



STUDY FIELD OF MUSIC

SECOND STUDY CYCLE

STUDY PROGRAMME

MUSIC PERFORMANCE (CHOIR CONDUCTING)

(State code – 6211PX004)

DESCRIPTIONS OF SUBJECTS

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CONDUCTING (CHOIR)

Subject (module) title		Code	Study programme (s)
Conducting (Choir)		M149716	<i>Music Performance (Choir Conducting)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Gintautas Venislovas. Other (s): prof. Povilas Gyls, prof. Jurijus Kalcas, prof. Dainius Puišys, prof. Viktoras Masevičius, prof. Vytautas Miškinis, prof. Česlovas Radžiūnas, prof. Tadas Šumskas, assoc. prof. Kastytis Barisas, assoc. prof. Vakarė Laurynas Lopas, lect. Modestas Barkauskas.			Department of Choir Conducting
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 st -3 rd semesters/ <i>Music Performance (Choir Conducting)</i>		Lithuanian, English, German, Russian
Prerequisites			
Preliminary requirements: conducting and artistic expression skills corresponding to Bachelor's degree in music.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
30 (10+10+10)	801 (267+267+267)	102 (34+34+34)	698 (233+233+233)
Purpose of the subject (module)			
The aim of the studies of <i>Conducting</i> is to expand and accumulate the main concert repertoire of the instrument played by the student that exceeds the level of the requirements for the Bachelor's Degree in Music; to develop an individual interpretation style; to provide students with the skills enabling to organise learning as a creative process focussed on the implementation of planned interpretation; to improve the ability to observe and analyse one's creative process and assess its results critically; to provide students with practical concert experience.			
Short description of the subject (module) (up to 500 characters)			
Throughout the studies of the subject <i>Conducting</i> , practical and artistic choral conducting abilities acquired in Bachelor studies that are related to the studies of the representative concert repertoire, implementation of art projects, creativity and search for individual interpretation solutions are developed further; a typical choral concert repertoire is built up; practical concert experience is broadened; students learn how to assess the result of artistic activity critically. During the course of individual conducting exercises under the guidance of a conducting teacher, the required repertoire for the respective semester is selected, the peculiarities of interpretation of selected musical works are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance techniques; repertoire preparation periods are planned, rehearsal plan is drawn up, a concert calendar is put together.			

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 individualities with a developed ability to create, develop and express their artistic ideas; they will be able to anticipate an individual interpretation of a musical piece and demonstrate these abilities while preparing and performing the concert programme compliant with the requirements for the Master's repertoire.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	Students will be able to use all the means of the manual technique and possibilities offered by it; they will look for new means of self-expression constantly and demonstrate developed musical communication ability.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	In all the stages of musical programme preparation, students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating the style of interpretation that is unique for a particular piece based on the knowledge of the language of music, historical development and performance practice specific for the repertoire of	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme

1 st semester												
1. Preparation of a diverse artistic programme in terms of style: 6 pieces (4 <i>a cappella</i> , 2 with accompaniment). Including: 2 large-scope pieces with accompaniment (preferably a cycle, opera scene with recitatives, ensembles); 2 pieces by Lithuanian composers. E.g. <i>Tūtavo tūto</i> by J. Juzeliūnas; <i>Stans autem Jesu</i> by V. Miškinis; <i>Winter</i> by C. Debussy; Four Songs No. 3 by S. Barber; Part I of cantata <i>John of Damascus</i> by S. Taneyev; scene <i>Storm</i> from opera <i>Otello</i> by G. Verdi.								32	32	229	Search for sources and their analysis, practical training, rehearsals.	
2. Analysis of amateur choir conducting and concert activity.									1	1	4	Preparation of the practice report.
3. Exam, programme duration - from 20 to 25 min.									1	1		
Total:								32	2	34	232	
2 nd semester												
1. Preparation of a diverse artistic programme in terms of style: 3 pieces (including a large-scope piece and one piece by a Lithuanian composer), conducted with grand piano accompaniment. E.g. Mass in B minor No. 1, 4 by J. S. Bach; 10 poems No. 7 by D. Shostakovich; <i>Narcissus</i> from the cycle <i>Canciones de amor</i> by J. Tamulionis.								32	32	229	Search for sources and their analysis, practical training, rehearsals.	
2. Self-analysis of amateur choir conducting and independent concert activity.									1	1	4	Preparation of the practice report.
3. Exam, programme duration - from 20 to 25 min.									1	1		
Total:								32	2	34	233	
3 rd semester												
1. Programme of final exam: 4 pieces of different styles and periods (including 3 <i>a cappella</i> and one large-scale piece with accompaniment). A mandatory piece by a Lithuanian author. Conducted with grand piano accompaniment. E.g. oratorio <i>The Creation</i> by J. Haydn (<i>optional</i> parts); <i>Io mi son Giovinetta</i> by C. Monteverdi; <i>Im Herbst</i> op. 104 No. 5 by J. Brahms; hymn to St. Martin by V. Augustinas.								32	32	233	Search for sources and their analysis, practical training, rehearsals.	
2. Exam, programme duration - from 25 to 30 min.									2	2		
Total:								32	2	34	233	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st–2nd semesters			
Report on professional and concert practice.	20 %	In the middle of the semester	The following is assessed: <ul style="list-style-type: none"> • Initiative in independent artistic activity; • Compliance of artistic activity with the specialisation programme; • Complexity of concert programmes performed; • Prestigiousness of the event/concert stage.
Intermediate assessment (performance of a musical programme)	30 %	In the middle of the semester	Requirements for the programme: musical pieces from the repertoire of the selected amateur choir ensemble. Duration: at least 20 min., 5 to 7 pieces. Form of assessment: conducting and programme performance in a public concert of the ensemble.
Exam (performance of a musical programme)	50 %	During exam session	1. Performance of a musical programme. Requirements: 3 pieces (including one large-scale piece) conducted with grand piano accompaniment (choral score and accompaniment performed by a accompanist/accompanists). Programme duration 20 to 25 min. 2. Test.

			Assessment criteria: <ul style="list-style-type: none"> • Accurate performance of the musical text of the score; • Manual technique; • Logic and substantiation of interpretation; • Sense of genre and form; • Artistry and convincingness, quality of musical expression; • Creativity and originality.
3rd semester			
Exam (performance of a musical programme)	100 %	During exam session	1. Performance of a musical programme. Requirements: 3 pieces (including one large-scale piece) conducted with grand piano accompaniment (choral score and accompaniment performed by a accompanist/accompanists). Programme duration 25 to 30 min. 2. Test. Assessment criteria: <ul style="list-style-type: none"> • Accurate performance of the musical text of the score; • Manual technique; • Chormeister analysis of scores analysis of scores; • Logic and substantiation of interpretation; • Sense of genre and form; • Artistry and convincingness, quality of musical expression; • Creativity and originality.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Kazakauskienė, N.	1987	<i>Chorinio dirigavimo dėstymo metodikos klausimai. Mokymo priemonė.</i>	K9-2-152 Ž-87	Vilnius
Masiene, V.	2001	<i>Choro dirigavimo pagrindai</i>		Kaunas: Šviesa
Sapranavičius, E.	1987	<i>Manualinės dirigavimo technikos pagalbiniai pratimai</i>	S9-2-159 Ž-87	Vilnius
Schaper, H. Ch.	2005	<i>Dirigieren compact</i>		Shott
Additional study material				
Stanton, R.	1971	<i>The dynamic choral conductor</i>		Shawnee Press Inc.
Казачков, С.	1967	<i>Дирижерский аппарат и его постановка</i>		Москва: Музыка

CHOIR SCORE READING

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

SIMPHONY ORCHESTRA SCORE READING

Subject (module) title	Code	Study programme (s)
Simphony Orchestra Score Reading	M134516	<i>Music Performance (Choir Conducting)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: assoc. prof. Laurynas Vakarlis Lopas.		Department of Choir Conducting
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 -2 nd semesters/ <i>Music Performance (Choir Conducting)</i>	Lithuanian, German, Russian, Polish
Prerequisites		

Preliminary requirements: Bachelor's degree in Music or Music Performance.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
10 (5+5)	266 (133+133)	17 (8.5+8.5)	249 (124.5+124.5)
Purpose of the subject (module)			
The aim of studies in the course of <i>Symphony Orchestra Score Reading</i> is to familiarise students with the specific character of playing symphonic orchestra scores; to develop abilities to adapt fast symphonic orchestra scores to the grand piano; to work on orientation and reaction, as well as the abilities of symphonic orchestra score analysis.			
Short description of the subject (module) (up to 500 characters)			
The course <i>Symphony Orchestra Score Reading</i> develops students' abilities to read symphonic orchestra scores for the grand piano, as well as sight reading and transposition skills, orientation and reaction required for conducting symphonic pieces of complicated texture with the choir; it provides knowledge applicable in practical work with the choir. During the course individual practical training, the score reading repertoire mandatory for a respective semester is selected under the teacher's supervision. Specific qualities of texture and 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.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	Students will be able to adapt grand piano playing skills to symphonic orchestra score reading; while reading symphonic orchestra scores, students will be able to adapt them to grand piano performance and the most accurate conveyance of texture.	Practical training, analysis and preparation of a musical text	Performance of a piece or part thereof
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will be able to perform pieces for the symphonic orchestra convincingly while at the same time conveying the stylistics of a particular piece and concept of interpretation.	Practical training, analysis and preparation of a musical text	Performance of a musical programme, test
Systemic and analytical thinking. (6.1)	Students will be able to substantiate the solutions of adaptation of symphonic orchestra scores for the grand piano by providing arguments based on theoretical music knowledge and practical experience in performance art.	Practical training, analysis and preparation of a musical text	Test

Topics	Time (hours) of contact and individual work									Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work	Self-study hours	
1st semester										
1. Short choral scores in Do clef.		2						2	20	Analysis of provided theoretical sources, musical text and sound recordings, practical training, score reading
2. Orchestra development. Score reading in the B, F, A.		2						2	20	
3. Scores of string quartet (e.g., J. Haydn op. 64, No. 4 Minuet, op. 67, No. 5 part 1., op. 76, No. 3 Minuet, op. 76, No. 2 Minuet, W.A. Mozart Quintet in C minor part 3.		2						2	40	
4. Scores of extracts from symphonic pieces with wind instruments of different tuning (e.g. P.Tchaikovsky, symphony No. 5, part 2).		2						2	44.5	
Course credit test.							0.5	0.5		

Total:		8					0.5	8.5	124.5	
2nd semester										
1. Scores of symphonic pieces: J. Haydn, symphonies No. 97, 98, 104 (exposition of part 1), W.A. Mozart, Linz Symphony (No. 36 K. 425) Minuet; P.I. Tchaikovsky, suite from the ballet <i>Nutcracker</i> ; E. Grieg, suites 1 and 2 from musical drama for the play <i>Peer Gynt</i> .		8						8	124.5	Analysis of provided theoretical sources, musical text and sound recordings, practical training, score reading
Exam.							0.5	0.5		
Total:		8					0.5	8.5	124.5	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st semester			
Course credit test	100 %	During exam session	Requirements: credit is granted after all the works included in the semester programme are assessed. Assessment criteria: <ul style="list-style-type: none"> Fast reaction and orientation in the score vertical; Accurate score performance in terms of musical text; Artistic score performance: phrasing, dynamics, sense of musical dramaturgy; Respective level of grand piano playing abilities.
2nd semester			
Exam	100 %	During exam session	Requirements: <ol style="list-style-type: none"> Knowledge of orchestra development history (from Renaissance to present day). Knowledge of instrument tuning and their abbreviations in Italian, German and English. Sight playing of short intervals of symphonic orchestra scores (the following tuning of instruments is mandatory in the score: B, A, F). Assessment criteria: <ul style="list-style-type: none"> Speed of reaction and orientation in the score vertical; Accurate score performance in terms of musical text; Artistic score performance: phrasing, dynamics, sense of musical dramaturgy; Grand piano playing skills.
Assessment basis: 10 (Excellent). Expressive and professional score performance. Clear and emotional playing in terms of music text, revealing abilities of orientation and quick reaction necessary for score reading and splendid grand piano playing skills. 9 (Very good). Very good score playing in terms of music text, sufficiently emotional, showing orientation and reaction and performing skills needed for score reading, as well as the ability to control the situation in case of minor mistakes. 8 (Good). Good score playing in terms of music text with one or several accidental mistakes, but lacking one or a few necessary competences: quick reaction, orientation in unfamiliar music material, emotionality, good grand piano playing skills. 7 (Highly satisfactory). Mechanical score reading with occurring mistakes, demonstrating mediocre artistic competences connected to the defects in orientation, reaction or piano playing techniques. 6 (Satisfactory). Messy choir score reading with distinct mistakes, demonstrating satisfactory artistic competences connected to the serious defects in orientation in unfamiliar material, reaction or grand piano playing techniques. 5 (Sufficient). Poor score reading with numerous mistakes, demonstrating low sight-reading level and significant defects in grand piano techniques. 4 (Unsatisfactory). Unsatisfactory choir score reading in terms of the key assessment criteria.			

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Carse, Adam	2012	<i>The History of Orchestration</i>		Published by Dover Publications. ISBN 10: 0486212580
Gricius, A.	2008	<i>Smuikavimo dėmenys</i>	ISBN 978-9955-9419-1-0	Vilnius: Nacionalinė M.K. Čiurlionio Menų mokykla

Jakobi, Theodor	1956	<i>Die Kunst des Partiturspielens</i>	Hesses Handbücher der Musik-Band 105	Max Hesses Verlag
Rabin, M.; Smith, P.; Römer, H.	1990	<i>Orchester-Stricharten</i>		Gustav Bosse Verlag Regensburg
Spitzer, J.; Zaslav, N.	2005	<i>The Birth of the Orchestra</i>	P.p. 19–32; 306–316; 337–342; 457.	Oxford University Press. ISBN: 9780195189551
	1989	<i>История оркестровки</i>		ISBN 5-7140-0125-7
Additional study material				
Sevsay, Ertugrul	2010	<i>Handbuch der Instrumentationspraxis</i>		Bärenreiter-Verlag ISBN 978-3-7618-1726-1
Urnėžius, R.	1995	<i>Tembras instrumentinėje muzikoje</i>		Šiaulių pedagoginis institutas. ISBN 9986-406-99-4
Аносов, Н.П.	1951	<i>Практическое руководство по чтению симфонических партитур</i>	Часть I	Москва
Фортунатов, Ю.; Барсова, И.	1966	<i>Практическое руководство по чтению симфонических партитур</i>	Выпуск 1	Москва: Музыка

CHOIR (MIXED)

Subject (module) title	Code	Study programme (s)	
Choir (Mixed)	M149816	<i>Music Performance (Choir Conducting)</i>	
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Gintautas Venislovas. Other (s): prof. Jurijus Kalcas, prof. Tadas Šumskas, prof. Dainius Puišys.			Department of Choir Conducting
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 (Choir Conducting)</i>		Lithuanian, English, Russian, German, Polish
Prerequisites			
Preliminary requirements: vocal and ensemble skills of artistic expression, Bachelor of Music qualification.			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)	516 (129+129+129+129)	16 (4+4+4+4)
Purpose of the subject (module)			
The aim of the subject <i>Choir</i> is to familiarise students with the choral music repertoire of different periods, genres and styles, as well as performance and interpretation traditions, the principles of choir formation, creative activity, rehearsal, concert planning and organisation; to develop a professional choir singer's singing skills and gain concert experience.			
Short description of the subject (module) (up to 500 characters)			
<i>Choir</i> is among the major practical subjects in <i>Choir Conducting</i> specialisation of <i>Music Performance</i> programme. During the course of practical training/choir rehearsals, students, as choir singers, are acquainted with the choral music repertoire of different periods, genres and styles, as well as performance and interpretation traditions, the principles for choir formation, creative activity, rehearsal, concert planning and organisation; they develop a professional choir singer's singing skills and gain concert experience.			

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)	As choir singers, students will be able to perform pieces of music in choirs of different compositions.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme

Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	Students will have a developed musical communication ability and will be able to choose and use their vocal possibilities and the most efficient vocal technique when performing choral music programmes. Students will be able to sight read choral music scores easily, intonate accurately, sing harmoniously in an ensemble and use the vocal technique matching the style and character of music.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will be able to perform parts of choral pieces of different music styles, genres and periods; they will demonstrate these abilities in rehearsals and concerts.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a professional choir singer's concert repertoire and gained experience of its public performance in at least two different cultural/social contexts.	Practical training, rehearsals	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will be able to communicate and cooperate efficiently and ethically with other choir singers, choirmasters, conductors, accompanists and other musicians in rehearsals and concerts.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme
Ability to work and improve. (7.1)	Students will be able to independently prepare the vocal parts of the pieces included in the planned choral repertoire and concert programmes.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme

Topics	Time (hours) of contact and individual work									
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1. Preparation and performance of the intended choral programme.					128			128	4	Learning voice parts
2. Course credit test.							1	1		
Total:					128		1	129	4	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test	100 %	During exam session	<ul style="list-style-type: none"> Attendance of rehearsals and participation in public performances and/or concerts; Progress in development of musical skills (inner ear, singing, sight reading); Level of preparation of parts of choral pieces (the subject is passed when all parts of musical pieces are performed).

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Mačikėnas, Benediktas	1981	<i>Vadovavimo chorui metodika</i>		Kaunas: Šviesa

Narvidas, Jonas	1969	<i>Chorinio darbo pagrindai</i>		Kaunas: Šviesa
Additional study material				
Arminas, Anicetas	1991	<i>Iš chorvedybos ir dirigavimo praktikos</i>		Vilnius
Bastian, H. G., Fischer, W.	2006	<i>Handbuch der Chorleitung [Chorleitung – Theorie und Praxis]</i>		Mainz
Dumbliauskaitė, Lina	1983	<i>Choro tembras</i>		Kaunas: Šviesa
Dumbliauskaitė, Lina	2006	<i>Kur eini, Lietuvos chorvedy?</i>		Vilnius: Krantai
Gelgotienė, Rasa	2011	<i>Choro dirigento užrašai</i>		Vilnius
Kišonas, A.; Povilaitis, K.	1994	<i>Ausu, nosies, gerklės ligos</i>		Vilnius
Vasiliauskaitė, Odeta; Gelgotienė, Rasa	2005	<i>Choro magija</i>		Vilnius: Vilniaus dailės akademijos leidykla
Самарин, В. А.	2002	<i>Хороведение и хоровая аранжировка</i>		Москва
Романовский, Н.В.	1972	<i>Хоровой словарь</i>		Ленинград
Пигров, К. К.	1964	<i>Руководство хором</i>		Москва
Чесноков, П. Г.	1961	<i>Хор и управление им</i>		Москва: Госмузиздат

CHORAL CONDUCTING PRACTICE

Subject (module) title		Code	Study programme (s)	
Choral Conducting Practice		M143216	<i>Music Performance (Choir Conducting)</i>	
Lecturer (s)			Department where the subject is implemented	
Coordinator: prof. Povilas Gylys. Other (s): prof. Vytautas Miškinis, prof. Jurius Kalcas, prof. Viktoras Masevičius, prof. Česlovas Radžiūnas, prof. Tadas Šumskas, prof. Dainius Puišys, assoc. prof. Katytis Barisas, assoc. prof. Gintautas Venislovas.			Department of Choir Conducting	
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	3 rd semester/ <i>Music Performance (Choir Conducting)</i>		Lithuanian, English, German, Russian, Polish	
Prerequisites				
Preliminary requirements: music performance and artistic expression skills corresponding to Bachelor's degree in music.			Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours	
5	133	17	116	
Purpose of the subject (module)				
The aim of <i>Choral Conducting Practice</i> is to broaden choir directing skills; improve methods of practical work with the choir during rehearsals; prepare the programme for the final art project with the choir.				
Short description of the subject (module) (up to 500 characters)				
<i>Choral Conducting Practice</i> refers to rehearsals with the choir when preparing the final Master's art project. The programme of the final art project/concert is rehearsed with LMTA students' mixed choir. During the course of practical rehearsals, the experience of choir directing is broadened and performing skills are improved.				

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as creative personalities with a developed ability to interpret their artistic ideas with the choir; they will be able to perform choral pieces that comply with the requirements for the Master's repertoire.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	Students will have a developed ability of musical communication; they will react to the changing processes of conducting tradition rapidly, be able to adapt to changing conditions in the cultural context and	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme

	supplement them with their knowledge, insights and conducting abilities.		
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will be able to perform musical pieces of different styles, genres and periods while at the same time demonstrating an interpretation style which is specific for the piece based on historical knowledge and performance tradition; they will be familiar with international interpretation traditions and demonstrate these abilities in rehearsals and while performing in concerts.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire of choral pieces; they will be able to assess the circumstances and context of performance and select the repertoire for performance accordingly; they will rehearse and perform it in the form of a concert.	Practical training, rehearsals, artistic activity	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate creative choral activity; they will be able to direct it properly during rehearsals and present its results in the form of a concert.	Rehearsals, artistic activity	Observation, 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 think critically and react to the situation and environment fast while at the same time demonstrating good verbal abilities and skills of working with a group of people/choir artists.	Practical training, rehearsals, analysis and preparation of a musical text	Observation, performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will be able to think critically, react to the situation and environment fast while at the same time demonstrating the abilities and skills of businesslike, constructive communication and work with a group of people/choir artists; they will have gained experience of professional communication and be able to cooperate and participate in international art projects.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.2)	In choir rehearsals, students will demonstrate initiative and leadership; they will be able to team group members up and motivate them for artistic activity.	Rehearsals	Observation, performance of a musical programme
Ability to work and improve. (7.1)	Students will be able to analyse and learn the given or selected score independently by integrating knowledge of music literature and history about the composer's period and style; they will work and improve independently when rehearsing the programme of the Master's art project with the choir.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme

Topics	Time (hours) of contact and individual work									
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
Preparation of a freely chosen artistic choir music programme. For example: <i>Exsultate Deo</i> by G. Palestrina; <i>The Evening</i> , op. 27 by S. Taneyev; <i>Mykolo Kleopo Oginskio priesakai sūnui</i> by V. Augustinas; <i>Cantata BWV 106 (Actus tragicus)</i> by J. S. Bach.		16						16	116	Analysis and preparation of a musical text, studies of audio/video recordings, rehearsals.
2. Exam.							1	1		

Total:		16				1	17	116
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Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam (performance of a concert programme)	100 %	During exam session	<p>Requirements: The programme must consist of pieces pertaining to different stylistic periods (Renaissance, Baroque, Classicism, Romanticism, contemporary music). Duration of the programme - 30 min. One piece for the choir with accompaniment is mandatory.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Complexity of musical pieces included in the programme; • Quality of chormeister practice; • Respective level of conducting technique abilities; • Accurate performance of selected repertoire in terms of musical text; • Consistency and logic of interpretation; • Sense of style; • Sense of genre and form; • Emotionality; • Artistic abilities.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Compulsory study material				
Dmitrevskis, Georgijus	1955	<i>Chorveryba ir vadovavimas chorui</i>		Kaunas: Valstybinė pedagoginės literatūros leidykla
Dumbliauskaitė, Lina	2006	<i>Kur eini, chorvedy?</i>		Vilnius: Krantai
Dumbliauskaitė, Lina	1983	<i>Choro tembras</i>		Kaunas: Šviesa
Additional study material				
Gudelis, Regimantas	2015	<i>Nuo dainų dienos iki tautos šventės</i>		Vilnius: Lietuvos kultūros centras
Kahn, Emil	1976	<i>Conducting Guide to Selected Scores</i>		New York: Schirmer Books
Thomas, Kurt	1992	<i>Lehrbuch der Chorleitung</i>		Breitkopf&Härtel

CONTEMPORARY CHORAL MUSIC STYLISTICS

Subject (module) title		Code	Study programme (s)
Contemporary Choral Music Stylistics		M058616	<i>Music Performance (Choir Conducting)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Jurius Kalcas.			Department of Choir Conducting
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	1st–2 nd semesters/ <i>Music Performance (Choir Conducting)</i>		Lithuanian, English, German, Russian, Polish
Prerequisites			
Preliminary requirements: knowledge of Bachelor level music history and literature.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
10 (5+5)	266 (133+133)	68 (34+34)	198 (99+99)
Purpose of the subject (module)			
The aim of the studies of subject <i>Contemporary Choral Music Stylistics</i> is to familiarise students with the stylistics of choral pieces by contemporary composers (the second half of the 20 th century and start of the 21 st century), modern means of expression, contemporary notography, as well as specific features of pieces by representatives of national schools.			
Short description of the subject (module) (up to 500 characters)			
In the course of study of <i>Contemporary Choral Music Stylistics</i> , the stylistics of different national schools of choral music existing in the second half of the 20 th century and at the start of the 21 st century are analysed, as well as choral pieces by			

contemporary composers, expression means used in them, contemporary notography, and the interaction between the musical and poetic text.

Programme competences to be developed (number of programme's outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will know the language and performance practice of contemporary choral music well; they will be able to base compositional and interpretation solutions of analysed pieces on this knowledge and/or art research.	Studies of literature and audio/video sources, analysis of a musical text	Presentation, oral survey, test
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will know the key stylistic properties and expression means of contemporary choral music, as well as the most prominent national schools, their representatives and pieces for choirs.	Studies of literature and audio/video sources, analysis of a musical text	Presentation, oral survey, test
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	Students will be able to analyse and assess trends in contemporary choral music critically; they will also be able to predict its development trends.	Studies of literature and audio/video sources, analysis of a musical text	Presentation, oral survey, test
Ability to work and improve. (7.1)	Students will be able to analyse the musical score independently by integrating knowledge of music history and theory as well as experience of practical artistic activity.	Studies of literature and audio/video sources, analysis of a musical text	Presentation, oral survey

Topics	Time (hours) of contact and individual work									Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work	Self-study hours	
1st semester										
1. Stylistic features of choral pieces by Swedish composers.	3		1					4	12	Studies of literary sources, audio/video recordings, musical text; preparation of a presentation.
2. Stylistic features of choral pieces by Norwegian composers	3		1					4	12	
3. Stylistic features of choral pieces by Finnish composers	3		1					4	12	
4. Stylistic features of choral pieces by Estonian composers	3		1					4	12	
5. Stylistic features of choral pieces by Latvian composers	3		1					4	12	
6. Stylistic features of choral pieces by Russian composers	3		1					4	12	
7. Stylistic features of choral pieces by Polish composers	3		1					4	12	
8. Stylistic features of choral pieces by Hungarian composers	3		1					4	12	
9. Exam.							2	2	3	Preparation for the exam
Total:	24		8				2	34	99	
2nd semester										
1. Stylistic features of choral pieces by German composers	4		2					6	16	

2. Stylistic features of choral pieces by Austrian composers	4		1				5	16	Studies of literary sources, audio/video recordings, musical text; preparation of a presentation.
3. Stylistic features of choral pieces by French composers	4		1				5	16	
4. Stylistic features of choral pieces by English composers	4		2				6	16	
5. Stylistic features of choral pieces by American composers	4		1				5	16	
6. Stylistic features of choral pieces by Danish composers	4		1				5	16	
7. Exam.						2	2	3	
Total:	24		8			2	34	99	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Presentation (oral)	30 %	During the semester	Presentation in the seminar (oral): <ul style="list-style-type: none"> • Accuracy and exhaustiveness of information provided; • Consistency and logic of the information being presented; • Substantiation of analysis and conclusions, reliability and scope of sources; • Language fluency.
Exam: Presentation (oral) Musical test (in writing)	70 %	During exam session	Presentation (oral): <ul style="list-style-type: none"> • Accuracy and exhaustiveness of information provided; • Consistency and logic of the information being presented; • Substantiation of analysis and conclusions, reliability and scope of sources; • Language fluency Musical test (in writing): precise naming of the composer, title, part of opus of the musical piece being played.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Auner, Joseph	2013	<i>Music in the Twentieth and Twenty-First Centuries. Western Music in Context</i>		New York-London: W. W. Norton and company
Additional study material				
	2001	<i>The New Grove Dictionary of music and musicians</i>		Macmillan Publishers
Pooler, Frank	1973	<i>New choral notation</i>		Walton Music Corporation
Батюк, Инна	1999	<i>Современная хоровая музыка</i>		Московская государственная консерватория им. П. И. Чайковского
Шнеерсон, Григорий	1977	<i>Портреты американских композиторов</i>		Музыка

HISTORY AND THEORY OF MUSIC INTERPRETATION POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS

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

BASICS OF RESEARCH PAPER

Subject (module) title	Code	Study programme (s)
Basics of Research Paper	M062915	<i>Music Performance, Composition</i>
Lecturer (s)		Department where the subject is implemented

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

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

Topics	Time (hours) and assignments of contact and self-study hours										
	Lectures in large groups	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work	Self-study hours	Practical training	Assignments
1. Introduction. Concept of art.	1							1	2		

2. Stages and procedures of research.	2							2	4		Analysis of literature and scientific publications
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.; Žydzūnaitė, V.	2008	<i>Kokybinių tyrimų metodologija</i>		Klaipėda
Kardelis, K.	2002	<i>Mokslinių tyrimų metodologija ir metodai</i>		K.: JUDEX
Rieneker, L.; Jorgensen, P. S.	2003	<i>Kaip rašyti mokslinį darbą</i>		Vilnius: Aidai
Rupšienė, L	2007	<i>Kokybinio tyrimo duomenų rinkimo metodologija</i>		Klaipėda : Klaipėdos universiteto leidykla
Tidikis, R.	2003	<i>Socialinių tyrimų metodologija</i>		Vilnius: Lietuvos teisės universiteto leidybos centras
Žydzūnaitė, V.	2006	<i>Taikomųjų tyrimų metodologijos charakteristikos</i>		Vilnius: Pedagoginės profesinės raidos centras

FINAL RESEARCH PAPER

Subject (module) title	Code	Study programme (s)
Final Research Paper	M086515	<i>Music Performance, Composition</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: assoc. prof. dr. Laima Budzinauskienė, assoc. prof. dr. Judita Žukienė		Department of Music History
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	20 %		Correctness of language, compliance of the paper with the requirements
2. Drafting a text of a research paper (no less than 40,000 characters)	30 %		Quality of the presentation, accuracy and comprehensiveness of answers to the questions, clear expression of thoughts.
3. Presentation and defence of a final research paper			

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

Kardelis, K.	2002	<i>Mokslinių tyrimų metodologija ir metodai</i>	Kaunas: JUDEX
Rieneker, L.; Jorgensen, P.S.	2003	<i>Kaip rašyti mokslinį darbą</i>	Vilnius: Aidai

MASTER'S ART PROJECT (CHOIR CONDUCTING)

Subject (module) title		Code	Study programme (s)
Master's Art Project (Choir Conducting)		M149916	<i>Music Performance (Choir Conducting)</i>
Lecturer (s)		Department where the subject is implemented	
Coordinator: assoc. prof. Gintautas Venislovas. Other (s): prof. Povilas Gyls, prof. Vytautas Miškinis, prof. Jurijus Kalcas, prof. Dainius Puišys, prof. Viktoras Masevičius, prof. Česlovas Radžiūnas, prof. Tadas Šumskas, assoc. prof. Kastytis Barisas.		Department of Choir Conducting	
Study cycle		Type of the subject (module)	
Second (Master)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered	Language (s) of instruction	
Classwork	4 th semester/ <i>Music Performance (Choir Conducting)</i>	Lithuanian, English, German, Russian	
Prerequisites			
Preliminary requirements: all the requirements of the 1st–3rd semester programme of the Master of Music Performance studies fulfilled.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
20	535	51	484
Purpose of the subject (module)			
The purpose of the preparation and defence of the <i>Master's Art Project</i> (performance of a prepared artistic programme) is to reveal the artistic and performance-related abilities acquired in Master's studies, conforming to the requirements of the Master's degree to be awarded.			
Short description of the subject (module) (up to 500 characters)			
<p>The <i>Master's Art Project</i> refers to the development, preparation and performance of the final musical programme that demonstrate artistic and creative abilities acquired in Master's studies. During the course of individual activities and practical training, the artistic idea and material are selected for the final art project, project preparation stages are planned, the plan of rehearsals is drawn up, and the schedule of concerts is prepared under the teacher's supervision. The specific features of interpretation of selected musical pieces is discussed; students learn how to perform said pieces properly in terms of style, genre, form, interpretation and performance technique.</p> <p>In parallel to the <i>Master's Art Project</i>, the <i>Final Research Paper</i> is prepared and defended, in which art research related to the topics of the <i>Master's Art Project</i> is presented.</p>			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.1)	Students will prepare and perform the programme of the final art project distinguished by original art concept while at the same time demonstrating the ability to develop and express their artistic ideas, make an individual interpretation of a musical piece and demonstrate an original viewpoint.	Practical training, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	While performing the Master's art project, students will demonstrate the ability to make use of the possibilities offered by the means of the manual technique purposefully for the achievement of the creative result; they will demonstrate a developed ability of musical communication.	Practical training, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	While performing the Master's art project, students will demonstrate a unique style of interpretation based on their knowledge of musical language, historical development and performance practice specific to the repertoire of	Practical training, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme

	the selected specialisation (individual periods, styles, genres, etc.).		
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the links between interpretation traditions, international performance standards and different contexts of artistic and cultural activity in the selected specialisation, students will be able to prepare and perform a conceptually integral musical programme intended for a particular cultural and/or social context.	Practical training, rehearsals, preparation of a musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire compliant with the requirements of the Master's degree and selected specialisation; they will demonstrate the acquired concert experience when performing the final Master's art project.	Practical training, rehearsals	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate abilities to develop artistic activity by preparing and performing the final Master's art programme in the form of a public concert.	Practical training, rehearsals	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	By means of developed intellect and erudition, students will be able to analyse and assess the results of the creative process critically in different stages of preparation of the final art project; they will be able to adapt these skills for estimating potential trends in cultural processes and possibilities to influence them with their artistic ideas.	Analysis and preparation of literature and musical text, discussions, rehearsals	Performance of a musical programme, interview
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will have a developed musical communication ability; they will be able to react and change the processes of musical creation and performance fast, depending on the situation in all stages of preparation of the final art project and its presentation.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will have gained experience of constructive and well-founded businesslike communication; they will be able to cooperate constructively in the creative process of the preparation of final art project.	Analysis of literature and audio recordings, discussions, rehearsals	Interview
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its solution on theoretical sources and practical experience.	Analysis of literature and audio recordings, discussions, practical training, rehearsals	Performance of a musical programme
Ability to work and improve. (7.1)	While preparing the programme of the final art project, students will be able to learn independently, integrate knowledge and complete artistic tasks in an organised manner.	Analysis of literature, audio recordings and musical text, practical training, rehearsals	Performance of a musical programme

Topics	Time (hours) of contact and individual work								Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work		Self-study hours
1. Development of the programme for the final art project and		3						3	20	Studies of musical text, audio and video recordings;

the plan of its preparation and rehearsals. Requirements for the programme: a concert programme consisting of 4 to 5 pieces of different periods and styles for the choir (<i>a capella</i> and with accompaniment); programme duration - from 25 to 30 min.; a piece by a Lithuanian composer has to be included in the programme.										development of the work plan.
2. Analysis and solutions of the artistic idea of the final art project and its implementation.		2						2	20	Studies of musical text, audio and video recordings; practical training.
3. Analysis of musical score and solution of individual artistic and technical problems.		24						24	32 6	Studies of musical text, audio and video sources; analysis of scores of musical pieces and choir voices; preparation of a musical text (playing of the score and singing in choir voices).
4. Preparation of the Master's art programme with the choir.				16				16	11 8	
5. Intermediate course credit exam (public hearing).							1	1		
6. Defence of the Master's art project (public performance of the concert programme).							2	2		
Total:		32		16			3	51	484	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Intermediate assessment (public hearing and test)	Course credit test	By the start of the final exam session	<p>1. Performance of a musical programme. Requirements for the programme: conducting a large-scale piece with grand piano accompaniment (choral score and accompaniment performed by the accompanist/accompanists).</p> <ul style="list-style-type: none"> • Originality, maturity and artistry of the programme concept; • Accurate performance of the musical text of the score; • Manual technique; • Effectiveness of chormeister practice; • Efficiency of chormeister practice; • Logic and substantiation of interpretation (demonstrated by performing the programme and presented orally); • Sense of genre and form; • Artistry and convincingness, quality of musical expression. <p>2. Test. Requirements:</p> <ul style="list-style-type: none"> • Playing of choral scores of exam pieces on the grand piano by heart; • Playing of a piece with accompaniment from notes; • Singing of the selected piece in <i>a cappella</i> voices by heart; • Conversation on the topics of the course credit test/exam. <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Level of knowledge and skills; • Substantiation of the analysis of the score and interpretation; • Fluent expression of thoughts orally.
Defence (performance of the musical programme of the Master's art project)	100 %	In May	<p>Requirements for the programme of the <i>Master's Art Project</i>:</p> <ul style="list-style-type: none"> • Concert programme of 4 to 5 musical pieces for the choir of different periods and styles (<i>a capella</i> and with accompaniment); • Programme duration - from 25 to 30 min.; • A piece by a Lithuanian composer must be included in the programme. <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Originality, maturity and artistry of the programme concept; • Accurate performance of the musical text of the score;

			<ul style="list-style-type: none"> • Manual technique; • Chormeister analysis of scores; • Efficiency of choormeister practice; • Logic and substantiation of interpretation; • Sense of genre and form; • Artistry and convincingness, quality of musical expression.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Kazakauskienė, N.	1987	<i>Chorinio dirigavimo dėstymo metodikos klausimai. Mokymo priemonė.</i>	K9-2-152 Ž-87	Vilnius
Schaper, H. Ch.	2005	<i>Dirigieren compact</i>		Shott
Additional study material				
Masienė, V.	2001	<i>Choro dirigavimo pagrindai</i>		Kaunas: Šviesa
Sapranavičius, E.	1987	<i>Manualinės dirigavimo technikos pagalbinių pratimai</i>	S9-2-159 Ž-87	Vilnius
Stanton, R.	1971	<i>The dynamic choral conductor</i>		Shawnee Press Inc.
Казачков, С.	1967	<i>Дирижерский аппарат и его постановка</i>		Москва: Музыка