



STUDY FIELD OF MUSIC
SECOND STUDY CYCLE

STUDY PROGRAMME
MUSIC PERFORMANCE (LITHUANIAN FOLK MUSIC)
(State code – 6211PX004)

DESCRIPTIONS OF SUBJECTS

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PRINCIPAL INSTRUMENT

Subject (module) title		Code	Study programme (s)
Principal Instrument (Lithuanian Folk Instruments)		M130616	<i>Music Performance (Lithuanian Folk Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Lina Naikelienė. Other (s): doc. Aušrelė Juškevičienė, lect. Jolanta Babaliauskienė, lect. Aistė Bružaitė, doc. Kastytis Mikiška, doc. Egidijus Ališauskas, lect. Kęstutis Lipeika.			Department of Folk Instruments
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st -3 rd semesters/ <i>Music Performance (Lithuanian Folk Instruments)</i>		Lithuanian
Prerequisites			
Preliminary Requirements: <i>birbynė/kanklės</i> playing and artistic expression skills, demonstrating abilities corresponding to the Bachelor's degree in music.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
30 (10+10+10)	801 (267+267+267)	102 (34+34+34)	699 (233+233+233)
Purpose of the subject (module)			
The aim of the subject <i>Principal Instrument (Lithuanian Folk Instruments)</i> is to expand and build up the concert repertoire of the that is consistent with the level of the qualification requirements for the Master's Degree in Music; to develop an individual interpretation style; to improve the ability to organise, observe and analyse the creative process and assess its results critically; to provide students with practical concert experience.			
Short description of the subject (module) (up to 500 characters)			
<p><i>Principal Instrument (Lithuanian Folk Instruments)</i> is the major subject of <i>Music Performance</i> master degree studies, the specialisation of <i>Folk Instruments</i>. It further develops further practical and artistic abilities of solo playing the <i>birbynė</i> or <i>kanklės</i> acquired in Bachelor degree studies that are related to the studies of the representative concert repertoire, implementation of art projects, creativity and search for individual interpretation solutions. During the course of master degree studies, a typical concert repertoire of the main instrument is built up; practical concert experience is broadened; students learn how to assess the result of artistic activity critically.</p> <p>During individual practical training, the mandatory repertoire for the relevant semester is selected with the help of the speciality professor. 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.</p>			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as an artistic individuality with a developed ability to create, develop and express their artistic ideas; they will be able to estimate an individual interpretation of a musical piece and demonstrate these abilities when preparing and performing concert programmes that are compliant with the semester requirements.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will be able to make use of all possibilities offered by the instrument technique in solo and/or ensemble programmes; they will be able to constantly look for new means of self-expression.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will know well the language of music and performance technique of the repertoire in the selected specialisation (pertaining to individual periods, styles, genres, etc.); they will be able to base their interpretation solutions on this	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme

	knowledge and/or art research in all stages of preparation of musical programmes.		
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to create a coherent concert programme for a specific cultural and/or social context.	Analysis of a musical text, independent concert activities	Performance of a musical programme, defence of the practice report
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have accumulated a representative concert repertoire of the required volume; they will be able to assess the circumstances and context of the performance and choose the appropriate repertoire accordingly.	Practical training, rehearsals, independent concert/artistic activities	Performance of a musical programme, defence of the practice report
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate art projects and creative activity and head it properly.	Independent concert/artistic activities	Defence of the practice report
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and assess the process and results of their and other artists' creative activity critically; they will be able to provide proposals as to their improvement, adapt to changing conditions of creative context and present their insights during practical training in small groups, seminars and/or excellence classes.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme, interview
Inter-personal and communication skills, leadership. (5.1)	By drawing on their experience of constructive and well-founded business-like communication, students will be able to cooperate with other artists and integrate into different cultural environments.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme, defence of the practice report
Systemic and analytical thinking. (6.1)	Students will acquire detailed knowledge about the performance art of the main instrument; they will be aware of the links between theoretical and practical studies and able to use this knowledge in lectures and rehearsals when preparing and presenting the concert programme.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme, defence of the practice report
Ability to work and improve independently. (7.1).	Students will be able to analyse and learn the given or selected programme independently by integrating their knowledge of music literature and history about the period and style; they will be able to work and improve independently when rehearsing and performing the concert programme.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme

Topics (repertoire)	Contact hours							Self-	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in	Preparation for the exam/rehearsals/con	Exam/course credit			Total contact work
1st semester										
1. Preparation of a freely selected artistic programme that is varied in terms of style. Repertoire examples for <i>birbynė</i>: P. Narušis' <i>Pradžią pradžia</i> ; B. Dvarionas' concerto for violin and orchestra, part 2; C. M. Weber's introduction and theme with variations for clarinet and piano.		32						32	229	Analysis and preparation of the musical text, studies of sound recordings.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Main study material				
Marozienė, Regina	2008	<i>Lietuvių koncertinės kanklės ir akademinis kankliavimas: kilmė, raida perspektyvos (XX a. – XXI a. pradžia)</i> . Daktaro disertacijos santrauka		Vilnius: Lietuvos muzikos ir teatro akademija

FOLK INSTRUMENTS ORCHESTRA

Subject (module) title		Code	Study programme (s)
Liaudies instrumentų orkestras/Folk Instruments Orchestra		M117416	<i>Music Performance (Lithuanian Folk Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Lina Naikelienė. Other (s): doc. Egidijus Ališauskas, lect. Aistė Bružaitė, lect. Kęstutis Lipeika.			Department of Folk Instruments
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st –4 th semesters/ <i>Music Performance (Lithuanian Folk Instruments)</i>		Lithuanian
Prerequisites			
Preliminary Requirements: folk instruments playing and artistic expression skills that meet the requirements for entrance exams.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
20 (5+5+5+5)	536 (134+134+134+134)	272 (68+68+68+68)	264 (66+66+66+66)
Purpose of the subject (module)			
The aim of the subject <i>Folk Instruments Orchestra</i> is to improve practical skills of performance of orchestral music of different styles (including solo and with orchestral accompaniment); develop the knowledge about the repertoire of the folk instruments orchestra and skills of its preparation that allow for the match of the imposed requirements and individual abilities; continue developing the ability to plan the stages in the preparation of the performed repertoire and their consistent implementation; improve the ability to observe and analyse the creative process and assess its results critically.			
Short description of the subject (module) (up to 500 characters)			
In the Master degree studies of <i>Folk Instruments Orchestra</i> , practical and artistic skills of playing in the orchestra that are necessary for interpretation of different styles of music are further improved; the knowledge of the repertoire of the folk instruments orchestra is broadened; concert experience is gained; students learn how to assess their artistic activity critically. In joint rehearsals of the orchestra and rehearsals with individual orchestral groups, the repertoire is selected under orchestra teachers' supervision; specific features of interpretation of selected musical pieces are discussed and students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique; the stages of repertoire preparation are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will be able to make use of all possibilities offered by the performance technique when performing parts of orchestral pieces; they will be able to demonstrate well-developed abilities of musical communication, ensemble awareness.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural	Students will be able to perform orchestral pieces of different musical styles, genres and periods while at the same time demonstrating the	Practical training in large groups, rehearsals, analysis	Performance of a musical programme

contexts, their links with interpretation traditions. (2.1)	perception of performance traditions of a particular piece.	and preparation of a musical text	
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative repertoire of concert pieces for the folk instruments orchestra that is compliant with the requirements for the scope; they will have participated in at least four public performances of the orchestra in the academic year.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	When participating in the work of the folk instruments orchestra, students will demonstrate the abilities of constructive and well-founded business-like communication and cooperation with other members of orchestra.	Practical training in large groups, 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 prepare the parts of orchestral pieces independently; they will get ready for rehearsals and the orchestra's concert activity while at the same time completing artistic and organisational tasks.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

Topics (repertoire)	Contact hours							Self-study hours	Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in	Preparation for the exam/rehearsals/con	Exam/course credit		
1st-4th semesters									
Preparation of the programme for the folk instruments orchestra. Repertoire examples: <i>Laumių šokis</i> by V. Bartulis, A. Bražinskas' festive overture, <i>Žemaitiški eskizai</i> by R. Žigaitis, <i>Pavasario sutartinė</i> by L. Povilaitis, V. Jurgutis' poem-fairytale, two Lithuanian dances by V. Juozapaitis, J. Andrejev's <i>The Earth Wakes Up</i> , <i>Šiaurės Lietuvos šokiai</i> by A. Lapinskas, <i>Trys pastorinės</i> by V. Montvila, J. Sibelius' <i>Sad Waltz</i> , symphonic dance no. 1 by E. Grieg.					64		64	66	Analysis and preparation of a musical text. Studies of sound recordings.
Course credit test.							4	4	
Total:					64		4	68	66

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Quality of the work process.	10 %	During the course of the semester	The following is assessed: <ul style="list-style-type: none"> Efficiency and ethics of communication with other members of the orchestra; Fluency of presentation of ideas and results, argumentation and constructiveness; Independence, organisation, punctuality.
Course credit test (public concert).	90 %	During the exam session	Requirements: a public concert in the concert hall of the Academy, city, Lithuania. Assessment criteria: <ul style="list-style-type: none"> Accurate performance of the repertoire in terms of musical text; Main instrument playing skills, ability to adapt, virtuoso abilities;

			<ul style="list-style-type: none"> Stylistically founded application of articulation, ornamentation and improvisation principles; Ensemble awareness; Sense of genre and form; Artistry and convincingness, quality of musical expression.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Main study material				
Marozienė, (compiled by)	R.2015	<i>Liaudies instrumentinė muzika: tradicija ir dabartis</i>		Vilnius: Lietuvos muzikos ir teatro akademija

CHAMBER ENSEMBLE (LITHUANIAN FOLK INSTRUMENTS)

Subject (module) title		Code	Study programme (s)
Kamerinis ansamblis (Lithuanian Folk Instruments)/Chamber Ensemble (Lithuanian Folk Instruments)		M142116	<i>Music Performance (Lithuanian Folk Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. Aušrelė Juškevičienė. Other (s): prof. Lina Naikalienė, doc. Kastytis Mikiška, lect. Jolanta Babaliauskienė.			Department of Folk Instruments
Study cycle			Type of the subject (module)
Second (Master)			Optional
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st -3 rd semesters/ <i>Music Performance (Lithuanian Folk Instruments)</i>		Lithuanian, Russian
Prerequisites			
Preliminary Requirements: the <i>birbynė</i> and <i>kanklės</i> playing skills and artistic expression corresponding to the Bachelor's degree in music.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15 (5+5+5)	99 (133+133+133)	51 (17+17+17)	348 (116+116+116)
Purpose of the subject (module)			
The aim of the study subject <i>Chamber Ensemble (Lithuanian Folk Instruments)</i> is to acquaint students with the repertoire of chamber music of various epochs, styles and genres; to provide theoretical knowledge and practical skills of playing music in a chamber ensemble, exceeding the level of Bachelor studies in the fields of artistic expression, learning and rehearsals; to develop ensemble hearing and sight-reading skills by studying and working on the chamber music repertoire of various styles and genres; to consolidate the skills of independent creative work in the ensemble; to form the ability to plan the stages of repertoire preparation and to implement them consistently by developing skills to learn independently, notice and solve issues in the creative process, and providing the basics of cognition of a more complex concert repertoire and the skills of its mature preparation.			
Short description of the subject (module) (up to 500 characters)			
The object of the study subject <i>Chamber Ensemble (Lithuanian Folk Instruments)</i> is the artistic and professional abilities to play chamber music of various epochs and styles, of large and smaller scope, in homogeneous and mixed ensembles of various compositions. While playing music, the tasks of formation and realisation of higher-level collective interpretation, and development of ensemble playing mastery are solved. Repertoire preparation periods are planned, a rehearsal plan is drawn up, and a concert calendar is planned. Concert practice of ensemble playing is acquired.			
Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods

Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to perform chamber works, demonstrating a sense of style and artistic individuality.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will be able to use all the possibilities of performance techniques when performing ensemble programmes and demonstrate the developed skills of musical communication, and leading a musical ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will be well versed in the language and performance practice of the chamber music repertoire of folk instruments (individual periods, styles, genres, etc.), and will be able to base interpretive decisions on this knowledge and/or art research at all stages of preparing musical programmes.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to create a coherent programme for an ensemble of folk musical instruments, taking into account the specific context (composition of performers, theme and purpose of the event).	Rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have accumulated a representative repertoire of folk instrument chamber ensemble and gained concert experience by participating in at least 3 public concert events during the study year.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate the preparation of an art programme and lead it or participate in the preparation of an art project and concert performance.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and critically evaluate the process and results of their own and other artists' creative activities, provide suggestions for their improvement, adapt to the changing conditions of the creative context, and present their insights during rehearsals and examinations and concert discussions.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Inter-personal and communication skills, leadership. (5.1)	When preparing and performing Lithuanian folk instruments chamber ensemble programmes, students will be able to communicate and cooperate effectively and ethically with other members of the ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Inter-personal and communication skills, leadership. (5.2)	When working in a chamber ensemble of folk instruments, students will demonstrate initiative, leadership, teamwork, negotiation and organisational skills.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Ability to work and improve independently. (7.1)	Students will be able to independently plan the work process of the chamber ensemble and the stages of preparation of the musical programme, as well as solve artistic and organisational tasks.	Practical training in large groups, rehearsals, concerts	Performance of a musical programme, discussion of the exam

Topics (repertoire)	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/course credit	Total contact work	Self-study hours	Assignments
1st semester										
1. Preparation of the programme for the Lithuanian folk instrument chamber ensemble. Requirements for the programme: 1 large scope piece. Repertoire examples: <i>Ei per giružę</i> by A. Lapinskas for the <i>birbynė</i> ensemble; F. Devienne's concertino for two clarinets and orchestra in C major op. 25; E. G. Baron's sonata for flute and guitar.				16				16	116	Analysis of the musical text, practical training in large groups, rehearsals.
2. Exam							1	1		
Total:				16			1	17	116	
2nd semester										
1. Preparation of the programme for the Lithuanian folk instrument chamber ensemble. Requirements for the programme: 1 large scope piece. Repertoire examples: L. de Call's variations for flute and guitar; <i>Perpetum mobile</i> by J. Juozapaitis for <i>birbynė</i> and accordion; P. M. Dubois' caprices for two instruments; V. Trojan's <i>The Emperor's Nightingale</i> , suite for violin, guitar and accordion; V. Montvila's sonata <i>Altar</i> for the <i>kanklės</i> trio.				16				16	116	Analysis of the musical text, practical training in large groups, rehearsals.
2. Exam							1	1		
Total:				16			1	17	116	
3rd semester										
1. Preparation of the programme for the Lithuanian folk instrument chamber ensemble. Requirements for the programme: 1 large scope piece. Repertoire examples: J. Tamulionis' sonata for two <i>birbynės</i> ; J. B. de Boismortier's concerto for five flutes; M. Glinka's variations on a Mozart theme; C. Debussy's <i>Arabesque</i> no. 2.				16				16	116	Analysis of the musical text, practical training in large groups, rehearsals.
2. Exam							1	1		
Total:				16			1	17	116	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Quality of the work process.	10 %	During the course of the semester	The following is assessed: <ul style="list-style-type: none"> Efficiency and ethics of communication with other members of the ensemble; Fluency of presentation of ideas and results, argumentation and constructiveness; Independence, organisation, punctuality.

Exam	90 %	During the exam session	<p>Requirements: a public concert in the concert hall of the Academy, city, Lithuania.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Accurate performance of the repertoire in terms of musical text; • Main instrument playing skills, ability to adapt, virtuoso abilities; • Stylistically founded application of articulation, ornamentation and improvisation principles; • Ensemble awareness; • Sense of genre and form; • Artistry and convincingness, quality of musical expression.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office)
Required study material				
Daunoravičienė, G. (compiled by)	2006	<i>Muzikos kalba. II dalis. Barokas. Studijų vadovas</i>		Vilnius: Enciklopedija
Katkus, D.	2013	<i>Muzikos atlikimas. Istorija/Teorijos/Stiliai/ Interpretacijos</i>		Tyto Alba
Additional study material				
Kunca, P.	2011	<i>Kamerinės muzikos atlikėjai ansamblyje: kai kurie bendravimo psichologijos aspektai. // Meno procesas: tarp konstruktyvaus mąstymo, emocijų ir įkvėpimo</i>		Vilnius, LMTA
Navickaitė-Martinelli, L.	2010	<i>Pokalbių siuita. 32 interviu ir interliudijos apie muzikos atlikimo meną</i>		Versus aurus
Vyžintas, A.	2008	<i>Ateities kartoms. Naujas žvilgsnis į Jono Švedo gyvenimą ir veiklą</i>		Vilnius

CONDUCTING

Subject (module) title		Code	Study programme (s)
Conducting (Accordion, Folk Instruments)		M117817	<i>Music Performance (Accordion, Lithuanian Folk Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Ričardas Sviackevičius. Other (s): assoc. prof. Egidijus Ališauskas, assoc. prof. Robertas Šervenikas, assoc. prof. Modestas Pitrenas, prof. Juozas Domarkas, assoc. prof. Dainius Pavilionis.			Department of Conducting
Study cycle			Type of the subject (module)
Second (Master)			Optional
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 st -3 rd semesters/ <i>Music Performance (Accordion, Lithuanian Folk Instruments)</i>		Lithuanian, English, Russian, German
Prerequisites			
Preliminary requirements: skills of music performance (manual technique) and artistic expression compliant with the requirements of entrance exams, completion of additional conducting studies.			Minor requirements (if any): none.

Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15 (5+5+5)	399 (133+133+133)	51 (17+17+17)	348 (233+233+233)

Purpose of the subject (module)

The aim of an optional subject *Conducting* is to further develop the skills of conducting and heading the accordion/folk instrument orchestra acquired in the BA studies, as well as the skills of artistic expression that will enable the graduates of specialisations *Folk Instruments* and *Accordion* of MA programme *Music Performance* to work with atypical folk music/accordion ensembles and folk music/accordion orchestras of different compositions.

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

Conducting is an optional subject in the specialisations *Accordion* and *Folk Instrument* of the study programme *Music Performance*. Students who completed additional conducting studies during their BA studies may study it.

During the course of the studies, the conducting skills acquired in the BA studies are developed further, artistic, practical and theoretical abilities, as well as abilities to work with an orchestra that are necessary for preparation and interpretation of music of different styles and periods are improved. Rehearsal and concert experience is gained. The list of musical pieces that are studied individually is broadened. Students are required to assess their artistic activity critically.

During the course of individual training, the repertoire mandatory for a respective semester is selected under the conducting teacher's supervision. Specific features of interpretation of selected musical pieces are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as creative personalities with a developed ability to interpret their artistic ideas with the orchestra; they will be able to perform the pieces for the accordion/folk instrument orchestra that are compliant with the requirements for the MA repertoire.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.1)	Students will have a well-developed ability of musical communication; they will react fast to changing processes of conducting tradition and will adapt to changing conditions in the cultural context and supplement them with their knowledge, insights and conducting abilities.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1; 2.2)	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 familiar with international interpretation traditions and demonstrate these abilities in rehearsals and concerts.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire of accordion/folk instrument orchestra that is compliant with the requirements for the scope; they will be able to assess the circumstances and context of performance and select pieces accordingly.	Practical training, rehearsals	Test, defence of the practice report
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to think critically; they will react to the orchestral environment or the individual simulating it by demonstrating good verbal abilities in their work with other performers.	Practical training, rehearsals, analysis and preparation of a musical text	Test
Inter-personal and communication skills, leadership. (5.1)	Students will demonstrate appropriate leadership, team-work, negotiation and organisational skills, initiative, artistry, the ability to integrate into different cultural environment.	Practical training, rehearsals, analysis and	Performance of a musical programme, test

		preparation of a musical text	
Systemic and analytical thinking. (6.1)	Students will have acquired detailed knowledge about the conductor's profession; they will be aware of the links between theoretical and practical studies of the manual techniques, conducting and posture; they will be able to use this knowledge in lectures and rehearsals when preparing and discussing musical programmes.	Practical training, rehearsals, analysis and preparation of a musical text	Test
Ability to work and improve. (7.1)	Students will be able to analyse and learn the given or selected score independently by integrating their music literature and history knowledge about the composer's period and style; they will be able to work and improve independently.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test

Topics	Time (hours) of contact and individual work								Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small	Practical training in large	Preparation for the	Exam/course credit test	Total contact work		Self-study hours
1st semester										
Preparation of a selected artistic conducting programme that is diverse in terms of style. Programme duration - between 20 and 25 minutes. Examples of repertoire: Suite <i>Peer Gynt</i> No. 1 by E. Grieg ; Sonata for piano No. 12 by L. van Beethoven; Barcarole from the cycle <i>The Seasons</i> by P. Tchaikovsky.		16						16	116	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity
Exam.							1	1		
Total:		16					1	17	116	
2nd semester										
Preparation of a selected artistic conducting programme that is diverse in terms of style. Programme duration - between 20 and 25 minutes. Examples of the repertoire: L. van Beethoven's Symphony No. 6, part 1; L. van Beethoven's <i>Coriolan</i> Overture; P. Tchaikovsky's Symphony No. 4, part 2.		16						16	116	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity
Exam.							1	1		
Total:		16					1	17	116	
3rd semester										
Preparation of a selected artistic conducting programme that is diverse in terms of style. Programme duration - between 20 and 25 minutes. Examples of the repertoire: A. Dvorak's Symphony No. 9, parts 1 and 2; W. A. Mozart's Symphony No. 41; P. Tchaikovsky's Symphony No. 4, part 2.		16						16	116	Analysis and preparation of a musical text, introduction to sound recordings.
Exam.							1	1		
Total:		16					1	17	116	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam			
Performance of a musical programme	60 %	During exam session	<p>Requirements: conducting a 20–25 minutes long musical programme with accompaniment of two accompanists.</p> <p>The following is assessed:</p> <ul style="list-style-type: none"> ● Originality of interpretation; ● Accurate performance of the repertoire in terms of musical text; ● Manual technique; ● Sense of style, genre and form; ● Artistry and convincingsness, quality of musical expression.
Test	40 %		<p>2. Test</p> <p>a) Analysis of the performed programme and substantiation of interpretation;</p> <p>b) Based on the list of 10 to 15 musical pieces that has been provided additionally, discussions on the literature about symphonic and opera music, instruments, their tuning, technical possibilities and other issues related to the profession of the conductor take place.</p> <p>The following is assessed:</p> <ul style="list-style-type: none"> ● Knowledge (history of music performance and interpretation theory, cultural contexts and so on); ● Fluency and substantiation of argumentation; ● Information sources.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Schuller, G.	1997	<i>The Compleat Conductor</i>		New York, Oxford: Oxford University Press
Мусин, И.	1967	<i>Техника дирижирования</i>		Ленинград: «Музыка»
Additional study material				
Erickson, F.	1983	<i>Arranging for the concert band</i>		Warner Bros. Publications
Gardiner, J. E.	1999	<i>Die Gegenwart des musikalischen Vergangenheit. Meisterwerke der Musik in der Dirigenten-Werkstatt</i>		Residenz Verlag
Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigentai</i>		Vilnius
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>		Residenz Verlag
Lebrecht, N.	1991	<i>The Maestro Myth</i>		London: Simon & Schuster
Ross, A.	2007	<i>The Rest Is Noise: Listening To The Twentieth Century</i>		New York: Picador
Хайкин, Б.	1984	<i>Беседы о дирижерском ремесле</i>		Москва: «Советский композитор»

HISTORY AND THEORY OF MUSIC INTERPRETATION

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

BASICS OF RESEARCH PAPER

Subject (module) title	Code	Study programme (s)
Basics of Research Paper	M062915	<i>Music Performance, Composition</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: assoc. prof. dr. Laima Budzinauskienė.		Department of Arts Management

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

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

Topics	Time (hours) and assignments of contact and self-study hours										
	Lectures in large groups	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work	Self-study hours	Practical training	Assignments
1. Introduction. Concept of art.	1							1	2		Analysis of literature and scientific publications
2. Stages and procedures of research.	2							2	4		
3. Subject, goals and objectives of research.	2							2	6		Analysis of literature and scientific publications, written tasks
4. Sources and literature of research.	1							1	6		
5. Methods and methodology of research.	2							2	6		
6. Art as subject of research (specific features of history and theory of art).	2							2	6		
7. Subject of research and its attributes (macro-system approach).	2							2	6		
8. Subject of research and its attributes (micro-system approach).	2							2	6		
9. Art objects (author – performer – listener).	2							2	6		
10. Preparation for research paper.			14					14	53		Paper work
11. Exam							2	2			
Total	16	0	14	0	0	0	2	32	101	0	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Paper work 1	20 %	In March	Developing research subject, goal and objectives and their consistency. Appropriateness of the chosen research methodology and arguments to ground it. Appropriateness of the choice of sources and literature for research. Compliance with formal requirements for a paper work. Oral presentation of paper work.
Paper work 2	30 %	In May	
Exam (paper work 3)	50 %	During exam session	

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Bitinas, B.; Rupšienė, L.; Žydžiūnaitė, V.	2008	<i>Kokybiųjų tyrimų metodologija</i>		Klaipėda
Kardelis, K.	2002	<i>Mokslinių tyrimų metodologija ir metodai</i>		K.: JUDEX
Rieneker, L.; Jorgensen, P. S.	2003	<i>Kaip rašyti mokslinį darbą</i>		Vilnius: Aidai
Rupšienė, L.	2007	<i>Kokybinio tyrimo duomenų rinkimo metodologija</i>		Klaipėda : Klaipėdos universiteto leidykla
Tidikis, R.	2003	<i>Socialinių tyrimų metodologija</i>		Vilnius: Lietuvos teisės universiteto leidybos centras

Žydžiūnaitė, V.	2006	<i>Taikomųjų tyrimų metodologijos charakteristikos</i>	Vilnius: Pedagoginės profesinės raidos centras
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POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS

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

FINAL RESEARCH PAPER

Subject (module) title		Code	Study programme (s)
Final Research Paper		M086515	<i>Music Performance, Composition</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. dr. Laima Budzinauskienė, assoc. prof. dr. Judita Žukienė			Department of Musicology
Study cycle			Type of the course unit (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the course unit is delivered/study programme		Language (s) of instruction
Classwork	3 rd semester, 4 th semester/ <i>Music Performance, Composition</i>		Lithuanian
Prerequisites			
Preliminary requirements: competences acquired during the studies of Bachelor of Arts, basics of research.			Minor requirements (if any): None
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
10 (5+5)	266 (133+133)	34 (17+17)	232 (116+116)
Purpose of the subject (module)			
The purpose of the subject is to develop students' scientific analytical competence, their ability of critical thinking, and to provide skills for independent research and summarisation and dissemination of its results.			
Short description of the subject (module) (up to 500 characters)			
<p><i>Final Research Paper</i> is a subject of Master studies, the aim of which is to develop students' competences of scientific research work. The subject reflects the aspiration for scientific cognition necessary for the second cycle of university studies. A Master's research paper is prepared on a topic directly related to the final art project of the Master's studies. Practical skills of research activity are developed, as well as the ability to think critically, evaluate analytically, substantiate and defend one's statements, and express thoughts fluently. Students are taught to use the knowledge and experience of practical artistic activity accumulated during their studies, and to be able to independently collect information, analyse it, systematise and summarise it.</p>			

1. Formulation of the research topic and creation of the research programme.		3						3	12	Formulation of research topics and goals, creation of a plan.
2. Data search and studies of literature.		6						6	54	Preparation of literature review.
3. Data analysis.		4						4	25	Performing data analysis.
4. Drafting a text of a research paper.		3						3	25	Drafting a text of a research paper (no less than 12 pages)
5. Course credit test							1	1		
Total	0	16	0	0	0	0	1	17	116	
2nd semester										
1. Analysis of research paper data.		4						4	30	Performing data analysis
2. Systemising, generalising and evaluating results of data analysis.		4						4	30	Systemising and evaluating results
3. Drafting a text of a research paper		4						4	36	Drafting a text of a research paper (no less than 32 pages)
4. Developing conclusions.		2						2	10	Developing conclusions
5. Finalising the paper and preparing for defence.		2						2	10	Finalizing the paper, submitting it for assessment, preparing for the presentation of research findings
6. Defence.							1	1		
Total	0	16	0	0	0	0	1	17	116	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st semester			
Intermediate assessment (choosing the topic)	30 %	The end of first month	Accuracy, relevance, links with art project.
Course credit test: 1. Literature review.	30 %	During exam session	Relevance, appropriateness, comprehensiveness.
2. Drafting a text of a research paper (no less than 15,000 characters)	40 %	During exam session	Accuracy, relevance, originality, fluency of professional language.
2nd semester			
Defence: 1. Presentation of data, analysis, summary of the findings, conclusions	50 %	During exam session of the graduates	Accuracy, relevance, originality, high level of competence.
2. Drafting a text of a research paper (no less than 40,000 characters)	20 %		Correctness of language, compliance of the paper with the requirements
3. Presentation and defence of a final research paper	30 %		Quality of the presentation, accuracy and comprehensiveness of answers to the questions, clear expression of thoughts.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Gerulis, S.; Melnikas, L.	2004	<i>Magistro mokslo darbas</i>		Vilnius: LMTA
Additional study material				
Kardelis, K.	2002	<i>Mokslinių tyrimų metodologija ir metodai</i>		Kaunas: JUDEX
Rieneker, L.; Jorgensen, P.S.	2003	<i>Kaip rašyti mokslinį darbą</i>		Vilnius: Aidai

MASTER'S ART PROJECT

Subject (module) title		Code	Study programme (s)
Magistro meno projektas (Lithuanian Folk Instruments) / Master's Art Project (Lithuanian Folk Instruments)		M118116	<i>Music Performance (Lithuanian Folk Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Lina Naikelienė. Other (s): doc. A. Juškevičienė, lect. J. Babaliauskienė, lect. A. Bružaitė, doc. K. Mikiška, doc. E. Ališauskas, lect. K. Lipeika.			Department of Folk Instruments
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	4 th semester/ <i>Music Performance (Lithuanian Folk Instruments)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary Requirements: all the requirements of semesters 1 to 3 of the Master of Music Performance study programme fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15	320	34	366
Purpose of the subject (module)			
The purpose of the preparation and defence of the <i>Final Master's Art Project (Lithuanian Folk Instruments)</i> (performance of a musical programme) is to reveal the artistic and creative abilities acquired in Master's studies, corresponding to the awarded Master's degree.			
Short description of the subject (module) (up to 500 characters)			
The <i>Final Master's Art Project (Lithuanian Folk Instruments)</i> refers to the preparation and performance of a solo final music programme (recital), revealing the artistic and creative skills acquired in the Master's studies. During the course of individual practical training, the repertoire of the final art project is selected under the guidance of the teacher of the main instrument, the peculiarities of interpretation of selected musical works are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance techniques; the repertoire preparation periods are planned and a rehearsal plan, as well as a preliminary concert calendar, are 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 inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will prepare and perform the programme of the final art project with an original artistic concept, while at the same time demonstrating the ability to develop and express their artistic ideas, as well as provide an individual interpretation of the work of music and an original approach.	Practical training in large groups, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When carrying out the Master's art project, students will demonstrate the ability to purposefully use the possibilities of musical instrument's technical means to achieve a creative result and will demonstrate the developed musical communication ability.	Practical training in large groups, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When carrying out the Master's art project, students will demonstrate an interpretation style that is unique for the performed works, based on the knowledge of the language, historical development and performance practice of the chosen specialisation repertoire (individual periods, styles, genres, etc.).	Practical training in large groups, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme

Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Understanding the connections between the interpretations of the chosen specialisation, international performance standards and various contexts of artistic and cultural activities, students will be able to prepare and perform a conceptually coherent musical programme for a specific cultural and/or social context.	Practical training in large groups, rehearsals, preparation of the musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have accumulated a representative concert repertoire of the scope corresponding to the requirements of the Master's degree and the chosen specialisation, and will demonstrate the acquired concert experience during the performance of the final Master's art project.	Practical training in large groups, rehearsals	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate the ability to further develop artistic activities by preparing and performing the final Master's art programme in the form of a public concert.	Practical training in large groups, rehearsals	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	Using educated intelligence and erudition, students will be able to analyse and critically evaluate the results of the creative process in various stages of the final art project and will be able to apply these skills when anticipating possible directions of cultural processes and opportunities to influence them with their artistic ideas.	Analysis and preparation of literature and musical text, discussions, rehearsals	Performance of a musical programme, interview
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will have developed musical communication skills and will be able to react quickly, and change the processes of musical creation and performance according to the situation at all stages of the preparation of the final art project and its presentation.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will have accumulated experience of constructive and reasoned business-like communication, and will be able to constructively and collaborate in the creative process of final art project preparation.	Analysis of literature and sound recordings, discussions, rehearsals.	Interview
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project, basing the artistic idea and its solution on theoretical sources and practical experience.	Analysis of literature and sound recordings, discussions, practical training in large groups, rehearsals.	Performance of a musical programme
Ability to work and improve independently. (7.1)	During the preparation of the final art project programme, students will be able to study independently, integrate knowledge and solve artistic tasks in an organised manner.	Analysis of literature, sound recordings and the musical text, practical training in large groups, rehearsals.	Performance of a musical programme

Topics (repertoire)	Contact hours							Self-study hours	Assignments	
	Theoretical	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/co	Exam/course			Total contact work
1. Compilation of the final art project (recital) programme, its preparation, rehearsal plan. Requirements for the recital programme: duration - 50–60 minutes. The programme must consist of pieces of different periods and genres.		3						3	20	Studies of musical text and sound and video

Repertoire examples: Birbynė: <i>Monologas</i> by V. V. Barkauskas; R. Schumann's fantasy; B. Godard's <i>Idylle</i> and <i>Waltz</i> from the suite for flute and orchestra; V. Juozapaitis' sonata for <i>birbynė</i> solo; A. Dimler's concerto for clarinet and orchestra in E flat major, parts 2 and 3. Kanklės: <i>Subatvakaris</i> by V. Paketūras; J. S. Bach's prelude and fugue from the suite for lute in G minor BWV 995; N. Dulov's variations in the Russian style; C. Debussy's arabesque no.1; S. Natra's sonata for a harp, parts 1 to 3; A. Bružas' concerto for <i>kanklės</i> no.3 <i>Gedula nendrela</i> ; P. Sarasatte's <i>Navarra Jota</i> .										recordings, compilation of the work plan.
2. Analysis and solutions of the artistic idea of the final art project and its implementation.	2						2	20		Studies of musical text and sound and video recordings, practical training in large groups
3. Analysis of musical material and solution of individual artistic and technical issues.	27						27	326		Studies of literature sources, audio recordings and the musical text, practical training in large groups, rehearsals
4. Public hearing.							1	1		
5. Defence of a Master's art project (public performance of a concert programme).							1	1		
Total:	32						2	34	366	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	–	By the start of the final exam session	Requirements: Master's art project programme is performed during the public hearing. Assessment criteria: <ul style="list-style-type: none"> • Originality, maturity and artistry of the programme concept; • Creativity, artistry, persuasiveness and professionalism of the performance; • Technical level of performance; • Demonstration of a unique style of interpretation of a work based on historical knowledge and performance tradition; • Analysis of the interpretation of the programme, self-analysis of the work process orally (discussion of the public hearing).
Defence (performance)	100 %	During the final exam session	Student is allowed to defend the final work (to perform the art project programme) only after receiving a positive evaluation during the public hearing.

of a musical programme)			<p>Requirements for the programme of the Final Master's Art Project (Lithuanian Folk Instruments) (recital): duration - 50–60 minutes. The programme must consist of works of various epochs and genres.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Originality, maturity and artistry of the programme concept; • Creativity, artistry, persuasiveness and professionalism of the performance; • Technical level of performance; • Demonstration of a unique style of interpretation of a work based on historical knowledge and performance tradition;
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Naikelienė, L.	1998	<i>Kankliavimo studijų programa</i>		Vilnius: Lietuvos muzikos akademija

CHAMBER ENSEMBLE ART PROJECT

Subject (module) title		Code	Study programme (s)
Kamerinio ansamblio meno projektas (Lithuanian Folk Instruments) / Chamber Ensemble Art Project (Lithuanian Folk Instruments)		M117716	<i>Music Performance (Lithuanian Folk Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. Aušrelė Juškevičienė. Other (s): prof. Lina Naikelienė, doc. Kastytis Mikiška, lect. Jolanta Babaliauskienė			Department of Folk Instruments
Study cycle			Type of the subject (module)
Second (Master)			Optional
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	4 th semester/ <i>Music Performance (Lithuanian Folk Instruments)</i>		Lithuanian, Russian
Prerequisites			
Preliminary Requirements: all the requirements of semesters 1 to 3 of Master's studies of Music Performance fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
5	133	17	116
Purpose of the subject (module)			
The purpose of the preparation and defence of <i>Final Chamber Ensemble Art Project (Lithuanian Folk Instruments)</i> (performance of a musical programme) is to reveal the artistic and creative abilities acquired in the Master's studies, corresponding to the awarded Master's degree.			
Short description of the subject (module) (up to 500 characters)			
<i>Final Chamber Ensemble Art Project (Lithuanian Folk Instruments)</i> is the preparation and performance of the final music programme in the ensemble, while at the same time revealing the artistic and creative skills acquired in the Master's studies. During the course of individual practical training, the repertoire of the final art project is selected under the guidance of the subject teacher. 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 inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will prepare and perform the programme of the chamber ensemble art project with an original artistic concept, while at the same time demonstrating the ability to develop and express their artistic ideas.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When carrying out the Master's art project, students will demonstrate the ability to purposefully use the possibilities of musical instrument's technical means to achieve a creative result, as well as the ability of musical communication, and a sense of ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When carrying out the programme of the chamber ensemble art project, students will demonstrate a unique style of interpretation of the performed works that is based on the knowledge of the language, historical development and performance practice of the selected repertoire (individual periods, styles, genres, etc.).	Practical training in large groups, rehearsals, analysis and preparation of a musical text, studies of literature, audio sources and the musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Understanding the connections of the chamber ensemble's interpretive traditions and international performance standards with various contexts of artistic and cultural activities, students will be able to prepare and perform a conceptually coherent musical programme for a specific cultural and/or social context.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will prepare and perform (in the form of a public concert) a representative musical programme of the chamber folk instrument ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	With the help of developed intelligence and erudition, students will be able to analyse and critically evaluate the results of the creative process in various stages of the preparation of the final art project.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Inter-personal and communication skills, leadership. (5.1)	Students will have accumulated experience of constructive and reasoned business communication, and will be able to productively cooperate in the creative process of preparing a chamber ensemble art project.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Inter-personal and communication skills, leadership. (5.2)	Students will be able to lead the artistic activities of the chamber ensemble, demonstrate initiative, leadership, teamwork, negotiation and organisational skills when preparing and presenting the final art project in the form of a concert.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Systemic and analytical thinking. (6.1)	Students will prepare and carry out the final art project, basing the artistic idea and its solution on theoretical sources and practical experience.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Ability to work and improve independently. (7.1)	When preparing the programme of the chamber ensemble art project, students will be able to work independently, integrate knowledge, and solve artistic tasks in an organised manner.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview

Topics (repertoire)	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/course credit	Total contact work	Self-study hours	Assignments
1. Preparation of the concert programme for the chamber ensemble that is 30 minutes long. Requirements for the programme: 1 large scope piece and 2 other pieces (e.g., G. Shannon's <i>Grand Fugue</i> in C for four instruments; K. Stamitz' concerto for two Clarinets in E-flat major No. 4; G. Vanagaitė's <i>Raliavimai</i> for the voice and <i>birbynė</i> ; J. Švedas' <i>Baladė</i> , J. Jachnina's <i>Jugglers</i> from suite for harp <i>Watercolours</i> ; M. Glynka's variations on a theme of Mozart).				16				16	63	Studies of literature sources, sound recordings and the musical text, rehearsals
2. Public hearing, defence.							1	1		
Total:				16			1	17	116	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	–	By the start of the final exam session	<p>Programme requirements: the entire programme of the final art project is performed.</p> <p>Criteria:</p> <ul style="list-style-type: none"> • Perception and integrity of the artistic idea; • Sense of genre and form; • Accurate performance of the repertoire in terms of musical text; • Main instrument playing skills, ability to adapt, virtuoso abilities; • Stylistically founded application of articulation, ornamentation and improvisation principles; • Integral control of phrasing, metre and rhythm, articulation and dynamics; • Artistic quality of musical sound; • Artistry and convincingness, quality of musical expression; • Programme interpretation analysis and oral self-analysis of the work process.
Defence (performance of a musical programme)	100 %	During the final exam session	<p><i>Student is allowed to perform the art project programme only after receiving a positive evaluation during the public hearing.</i></p> <p>Requirements for the programme: 1 large scope piece and 2 other pieces; programme duration - 30 minutes; it is performed in the form of a public concert in the concert hall of the Academy, city, Lithuania.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Perception and integrity of the artistic idea; • Sense of genre and form; • Accurate performance of the repertoire in terms of musical text;

			<ul style="list-style-type: none"> • Main instrument playing skills, ability to adapt, virtuoso abilities; • Stylistically founded application of articulation, ornamentation and improvisation principles; • Integral control of phrasing, metre and rhythm, articulation and dynamics; • Artistic quality of musical sound; • Artistry and convincingness, quality of musical expression.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Brown C.	1999	<i>Classical and Romantic Music Performance</i>		Oxford Press
Katkus D.	2013	Muzikos atlikimas. Istorija/Teorijos/Stiliai/Interpretacijos		Tyto Alba
Дубинец Е.	1999	<i>Знаки звуков. О современной музыкальной нотации</i>		Киев.: ГАМАЮН

CONDUCTING ART PROJECT

Subject (module) title		Code	Study programme (s)
Conducting Art Project (Accordion, Lithuanian Folk Instruments)		M118017	<i>Music Performance (Accordion, Lithuanian Folk Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Ričardas Sviackevičius. Other (s): assoc. prof. Egidijus Ališauskas, assoc. prof. Robertas Šervenikas, assoc. prof. Modestas Pitrenas, prof. Juozas Domarkas, assoc. prof. Dainius Pavilionis.			Department of Conducting
Study cycle			Type of the subject (module)
Second (Master)			Optional
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	4 th semester/ <i>Music Performance (Accordion, Lithuanian Folk Instruments)</i>		Lithuanian, German, English, Russian
Prerequisites			
Preliminary requirements: all the requirements of the 1 st –3 rd semester programme of the Master studies of Music Performance fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
5	133	17	116
Purpose of the subject (module)			
The aim of preparation and defence of <i>Conducting Art Project</i> (performance of the prepared musical programme) is to demonstrate the artistic abilities acquired in the MA studies, corresponding with the awarded Master's degree.			
Short description of the subject (module) (up to 500 characters)			
The <i>Conducting Art Project</i> refers to preparation and performance of the final musical programme demonstrating artistic and creative abilities acquired in the MA studies. During the course of individual classes and practical training, the artistic idea of the final art project and artistic material are selected under the teacher's supervision; the stages of project preparation are planned, the schedule of rehearsals and concerts are drawn up. Specific features of interpretation of selected musical pieces are discussed; students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique.			

Programme competences to be developed (number of)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
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programme's learning outcomes)			
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.1)	Students will prepare and perform the programme of the final art project distinguished by an original artistic concept, while at the same demonstrating the ability to develop and express their artistic ideas, an individual concept of interpretation of a musical piece and original point of view to the musical text.	Practical training, rehearsals, literature analysis, analysis and preparation of a musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	When conducting the prepared programme of the art project for the accordion/folk instrument orchestra, students will demonstrate the ability to make a purposeful use of the possibilities offered by the means of the manual technique in order to achieve the creative result, as well as a developed ability of musical communication.	Practical training, rehearsals, literature analysis, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When performing the Master's art project, students will demonstrate an original interpretation style based on their knowledge about the musical language, historical development and performance practice of the repertoire of the selected specialisation (individual periods, styles, genres, etc.).	Practical training, rehearsals, literature analysis, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the links between interpretation traditions in their specialisation, international performance standards and different contexts of artistic and cultural activity, students will be able to prepare and perform a conceptually integral musical programme intended for a particular cultural and/or social context.	Practical training, rehearsals, preparation of musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire that is compliant with the MA and selected specialisation requirements for the scope.	Practical training, rehearsals	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate abilities to develop artistic activity by preparing and performing the final art programme in the form of a public concert and conducting the accordion/folk instrument orchestra.	Practical training, rehearsals	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	By means of developed intellect and erudition, students will be able to analyse and assess the results of the creative process critically at different stages of preparation of the art project.	Literature analysis, analysis and preparation of a musical text, discussions, rehearsals	Performance of a musical programme, test
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will have a developed ability of musical communication; they will be able to react fast and change the processes of musical creation and performance depending on the situation at all stages of final art project preparation and its presentation.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will gain experience of constructive and well-founded professional communication; they will be able to cooperate constructively with other performers in the creative process of final art project preparation.	Analysis of literature and audio recordings, discussions, rehearsals	Test

Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its implementation on theoretical sources and practical experience.	Analysis of literature and audio recordings, discussions, practical training, rehearsals	Performance of a musical programme
Ability to work and improve. (7.1)	When preparing the programme of the final art project, students will be able to learn independently, integrate knowledge and complete artistic tasks in an organised manner.	Analysis of literature, audio recordings and musical text, practical training, rehearsals	Performance of a musical programme

Topics	Time (hours) of contact and individual work								Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in small	Practical training in large	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work	
Development and preparation of the programme for the final art project. Requirements for the programme: One to two large-scope works, two to four plays or other small-scope works; programme duration – 20 to 30 minutes. Examples of repertoire: Accordion – <i>Naktis Kryžių kalne, Pavasario sutartinė</i> by L. Povilaitis; <i>Vidurvasario rožė</i> by V. Juozapaitis; suites No. 1 and 2 from <i>Peer Gynt</i> by E. Grieg; <i>Scherzo, Andante cantabile</i> by E. Balsys. Lithuanian Folk Instruments – Overture from the opera <i>Abduction from Seraglio</i> by W. A. Mozart; <i>Immortal</i> for accordion orchestra by H. Boll; <i>Sabre Dance</i> by A. Khachaturian; <i>Lezginka</i> by A. Kajlaev.		16					16	116	Studies of musical text and audio recordings; practical training, rehearsals
Public hearing, defence of Master's art project (public performance of the programme).						1	1		
Total:		16				1	17	16	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By the start of the final exam session	Requirements: The whole programme of the final project is performed with two accompanists. Assessment criteria: <ul style="list-style-type: none"> ● Originality of interpretation; ● Accurate performance of the repertoire in terms of musical text; ● Manual technique; ● Sense of style, genre and form; ● Artistry and convincingness, quality of musical expression.
Defence		During the final session	<i>The student is allowed to defend the final work (to perform the programme of the final art project) is allowed only after receiving a positive evaluation during the public hearing.</i>

Performance of a musical programme	70 %		<p>Requirements for the programme of the final art project: Requirements for the programme: one to two large-scope works, two to four plays or other small-scope works; programme duration – 20 to 30 minutes. The programme is performed in the form of the concert with the accordion or folk instrument orchestra.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> ● Originality of interpretation; ● Accurate performance of the repertoire in terms of musical text; ● Manual technique; ● Sense of style, genre and form; ● Artistry and convincingness, quality of musical expression.
Test	30 %		<p>Requirements:</p> <p>a) Analysis of the performed programme and a justification for its interpretation;</p> <p>b) Based on the list of 10 to 15 musical pieces that has been provided additionally, discussions on the repertoire for the folk instrument/accordion orchestra, instruments, their tuning, technical possibilities and other issues related to the profession of the conductor take place.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> ● Knowledge (of performance art history, interpretation theory, cultural contexts, etc.), ● Fluency and substantiation of argumentation; ● Information sources.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Schuller, G.	1997	<i>The Compleat Conductor</i>		New York, Oxford: Oxford University Press
Мусин, И.	1967	<i>Техника дирижирования</i>		Ленинград: «Музыка»
Additional study material				
Barenboim, D.	2003	<i>A Life In Music</i>		Arcade Books
Chesterman R.	1992	<i>Conductors in Conversation: Herbert Von Karajan, Sir George Solti, Carlo Maria Giulini, Claudio Abbado, E. Ormandy, Richardo Muti, James Levine</i>		Lime light edition
Gardiner, J. E.	1999	<i>Die Gegenwart des musikalischen Vergangenheit. Meisterwerke der Musik in der Dirigenten-Werkstatt</i>		Residenz Verlag
Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigantai</i>		Vilnius
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>		Residenz Verlag
Klenickis, A.	1958	<i>Instrumentinio koncerto dirigavimas</i>		Vilnius: Laikraščių ir žurnalų leidykla
Lebrecht, N.	1991	<i>The Maestro Myth</i>		London: Simon & Schuster
Ross, A.	2007	<i>The Rest Is Noise: Listening To The Twentieth Century</i>		New York: Picador
Хайкин, Б.	1984	<i>Беседы о дирижерском ремесле</i>		Москва: «Советский композитор»