



STUDY FIELD OF MUSIC

SECOND STUDY CYCLE

STUDY PROGRAMME

MUSIC PERFORMANCE (CONTEMPORARY AND IMPROVISATIONAL MUSIC)

(State code – 6211PX004)

DESCRIPTIONS OF SUBJECTS

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CONTEMPORARY MUSIC ART PROJECT

IMPROVISATION MUSIC ART PROJECT

INSTRUMENT

TECHNIQUES OF CONTEMPORARY MUSIC PERFORMANCE

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

IMPROVISATIONAL MUSIC ART PROJECT

Subject (module) title		Code	Study programme (s)
Improvisational Music Art Project		M1830	<i>Music Performance (Contemporary Music)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. Liudas Mockūnas. Other (s): Vykintas Baltakas.			
Study cycle			Type of the subject (module)
Second (Master)			Optional
Mode of delivery	Semester or period when the subject is delivered	Language (s) of instruction	
Classwork	1 st -3 rd semesters	Lithuanian, English, German, Russian	
Prerequisites			
Preliminary requirements: Bachelor's degree in music, professional skills of performing on the chosen instrument.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
30 (10+10+10)	800 (266+267+267)	228 (76+76+76)	572 (190+191+191)
Purpose of the subject (module)			
The aim of subject <i>Improvisational Music Art Project</i> is to train professional artists who are able to understand the context of contemporary music, look for original means of self-expression, initiate and prepare art projects, create their artistic concepts and implement them, cooperate with artists from other areas, convey musical ideas when improvising solo and in a chamber ensemble, make use of the possibilities offered by contemporary electronics when composing and improvising, and have developed leadership abilities and demonstrate creative initiative.			
Short description of the subject (module) (up to 500 characters)			
The subject <i>Improvisational Music Art Project</i> is intended for music performers holding the Bachelor's Degree in Music and wishing to become professional performers who understand the context of contemporary music, are able to initiate and create original art projects, look for their own means of self-expression, create their artistic concepts and implement them, cooperate with artists from other areas, convey musical ideas when improvising solo and in a chamber ensemble, make use of the possibilities offered by contemporary electronics when composing and improvising, have developed leadership abilities and demonstrate creative initiative. The studies of the course are based on the preparation of the improvisational music art project. During the course of the semester, skills of chamber music playing, contemporary music perception, solo and ensemble performance are developed; students are introduced to the major pieces in the contemporary music repertoire, their cultural context and performance tradition, principles of improvisational music performance. The three semesters of <i>Improvisational Music Art Project</i> emphasise different thematic aspects: from rhythm, notation, use of world music elements (1 st semester), musical action - combining music and theatre elements (2 nd semester), to the use of modern technologies and media (3 rd semester) in improvisational music projects. The course integrates the disciplines of the main instrument, chamber ensemble and improvisational music which are organised by arranging in turn the group work in an ensemble (project weeks) and individual classes with instrument and improvisation teachers. An intensive creative study process is combined with independent concert practice and its self-evaluation, as well as studies of theoretical programme subjects. Prepared musical projects are presented in the form of public concerts.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Learning outcomes of the subject (module)	Assessment methods
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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 create artistic concepts, inter-genre projects and perform them while at the same time demonstrating an original attitude to the musical material, audio and visual rendering of the project.	Studies of literature and audio recordings, individual and ensemble practical training, rehearsals, self-evaluation of concert activity.	Exam (a concert or other public art project), defence of the practice report.
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 possibilities offered by the instrument when performing programmes of contemporary music and look constantly for new means of self-expression.	Studies of literature and audio recordings, individual and ensemble practical training, rehearsals, self-evaluation of concert activity.	Exam (a concert or other public art project), defence of the practice report.
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will know the possibilities for integration of improvisational and electronic music, as well as other arts into musical projects; they will be able to use contemporary technologies in their concert activity freely.	Studies of literature and audio recordings, individual and ensemble practical training, rehearsals, self-evaluation of concert activity.	Exam (a concert or other public art project), defence of the practice report.
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to read contemporary notation, convey the musical idea freely when improvising; they will also be able to develop and present a consistent programme of contemporary chamber music by using their knowledge and critical thinking.	Studies of literature and audio recordings, individual and ensemble practical training, rehearsals, self-evaluation of concert activity.	Exam (a concert or other public art project), defence of the practice report.
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have accumulated a concert repertoire of representative, contemporary chamber and improvisational music, and will be able to present it in at least two different (cultural, social) contexts.	Individual and ensemble exercises, rehearsals, self-analysis of concert activities.	Exam (a concert or other public art project), defence of the practice report.
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will have initiated the preparation of two or more projects and their concert performance.	Individual and ensemble exercises, rehearsals, self-analysis of concert activities.	Exam (a concert or other public art project), defence of the practice report.
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture, and to influence its development. (4.2)	Students will have a developed ability of musical communication; they will be able to react fast and change the processes of musical creation, and performance depending on the situation.	Individual and ensemble exercises, rehearsals.	Exam (a concert or other public art project).
Inter-personal and communication skills, leadership. (5.1)	Students will be able to cooperate with artists from other areas when preparing and performing the contemporary chamber music art project.	Ensemble rehearsals, practical training in ensemble improvisation.	Exam (a concert or other public art project), defence of the practice report.
Inter-personal and communication skills, leadership. (5.2)	Students will demonstrate leadership, team work, negotiation and organisational skills, initiative and artistry at all stages of art project preparation and performance.	Ensemble rehearsals, practical training in ensemble improvisation.	Exam (a concert or other public art project), defence of the practice report.
Ability to work and improve independently. (7.1)	Students will be able to solve artistic and organisational problems independently when preparing and performing the programme of contemporary chamber music.	Studies of literature and audio recordings, individual and ensemble practical training,	Exam (a concert or other public art project), defence of the practice report.

		rehearsals, self-evaluation of concert activity.	
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1st semester

Topics (repertoire)	Contact hours							Self-study hours	Self-study hours and assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training	Preparation for the exam/rehearsals/co-Exam/course	Total contact work			
Weeks 1 to 4.										
1. Introduction. Basics of improvisation: notation of harmonic structures and typical forms. Development of the programme for the art project of the semester.				8				8	32	Practical training in improvisation.
2. Contemporary chamber music: rhythmic and notation, influence of music of world cultures.				4				4	16	Studies of literature and audio recordings, analysis of the musical text of selected works.
Weeks 5–8.										
3. Motif-based improvisation, improvisation in textures.		8						8	32	Practical training in improvisation.
4. Analysis of the musical text of parts.		4						4	16	Preparation of the musical text of parts.
Weeks 9–12.										
5. Improvisation in the chamber ensemble.				16				16	32	Practical training in ensemble improvisation.
6. Preparation of the programme for the chamber music art project.				8				8	16	Ensemble rehearsals.
Weeks 13, 14.										
7. Solo improvisation.		8						8	16	Practical training in improvisation.
8. Solution of individual technical performance problems.		4						4	8	Preparation of the musical text of parts.
Weeks 15, 16.										
9. Preparation for the public presentation of the art project.				12				12	23	Rehearsals, preparation of the concert practice report.
10. Exam.							4	4		
Total:	0	24	0	48	0	0	4	76	191	

2nd semester

Topics (repertoire)	Contact hours							Self-study hours	Self-study hours and assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training	Preparation for the exam/rehearsals/co-Exam/course	Total contact work			
Weeks 1 to 4.										
1. Introduction. Synthesis of arts and musical action. Development of the programme for the art project of the semester.				8				8	32	Practical training in improvisation.
2. Other performing arts in contemporary music.				4				4	16	Studies of literature and audio recordings, analysis of the musical text of selected works.
Weeks 5–8.										

3. Musical action: improvisation in synthesis with other arts.	8							8	32	Practical training in improvisation.
4. Analysis of the musical text of parts.	4							4	16	Preparation of the musical text of parts.
Weeks 9–12.										
5. Musical action in the ensemble using acting, choreographic, visual elements.			16					16	32	Practical training in ensemble improvisation.
6. Preparation of a chamber music programme.			8					8	16	Ensemble rehearsals.
Weeks 13, 14.										
7. Audiovisual improvisation: technical solutions.	8							8	16	Practical training in improvisation.
8. Solution of individual technical performance problems.	4							4	8	Preparation of the musical text of parts.
Weeks 15, 16.										
9. Preparation for the public presentation of the art project.			12					12	22	Rehearsals, preparation of the concert practice report.
10. Exam.							4	4		
Total:	24		48				4	76	190	

3rd semester

Topics (repertoire)	Contact hours							Self-study hours	Self-study hours and assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training	Preparation for the exam/rehearsals/cd Exam/course	Total contact work			
Weeks 1 to 4.										
1. Introduction. Free improvisation. Development of the programme for the art project of the semester.				8				8	32	Practical training in improvisation.
2. Electronic music and media in contemporary chamber music.				4				4	16	Studies of literature and audio recordings, analysis of the musical text of selected works.
Weeks 5–8.										
3. Electroacoustic improvisation.	8							8	32	Practical training in improvisation.
4. Analysis of the musical text of parts.	4							4	16	Preparation of the musical text of parts.
Weeks 9–12.										
5. Electroacoustic improvisation in the chamber ensemble.			16					16	32	Practical training in ensemble improvisation.
6. Preparation of the programme for the chamber music art project.			8					8	16	Ensemble rehearsals.
Weeks 13, 14.										
7. Solo electroacoustic improvisation.	8							8	16	Practical training in improvisation.
8. Solution of individual technical performance problems.	4							4	8	Preparation of the musical text of parts.
Weeks 15, 16.										
9. Preparation for the public presentation of the art project.			12					12	23	Rehearsals, preparation of the concert practice report.
10. Exam.							4	4		
Total:	24		48				4	76	191	

Examples of repertoire

Author	Title of the musical piece	
Andriessen, Louis	<i>Workers Union</i> (1975), for various performers	
Berio, Luciano	<i>Circles</i> (1960), v (bar/bass), hp, perc(2) <i>Folk Songs</i> (1964), mez, picc, cl, vl, hp, perc	
Berne, Tim	<i>Shell Game</i> (2000/2001), alto sax, cbd, elec, perc <i>Science Friction</i> (2001/2002), alto sax, gtr, egtr, kbd, perc	
Braxton, Anthony	<i>Composition 37</i> (1974), sax quartet <i>Ghost Trance Music</i> (1995–2006) <i>Composition No. 322</i> (2003/2007)	
Brown, Earle	<i>December '52</i> (1952)	
Bussotti, Sylvano	<i>Pièces de chair II</i> (1970)	
Cage, John	<i>Music of changes</i> (1951), fp	
Cardew, Cornelius	<i>Treatise</i> (1963–1967)	
Crumb, George	<i>Macrokosmos Vol. I–IV</i> (1972, 1973, 1974, 1979); fp	
Lacy, Steve:	<i>Deadline</i> (1975), sax <i>The Wax</i> (1976), sax (soprano, alto), vc, v, bass, drums, cimb <i>Dewline</i> (1977), sax, tbn, syn, shells <i>Prospectus</i> (1982), for various performers	<i>Three Points</i> (1983), sax(3), vc, vl, v, bass, drums, fp <i>Art</i> (1985), sax, fp <i>Flim-Flam</i> (1986), sax(3) <i>Tips</i> (1994) <i>Saxovision</i> (1994), sax, v
Riley, Terry	<i>In C</i> (1964), for various performers	
Smith, Wadada Leo	<i>Seven Heavens and the Earth</i> (2005)	
Steiner, Hans-Christoph	<i>Solitude</i> (2004), elec	
Stockhausen, Karlheinz	<i>Zyklus für einen Schlagzeuger</i> (1959), perc <i>Plus Minus</i> (1963), for one or more performers <i>Aus den sieben Tagen (From the Seven Days)</i> , 1968, for various performers <i>Stimmung</i> (1968), v(6)	
Zorn, John	<i>Cobra</i> (1984)	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Active participation and initiative	20 %	During the semester	The student's active participation in classes, initiative when searching for solutions to artistic and technical performance-related problems, active interest in the topics of contemporary music are assessed.
Defence of the practice report	20 %	During the exam session	The practice report is submitted in writing and defended orally. Activeness of the student's concert activity, its quality and meaningfulness, ability to present and substantiate his/her artistic solutions and activity results, as well as analyse and evaluate them are assessed.
Exam	60 %	During the exam session	The exam is organised in the form of a public concert. The following is assessed: <ul style="list-style-type: none"> • Technical level of programme performance; • Substantiation of interpretational solutions; • Convincingness of programme performance; • Ability to develop the musical idea logically; • Control of form and time; • Ensemble awareness; • Communication with other musicians; • Quality of performance of improvisational elements; • Concentration of attention.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Bailey, D.	1993	<i>Improvisation – Its Nature and practice in music</i>		Da Capo Press; Reprint edition. ISBN-10: 0306805286 ISBN-13: 978-0306805288

Borgo, D.	1993	<i>Negotiating Freedom: Values and Practices in Contemporary Improvised Music</i>		Illinois; Universit http://musicweb.ucsd.edu/~dborgo/David_Borgo/Writing_files/negotiating.html
Dean, R. T.	1989	<i>Creative Improvisation: Jazz, Contemporary Music and Beyond: How to Develop Techniques of Improvisation for Any Musical Context.</i>		<i>Open University Press/Black Music Research Journal</i> http://www.worldcat.org/title/creative-improvisation-jazz-contemporary-music-and-beyond-how-to-develop-techniques-of-improvisation-for-any-musical-context/oclc/473964645?referer=di&ht=edition
Griffiths, P.	2011	<i>Modern Music and After</i>		Oxford University Press
Nunn, T.	1998, Pdf edition 2004	<i>Wisdom of the Impulse. On the Nature of Musical Free Improvisation</i>	Part 1: ISBN 87-91425-02-6 Part 2: ISBN 87-91425-03-4	Pdf edition
Pett, A.	2007	<i>Teaching System on Improvisation</i>		Edition Fuzeau Classique. ISBN 2841691705
Whittall, A.; Dunsby, J.	1988	<i>Music Analysis in Theory and Practice</i>		Faber
Additional study material				
Baltrėnienė, M.; Apanavičius, R.	1991	<i>Lietuvių liaudies muzikos instrumentai</i>	10-14	Vilnius: Mintis
Herbert, T.	2009	<i>Music in Words: A Guide to Researching and Writing about Music</i>		Oxford University Press
Lewis, G.	1996	<i>Improvised Music after 1950 : Afrological and Eurological Perspectives</i>	Vol. 16	<i>Music Research Journal</i> https://www.amherst.edu/media/view/58902/original/Lewis+-+Improvised+Music+after+1950-+Afrological+and+Eurological+Perspectives+.pdf
Lewis, G.	2009	<i>A Power stronger than itself</i>		THE AACM AND AMERICAN EXPERIMENTAL MUSIC. ISBN: 9780226476957
Nicolas Humbert, N.; Penzel, W.	1990	<i>Step Across the Border, (documentary on improv ao etc build around Fred Frith)</i>		DVD. Winter & Winter 1990
Perloff, M.; Junkerman, Ch. (ed.)	1994	<i>John Cage Composed in America</i>		Chicago: The University of Chicago Press. ISBN 0226660567
Sampsel, Laurie J.	2012	<i>Music Research: A Handbook</i>		Oxford University Press
Weiss, M.; Netti, G.	2010	<i>The Techniques of Saxophone Playing</i>		Kassel: Barenreiter – Verlag Karl Votterle GMBH and CO. ISBN 9783761821145

CONTEMPORARY MUSIC ANALYSIS AND INTERPRETATION

Subject (module) title	Code	Study programme (s)
Contemporary Music Analysis and Interpretation	M1401	Music Performance (Contemporary Music)
Lecturer (s)		Department where the subject is implemented
Coordinator: lect. Eglė Gudžinskaitė		Department of Music Theory

Study cycle		Type of the subject (module)	
Second (Master)		Optional	
Mode of delivery	Semester or period when the subject is delivered	Language (s) of instruction	
Classwork	1 st semester	Lithuanian	
Prerequisites			
Preliminary requirements: 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	34	99
Purpose of the subject (module)			
The subject <i>Contemporary Music Analysis and Interpretation</i> is intended for the introduction of students to the compositional trends in academic music in the 20 th century and recent decades of the 21 st century by paying particular attention to the analysis and interpretation of works by selected authors of contemporary music.			
Short description of the subject (module) (up to 500 characters)			
During lectures and seminars of <i>Contemporary Music Analysis and Interpretation</i> , students are theoretically and practically introduced to different techniques of contemporary music composition, methods of analysis, possibilities for interpretation. During the course, texts of composers and musicologists are discussed, selected scores of musical pieces and recordings are analysed, practical assignments are completed. In this way, abilities to analyse and interpret the repertoire of contemporary music, understand its context, aesthetic and ideological views, technological solutions are improved. The content of the course is arranged according to the creators of contemporary music selected for the semester programme and taking into account relevant events of the concert season (programmes of contemporary music festivals, visiting composers and so on).			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Learning outcomes of the subject (module)	Assessment methods
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to assess the analysed piece, its compositional solutions and perception by taking into account the context and stylistic trends of contemporary music.	Analysis of literature and audio/video recordings, group discussion.	Visual (slides, multimedia) and oral presentation of the musical piece analysis and report
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture, and to influence its development. (4.1)	Students will be able to critically assess creative processes and their significance in the contemporary changing cultural context.	Analysis of literature and audio/video recordings, group discussion.	Presentation of the report and the analysis of a musical work.
Inter-personal and communication skills, leadership. (5.1)	In seminars, students will be able to express their opinion and analytical insights in a fluent and well-founded manner.	Analysis of literature and audio/video recordings, group discussion.	Presentation of a report.
Knowledge of the subject area and understanding of one's profession. (6.1)	Students will be able to use the acquired theoretical material in practice when analysing and interpreting compositions of contemporary music.	Analysis of literature and audio/video recordings, group discussion.	Visual (slides, multimedia) and oral presentation of the musical piece analysis
Ability to work and improve independently. (7.1)	Students will be able to complete given assignments independently, select required information and prepare at least two presentations for seminars.	Analysis of literature and audio/video recordings, group discussion.	Visual (slides, multimedia) and oral presentation of the musical piece analysis and report
Ability to conduct independent research and present it. (8.1)	When analysing musical pieces, students will be able to select the method of analysis and use it properly.	Analysis of literature and audio/video recordings, preparation of report.	Presentation of the report and the analysis of a musical work.

Topics	Contact hours							Self-study hours and assignments		
	Theoretical	Individual	Seminars	Practical training in small	Practical	Preparation for the	Exam/course	Total contact work	Self-study hours	Assignments
1. Introductory lecture. Introduction to the object of the course, its aims, literature and online resources. Theory of contemporary music analysis, concepts, methodologies.	2							2	6	Analysis of indicated literature.
2. Concept of <i>world music</i> and situation in contemporary music: debate on cultural imperialism.	2							2	6	Analysis of indicated literature.
3. Analysis-case study of a musical piece (1): context, compositional solutions, interpretations.			6					6	16	Analysis of indicated literature, recordings and a musical piece, preparation of the report.
4. Musical action: directions and trends.	2							2	6	Analysis of indicated literature.
5. Analysis-case study of a musical piece (2): context, compositional solutions, interpretations.			6					6	16	Analysis of indicated literature, recordings and a musical piece, preparation of the report.
6. Practices of the new media and electronic music in contemporary art.	2							2	6	Analysis of indicated literature.
7. Analysis-case study of a musical piece (3): context, compositional solutions, interpretations.			6					6	16	Analysis of indicated literature, recordings and a musical piece, preparation of the report.
8. Presentation of reports and their discussion.			6					6	27	Preparation of a report (visual and oral presentation).
9. Exam.							2	2		
Total:	8		24				2	34	99	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Participation in seminars	30 %	During the semester	Active participation in seminars, the ability to express one's thoughts in a fluent and well-founded manner as well as use theoretical knowledge efficiently are assessed.
Practical assignments	30 %	During the semester	The ability to complete given analytical assignments accurately, select properly the research methods of musical piece analysis and the form for presentation of research results are assessed.
Exam: visual and (multimedia)	40 %	During the exam session	Abilities to use appropriate methods of analysis, integrate the theoretical literature covered in the course, present the paper

oral presentation of the musical piece analysis			logically and consistently, express one's thoughts fluently and clearly, and formulate the conclusions of the performed analysis correctly are assessed.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Burkhart, Ch.	2003	<i>Anthology for Musical Analysis</i>		Schirmer
Flew, T.	2007	<i>New Media: An Introduction</i>		Oxford University Press
Holmes, T.	2002	<i>Electronic and Experimental Music: Foundations of New Music and New Listening</i>		Routledge
Manovich, L.	2009	<i>Naujujų medijų kalba</i>		Vilnius: Mene CC
Puckette, M.	2007	<i>The Theory and Technique of Electronic Music</i>		World Scientific Publishing
Stein, D.	2005	<i>Engaging Music: Essays in Music Analysis</i>		Oxford University Press
Tenzer, M.; Roeder, J., eds.,	2011	<i>Analytical and Cross-Cultural Studies in World Music</i>		Oxford University Press
Additional study material				
Christensen, T. (ed.)	2002	<i>The Cambridge History of Western Music Theory</i>		Cambridge University Press

TRENDS OF CONTEMPORARY MUSIC PERFORMANCE AND MUSIC COMPOSITION

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

DIGITAL PROCESSES OF SOUND

Subject (module) title (LT/EN)		Code	Study programme (s)
Digital Processes of Sound		M1403	<i>Music Performance (Contemporary Music)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: lect. Mantautas Krukauskas. Other (s): doct. Jonas Jurkūnas.			Department of Composition
Study cycle			Type of the subject (module)
Second (Master)			Optional
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	3 rd semester		Lithuanian, English, German, Italian, Russian
Prerequisites			
Preliminary requirements: computer and musical literacy.			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 aim of subject <i>Digital Processes of Sound</i> is to introduce students to the composition processes of electronic and computer music, psychoacoustic elements, technologies and principles of sound synthesis and transformation; teach them to select properly which electronic and computer music systems to use to obtain a specific artistic result, as well as recognise, differentiate and assess the obtained result critically from musical, technological, acoustic and psychoacoustic perspectives.			
Short description of the subject (module) (up to 500 characters)			

In the studies of *Digital Processes of Sound*, students are introduced to the key elements of psychoacoustics, principles of sound processes; they gain other knowledge and develop skills that are required for the creation of electronic and computer music by contemporary means. Students are also introduced to sound and music programming systems *Cubase, ProTools, MAX/MSP, Open Music*, are taught to apply them properly for their creative needs and use them. Theoretical lectures are combined with practical creative elements.

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Learning outcomes of the subject (module)	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will have knowledge about complex process of digital sound and music; they will be able to use them for creation of music and its implementation.	Analysis of digital sound processes, analysis of literature, creative tasks.	Creative project, test.
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will be able to select digital sound processes properly to achieve a specific artistic result.	Analysis of digital sound processes, analysis of literature.	Creative assignments, creative project, test.
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture, and to influence its development. (4.1; 4.2)	Students will be able to recognise, differentiate, assess critically and compare their and colleagues' result from musical and technological perspectives.	Analysis of digital sound processes, analysis of literature.	Creative project, test.
Ability to work and improve independently. (7.1)	Students will be able to work independently and improve their knowledge, as well as complete complex assignments when working with digital sound processes.	Analysis of digital sound processes, analysis of literature.	Creative assignments, creative project, test.

Topics	Contact hours							Self-study hours and assignments		
	Lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the exam/course credit test	Exam/course credit test	Total contact work	Self-study hours	Assignments
1. Introduction. Presentation of the aims and intended learning outcomes of the course. Overview of topics. Course of work and intended teaching methods. Requirements for assessment of the study programme, procedures for assessment and presentation of assessment methods. Nature of independently-completed assignments. Presentation of the requirement for a creative project. Discussion of available technical equipment used in seminars and for independent work. Course literature.	1							1	2	Introduction to the main literature of the course.
2. Historical context of digital sound processes. Influence of technology on music and sound. Major changes at the start of the 20 th century. Early systems of electronic sound generation. Development of sound recording technology.	1		1					2	10	Analysis of literature, analysis of principles of early sound generation systems, implementation of a

										creative sketch with an analogue synthesiser.
3. Studies of electronic music and live electronics. Synthesisers and digital sound. Way of digital instrument management, first computer systems.	1		1					2	6	Analysis of literature, overview of digital instruments.
4. Digital revolution. MIDI age and the new instruments. Microcomputers. Motion-operated systems and interactive musical media.	1		1					2	6	Overview of contemporary digital instruments, their comparison.
5. Electric analogue of acoustic signals. Origin and content of signals. Transmission of signals and their properties.	1		1					2	6	Analysis of literature, analysis of basic parameters of signals.
6. Digital signal. Transmission and discretisation of frequencies. PCM systems. Characteristics of digital sound processes and systems. Synthetic sound systems.	1		1					2	6	Analysis of digital sound parameters, practical training in digitalisation, conversion and reconstruction.
7. First systems of music technologies. MIDI origin and development. Connection of digital music instruments. MIDI specification: equipment and code.	1		1					2	6	Analysis and programming of MIDI signal.
8. MIDI possibilities and limits. Other solutions. OSC (Open Sound Control) specification and adaptation to digital sound processes.	1		1					2	6	Analysis and programming of OSC signal.
9. Types of electronic music equipment. Methods of digital sound processes. Main techniques of digital sound processes.	2		1					3	6	Analysis of techniques of digital sound processes, analysis of literature.
10. Digital logic. Elementary logic digital systems. Practical aspects of the topic. Analysis of logic digital systems.	2		1					3	6	Analysis of functions of logic digital systems and practical training.
11. Combinational logic and logical elements, their functional description. Practical aspects of the topic. Simple examples of combinational logic.	2		1					3	6	Analysis of functions of combinational logic digital systems and practical training.
12. Description of technological architecture of computer system. Processors. Representation of computer commands and data. Practical aspects of the topic. Program components. Analysis of digital processes.	2		2					4	13	Analysis and management of structure and functions of digital sound processes, practical training in basic programming.
13. Summary and revision of material. Presentation and discussion of creative projects.			1					1	11	Preparation of creative assignment.
14. Summary of taught theoretical material, answers to students' questions and comments.			1					1	11	Revision of material.
Exam								2	2	
Total:	16		14					2	32	101

Assessment strategy	Weight , %	Deadline for	Assessment criteria
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		completing the assignments	
Completion of five practical assignments per semester (practical training)	30 %	During the semester	Knowledge of functions and principles of discussed sound processes is assessed. Students receive 6 % for completion of each assignment. Assessment takes place during the semester.
Exam:			
Creative project	40 %	During the exam session	The artistic result of the creative project, selection of appropriate technological solutions, technological implementation of solutions and integrity are assessed.
Test	30 %	During the exam session	The test consists of ten questions related to the subject, each correct answer is given 3 %.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Katz, R.	2007	<i>Mastering Audio: the Arts and the Science</i>		Oxford: Focal Press
Kirk, R.	2010	<i>Digital Sound Processing for Music and Multimedia</i>		Oxford: Focal Press
Zoelzer, U.	2008	<i>Digital Audio Signal Processing</i>		West Sussex: Wiley
Additional study material				
Cook, P.	2000	<i>Music, Cognition and Computerized sound</i>		MIT Press
Coulter, D.	2000	<i>Digital Audio Processing</i>		Berkeley: CMP
Roads, C.	2000	<i>The Computer Music Tutorial</i>		MIT Press

PERFORMANCE THEORY AND PRACTICE

Subject (module) title	Code	Study programme (s)		
Performance Theory and Practice	M086915	<i>Music Performance (Old Music), Theatre and Film Studies</i>		
Lecturer (s)			Department where the subject is implemented	
Coordinator: Prof. Dr. Ramunė Marcinkevičūtė			Department of Art History and Theory	
Study cycle		Type of the subject (module)		
Second (Master)		Optional		
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction	
Classwork	2 nd semester/ <i>Music Performance (Old Music), Theatre and Film Studies</i>		Lithuanian	
Prerequisites				
Preliminary requirements: competences acquired in the BA studies of art and/or history and theory of arts.			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 aim of subject <i>Performance Theory and Practice</i> is to introduce students to contemporary theories of performance, authors, terminology, and present culturological, sociological, linguistic, history and theory of arts-based attitude towards the phenomena of contemporary culture and art. Another aim is to teach students to analyse, assess and research contemporary art practices from an interdisciplinary perspective, and apply the provisions of performance theory in the analysis of phenomena of performance art and theatre.				
Short description of the subject (module) (up to 500 characters)				
In the subject <i>Performance Theory and Practice</i> , students are introduced to the performance theory and practice in the context of contemporary scientific research. During the course, students learn to analyse, assess and research the				

practices of contemporary arts from an interdisciplinary perspective, and apply the provisions of performance theory in the analysis of phenomena of performance art and theatre.
The studies of subject *Performance Theory and Practice* take place in the form of lectures and seminars, the course is completed upon passing the exam.

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Learning outcomes of the subject (module)	Assessment methods
<p><i>Music Performance (Old Music):</i> knowledge of the subject area and understanding of one's profession. (3.1) <i>Theatre and Film Studies:</i> ability to conduct research using contemporary methods of art studies and other humanities. (7.1)</p>	<p>Students will be able to use acquired theoretical knowledge and skills when conducting an independent scientific research; they will also be able to analyse relevant cultural and art phenomena creatively from the perspective of performance theory.</p>	<p>Seminars, reports, papers</p>	<p>Summative assessment: presentation of a report, paper, exam.</p>
<p><i>Music Performance (Old Music):</i> ability to professionally and artistically perform music of different styles, genres and forms. (6.1) <i>Theatre and Film Studies:</i> ability to analyse contemporary phenomena of theatre and film, performing and media arts. (6.2)</p>	<p>Students will be able to analyse new forms of contemporary arts performance using the provisions of performance theory; they will be able to define their artistic characteristics in the Lithuanian and global context.</p>	<p>Lectures, self-study hours, seminars</p>	<p>Summative assessment: presentation of a report, paper, exam.</p>
<p><i>Music Performance (Old Music):</i> ability to analyse and critically evaluate creative processes and their significance in the contemporary cultural context and the changing fields of music as a part of culture (creation, perception, consumption and dissemination). (9.1) <i>Theatre and Film Studies:</i> ability to understand and assess relevant processes in the development and change of theatre and film. (5.1)</p>	<p>Students will be able to understand and assess the phenomena of contemporary arts from the interdisciplinary perspective of performance theory; they will be able to relate them with the relevant sociocultural context.</p>	<p>Seminars, reports, papers</p>	<p>Summative assessment: presentation of a report, paper, exam.</p>
<p><i>Music Performance (Old Music):</i> ability to analyse and critically evaluate creative processes and their significance in the contemporary cultural context and the changing fields of music as a part of culture (creation, perception, consumption and dissemination). (9.1) <i>Theatre and Film Studies:</i> ability to analyse contemporary phenomena of theatre and film, performing and media arts. (6.1)</p>	<p>Students will be able to analyse traditional and untraditional art phenomena, and assess critically their place in the contexts of contemporary performing arts and audiovisual culture.</p>	<p>Lectures, self-study hours, seminars</p>	<p>Summative assessment: presentation of a report, paper, exam.</p>

Topics (repertoire requirements)	Contact hours							Self-study hours and assignments		
	Lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/course credit	Total contact work	Self-study hours	Assignments
1. Introductory lecture. Introduction to the study plan, content of the programme, main topics, recommended literature. Provision of assessment requirements.	1							1		Search of the indicated literature.
2. Theatre and performance art. Performativeness and performance.	1		1					2	8	Analysis of literature, preparation of an oral report, paper.
3. Culturological aspect of performance. Concepts of the theory, research directions, analysis of performance art examples.	3		3					6	15	Analysis of literature, preparation of an oral report, paper.
4. Social aspect of performance. Concepts of the theory, research directions, analysis of performance art examples.	2		2					4	12	Analysis of literature, preparation of an oral report, paper.
5. Linguistic aspect of performance. Concepts of the theory, research directions, analysis of performance art examples.	2		2					4	12	Analysis of literature, preparation of an oral report, paper.
6. Postmodernist aspect of performance. Concepts of the theory, research directions, analysis of performance art examples.	2		2					4	12	Analysis of literature, preparation of an oral report, paper.
7. Practice of performance as art. Directions and trends.	2		2					4	12	Analysis of literature, preparation of an oral report, paper.
8. Aesthetic aspects of performativeness.	2		1					3	10	Analysis of literature, preparation of an oral report, paper.
9. Performatics and theatre studies. Directions of performance research.	1		1					2	10	Analysis of literature, preparation of an oral report, paper.
10. Exam							2	2	10	
Total:	16		14				2	32	10	1

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Reports in seminars	30 %	During the semester	Level of ability to understand, assess and analyse methods and examples of performance theory and practice.
Paper	35 %	During the exam session	Level of ability to apply theoretical knowledge and skills in scientific research, level of analysis of relevant phenomena in culture and art from performance theory and interdisciplinary perspectives.
Exam	35 %	During the exam session	Level of ability to analyse and organise acquired knowledge of performance theory and practice in the Lithuanian and global context of contemporary culture.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				

Carlson, M.	2004	<i>Performance: A Critical Introduction</i>		London&New York: Routledge
Fischer-Lichte, E.	2013	<i>Performatyvumo estetika</i>		Vilnius: Menų spaustuvė
Schechner, R.	2010	<i>Performance Studies: An Introduction</i>		London&New York: Routledge
Huxley, M. Witts, N. (Ed.)	2002	<i>The Twentieth Century Performance Reader</i>	2002	London&New York: Routledge
Additional study material				
Auslander, Ph.	2008	<i>Theory for Performance Studies. A Student's guide</i>		London&New York: Routledge
Goffman, E.	2000	<i>Savęs pateikimas kasdieniniame gyvenime</i>		Vilnius: Vaga/ALK
Reinelt, R.; Roach, J. (Ed.)	1992	<i>Critical Theory and Performance</i>		Ann Arbor: University of Michigan Press

BASICS OF RESEARCH PAPER

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

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<i>Music Performance:</i> Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2) <i>Composition:</i> Ability to think critically and self-critically. (2.1)	Students will demonstrate critical thinking and verbal abilities when introducing art research.	Seminars	Exam

<p><i>Music Performance:</i> Ability to conduct independent scientific research and present it. (8.1)</p> <p><i>Composition:</i> Ability to integrate into different musical, social and cultural contexts. (8.1)</p>	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
<p><i>Music Performance:</i> Knowledge of professional field and perception of one's own profession. (6.1)</p> <p><i>Composition:</i> Knowledge of different musical contexts. (7.1)</p>	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.
Paper work 2	30 %	In May	
Exam (paper work 3)	50 %	During exam session	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.

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

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

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
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<i>Music Performance:</i> Knowledge of professional field and perception of one's own profession. (6.1) <i>Composition:</i> Ability to think critically and self-critically. (2.1)	During the presentation and the defence of the final research paper (art research) students will demonstrate good understanding of the profession of a musician and critical thinking.	Individual activities, discussions	Course credit test, defence
<i>Music Performance:</i> Interpersonal and communication skills, leadership. (5.1) <i>Composition:</i> Ability to think critically and self-critically. (2.1)	Students will demonstrate good verbal abilities and skills of constructive, argument-based and professional interaction during the presentation and defence of the art research.	Individual activities, discussions	Course credit test, defence
<i>Music Performance:</i> Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1) <i>Composition:</i> Knowledge of different musical contexts. (7.1)	Students will be able to substantiate art research being conducted with practical professional and theoretical knowledge of art.	Individual activities, analysis of literature and audio/video sources.	Course credit test, defence
<i>Music Performance:</i> Ability to work and to improve independently. (7.1) <i>Composition:</i> Ability to work and to improve independently. (1.1)	Students will be able to carry out research individually and in an organised way on a topic related to final art project, and describe it.	Individual activities, research activities	Course credit test, defence
<i>Music Performance:</i> Ability to conduct independent scientific research. (8.1) <i>Composition:</i> Ability to conduct independent scientific research. (5.1)	Students will be able to outline research goals and objectives related to the topic of the final art project, ground the choice of methods and sources, make conclusions, and write a paper of no less than 40 thousand characters.	Individual activities, analysis of audio/video sources and data	Course credit test, defence
<i>Music Performance:</i> Ability to conduct independent scientific research. (8.1) <i>Composition:</i> Ability to conduct independent scientific research. (5.1)	Students will be able to summarise art research and the results obtained, formulate conclusions, and provide evaluations of art phenomena, taking into account the wider cultural context.	Individual activities, research activities, analysis of research findings	Course credit test, defence
<i>Music Performance:</i> Ability to analyse and to critically assess art processes and their implications in the context of contemporary culture, and to influence the evolution of culture by being active in professional art activity. (4.1; 4.2) <i>Composition:</i> Ability to integrate into different musical, social and cultural contexts. (8.1)	Students will be able to analyse the cultural context and its developments, enabling the evaluation of artistic phenomena.	Individual activities, analysis of audio/video sources and data, discussions	Course credit test, defence

Topics	Time (hours) and assignments of contact and self-study hours								Assignments
	Lectures in large groups	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the Exam/course credit test	Total contact work	Self-study hours	
1st semester									
1. Formulation of the research topic and creation of the research programme.		3					3	12	Formulation of research topics and goals, creation of a plan.

2. Data search and studies of literature.		6						6	54	Preparation of literature review.
3. Data analysis.		4						4	25	Performing data analysis.
4. Drafting a text of a research paper.		3						3	25	Drafting a text of a research paper (no less than 12 pages)
5. Course credit test							1	1		
Total	0	16	0	0	0	0	1	1	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	1	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

MASTER'S ART PROJECT

Subject (module) title		Code	Study programme (s)
Master's Art Project (Contemporary Music)		M1834	<i>Music Performance (Contemporary Music)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. Liudas Mockūnas, Vykintas Baltakas			Department of Chamber Ensemble
Study cycle			Type of the subject (module)
Second (Master)			Optional
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	4 th semester/ <i>Music Performance (Contemporary Music)</i>		Lithuanian, English, German, Italian, Russian
Prerequisites			
Preliminary requirements: all the requirements of semesters 1 to 3 of Music Performance Master's study programme fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
25	667	34	633
Purpose of the subject (module)			
The purpose of the preparation and defense of the <i>Master's Art Project (Contemporary Music)</i> (performance of the prepared artistic programme) is to reveal the artistic and creative abilities acquired in the Master's studies, confirming the awarded Master's degree.			
Short description of the subject (module) (up to 500 characters)			
<p>The <i>Master's Art Project (Contemporary Music)</i> refers to the creation and/or preparation and performance of a final musical programme that reveals the artistic and creative skills acquired in the Master's studies.</p> <p>During the course of individual lectures and practical training in groups, the artistic idea and artistic material of the final art project are selected under the guidance of the teacher, and the project preparation periods, the rehearsal calendar and the concert plan are planned. The peculiarities of the interpretation of the selected musical works are discussed, students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. Possibilities of using other kinds of arts and technical means needed for the project implementation are estimated.</p> <p>Art research related to the <i>Master's Art Project</i> project is analysed and presented in the Final Research Paper.</p>			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Learning outcomes of the subject (module)	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1; 1.2)	Students will prepare and perform the programme of the final art project based on an original artistic concept; they will demonstrate an original attitude to composition of sound material and audio and visual rendering of the art project.	Analysis of literature and audio recordings, discussions, rehearsals.	Public hearing, completion of the final art project.
	When performing the final art project, students will demonstrate the ability to purposefully make use of the possibilities offered by the music instrument and other means to achieve the creative result.	Analysis of literature and audio recordings, discussions, rehearsals.	Public hearing, completion of the final art project.
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When performing the final art project, students will demonstrate an original style of contemporary music performance.	Analysis of literature and audio recordings, discussions, rehearsals.	Public hearing, completion of the final art project.
Ability to analyse and critically assess creative processes and their significance in the context of contemporary	Students will be able to assess the results of the creative process critically at different stages of final art project preparation.	Analysis of literature and audio recordings, discussions, rehearsals.	Public hearing, completion of the final art project.

culture, and to influence its development. (4.1; 4.2)	Students will have a developed ability of musical communication; they will be able to react fast and change the processes of musical creation and performance depending on the situation at all stages of final art project preparation and presentation.	Discussions, rehearsals.	Public hearing, completion of the final art project.
Inter-personal and communication skills, leadership. (5.1; 5.2)	Students will be able to cooperate in a constructive and well-founded manner in the creative process of final art project preparation.	Analysis of literature and audio recordings, discussions, rehearsals.	Public hearing, completion of the final art project.
	Students will be able to initiate creative activities of the art project and lead it; they will also be able to cooperate with artists from other areas and present the joint work in the form of the final art project.	Analysis of literature and audio recordings, discussions, rehearsals.	Public hearing, completion of the final art project.
Knowledge of the subject area and understanding of one's profession. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its implementation on theoretical sources and practical experience.	Analysis of literature and audio recordings, discussions, rehearsals.	Public hearing, completion of the final art project.
Ability to work and improve independently. (7.1)	Students will prepare and perform the programme of the final art project in an independent and organised manner.	Discussions, rehearsals.	Public hearing, completion of the final art project.

Topics (repertoire requirements)	Contact hours								Self-study hours	Self-study hours and assignments
	Theoretical lectures	Individual	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the	Exam/course	Total contact work		
1. Compilation of the plan of the final art project programme, its preparation, rehearsals and public hearings.		2						2	42	Studies of a musical text, audio and video recordings, creation of a work plan.
2. Analysis and solution of the artistic idea of the final art project and its implementation.		4						4	90	Studies of a musical text, audio and video recordings, practical training in large groups.
3. Analysis of musical and other kinds of artistic material and solution of individual artistic and technical problems.		10						10	210	Studies of a musical text, audio and video recordings, practical training in large groups.
4. Public hearing.		2						2	42	Rehearsals.
5. Solving individual and ensemble-related artistic and technical problems.		6						6	165	Studies of a musical text, audio and video recordings, practical training in large groups.
6. Public hearing.		2						2	42	Rehearsals.
7. Preparation for the defence of the final art project (concert performance of the programme) and the final public hearing.		6						6	42	Rehearsals.
8. Defending the final art project (public performance of the concert programme).							2	2		

Total:		32				2	34	633
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Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Performance of the art project	80 %	In May	<p>The following are the requirements for the <i>Master's Art Project</i>: an original inter-genre and/or interdisciplinary creative 60-minute music project. The following are the requirements for the musical material of the project:</p> <ul style="list-style-type: none"> • Pieces of contemporary music created in 1945 and later; • The programme must include improvisational pieces of contemporary music and pieces for the chamber ensemble (at least one of each); • At least half of the project programme must consist of the pieces by foreign composers. <p>The following is assessed:</p> <ul style="list-style-type: none"> • Maturity and artistry of the programme concept; • Artistry, convincingness and professionalism of performance.
Defending an art project idea (orally)	20 %		<p>The following is assessed:</p> <ul style="list-style-type: none"> • Substantiation of project content, interpretation and technical solutions; • Abilities of oral presentation; • Quality of the working process (a written report on the preparation of the project approved by the supervisor of the final project is presented).

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Additional study material				
	2000–2010	<i>The Techniques of: Violin; Accordion; Basson; Flute; Oboe; Saxophone</i>		Bärenreiter Kassel
Griffiths, P.	2011	<i>Modern Music and After</i>		Oxford University Press
Hall, D. E.	1991	<i>Musical acoustics</i>		California: Brooks/Cole Publishing company, Pacific Grove
Whittall, A.; Dunsby, J.	1988	<i>Music Analysis in Theory and Practice</i>		Faber