
Inter-personal and communication skills, leadership. (5.2)	Students will be able to initiate creative activity and head it; they will be able to demonstrate initiative, team work, negotiation and organisational skills when preparing and presenting their complex work.	Observation of rehearsals, analysis of a musical text and its performance, discussions	Open lesson, discussion of the lesson
Ability to work and improve independently. (7.1)	Students will be able to learn how to head the work of the chamber ensemble independently, i.e., to integrate knowledge and deal with artistic issues in an organised manner, as well as work and improve independently by preparing for chamber ensemble lectures/rehearsals independently.	Observation of rehearsals, analysis of a musical text and its performance, discussions	Open lesson, discussion of the lesson

Topics (repertoire)	Time (hours) of contact study							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultation	Exam/course credit test	Total contact work	Self-study hours	Assignments
1. Observation and analysis of the process of chamber ensemble's work/observation of rehearsals.		4						4	60	Repertoire selection, analysis of a musical text and sound recordings, studies of musicological literature, analysis of work process
2. Organisation of the work process of chamber ensemble/rehearsal holding.		4						4	65.5	Repertoire selection, analysis of a musical text and sound recordings, studies of musicological literature, planning of work in rehearsals
3. Course credit test							0.5	0.5		
Total:		8					0.5	8.5	125.5	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test	100 %	During exam session	<p>Requirements: Observation of 4 lectures, giving 4 chamber ensemble lectures. The course credit exam takes place in the form of an open lecture.</p> <p>Assessment criteria:</p> <p>Knowledge about pieces included in the programme and their performance; Level of preparation of the programme for the ensemble; Communication and work process organisation skills; Argumentation of artistic and pedagogical solutions in the discussion of the open lecture.</p>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Baron, J. H.	1998	<i>Intimate Music: A History of the Idea of Chamber Music</i>		New York: Pendragon Press
Harnoncourt, N.	1993	<i>Der musikalische Dialog</i>		Amadeus Press
Harnoncourt, Nikolaus	1982	<i>Musik als Klangrede</i>		Baerenreiter -Verlag
Katkus, D.	2013	<i>Music Performance. Istorija/Teorijos/Stiliai /Interpretacijos</i>		Vilnius: Tyto alba
Ulrich, H.	1966	<i>Chamber Music</i>		Columbia University Press
Баренбойм, Л. А.; Ямпольский, И. М.	1970	<i>Камерный ансамбль. Педагогика и исполнительство</i>		Москва
Готлиб, А.	1971	<i>Основы ансамблевой техники.</i>		Москва
Additional study material				
Aguado, Dionisio	2005	<i>New guitar method</i>		Tecla
Almonaitienė, J. ir kt.(sud.)	2004	<i>Bendravimo psichologija</i>		Kaunas
Altmann, W.	1934	<i>Handbuch fuer Klaviertriospieler</i>		Wolfenbuettel
Badura-Skoda, E.; Badura-Skoda, P.	1957	<i>Mozart-Interpretation</i>		Wancura

Brun, Paul	2000	<i>A New History of the Double Bass</i>		P. Brun Productions
Flamm, Ch.	1968	<i>Stilkritische Untersuchung der Sonaten fuer Klavier, Violine und Violoncello</i>		Wien
Hoppstock, Tilman	2015	<i>Polyphony in Bach's Fugues for Lute</i>		PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 2. ISBN-10: 3941734083	PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 1 ISBN-10: 3941734059	PRIM - Musikverlag Darmstadt
Kappel, Hubert	2016	<i>The bible of classical guitar technique</i>	ISBN: 9783899221916	Edition Margaux
Newman, W. S.	1965	<i>Sonate in: MGG</i>	Bd. 12	
Parkening, Chr.; Marshall, J.	1997	<i>The Christopher Parkening Guitar Method: Guitar Technique</i>	Vol. 1	Hal Leonard; Revised edition
Planyavsky, A.	1998	<i>The baroque double bass violone</i>		Langam, MD and London: Scarecrow Press
Renié, Henriette	1946	<i>Méthode complète de harpe. HarpePremier volume: Technique</i>		Paris: Alphonse Leduc http://petruccilibrary.ca/download.php?file=files/imglnks/caimg/b/b7/IMSLP317808-PMLP496260-Reni_M_thode_de_Harpe_Score.pdf
Salzedo, Carlos	1917	<i>L'Etude. Moderne de la Harpe</i>		New York: G. Schirmer, Inc. http://hz.imslp.info/files/imglnks/usimg/0/08/IMSLP166593-PMLP296867-SALZEDO_L_tude_moderne_de_la_harpe.pdf
Tennant, Scott	2016	<i>Pumping nylon</i>	2 ed.	Alfred Music
		<i>The Chamber music journal</i>		http://www.chambermusicjournal.org
		<i>The Chamber music network</i>		http://www.acmp.net/resources

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: lect. dr. E. Jezerškytė			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									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			
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 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 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								
	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	Assignments
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 (no less than 15,000 characters)	40 %	During exam session	Accuracy, relevance, originality, fluency of professional language.
2nd semester			
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 %		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

**INSTRUMENT ART PROJECT
CHAMBER ENSEMBLE I ART PROJECT
Alternative's arts projects (one of the two alternatives below):
STRING QUARTET ART PROJECT
CHAMBER ENSEMBLE II 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

MASTER'S ART PROJECT (CHAMBER ENSEMBLE)

Subject (module) title	Code	Study programme (s)	
Master's Art Project (Chamber Ensemble)	M154117	<i>Music Performance (Chamber Ensemble)</i>	
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Dalia Balsytė. Other (s): prof. Donatas Katkus, prof. Audronė Pšibilskienė, prof. Audronė Vainiūnaitė, prof. Augustinas Vasiliauskas, assoc. prof. Vaida Paukštienė, assoc. prof. dr. Indrė Baikštytė, lect. Inga Gylytė, lect. Povilas Jacunskas, lect. Saulius Lipčius, lect. Ingrida Rupaitė-Petrikienė.			Department of Chamber Ensemble
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	4 th semester/Music Performance (Chamber Ensemble)		Lithuanian, English, German, Russian
Prerequisites			
Preliminary requirements: all the requirements for semesters 1 to 3 of the Master's degree 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	51	349
Purpose of the subject (module)			
The aim of preparation and defence of <i>Master's Art Project (Chamber Ensemble)</i> /the performance of the musical programme is to demonstrate the artistic abilities acquired in Master's degree studies that corresponds with the awarded Master's Qualification Degree.			
Short description of the subject (module) (up to 500 characters)			
The <i>Master's Art Project (Chamber Ensemble)</i> refers to the preparation and performance of the final concert programme/recital for the chamber ensemble that demonstrate artistic and creative abilities developed in Master's degree studies. Under the 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 course unit (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means	Students will prepare and perform the programme for the chamber ensemble's art project/recital distinguished by an original artistic concept, while at	Practical training, rehearsals, analysis	Performance of a musical programme

of musical expression of the chosen specialisation. (1.1)	the same time demonstrating the ability to develop and express their artistic ideas.	and preparation of a musical text	
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the programme of the final Master's art project, students will demonstrate the ability to make use of the possibilities offered by the instrument performance technique in order to achieve a creative result in an ensemble, as well as the developed ability of musical communication and the sense of 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'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 selected repertoire (individual periods, styles, genres, etc.).	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. (2.2)	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 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, discussion
Inter-personal and communication skills, leadership. (5.1)	Students will gain experience of constructive and well-founded business-like communication and 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 and 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 be aware of the links between theoretical and practical studies and be able to use this knowledge for justification of artistic ideas of the final concert programme.	Practical training, rehearsals, discussions	Performance of a musical programme, discussion
Ability to work and improve independently. (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 (repertoire)	Time (hours) of contact study							Self-study hours and assignments	
	Theoretical lectures	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	Assignments
1. Development of the programme for the final art project/recital and the plan of its preparation and rehearsals. Requirements for the recital programme: duration - from 45 to 50 minutes. The programme must consist of large scope pieces of different periods and genres for ensembles of different composition.		3					3	20	Studies of musical text, audio and video recordings, development of a work plan.
2. Analysis and solutions of the artistic idea of the final project and its implementation.		2					2	20	Studies of musical text, audio and video recordings, practical training
3. Analysis of musical material, preparation of the programme: artistic, interpretative and performance technique solutions.		27					27	326	Studies of musical text, audio and video recordings, 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 exam session	<p>Requirements: the entire programme of the final art project is performed.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Ensemble technique • Accurate performance of repertoire in terms of musical text; • Specialisation instrument playing skills, ability to adapt, virtuoso abilities; • Stylistically founded application of articulation, ornamentation and improvisation principles; • Sense of genre and form; • Artistry and convincingness, quality of musical expression, analysis of programme interpretation, oral self-evaluation of the process of work.
Defence (recital)	100 %	During final exam session	<p><i>The programme may be performed only if positive assessment is received during the public hearing.</i></p> <p>Requirements for the programme: programme duration is from 50 to 60 minutes; the programme is performed in the form of a public concert in the hall of the Academy, city or Lithuania.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Ensemble technique (volume balance and metro rhythmic synchronicity); • Accurate performance of the repertoire in terms of musical text; • Specialisation 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				
Baron, J. H.	1998	<i>Intimate Music: A History of the Idea of Chamber Music</i>		New York: Pendragon Press
Flamm, Ch.	1968	<i>Stilkritische Untersuchung der Sonaten fuer Klavier, Violine und Violoncello</i>		Wien
Ulrich, H.	1966	<i>Chamber Music</i>		Columbia University Press
Баренбойм, Л. А.; Ямпольский, И. М.	1970	<i>Камерный ансамбль. Педагогика и исполнительство</i>		Москва
Additional study material				
Aguado, Dionisio	2005	<i>New guitar method</i>		Tecla
Kappel, Hubert	2016	<i>The bible of classical guitar technique</i>		Edition Margaux
Hoppstock, Tilman	2015	<i>Polyphony in Bach's Fugues for Lute</i>		PRIM - Musikverlag Darmstadt
Tennant, Scott	2016	<i>Pumping nylon</i>	2 ed.	Alfred Music
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 2.	PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 1	PRIM - Musikverlag Darmstadt
Parkening, Chr.; Marshall, J.	1997	<i>The Christopher Parkening Guitar Method: Guitar Technique</i>	Vol. 1	Hal Leonard; Revised edition
Badura-Skoda, E.; Badura-Skoda, P.	1957	<i>Mozart-Interpretation</i>		Wancura
Brun, Paul	2000	<i>A New History of the Double Bass</i>		P. Brun Productions
Planyavsky, Alfred	1998	<i>The baroque double bass violone</i>		Langam, MD and London: Scarecrow Press
Renié, Henriette	1946	<i>Méthode complète de harpe. Harpe Premier volume: Technique</i>		Paris: Alphonse Leduc http://petruccilibrary.ca/download.php?file=files/imglnks/caimg/b/b7/IMSLP317808-PMLP496260-Reni_M thode de Harpe_Score.pdf
Salzedo, Carlos	1917	<i>L'Etude. Moderne de la Harpe</i>		New York: G. Schirmer, Inc. http://hz.imslp.info/files/imglnks/usimg/0/08/IMSLP166593-PMLP296867-SALZEDO L tude moderne de la harpe.pdf
		<i>The Chamber music journal</i>		http://www.chambermusicjournal.org
		<i>The Chamber music network</i>		http://www.acmp.net/resources