



STUDY FIELD OF MUSIC  
FIRST STUDY CYCLE

STUDY PROGRAMME  
**MUSIC PERFORMANCE (LITHUANIAN FOLK INSTRUMENTS)**  
(State code – 6121PX010)

**DESCRIPTIONS OF SUBJECTS**

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## PRINCIPAL INSTRUMENT

<b>Subject (module) title</b>		<b>Code</b>	<b>Study programme (s)</b>
Principal Instrument (the <i>Kanklės</i> , the <i>Birbynė</i> )		B045416	<i>Music Performance (Lithuanian Folk Instruments)</i>
<b>Lecturer (s)</b>			<b>Department where the subject is implemented</b>
<b>Coordinator:</b> prof. Lina Naikelienė. <b>Other (s):</b> assoc. prof. Aušrelė Juškevičienė, lect. Jolanta Babaliauskienė, lect. Aistė Bružaitė, assoc. prof. Kastytis Mikiška, assoc. prof. Egidijus Ališauskas, lect. Kęstutis Lipeika.			Department of Folk Instruments
<b>Study cycle</b>			<b>Type of the subject (module)</b>
First (Bachelor)			Compulsory
<b>Mode of delivery</b>	<b>Semester or period when the subject is delivered</b>		<b>Language (s) of instruction</b>
Classwork	1 <sup>st</sup> -7 <sup>th</sup> semesters/ <i>Music Performance (Lithuanian Folk Instruments)</i>		Lithuanian
<b>Prerequisites</b>			
<b>Preliminary requirements:</b> music performance and artistic expression skills demonstrating the ability to meet the requirements for entrance exams.			<b>Minor requirements (if any):</b> none.
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>	<b>Self-study hours</b>
45 (6+6+6+6+6+6+9)	1200 (160+160+160+160+160+160+240)	238 (34+34+34+34+34+34+34)	962 (126+126+126+126+126+126+206)
<b>Purpose of the subject (module)</b>			
The aim of subject <i>Principal Instrument</i> is to provide students with practical skills of performing different styles of music (solo or with accompaniment) on the main instrument, fundamentals of the concert repertoire of the main instrument and skills of its formation; to develop the ability to plan and implement the stages of preparation of performed repertoire consistently; to develop self-study skills, the ability to observe and analyse the personal process of creation and assess its results critically; to observe the concert life and participate in it.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
<i>Main Instrument</i> is the main subject in the study programme <i>Music Performance</i> intended for the studies of performance art of the main instrument and repertoire. During the study period, practical and artistic abilities of playing solo with the selected instrument that are necessary for performance of different styles of music are developed. In classes, skills of artistic expression, repertoire development, learning and rehearsal, as well as musical text reading skills are developed; the main repertoire of the selected specialisation is learnt; concert experience is gained; students learn how to assess their artistic activity critically.			

<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the subject (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to individually perform the main repertoire of the selected main instrument while at the same time demonstrating understanding of the requirements for the performance of a particular musical piece and context.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to efficiently use the means of instrument playing and performance that are most suitable for a particular musical piece.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece that is based on historical knowledge and performance tradition; they will be familiar with international interpretation traditions and will demonstrate this knowledge in rehearsals and performances.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme, discussion of the exam

Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to describe the major elements of the the language of music of the repertoire, as well as the structural formations of music; they will understand their interaction, be able to analyse the musical structure methodologically, describe in detail specific elements of the the language of music, style and performance technique in the selected specialisation.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme, discussion of the exam
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will be able to analyse the historical context of prevalence of the main instrument and related instruments in Lithuania and other countries; they will understand the relation between the original music of the main instrument and traditional as well as academic music.	Practical training, rehearsals, search and analysis of sources, independent artistic activity	Performance of a musical programme, discussion of the exam
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have built up a representative concert repertoire of the main instrument that is compliant with the requirements for the scope; they will be able to assess the circumstances and context of performance and select the repertoire for performance properly; accordingly, they will be able to prepare and perform it publicly (in the form of a concert).	Practical training, rehearsals, search for sources and their analysis independent artistic activity	Performance of a musical programme
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will gain concert experience and be prepared to develop it while carrying out their artistic activity, taking account of the changing trends in the development of music art.	Practical training, rehearsals, independent artistic activity	Performance of a musical programme, discussion of the exam
Ability to communicate, interact and cooperate. (5.2)	Students will develop the ability of verbal and musical communication; they will be able to fluently express their thoughts that reflect their individual artistic ideas and creative principles.	Practical training, rehearsals, analysis and preparation of a musical text, search for sources and their analysis independent artistic activity	Performance of a musical programme, discussion of the exam
Critical and self-critical thinking. (6.1)	While carrying out their individual performance activity, students will be able to use the means and sources of professional information properly and efficiently.	Search for sources and their analysis	Performance of a musical programme, discussion of the exam
Critical and self-critical thinking. (6.2)	Students will develop critical thinking; be able to observe and analyse their personal process of creation and assess its results objectively.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Interview
Ability to work and improve independently. (7.1)	Students will be able to analyse and learn the given or selected piece independently by integrating their knowledge of the language of music and history; they will be able to plan independently and implement consistently the stages of preparation of the performed repertoire and artistic programmes.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme
Ability to adapt to new, changing situations and solve problems. (8.1)	Students will be able to react fast to changing processes of the main instrument tradition; they will adapt to the conditions of the changing cultural context and supplement them with their knowledge, insights and the performer's abilities.	Practical training, rehearsals, search for sources and their analysis, independent artistic activity	Performance of a musical programme, discussion of the exam

Topics	Time (hours) of contact and individual work									
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/Consultations	Exam/Course credit test	Total contact work	Self-study hours	Assignments
<b>1<sup>st</sup> semester</b>										
Preparation of the musical programme. Requirements for the programme: <b>Birbynė:</b> • Four pieces of different character (e.g., <i>Ridavimas</i> by J. Švedas, <i>Pastorale</i> by R. Žigaitis, <i>Rondo</i> by J. K. Lefevr). • Orchestral parts. • Concert etude (e.g., <i>Etudes</i> by A. Salviani). • Large-scope piece or part thereof (e.g., C. Colin's Concerto for Oboe and Piano No 1, parts 1 and 2 of G. F. Händel's Sonata in G major). <b>Kanklės:</b> • Four pieces of different character (e.g., <i>Pageltę lapai</i> by J. Švedas, <i>Vasaros rytą</i> by V. Paketūras, Aria and variations in G major by G. F. Händel, Suite <i>Barocco</i> by B. Dobrodinskij). • Concert etude (e.g., Etude <i>Dreams</i> by L. Godefroid). • Orchestral parts (e.g., <i>Naktis kryžių kalne</i> by L. Povilaitis, <i>Humoresque</i> by R. Shchedrin, <i>Tututis</i> by A. Lapinskas Orchestral parts). • Aukštaitian multi-part song ( <i>sutartinė</i> ) (e.g., <i>Obelyt, gražuolyt</i> ). • Large-scope piece or part thereof (e.g., Part 1 of Concerto for <i>Kanklės</i> by J. Švedas).		32						32	126	Studies of literature, musical text, audio recordings, practical training, rehearsals
Exam.							2	2		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>126</b>	
<b>2<sup>nd</sup> semester</b>										
Preparation of the musical programme. Requirements for the programme: <b>Birbynė:</b> • Four pieces of different character (e.g., <i>Rauda</i> in F Minor by V. Mikalauskas, <i>Prie ežerėlio</i> by B. Dvarionas, Tarantela by A. Majer). • Orchestral parts. • Concert etude (e.g., Etudes by A. Salviani). • Large-scope piece or part thereof (e.g., Concerto in C Major for oboe and orchestra by T. Albinoni, Parts 1 and 2 of Sonata No. 6 by M. Blavet). <b>Kanklės:</b> • Four pieces of different character (e.g., Preludes No.1, 2 by V. Paketūras, <i>Ciaccona</i> by G. Muffat, Scherzino by M. Mchedelov, <i>Fantasia</i> by V. Bagdonas). • Concert etude (e.g., <i>Variations</i> by D. Kashin).		32						32	126	Studies of literature, musical text, audio recordings, practical training, rehearsals

<ul style="list-style-type: none"> <li>• Orchestral parts (orchestra repertoire must be maximum 20 minutes long – cyclic form, two-three pieces).</li> <li>• Aukštaitian multi-part song (<i>sutartinė</i>) (e.g., <i>Kirtau lazdele</i>).</li> <li>• Large-scope piece or part thereof (e.g., Concerto in G Major by A. Vivaldi).</li> </ul>										
Exam.							2	2		
<b>Total:</b>		32					2	34	126	
<b>3<sup>rd</sup> semester</b>										
Preparation of the musical programme. Requirements for the programme: <b>Birbynė:</b> <ul style="list-style-type: none"> <li>• Four pieces of different character (e.g., <i>Scherzo</i> by B. Dvarionas, <i>Tarantela</i> by V. Paketūras, <i>Siciliana</i> by G. Faure);</li> <li>• Orchestral parts.</li> <li>• Concert etude (e.g., <i>Etudes</i> by F. Richter).</li> <li>• Large-scope piece or part thereof (e.g., Concerto in E flat Major for oboe and orchestra by C. Ph. E. Bach, Parts 1 and 2 of <i>Sonata</i> in E Minor by J. S. Boismortier).</li> </ul> <b>Kanklės:</b> <ul style="list-style-type: none"> <li>• Four pieces of different character (e.g., <i>Variations</i> by P. Dikčius, <i>Chaconna</i> by A. Durand, <i>Raimonda's Dance</i> by A. Glazunov, <i>Žiemgaliai, Sėliai</i> by Z. Bružaitė);</li> <li>• Concert etude (e.g., <i>Etude for harp</i> by N. Boksa).</li> <li>• Aukštaitian multi-part song (<i>sutartinė</i>) (e.g., <i>Dobilėli, kur tu augai</i>).</li> <li>• Orchestral parts (orchestra repertoire must be maximum 20 minutes long – cyclic form, two-three plays).</li> <li>• Large-scope piece or part thereof (e.g., Parts 2 and 3 of <i>Concerto for harp</i> by J. G. Albrechtsberger).</li> </ul>	32						32	126	Studies of literature, musical text, audio recordings, practical training, rehearsals	
Exam.							2	2		
<b>Total:</b>		32					2	34	126	
<b>4<sup>th</sup> semester</b>										
Preparation of the musical programme. Requirements for the programme: <b>Birbynė:</b> <ul style="list-style-type: none"> <li>• Four pieces of different character (e.g., <i>Piršlys melagis</i> by J. Juzeliūnas, <i>Habanera</i> by M. Ravel, <i>Vokaliz</i> by S. Rachmaninov).</li> <li>• Orchestral parts.</li> <li>• Concert etude (e.g., <i>Etudes</i> by F. Richter).</li> <li>• Large-scope piece or part thereof (e.g., <i>Sonata for birbynė and piano</i> by J. Juozapaitis, Parts from 1 to 3 of <i>Sonata</i> in E flat Major by G. F. Telemann).</li> </ul> <b>Kanklės:</b> <ul style="list-style-type: none"> <li>• Four pieces of different character (e.g., <i>Elegija</i> by V. Kairiūkštis, <i>Aria and variations</i> by J. Pachelbel, <i>Humoresque</i> by B. Kravchenko, <i>Sonata</i> in E flat Major for harp by J. B. Kordon).</li> <li>• Concert etude (e.g., <i>Etude Spinner</i> by A. Chasselmann).</li> <li>• Aukštaitian multi-part song (<i>sutartinė</i>) (e.g., <i>Aš sodely stovėjau</i>).</li> </ul>	32						32	126	Studies of literature, musical text, audio recordings, practical training, rehearsals	

<ul style="list-style-type: none"> <li>• Orchestral parts (orchestra repertoire must be maximum 20 minutes long – cyclic form, two-three plays).</li> <li>• Large-scope piece or part thereof (e.g., Concert for <i>kanklės</i> by J. Gaižauskas).</li> </ul>										
Exam.							2	2		
<b>Total:</b>		32					2	34	126	
<b>5<sup>th</sup> semester</b>										
Preparation of the musical programme. Requirements for the programme: <b>Birbynė:</b> <ul style="list-style-type: none"> <li>• Four pieces of different character (e.g., <i>Ryto melodija</i> by R. Žigaitis, pastorales <i>Pušys</i>, <i>Jūra</i> by V. Montvila, <i>Hungarian dance</i> by L. Weiner).</li> <li>• Orchestral parts.</li> <li>• Concert etude (e.g., Etudes by F. Fleming).</li> <li>• Large-scope piece or part thereof (e.g., Part 1 of Concerto in E flat Major for clarinet and orchestra by L. Kozheluh, Parts 1 and 2 of Sonata in G Minor by F. A. Hoffmeister).</li> </ul> <b>Kanklės:</b> <ul style="list-style-type: none"> <li>• Four pieces of different character (e.g., <i>Jievaro tiltas</i> by A. Bružas, <i>Ancient Russian romance</i> by S. Shalov, <i>Frühlingslied</i> by F. Mendelssohn-Bartholdy, Parts 1 and 2 of Sonata by F. Bruck).</li> <li>• Concert etude (e.g., Etude –variations by L. Godefroid).</li> <li>• Aukštaitian multi-part song (<i>sutartinė</i>) (e.g., <i>Sesute man miela</i>).</li> <li>• Orchestral parts (orchestra repertoire must be maximum 20 minutes long – cyclic form, two-three plays).</li> <li>• Large-scope piece or part thereof (e.g., Parts 2 and 3 of Concert for <i>kanklės</i> by V. Paketūras).</li> </ul>		32						32	126	Studies of literature, musical text, audio recordings, practical training, rehearsals
Exam.							2	2		
<b>Total:</b>		32					2	34	126	
<b>6<sup>th</sup> semester</b>										
Preparation of the musical programme. Requirements for the programme: <b>Birbynė:</b> <ul style="list-style-type: none"> <li>• Four pieces of different character (e.g., <i>Elegija and Humoreska</i> B. Borisov, <i>Tarantela</i> by E. Laumenskienė, <i>Pastoral Legend</i> by B. Godard).</li> <li>• Orchestral parts.</li> <li>• Concert etude (e.g., etudes by D. Prestinni).</li> <li>• Large-scope piece or part thereof (e.g., Sonata for <i>birbynė</i> solo by V. Juozapaitis Sonata birbynei solo, F. M. Veracini's sonatas for flute and piano No. 1 1<sup>st</sup> and 2<sup>nd</sup> part).</li> </ul> <b>Kanklės:</b> <ul style="list-style-type: none"> <li>• Four pieces of different character (e.g., 1<sup>st</sup> part of Sonata for <i>kanklės</i> by J. Juozapaitis, concert variations by P. Kulikov, impromptu improvisations by G. Faure, Suite for <i>kanklės Ką šnara Vilnelė</i> (parts 1-4)).</li> <li>• Concert etude (e.g., concert etude by L. Toeschi);</li> <li>• Aukštaitian multi-part song (<i>sutartinė</i>) (e.g., <i>Du žali berželiai</i>).</li> <li>• Orchestral parts (orchestra repertoire must be maximum 20 minutes long – cyclic form, two-three plays).</li> </ul>		32						32	126	Studies of literature, musical text, audio recordings, practical training, rehearsals

• Large-scope piece or part thereof (e.g., N. Pafionov's variations based on Corelli).										
Exam.							2	2		
<b>Total:</b>		32					2	34	126	
<b>7 semester</b>										
Preparation of the musical programme. Requirements for the programme: <b>Birbynė:</b> • Four pieces of different character (e.g., M. K. Čiurlionis' <i>Humoreska</i> , V. V. Barkauskas' <i>Trys nuotaikos</i> , C. Colin's <i>Pastoral</i> ). • Large-scope piece or part thereof (e.g., 1 <sup>st</sup> part of F. Kramářs concert for clarinet and orchestra, 1 <sup>st</sup> and 2 <sup>nd</sup> part of F. A. Hoffmeister's sonata D major). <b>Kanklės:</b> • Four pieces of different character (e.g., sonata for <i>kanklės</i> by J. Juozapaitis (parts 2 and 3), M. Ravel's dance from ballet <i>Florina's dream</i> , romance and waltz by J. Sibelius). • A polyphonic or Baroque work (e.g., G. F. Händel's <i>Pasakalia G minor</i> ). • Large-scope piece or part thereof (e.g., concert for <i>kanklės</i> No. 1 by A. Bružas <i>Atbundantis ežeras</i> ).		32						32	206	Studies of literature, musical text, audio recordings, practical training, rehearsals
Exam.							2	2		
<b>Total:</b>		32					2	34	206	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria								
Intermediate assessment (of orchestra parts)	10 %	During the semester	<b>Requirements:</b> Parts of orchestral/ensemble pieces studied during the semester.								
Academic concert	35 %	In the middle of the semester	<b>Requirements for the programme:</b> Three pieces of different character (15–20 min.)								
Exam	50 % (semesters 1-6)	During exam session	<b>1. Performance of a musical programme.</b> Requirements: play (Baroque or Classicist), large-scope piece of music. Duration of the programme is 20 min. <b>Assessment criteria:</b> <ul style="list-style-type: none"> <li>• Accurate performance of the repertoire in terms of musical text;</li> <li>• Main instrument playing skills, ability to adapt, technical abilities;</li> <li>• Stylistically founded application of articulation, ornament and improvisation principles;</li> <li>• Sense of genre and form;</li> <li>• Artistry and convincingness, quality of musical expression.</li> </ul>								
	55 % (semester 7)										
	5 % (semesters 1-6)										
			<b>2. Report of the independent professional activity</b> (5 % of the final assessment; 1 <sup>st</sup> –6 <sup>th</sup> semesters). Requirements: the exam commission is provided with the practice register of the required form with entries about the results of accumulative professional practice in a respective semester confirmed by the signatures of teachers in charge.								
			<table border="1"> <thead> <tr> <th>Activity</th> <th>Minimum summative requirements for semesters 1 to 6</th> </tr> </thead> <tbody> <tr> <td>Participation in concerts</td> <td>Participation in at least six concerts, including at least three solo performances, is mandatory.</td> </tr> <tr> <td>Active participation in excellence classes/courses</td> <td>Participation in at least two classes is mandatory.</td> </tr> <tr> <td>Concert attendance</td> <td>Attendance of at least 20</td> </tr> </tbody> </table>	Activity	Minimum summative requirements for semesters 1 to 6	Participation in concerts	Participation in at least six concerts, including at least three solo performances, is mandatory.	Active participation in excellence classes/courses	Participation in at least two classes is mandatory.	Concert attendance	Attendance of at least 20
Activity	Minimum summative requirements for semesters 1 to 6										
Participation in concerts	Participation in at least six concerts, including at least three solo performances, is mandatory.										
Active participation in excellence classes/courses	Participation in at least two classes is mandatory.										
Concert attendance	Attendance of at least 20										



			concerts/events in total is mandatory. From which, a student must have attended: <ul style="list-style-type: none"> <li>• At least 6 concerts of the Department of Folk Instruments;</li> <li>• At least 8 evenings organised by the lecturers of the Department of Folk Instruments.</li> </ul>
		Professional development events (seminars, excellence classes, contests, courses, etc.) attended	At least seven hours of excellence courses must be attended.
		Completion of subjects of module <i>Career Management and Entrepreneurship</i>	It is recommended to complete 30 % of the module.
		Illustration and/or accompaniment to other students during assessments	Unregulated
<b>Assessment criteria:</b> <ul style="list-style-type: none"> <li>• Compliance of activity with the minimum requirements;</li> <li>• Intensity of artistic activity and professional development;</li> </ul> Complexity of performed musical programmes, cultural/artistic value and/or prestigiousness of attended events.			

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Marozienė, Regina	2008	<i>Lietuvių koncertinės kanklės ir akademinis kankliavimas: kilmė, raida perspektyvos (XX a. – XXI a. pradžia)</i> . Dr. disertacijos santrauka		Vilnius: Lietuvos muzikos ir teatro akademija
Apanavičius, Romualdas	1980	<i>Birbynė ir jos evoliucija</i>		Vilnius: Lietuvos valstybinė konservatorija

#### CHAMBER ENSEMBLE (FOLK INSTRUMENTS)

Subject (module) title		Code	Study programme (s)
Chamber Ensemble		B129116	<i>Music Performance (Lithuanian Folk Instruments)</i>
Lecturer (s)			Department where the subject is implemented
<b>Coordinator:</b> assoc. prof. Aušrelė Juškevičienė. <b>Other (s):</b> prof. Lina Naikelienė, assoc. prof. Kastytis Mikiška, lect. Jolanta Babaliauskienė.			Department of Folk Instruments
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 <sup>st</sup> –7 <sup>th</sup> semesters/ <i>Music Performance (Lithuanian Folk Instruments)</i>		Lithuanian, Russian
<b>Prerequisites</b>			
<b>Preliminary requirements:</b> skills of music performance and artistic expression of the chosen instrument that meet the requirements of the entrance exam.			<b>Minor requirements (if any):</b> none.

Number of ECTS credits	Total student's load	Contact hours	Self-study hours
18 (1.5+1.5+3+3+3+3+3)	180 40+40+80+80+80+80+80	119 (17+17+17+17+17+17+17)	361 (23+23+63+63+63+63+63)
<b>Purpose of the subject (module)</b>			
The aim of subject <i>Chamber Ensemble</i> is to familiarise students with the repertoire of chamber music of different periods, styles and genres; to provide them with theoretical knowledge and practical skills of playing in a chamber ensemble that exceed the level of requirements of special music schools in the areas of artistic expression, learning, preparation and performance of concert programmes; to develop skills of creative work in the ensemble and the ability to solve arising artistic problems in a focussed manner, plan the stages in the preparation of the repertoire and implement them consistently.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
The object of subject <i>Chamber Ensemble</i> is the development of artistic and professional abilities to play large-scale and small-scope pieces of chamber music of different epochs and styles in homogeneous and mixed ensembles of different composition. While playing music, problems related to formation and performance of collective interpretation, excellence of playing in an ensemble are solved; concert experience of playing in an ensemble is gained. Folk instrument chamber ensembles are formed from homogeneous instruments (the <i>kanklės/birbynė</i> duets, trio, quartets, quintets) or mixed ones, i.e. with another instrument/instruments, e.g., the flute, violin, accordion, etc.			

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 prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to perform chamber pieces while at the same time demonstrating the perception of their style, genre and form, musicality, and excellent skills of playing in the ensemble.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to prepare and professionally perform music of different styles, genres and forms. (1.2)	Students will be able to select and use the instrument playing technique properly in order to prepare and perform the intended programme of musical pieces.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to convey the musical idea artistically and convincingly by selected performance art means.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to read the scores of chamber pieces with ease; they will also be able to sight-read the parts of their instrument with ease, classify and organise the repertoire of folk instrument chamber pieces and participate in its performance according to the following criteria: large-scope pieces, cycles or suites, small-scope pieces, accompaniments, arrangements.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will build up a representative concert repertoire of chamber pieces compliant with the requirements for the scope and gain concert experience by participating in at least three public concerts during the years of studies.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	When preparing and performing programmes of the Lithuanian folk music ensemble, students will be able to communicate and cooperate with other members of the ensemble efficiently and ethically.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme, interview
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts fluently and in a well-founded manner orally when discussing artistic and organisational issues of preparation and performance of the chamber ensemble's programme.	Discussions, rehearsals, concerts	Interview

Critical and self-critical thinking. (6.2)	Students will be able to analyse and assess the process of their work and its results critically in the ensemble; they will also be able to provide constructive suggestions as to improvement of quality of their and colleagues' work.	Practical training, rehearsals, concerts	Performance of a musical programme, interview
Ability to work and improve independently. (7.1)	Students will be able to anticipate, plan and organise independently their preparation for rehearsals and concerts of the chamber ensemble's programme.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to adapt to new, changing situations and solve problems. (8.1)	Students will be able to use efficiently their imagination, intuition, emotional perception, ability to think fast and work creatively when solving problems arising in different stages of preparation and public performance of the chamber ensemble's programme.	Practical training, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, interview

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/Consultations	Exam/Course credit test	Total contact work		Self-study hours
<b>1<sup>st</sup>–2<sup>nd</sup> semesters</b>										
Preparation of the programme for the Lithuanian folk instrument chamber ensemble. Requirements for the programme: Three pieces of different character; duration – 15 minutes. <b>Examples of repertoire:</b> <b>Semester 1:</b> G.B. Vitali's <i>Pasacalles</i> op. 7; J. Tamulionis' duets for <i>Birbynės</i> ; J. Nijs' <i>Musical Cartoons</i> instrument trio; A. Klova's <i>Versmynas</i> ; J. Čiurlionytė's <i>Paukštutė, lakštutė</i> ; A. Bražinskas' <i>Piemenu išdaigos</i> . <b>Semester 2:</b> J. Juozapaitis <i>Gimtinėje</i> , J. Švedas' cycle of bagatelles <i>Along the Path of Meadows</i> ; V. Švedas' <i>Longing for Spring</i> ; Ph. Glass' <i>The Portrait</i> ; V. Budrevičius' <i>Pajūrio pasaka</i> for <i>birbynė</i> duet.				16				16	23	Analysis of a musical text, practical training, rehearsals.
2. Exam.							1	1		
<b>Total:</b>				16			1	17	23	
<b>3<sup>rd</sup>–7<sup>th</sup> semesters</b>										
Preparation of the programme for the Lithuanian folk instrument chamber ensemble. Requirements for the programme: three pieces of different character; duration – 20 minutes. <b>Examples of repertoire:</b> <b>Semester 3:</b> <i>Trys legendos</i> by J. Paulikas; J. Tamulionis' Rondo op. 169 for <i>birbynė</i> and accordions; F. Fark's ancient Hungarian dances: <i>Intrada</i> . Lassu. Lapock. Ugros; <i>A Musical Snuffbox</i> by A. Lyadov; <i>Ilgės</i> by Z. Bružaitė; little suite by B. Dvarionas Small Suite: waltz in A minor, <i>Malūnėlis</i> , Waltz in G minor.				16				16	63	Analysis of a musical text, practical training, rehearsals.

<p><b>Semester 4:</b> J. Mezo's trio for wind instruments; R. Lang's humoresque for clarinet quartet; dance by V. Paketūras, B. Crusell's Duo No. 2; L. van Beethoven's <i>andante</i> and variations.</p> <p><b>Semester 5:</b> <i>Žaidimai</i> by V. V. Barkauskas for birbyniai ensemble; J. F. Fasch's Sonata in F major for four instruments; three folk songs by V. Bagdonas: <i>Tai skrajojo</i>, <i>Žaliam vyšnių sodely, Ir atjojo piršlys</i>; B. Andres <i>Autumn Dances</i>; J. Paulikas' suite for a <i>kanklės</i> trio.</p> <p><b>Semester 6:</b> V. Bartulis' choral and toccata; <i>Vaivorykštė</i> by V. Bagdonas, L. Auster's duet from the ballet <i>Baldur's Dreams</i>; J. Tamulionis' <i>Perpetuum mobile</i>.</p> <p><b>Semester 7:</b> A. Vivaldi's concerto for two oboes and orchestra in C major op.7 No.1; <i>Rasos sutartinė</i> by A. Lapinskas for <i>birbynė</i> quartet; M.K. Čiurlionis' Nocturne in C minor (VL183) <i>kanklės</i> trio, two pastorals by J. Tamulionis; V. Paketūras' ballad for a <i>kanklės</i> trio.</p>									
2. Exam.							1	1	
<b>Total:</b>				16			1	17	63

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

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Ambrasas, A.J., Antanavičius J.	2010	<i>Muzikos kūrinių analizės pagrindai. 2-asis patalysytas leidimas</i>		Vilnius: LMTA
Klova A.	1994	<i>Lietuvių liaudies instrumentinė muzika</i>		Vilnius
<b>Additional study material</b>				
Naikeliėnė L.	2014	<i>Tautos skambesiai</i>		Vilnius: Petro ofsetas
Naikeliėnė L. (comp. by)	2008	<i>Tautos skambesiai</i>		Vilnius: Petro ofsetas
Naikeliėnė L., Lapinskas A. (comp. by)	2005	<i>Tautos skambesiai</i>		Vilnius: Petro ofsetas

Tamošaitytė, D.; Vyžintas, A. (comp. by)	2011	<i>Pranas Tamošaitis: gyvenimas ir veikla</i>		Vilnius: LMTA
Vyžintas A. (comp. by)	2003	<i>Pranas Stepulis</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Vyžintas A. (comp. by)	1978	<i>Jonas Švedas</i>		Vilnius

### FOLK INSTRUMENT ORCHESTRA

Subject (module) title		Code	Study programme (s)
Folk Instrument Orchestra		B129416	<i>Music Performance (Lithuanian Folk Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Lina Naikelienė. Other (s): assoc. prof. Egidijus Ališauskas, lect. Aistė Bružaitė, lect. Kęstutis Lipeika.			Department of Folk Instruments
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 <sup>st</sup> -8 <sup>th</sup> semesters/ <i>Music Performance (Lithuanian Folk Instruments)</i>		Lithuanian
Prerequisites			
Preliminary requirements: skills of music performance and artistic expression of the chosen instrument that meet the requirements of the entrance exam.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
24 (3+3+3+3+3+3+3+3)	40 (80+80+80+80+80+80+80+80)	544 (68+68+68+68+68+68+68+68)	96 (12+12+12+12+12+12+12+12)
Purpose of the subject (module)			
The aim of subject <i>Folk Instrument Orchestra</i> is to provide students with practical skills of performing different styles of orchestral music (including solo with orchestral accompaniment) in the areas of learning, rehearsals and music reading; to provide them with the basics of the characteristic repertoire of a folk instrument orchestra; to develop skills of its selection enabling to match imposed requirements and individual abilities; develop the ability to plan the stages of the preparation of the performed repertoire and implement it consistently; to develop skills of independent learning enabling to fully unlock their potential in the orchestra's activity, notice and overcome difficulties in the creative process; to develop the ability to observe and analyse the creative process and assess its results critically; to evoke the need to analyse the concert life and stimulate the desire to participate in it.			
Short description of the subject (module) (up to 500 characters)			
During the studies of <i>Folk Instrument Orchestra</i> , practical and artistic ensemble and orchestral playing skills are developed that are necessary for interpretation of different styles of music, i.e. skills of artistic expression, repertoire, learning and rehearsals, musical text reading. Students become familiar with the characteristic repertoire of folk instrument orchestra; concert experience is gained; they learn how to assess their artistic activity critically. During lectures, the repertoire is selected, specific features of interpretation of selected musical pieces are discussed and students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals and concerts is drawn up.			

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 prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express themselves as a creative personality with a developed ability to implement their artistic ideas in the orchestra; they will be able to perform pieces of folk instrument orchestra compliant with the requirements for the Bachelor degree repertoire.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to use freely technical and artistic performance possibilities offered by their instrument in order to perform the intended repertoire of folk instrument orchestra.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to convey the musical idea artistically and convincingly from an artistic perspective by selected performance art means.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to read the musical script easily; they will be able to interpret pieces of folk instrument orchestra of different stylistics.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will be familiar with the representative concert repertoire of folk instruments compliant with the requirements for scope; they will be able to rehearse it in the orchestra and perform it in at least one sociocultural project – concert.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	Students will have a well-developed ability of musical communication; they will be able to react fast to changing artistic processes, adapt to changing conditions in the cultural context and supplement them with their knowledge, insights and artistic abilities.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Critical and self-critical thinking. (6.2)	Students will be able to assess the process and results of their work critically; they will be able to evaluate their possibilities objectively when participating in joint creative projects of the orchestra.	Practical training, rehearsals, analysis and preparation of a musical text	Interview, discussion of exam/concert
Ability to work and improve independently. (7.1)	Students will be able to plan independently and control their preparation for the rehearsals and concerts of the orchestra.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme
Ability to adapt to new, changing situations and solve problems. (8.1)	Students will be ready to react flexibly and deal with artistic and organisational issues arising under certain circumstances. They will be able to prepare their parts of orchestral pieces professionally and perform them in the orchestra in at least one sociocultural project-concert.	Practical training, rehearsals, artistic activity	Performance of a musical programme

Topics	Time (hours) of contact and individual work									
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/Course credit	Total contact work	Self-study hours	Assignments
<b>AUTUMN semester</b>										
Example of the programme of folk instrument orchestra: <i>Laumių šokis</i> by V. Bartulis, A. Bražinskas' <i>Festive Overture</i> , <i>Žemaitiški eskizai</i> by R. Žigaitis, <i>Pavasario sutartinė</i> by L. Povilaitis, V. Jurgutis' poem–fairy tale, V. Juozapaitis' two Lithuanian dances.					64			64	12	Analysis of a musical text, practical training, rehearsals.
2. Course credit test.							4	4		
<b>Total:</b>					64		4	68	12	
<b>SPRING semester</b>										
Example of the programme of folk instrument orchestra: <i>Žemė bunda</i> by J. Andrejevas, <i>Šiaurės Lietuvos šokiai</i> by A. Lapinskas, <i>Trys</i>					64			64	12	Analysis of a musical text, practical

<i>pastoralės</i> by V. Montvila, <i>Sad Waltz</i> by J. Sibelius, Symphonic dance No. 1 by E. Grieg.										training, rehearsals.
2. Course credit test.							4	4		
<b>Total:</b>						64	4	68	12	

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

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Baltrėnienė M., Apanavičius R.	1991	<i>Lietuvių liaudies muzikos instrumentai</i>		Vilnius: Mintis

## BASICS OF CONDUCTING

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

### INSTRUMENTATION (FOLK INSTRUMENTS)

Subject (module) title		Code	Study programme (s)
Instrumentation		B022216	<i>Music Performance (Lithuanian Folk Instruments)</i>
Lecturer (s)			<b>Department where the subject is implemented</b>
<b>Coordinator:</b> assoc. prof. Aušrelė Juškevičienė. <b>Other (s):</b> prof. Lina Naikelienė, assoc. prof. Kastytis Mikiška.			Department of Folk Instruments
Study cycle			<b>Type of the subject (module)</b>
First (Bachelor)			Compulsory
<b>Mode of delivery</b>	<b>Semester or period when the subject is delivered</b>		<b>Language (s) of instruction</b>
Classwork	5 <sup>th</sup> –6 <sup>th</sup> semesters/ <i>Music Performance (Lithuanian Folk Instruments)</i>		Lithuanian, Russian
<b>Prerequisites</b>			
<b>Preliminary requirements:</b> music performance skills, knowledge of music literature, instruments and the specifics of orchestral music.			<b>Minor requirements (if any):</b> none.
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>	<b>Self-study hours</b>
6 (3+3)	160 (80+80)	34 (17+17)	126 (63+63)
<b>Purpose of the subject (module)</b>			
The aim of subject <i>Instrumentation</i> is to familiarise students with the basics of orchestral scores, as well as to develop practical skills of instrumentation for Lithuanian folk instruments, the ability to plan instrumentation activities, skills to independently study orchestral (as well as wind orchestra, symphonic) scores, the ability to observe and analyse their and colleagues' creative process and assess its results critically.			

<b>Short description of the subject (module) (up to 500 characters)</b>
In the studies of subject <i>Instrumentation</i> , the skills of instrumentation for the folk instrument orchestra, as well as the abilities to understand and use dramaturgy, instrument colours and possibilities are developed; students are familiarised with classical, national and folk music pieces; they gain experience in reading orchestral scores; possibilities for performing the score (by including an instrumented piece into the orchestral repertoire) are provided. Students learn to assess their artistic activity critically through the analysis of the orchestral sound of the instrumented piece.

<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the subject (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to select and instrument musical pieces of different styles, genres and forms suitable for the study and concert repertoire of folk instrument orchestra, prepare and perform them professionally by making the most efficient use of the instrument timbre qualities, possibilities offered by their management and performance technique.	Analysis of methodological literature and music sources, practical assignments of instrumentation.	Test, practical assignments
Ability to convey and develop the musical idea. (2.1)	Students will be able to define the concept for interpretation of a piece/pieces based on theoretical knowledge and performance practice; they will be able to convey and develop the musical idea by instrumenting the study and concert repertoire.	Analysis of methodological literature and music sources, practical assignments of instrumentation.	Test, practical assignments
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will know and be able to define the major elements of the language of music and structural music formations and will understand their interaction; they will be able to read the musical script with ease and analyse the structure of musical pieces, composition technique and stylistics methodologically; they will also be able to describe in detail specific elements of the language of music, style and performance technique of instrumentation for the folk instrument orchestra.	Analysis of methodological literature and music sources, practical assignments of instrumentation.	Test, practical assignments
Critical and self-critical thinking. (6.2)	Students will be able to analyse and assess the quality of their and others' work critically, constructively and in a well-founded manner during assessments, discussions of exams; they will be able to provide recommendations.	Analysis of methodological literature and music sources, practical assignments of instrumentation.	Practical assignments

<b>Topics</b>	<b>Time (hours) of contact and individual work</b>									
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/Consultations	Exam/Course credit test	Total contact work	Self-study hours	Assignments
<b>1<sup>st</sup> semester</b>										
1. Introduction. Score of folk instrument orchestra: composition of orchestral groups (wind, string, percussion instruments), specific nature of timbre, specific features of		4						4	10	Analysis of musical material and sound recordings, practical assignments (preparation of the score by using a notation editor).



instruments, notation. Notation editors ( <i>Sibelius, Finale</i> ).										
2. <i>Birbynės</i> quintet, <i>lamzdelis</i> , horn, goat's horn, birch trumpet: types, ranges, timbres, notation, matching, role/use in the ensemble.	4							4	18	Analysis of musical material and sound recordings, assignments of creative instrumentation.
3. <i>Skudučiai</i> ensemble: composition, ranges, notation, role/use in the ensemble.	2							2	9	
4. <i>Kanklės</i> ensemble: types, ranges, notation, role/use in the ensemble.	4							4	18	
5. Percussion instruments: <i>skrabalai</i> , drum (trunk), <i>džingulis</i> . Range, notation, role/use in the ensemble.	2							2	8	
6. Course credit test.								1	1	
<b>Total:</b>	<b>16</b>							<b>1</b>	<b>17</b>	<b>63</b>
<b>2<sup>nd</sup> semester</b>										
1. Symphony orchestra: composition of orchestral groups (wind, string, percussion instruments), specific nature of timbre, specific features of instruments, notation, the score.	4							4	13	Analysis of musical text, scores
2. Instrumentation of a large-scope piece for the folk instrument orchestra.	12							12	50	Analysis of musical material and sound recordings, assignments of creative instrumentation.
Exam.								1	1	
<b>Total:</b>	<b>16</b>							<b>1</b>	<b>17</b>	<b>63</b>

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
<b>1<sup>st</sup> semester</b>			
Course credit test	100 %	During exam session	<p><b>Requirements:</b> 2 small pieces, 2 medium pieces (E. Grieg, J. Sibelius, R. Schumann, A. Dvořak, any piece by a Lithuanian composer which can be instrumented). Scores of instrumented pieces of at least 150 beats (total volume) are provided for the course credit exam. Scores of instrumented pieces are prepared using the notation editor (selected by the student) and are submitted in paper and digital versions (.SIB or .MUSX formats).</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Purposefulness of instrument use;</li> <li>• Accuracy of notation of instrumental ranges, musical text (clefs and other signs);</li> <li>• Conveyance of initial texture;</li> <li>• Adaptation, remake, consistency with the given composition of instruments;</li> <li>• Originality of instrumentation works.</li> </ul>
<b>2<sup>nd</sup> semester</b>			
Exam:			
Practical works of instrumentation	60 %	During exam session	<p>1. Large-scope piece, cycle of pieces, original work. Total volume: at least 200 beats.</p> <p>2. Instrumentation works of the first semester. Scores of instrumented pieces are prepared using the notation editor (selected by the student) and are submitted in paper and digital versions (.SIB or .MUSX formats).</p>
Instrumentation assignment	20 %		<p>Instrumentation assignment of 16–20 beats performed during the exam (in writing).</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Purposefulness of instrument use;</li> </ul>

		<ul style="list-style-type: none"> <li>• Accuracy of notation of instrumental ranges, musical text (clefs and other signs);</li> <li>• Conveyance of initial texture;</li> <li>• Adaptation, remake, consistency with the given composition of instruments;</li> <li>• Originality of instrumentation works.</li> </ul>
Test	20 %	Topics: instruments of symphony orchestra, folk instrument orchestra/ensemble. <b>Assessment criteria:</b> number of correct answers (in %).

**Assessment basis.**

**10 (Excellent).** The student managed to fully fulfil requirements determined in the description of the subject. The student is well acquainted with the timbre colours of the instruments and the possibilities of their use; he/she is able to explain instrumentation from the point of view of musical dramaturgy and creatively apply the acquired knowledge in practice. The instrumentation works stand out for their originality.

**9 (Very good).** The student managed to fulfil requirements determined in the description of the subject. The student knows the timbre colours of the instruments and the possibilities of their use very well; he/she is able to explain instrumentation from the point of view of musical dramaturgy and creatively apply the acquired knowledge in practice. The instrumentation works stand out for their originality.

**8 (Good).** The student managed to fulfil requirements determined in the description of the subject. The student is acquainted with the timbre colours of the instruments and the possibilities of their use; he/she is able to explain instrumentation from the point of view of musical dramaturgy and, with the help of a teacher, apply the acquired knowledge in practice. Instrumentation works meet academic requirements.

**7 (Highly satisfactory).** The student managed to fulfil more than a half of the requirements determined in the description of the subject. The student orients the limits of the timbre colours and possibilities of the instruments; he/she is able to explain the most important laws of instrumentation from the point of view of music dramaturgy and, with the help of a teacher, apply the acquired knowledge in practice. Instrumentation works are performed with insignificant errors.

**6 (Satisfactory).** The student managed to fulfil almost half of the requirements determined in the description of the subject. The student has satisfactory knowledge of the timbre colours of the instruments and the possibilities of their use; with the help of the teacher, he/she can explain in an accurate fashion the most important laws of instrumentation and apply knowledge in practice. Significant errors occur during instrumentation work.

**5 (Sufficient).** The student managed to fulfil half of the requirements determined in the description of the subject. The student has poor knowledge of the timbre colours of instruments and the possibilities of their use; he/she weakly explains the most important laws of instrumentation and fails to apply knowledge properly in practice. Substantial errors occur during instrumentation work.

**4 (Unsatisfactory).** The student did not manage to fulfil requirements determined in the description of the subject.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Abrashev, B.	2006	<i>The Illustrated Encyclopedia of Musical Instruments: From all Eras And Regions of the World</i>		Köln: Könenmann
Adler, S.	1989	<i>The Study of Orchestration. Second Edition</i>		New York London: W. W. Norton and Company, Inc.
Baltrėnienė, M. Apanavičius, R.	1991	<i>Lietuvių liaudies muzikos instrumentai</i>		Vilnius: Mintis
Paliulis, S. (compiled by)	1959	<i>Lietuvių liaudies instrumentinė muzika. Pučiamieji instrumentai</i>		Vilnius: Valstybinė grožinės literatūros leidykla
<b>Additional study material</b>				
Apanavičius, R.	1992	<i>Baltų etnoinstrumentologija, „Vydijos“ priedas</i>		Kaunas
Baltrėnienė, M.	1980	<i>Lietuvių liaudies muzikos instrumentai</i>	II dalis	Vilnius
Belkin, A.	2001	<i>Artistic Orchestration</i>		<a href="http://www.dolmetsch.com/O.pdf">http://www.dolmetsch.com/O.pdf</a>
Kazlauskas, J.	1975	<i>Muzikos instrumentai ir partitūra</i>		Vilnius: Vaga
Shepherd, J.	2003	<i>Continuum Encyclopedia of Popular Music of the World, Part 1: „Performance and Production“</i>	Part 1	Continuum International Publishing Group

Urniežius, R.	2001	<i>Instrumentuotė ir orkestruotė. Pažintinė knyga</i>	Šiaulių universiteto leidykla
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### PIANO (ORCHESTRAL INSTRUMENTS)

Subject (module) title	Code	Study programme (s)	
Piano (Orchestral Instruments)	B144716	<i>Music Performance (Accordion, Folk Instruments, Wind and percussion instruments, String Instruments)</i>	
Lecturer (s)			Department where the subject is implemented
<b>Coordinator:</b> assist. dr. Gabija Rimkutė. <b>Other (s):</b> prof. habil. dr. Leonidas Melnikas, prof. Aušra Motuzienė, assoc. prof. Melitina Diamandidi, assoc. prof. Jūratė Kuodienė, assoc. prof. Jolanta Patamsienė, lect. Janina Puodžiukienė, lect. Irena Puzienė, lect. Jūratė Tamulėnienė.			Department of Interdisciplinary Piano
Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered	Language (s) of instruction	
Classwork	1st–2 <sup>nd</sup> semesters/ <i>Music Performance (Accordion, Folk Instruments, Wind and percussion instruments, String Instruments)</i>	Lithuanian, Russian, English, German	
Prerequisites			
<b>Preliminary requirements:</b> basics of piano playing, music performance and artistic expression skills that meet the requirements for entrance exams.			<b>Minor requirements (if any):</b> none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	34(17+17)	126 (63+63)
Purpose of the subject (module)			
The aim of the subject is to provide students with skills and abilities of playing the piano required for conducting artistic activity and at the same time acquiring an efficient and effective tool for self-study and independent professional development.			
Short description of the subject (module) (up to 500 characters)			
Instruction of the subject is based on the studies of repertoire of different periods and genres which shape the broad professional horizon from theoretical and historical perspectives. The subject also provides the students with experience of practical music playing and develops artistic competencies necessary for music-related educational activities.			

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 prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express themselves as creative personalities with a developed ability to perform musical pieces for the piano while at the same time demonstrating understanding of the stylistics of a particular musical piece.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to select and use the most efficient piano performance technique.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to perform pieces of different musical styles, genres and periods; they will be able to convey the musical message artistically and convincingly from an artistic perspective by selected means of performance art.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to analyse the structure of the performed piece and elements of its the language of music; they will understand its musical dramaturgy and specific elements of style and be able to convey them when performing the piece.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

Ability to work and improve independently. (7.1)	Students will be able to use their piano playing experience as a tool for self-study and independent professional development.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
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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	
<b>1<sup>st</sup> semester</b>									
1. Polyphonic piece.		4					4	14	To prepare and perform a polyphonic piece (polyphonic ear is trained, multi-part texture is studied, phrasing, articulation, fingering, pedalisation, etc. are adjusted).
2. Etude (musical scales).		4					4	14	To study and perform an etude and musical scales (piano performance technique is improved, specific performance skills are developed: accord, manual, left/right hand and other types of techniques. When playing scales, students become familiar with fingering of scales, arpeggio and accords, develop the skills that are later used in practical performance of pieces).
3. Play.		3					3	14	To study and perform a piece (sense of musical colour and style, emotional expression, etc. are developed).
4. Piano ensemble or accompaniment		3					3	10	To study and perform the ensemble (skills of playing in the ensemble are developed).
5. Sight-reading, sketch/brief familiarisation with musical literature.		2					2	11	Sight-reading assignments.
6. Intermediate assessment, course credit test.							1		
<b>Total:</b>		<b>16</b>					<b>17</b>	<b>63</b>	
<b>2<sup>nd</sup> semester</b>									
1. Polyphonic piece.		4					4	16	To prepare and perform a polyphonic piece (polyphonic ear is trained, multi-part texture is studied, phrasing, articulation, fingering, pedalisation, etc. are adjusted).
2. Large-scale work (sonata for piano solo, chamber sonata, concerto, variations, rondeau).		4					4	18	To study and perform a large-scale piece (sense of style and understanding of the dramaturgy of a certain piece are developed).
3. Play.		3					3	12	To study and perform a piece (sense of musical colour and style, emotional expression, etc. are developed).
4. Piano ensemble.		3					3	12	To study and perform the ensemble (skills of playing in the ensemble are developed).
5. Sight-reading, sketch/brief		2					2	5	Sight-reading assignments.

familiarisation with musical literature.										
6. Intermediate assessment, exam.							1			
<b>Total:</b>		<b>16</b>					<b>1</b>	<b>17</b>	<b>63</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Intermediate assessment	50 %	From the end of October to the start of November/from the end of March to the start of April	<p><b>Assessment requirements:</b> Prepare and perform two pieces from the programme intended for the semester (during the assessment, the following is performed by heart: <b>for the course credit exam:</b> one piece for the piano solo, <b>for the exam:</b> two pieces for the piano solo).</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Technical level of performance;</li> <li>• Artistic expression;</li> <li>• Creativity;</li> <li>• Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.</li> </ul>
Course credit test/Exam	50 %	During exam session	<p><b>Assessment requirements:</b> Prepare and perform two pieces from the programme intended for the semester (during the assessment, the following is performed by heart: <b>for the course credit exam:</b> one piece for the piano solo, <b>for the exam:</b> two pieces for the piano solo).</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Technical level of performance;</li> <li>• Artistic expression;</li> <li>• Creativity;</li> <li>• Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.</li> </ul>

**Assessment basis.**

**10 (Excellent). Excellent music performance skills.** Artistically expressive and professional performance of the chosen repertoire. In terms of style and musical text, the playing is artistic, emotional and orderly, revealing the performer's obvious abilities, perception of style and genre.

**9 (Very good). Very good music performance skills.** Artistic performance of a musical programme compliant with the musical text, showing the necessary skills of the performer, and revealing understanding of genre, form, style, as well as the ability to manage the situation in case of small mistakes.

**8 (Good). Basic music performance skills.** In terms of musical text, an accurate performance with one or more random mistakes, but lacking one or more skills necessary for artistic maturity: emotionality, professionalism, sense of style, understanding of genre and form.

**7 (Highly satisfactory). Average music performance skills.** Mechanical performance of a musical programme with occasional errors, demonstrating average artistic abilities related to deficiencies in artistic persuasion, mastery, style, genre, or sense of form.

**6 (Satisfactory). Satisfactory music performance skills.** A disorderly performance of a musical programme with significant errors, demonstrating satisfactory artistic abilities related to serious deficiencies in artistic persuasion, mastery, style, genre, or sense of form.

**5 (Sufficient). Weak music performance skills.** Weak performance of the musical programme from the artistic point of view with many mistakes, testifying to the low level of mastery and fundamental shortcomings in the understanding of style, genre and form.

**4 (Unsatisfactory).** The performance of the musical programme is unsatisfactory in terms of the main evaluation criteria.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Drąsutienė, L.	2004	<i>Fortepijono metodikos ir dabartis</i>		Vilnius: Lietuvos muzikos ir teatro akademija

Fraser, A.	2003	<i>The Craft of Piano Playing. A New Approach to Piano Technique</i>	Lanham, Maryland, Oxford: The Scarecrow Press
<b>Additional study material</b>			
Drasutienė, L.	2015	<i>Lietuvos fortepijono pedagogikos pušlapiai</i>	Vilnius: Lietuvos muzikos ir teatro akademija
Jacobson, J. M.	2015	<i>Professional Piano Teaching. A Comprehensive Piano Pedagogy Textbook</i>	Los Angeles: Alfred Music
Maris, B. E.	2000	<i>Making Music at the Piano. Learning Strategies for Adult Students</i>	New York: Oxford University Press
Newman, W. S.	1984	<i>The Pianist's Problems</i>	New York: Da Capo Press

## **I Alternatives of Ear Training and Music Theory:**

### **EAR TRAINING**

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### **HARMONY**

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### **POLYPHONY**

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### **BASICS OF MUSICAL WORKS ANALYSIS**

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## **II Alternatives of Ear Training and Music Theory:**

### **EAR TRAINING (LEVEL A/B)**

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### **LANGUAGE OF MUSIC: MEDIEVAL PERIOD, RENAISSANCE**

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### **LANGUAGE OF MUSIC: BAROQUE**

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### **LANGUAGE OF MUSIC: CLASSICISM**

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### **LANGUAGE OF MUSIC: ROMANTICISM**

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### LANGUAGE OF MUSIC: THE 20TH CENTURY

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### HISTORY OF LITHUANIAN MUSIC AND CULTURE

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### HISTORY OF FOLK INSTRUMENTS

Subject (module) title		Code	Study programme (s)
History of Folk Instruments		B032916	<i>Music Performance (Lithuanian Folk Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: lect. dr. Regina Marozienė			Department of Folk Instruments
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	5 <sup>th</sup> –6 <sup>th</sup> semesters/ <i>Music Performance (Lithuanian Folk Instruments)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements:			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	68 (34+34)	92 (46+46)
Purpose of the subject (module)			
The aim of subject <i>History of Folk Instruments</i> is to provide students with knowledge about the most famous researchers of traditional and perfected folk music instruments; to develop the ability to assess the place and purpose of the folk music instrument in the contemporary culture freely and in a well-founded manner; to evoke the need to be interested in the history and innovations of folk instrumental music; to train the specialist of instrumental folk music who is educated from methodological and historical perspectives.			
Short description of the subject (module) (up to 500 characters)			
<i>History of Folk Instruments</i> is a subject that covers the studies of traditional and perfected folk music instruments as well as that of the development of music performed by them that are necessary for training an educated specialist of instrumental folk music.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will know the history of the development of perfected Lithuanian folk music instruments; they will be familiar with related folk instruments and specific features of their development.	Studies of literature and audio sources, preparation and presentation of oral presentation, discussions	Test, presentation, oral quiz
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the main researchers of folk instruments, instrumental and vocal music, their works, pedagogical schools of folk instruments they will be able to state their advantages and drawbacks.	Studies of literature and audio sources, preparation and presentation of oral presentation, discussions	Test, presentation, oral quiz
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts fluently and in a well-founded manner orally and	Studies of literature and audio sources, preparation and	Presentation, paper, oral quiz

	in writing when discussing the matters related to the topics of the course.	presentation of oral presentation and paper, discussions	
Critical and self-critical thinking. (6.2)	Students will be able to assess the phenomena of instrumental folk music; they will notice the typical problems and find their solutions, and will base their statements on acquired knowledge.	Studies of literature and audio sources, preparation and presentation of oral presentation and paper, discussions	Presentation, paper, oral quiz
	Students will be able to analyse and assess their and others' presentations and papers critically, constructively and in a well-founded manner during seminars and the exam; they will be able to provide recommendations.	Studies of literature and audio sources, preparation and presentation of oral presentation and paper, discussions	Presentation, paper, oral quiz

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/Consultations	Exam/Course credit test	Total contact work	Self-study hours		
<b>1<sup>st</sup> semester</b>											
1. Introductory lecture.	1							1			
2. Origins of instrumental music playing.	2							2	2		Studies of literature.
3. 16 <sup>th</sup> century: J. Bretkūnas, a famous representative of Lithuanian literature.	1							1	2		Studies of literature.
4. 17 <sup>th</sup> century: T. Lepner, M. Pratorius, researchers of Lithuanian culture.	1							1	2		Studies of literature.
5. 18 <sup>th</sup> and 19 <sup>th</sup> centuries: E. Gisevius, F. A. Gotthold, P. Ruigys.	1							1	2		Studies of literature.
6. Chr. Bartsch, collector of folk songs in the second half of the 19 <sup>th</sup> century.	2							2	2		Studies of literature and sound recordings.
7. Chr. Bartsch, researcher of folk instruments in the second half of the 19 <sup>th</sup> century.	2							2	2		Studies of literature and sound recordings.
8. End of 19 <sup>th</sup> century: F. and H. Tetzners, researchers of folk instruments.	1		2					3	6		Studies of literature, preparation of presentation.
9. Research in Lithuania. S. Stanevičius – knowledge about folk instruments.	2							2	2		Studies of literature.
10. S. Daukantas – knowledge about folk instruments.	1							1	2		Studies of literature.
11. L. Jucevičius – knowledge about folk instruments.	1							1	2		Studies of literature.
12. A. Juška, E. Tiškevičius – knowledge about folk instruments.	1		2					3	6		Studies of literature and sound recordings, preparation of presentation.



13. Polish researchers J. Kraszewski, A. Kossarzewski, O. Kolberg, J. Jaroszewicz	1							1	2	Studies of literature.
14. Russian researcher A. Famincyn, 20 <sup>th</sup> -century Polish researcher M. Brensztein	1		2					3	6	Studies of literature, sound recordings, preparation of presentation.
15. History of ethnic instrumentology of the Baltic States.	2		2					4	6	Studies of literature and sound recordings.
16. Course credit test.								2	2	
<b>Total:</b>	<b>24</b>		<b>8</b>					<b>2</b>	<b>34</b>	<b>46</b>
<b>2 semester</b>										
1. Folk instruments in the 20 <sup>th</sup> century: the road to the area of the nation's culture.	2							2		
2. A. Sabaliauskas, collector of folk songs at the start of the 20 <sup>th</sup> century.	1							2	2	Studies of literature and sound recordings.
3. A. Sabaliauskas, researcher of folk instruments at the start of the 20 <sup>th</sup> century.	1							2	2	Studies of literature and sound recordings.
4. J. Žilevičius, pioneer of collection and classification of folk instruments.	2		2					2	6	Studies of literature, sound recordings, preparation of presentation.
5. M. Petrauskas, promoter of folk instruments.	2							2	2	Studies of literature and sound recordings.
6. Z. Slaviūnas, most famous collector of <i>sutartinės</i> .	1							2	2	Studies of literature and sound recordings.
7. Z. Slaviūnas, author of the first scientific work on ethnic instrumentology.	1		2					2	6	Studies of literature, sound recordings, preparation of presentation.
8. S. Paliulis, collector and researcher of folk wind instrument music.	2							3	2	Studies of literature and sound recordings.
9. P. Stepulis, A. Vyžintas, P. Samuitis, A. Smoluskus, authors of textbooks about folk instruments.	2							2	2	Studies of literature and sound recordings.
10. R. Apanavičius, famous scholar of ethnic instrumentology and ethnic history.	1		2					2	6	Studies of literature, sound recordings, preparation of presentation.
11. Soloists of folk instruments, ensembles and their directors, teaching system.	2							3	2	Studies of literature and sound recordings.
12. Society <i>Kanklės</i> .	1							2	2	Studies of literature and sound recordings.
13. Ensemble <i>Lietuva</i> .	2							2	2	Studies of literature and sound recordings.
14. Song festivals: ensemble nights, concerts of <i>kanklės</i> .	2							2	2	Studies of literature and sound recordings.
15. Folk instruments: the ever-burning fire of national identity.	2		2					2	6	Studies of literature and sound recordings, presentation of paper.
16. Exam.								2	2	
<b>Total:</b>	<b>24</b>		<b>8</b>					<b>2</b>	<b>34</b>	<b>46</b>

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Seminars (8)	40 %	During the semester	<b>Oral presentation</b> (topic presentation): <ul style="list-style-type: none"> <li>• Informativeness, concreteness and fluency of oral presentation;</li> <li>• Level of knowledge and argumentation;</li> <li>• Analytical and critical thinking.</li> </ul>

Course credit test/exam (a test, presentation of a paper, oral interview)	60 %	During exam session	<p><b>Test:</b> number of correct answers (in %) (in the course credit test and exam).</p> <p><b>Paper:</b> Presentation of the paper (1 printer's sheet) in the exam. Informativeness of the work, level of topic coverage, ability to analyse and build on historical and contemporary information sources, ability to express thoughts fluently, consistently and logically in writing and orally are assessed.</p> <p><b>Oral interview:</b></p> <p><b>Course credit exam:</b></p> <ul style="list-style-type: none"> <li>• Knowledge of predecessors of modified Lithuanian and other nations' folk music instrument – history of research of traditional folk music instruments;</li> <li>• Structure of instruments and ways to play them.</li> </ul> <p><b>Exam</b></p> <ul style="list-style-type: none"> <li>• Level of knowledge of ethnic instrumentology, history and development of folk music instruments;</li> <li>• Ability to assess in an integral manner the place and significance of the modified folk music instrument and music played by it in the musical culture today.</li> </ul>
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Bartusevičius, V.	1983	<i>Liaudies meno baruose</i>		Vilnius
Marozienė, R. (comp. by)	2015	<i>Liaudies instrumentinė muzika: tradicija ir dabartis</i>		Vilnius
Marozienė, R. (comp. by)	2014	<i>Tautos skambesiai</i>	3 t.	Vilnius
Naikelienė, L. (comp. by)	2008	<i>Tautos skambesiai</i>	2 t.	Vilnius
Naikelienė, L.; Lapinskas, A. (comp. by)	2005	<i>Tautos skambesiai</i>	1 t.	Vilnius
Slaviūnas, Z.	2007	„Lietuvių kanklės“	<i>Rinktiniai raštai II</i> , pp. 119–207.	Vilnius
Vyžintas, A. (comp. by)	2008	<i>Ateities kartoms. Naujas žvilgsnis į Jono Švedo gyvenimą ir veiklą</i>		Vilnius

### PROFESSIONAL PRACTICE

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### FINAL ART PROJECT (LITHUANIAN FOLK INSTRUMENTS)

Subject (module) title	Code	Study programme (s)
Final Art Project (Lithuanian Folk Instruments)	B004616	<i>Music Performance (Lithuanian Folk Instruments)</i>
<b>Lecturer (s)</b>		<b>Department where the subject is implemented</b>
<b>Coordinator:</b> prof. Lina Naikelienė. <b>Other (s):</b> assoc. prof. A. Juškevičienė, lect. J. Babaliauskienė, lect. A. Bružaitė, assoc. prof. K. Mikiška, assoc. prof. E. Ališauskas, lect. K. Lipeika.		Department of Folk Instruments
<b>Study cycle</b>		<b>Type of the subject (module)</b>
First (Bachelor)		Compulsory
<b>Mode of delivery</b>	<b>Semester or period when the subject is delivered</b>	<b>Language (s) of instruction</b>
Classwork	8 <sup>th</sup> semester/ <i>Music Performance (Lithuanian Folk Instruments)</i>	Lithuanian, English, Russian
<b>Prerequisites</b>		

<b>Preliminary requirements:</b> the requirements of the 1 <sup>st</sup> –7 <sup>th</sup> semester of the first cycle performance art study programme have been fulfilled.			<b>Minor requirements (if any):</b> none.
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>	<b>Self-study hours</b>
12	320	34	286
<b>Purpose of the subject (module)</b>			
The aim of the subject <i>Final Art Project</i> is to reveal the artistic abilities acquired in the first cycle studies, confirming the Bachelor's degree in music and the professional qualification of a performer.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
The <i>Final Art Project</i> is the preparation and solo performance of the final music programme, revealing the artistic and creative skills acquired in the bachelor's studies. While carrying out individual exercises, the repertoire of the final art project is selected under the guidance of the teacher of the main instrument. The peculiarities of the 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, a rehearsal plan is drawn up, and a concert calendar is planned.			

<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the subject (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express themselves as a creative personality with a developed ability to implement their artistic ideas when performing the pieces compliant with requirements for the Bachelor repertoire with their instrument.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to use instrument playing and performance means that are most suitable for a particular musical piece professionally and in a founded manner.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece that is based on historical knowledge and performance tradition; they will be familiar with international interpretation traditions and demonstrate these abilities in rehearsals and performances.	Practical training, rehearsals, analysis and preparation of a musical text, studies of literature, audio sources and musical text	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to analyse and learn the given or selected piece independently by integrating their knowledge of the language of music and history; they will work and improve independently.	Analysis of a musical text, studies of literature, audio sources and musical text	Interview
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will be able to model the historical context of prevalence of their instrument and related instruments in Lithuania and other countries; they will see the relation between the formation of original music and traditional as well as academic music.	Analysis of a musical text, studies of literature, audio sources and musical text	Interview
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have built up a representative concert repertoire of their instrument that is compliant with the requirements for the scope; they will be able to assess the circumstances and context of performance and select the repertoire for performance properly according to them; they will also rehearse and perform it in at least one social-cultural project, i.e. concert.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will gain concert experience and be prepared to develop it while carrying out their artistic activity, taking account of changing trends in the development of music art.	Self-analysis of artistic activity, creation of a <i>portfolio</i> of achievements	Portfolio

Ability to communicate, interact and cooperate. (5.1)	Students will gain experience of businesslike communication; they will be able to express their artistic ideas when communicating with other artists and preparing joint projects.	Practical training, rehearsals	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.2)	Students will develop the ability to express their thoughts fluently orally and in writing when presenting and implementing their creative ideas publicly.	Practical training, rehearsals	Interview, portfolio
Critical and self-critical thinking. (6.1)	Students will be able to collect and organise information related to their artistic and creative achievements when preparing their portfolios.	Search for sources and their analysis	Interview, portfolio.
Critical and self-critical thinking. (6.2)	Students will develop critical thinking; they will be able to observe and analyse their personal process of creation and assess its results objectively.	Practical training, rehearsals	Interview, portfolio.
Ability to work and improve independently. (7.1)	Students will be able to analyse and learn the given or selected repertoire independently by integrating their knowledge of music literature and history about the period and style of the composer; they will work and improve independently when rehearsing and implementing the final art project-concert and preparing the portfolio.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, Interview, interview, portfolio.
Ability to adapt to new, changing situations and solve problems. (8.1)	Students will be able to react to changing processes that take place in the performance tradition of their instrument; they will be able to adapt to changing conditions of the cultural context and supplement them with their knowledge, insights and performer's abilities.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview, portfolio.

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/Consultations	Exam/Course credit test	Total contact work		Self-study hours
1. Preparation of a concert programme, which is 30–40 minutes long. Example of a programme: <i>Birbynė</i> : F. Kramář's concerto for clarinet and orchestra (part I); J. Juozapaitis' sonata for <i>birbynė</i> and piano; <i>Trys nuotaikos</i> by V. V. Barkauskas, E. Balsys' andante cantabile, dance by A. Bražinskas. <i>Kanklės</i> : G. F. Händel's Passacaglia in G minor; A. Bružas' concerto for <i>kanklės</i> No. 1 <i>Atbundantis ežeras</i> ; N. Parfionov variations on a topic of corelli; L. Povilaitis' suite for <i>kanklės</i> <i>Ką šnara Vilnelė</i> (parts I-IV).		30						2	266	Studies of literature sources, sound recordings, studies of musical text, rehearsals
2. <i>Portfolio</i> .		2						2	20	Compilation of a portfolio of artistic achievements
3. Public hearing, defence.							2	2		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>286</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By the start of the final exam session	<b>Requirements:</b> the whole programme of the final art project is performed. <b>Assessment criteria:</b> <ul style="list-style-type: none"> <li>• Artistry of the programme;</li> <li>• Creativity of performance, logic, convincingness and professionalism of interpretation;</li> <li>• Technical level of performance.</li> </ul>
Defence		During the final exam session	<i>The student is only allowed to defend his/her final work (to carry out the programme of the final art project) upon receiving a positive evaluation during the public hearing.</i>
Portfolio	10 %		<ul style="list-style-type: none"> <li>• Intensity of artistic activity;</li> <li>• Complexity of musical programmes;</li> <li>• Prestigiousness of concert halls;</li> <li>• Substantiation of self-evaluation of artistic activity and prospects of professional activity.</li> <li>• Compliance of the portfolio with the formal requirements (neatness, informativeness of submitted documents, correct language use, etc.).</li> </ul>
Final art project (performance of a concert programme)	90 %		<b>Requirements:</b> duration of the programme is between 30 and 40 minutes: a) A polyphonic or Baroque piece; b) A large-scope piece; c) A large-scope original piece; d) Two to three pieces of different character. <i>Note: Some pieces in the final art project may be repeated from the repertoire prepared earlier.</i> <b>Assessment criteria:</b> <ul style="list-style-type: none"> <li>• Artistry of the programme;</li> <li>• Creativity of performance, logic, convincingness and professionalism of interpretation;</li> <li>• Technical level of performance.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Naikelienė, L.	1998	<i>Kankliavimo studijų programa</i>		Vilnius: Lietuvos muzikos akademija

#### CHAMBER ENSEMBLE PROJECT (LITHUANIAN FOLK INSTRUMENTS)

Subject (module) title	Code	Study programme (s)
Chamber Ensemble Project (Lithuanian Folk Instruments)	B023816	<i>Music Performance (Lithuanian Folk Instruments)</i>
<b>Lecturer (s)</b>		<b>Department where the subject is implemented</b>
<b>Coordinator:</b> assoc. prof. Aušrelė Juškevičienė. <b>Other (s):</b> prof. Lina Naikelienė, assoc. prof. Kastytis Mikiška, lect. Jolanta Babaliauskienė.		Department of Folk Instruments
<b>Study cycle</b>		<b>Type of the subject (module)</b>
First (Bachelor)		Compulsory
<b>Mode of delivery</b>	<b>Semester or period when the subject is delivered</b>	<b>Language (s) of instruction</b>
Classwork	8 <sup>th</sup> semester/ <i>Music Performance (Lithuanian Folk Instruments)</i>	Lithuanian, Russian
<b>Prerequisites</b>		
<b>Preliminary requirements:</b> the requirements of the 1st – 7th semester of the first cycle performance art study programme have been fulfilled.		<b>Minor requirements (if any):</b> none.

Number of ECTS credits	Total student's load	Contact hours	Self-study hours
3	80	17	63
<b>Purpose of the subject (module)</b>			
The aim of the <i>Final Chamber Ensemble Project</i> is to reveal the artistic, creative and ensemble skills acquired in the first cycle studies, confirming the Bachelor's degree in music and the professional qualification of a performer.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
The <i>Final Chamber Ensemble Project</i> is the preparation and performance of the ensemble's final music programme, which reveals the artistic and creative abilities acquired in the Bachelor's studies. When carrying out individual assignments, the repertoire of the final art project is selected under the guidance of the teacher of the main instrument. The peculiarities of the 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, a rehearsal plan is drawn up, and a concert calendar is planned.			

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 prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express themselves as a creative personality and will be able to perform chamber works while at the same time demonstrating an understanding of the requirements of performing specialisation instruments and the context of a specific piece of music.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will have developed musical communication skills and ensemble playing skills, will be able to choose and use the most effective instrument control and performance techniques.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to anticipate the concept of interpretation of a musical work (s) based on theoretical knowledge and performance practice, as well as to convey a musical idea artistically and creatively.	Practical training, rehearsals, analysis and preparation of a musical text, studies of literature, audio sources and musical text	Performance of a musical programme
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will prepare and perform (in the form of a public concert) a representative musical programme of a chamber folk instrument ensemble.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	Students will demonstrate businesslike and ethical communication skills when preparing and conducting the chamber ensemble programme.	Practical training, rehearsals, discussions	Performance of a musical programme, interview
Critical and self-critical thinking. (6.2)	Students will be able to analyse and critically, constructively and argumentatively evaluate the quality of their work and that of other members of the ensemble in various stages of project preparation, as well as to present their reasoned opinion.	Practical training, rehearsals, discussions	Performance of a musical programme, interview
Ability to work and improve independently. (7.1)	When preparing the chamber ensemble art project programme, students will be motivated, as well as able to independently anticipate goals, plan and organise their activities, choose appropriate artistic, organisational and methodological means to achieve the goal.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview
Ability to adapt to new, changing situations and solve problems. (8.1)	Students will be able to effectively apply imagination, intuition, emotional perception, the ability to think quickly and work creatively, solve problems related to the implementation of an art project.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview

Topics	Time (hours) of contact and individual work									
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/Consultations	Exam/Course credit test	Total contact work	Self-study hours	Assignments
1. Preparation of the concert programme of the chamber ensemble, the duration of which is 30 minutes. Requirements for the programme: 3 works of a different character (e.g., <i>Žalias žalias žolynėlis</i> by A. Lapinskas for <i>birbynė</i> ensemble; W. F. Bach's sonata in D major, for two flutes and Basso continuo; <i>Ilgės</i> by Z. Bružaitė; Two pastorals by J. Tamulionis; <i>Phantasmagoria</i> by Y. Nakano).				16				16	63	Studies of literature sources, sound recordings, studies of musical text, rehearsals
2. Public hearing, defence.							1	1		
<b>Total:</b>				16			1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	–	By the start of the final exam session	<p><b>Requirements for the programme:</b> the whole programme of the final art project is performed.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Perception and integrity of the artistic idea;</li> <li>• Sense of genre and form;</li> <li>• Accurate performance of the repertoire in terms of musical text;</li> <li>• Main instrument playing skills, ability to adapt, virtuoso abilities;</li> <li>• Stylistically founded application of articulation, ornament and improvisation principles;</li> <li>• Integral control of phrasing, metre and rhythm, articulation and dynamics;</li> <li>• Artistic quality of musical sound;</li> <li>• Artistry and convincingness, quality of musical expression;</li> <li>• Analysis of programme interpretation, oral self-evaluation of the process of work.</li> </ul>
Defence (performance of a musical programme)	100 %	During the final exam session	<p><i>The student is only allowed to perform the programme upon receiving a positive evaluation during the public hearing.</i></p> <p><b>Requirements for the programme:</b> 3 pieces of different character, programme duration – 30 minutes, performed in the form of a public concert in a concert hall of the Academy, city, Lithuania.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Perception and integrity of the artistic idea;</li> <li>• Sense of genre and form;</li> <li>• Accurate performance of the repertoire in terms of musical text;</li> </ul>

			<ul style="list-style-type: none"> <li>• Main instrument playing skills, ability to adapt, virtuoso abilities;</li> <li>• Stylistically founded application of articulation, ornament and improvisation principles;</li> <li>• Integral control of phrasing, metre and rhythm, articulation and dynamics;</li> <li>• Artistic quality of musical sound;</li> <li>• Artistry and convincingness, quality of musical expression.</li> </ul>
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Katkus D.	2013	<i>Muzikos atlikimas. Istorija/Teorijos/Stiliai/Interpretacijos</i>		Tyto Alba
Аджемов К. Х. (ed. and comp. by)	1979	<i>Камерный ансамбль. Педагогика и исполнительство</i>		М.: Музыка

#### **Courses determined by the Academy:**

##### **FOREIGN LANGUAGE**

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

##### **PHILOSOPHY**

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##### **BASICS OF AESTHETICS**

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##### **BASICS OF MUSIC AESTHETICS**

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##### **LANGUAGE OF THE PROFESSION**

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##### **OPTIONAL SUBJECT**

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