



STUDY FIELD OF MUSIC
FIRST STUDY CYCLE

STUDY PROGRAMME
MUSIC PERFORMANCE (ORGAN)
(State code – 6121PX010)

DESCRIPTIONS OF SUBJECTS

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ORGAN

Subject (module) title (LT/EN)		Code	Study programme (s)
Vargonai/ Organ		B068617	<i>Music Performance (Organ)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. J. Barkauskaitė. Other (s): prof. V. Survilaitė, doc. R. Marcinkutė Lesieur, doc. G. Kviklys, lect. dr. B. Vaitkus.			<i>Department of Organ and Harpsichord</i>
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st –7 th semester/ <i>Music Performance (Organ)</i>		Lithuanian, English, Russian, German
Prerequisites			
Preliminary requirements: skills of piano or organ performance and artistic expression compliant with the requirements of entrance exams.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
42 (6+6+6+6+6+6)	1120 (160+160+160+160+160+160)	238 (34+34+34+34+34+34)	882 (126+126+126+126+126)
Purpose of the subject (module)			
The aim of subject <i>Organ</i> is to introduce students to the specific features of the instrument and its most important properties; to develop practical and artistic skills of playing the organ that are necessary for professional music performance, i.e., musical text reading, artistic expression skills; to build up the repertoire of the 17 th –21 st century music; to develop the ability to prepare it consistently; to acquire practical concert skills; to develop a critical view to one's own artistic activity.			
Short description of the subject (module) (up to 500 characters)			
The subject <i>Organ</i> is the major study subject in the specialisation <i>Organ</i> of BA study programme <i>Music Performance</i> . Its aim is to introduce students to the specific features of the instrument and its most important properties; to develop practical and artistic skills of playing the organ that are necessary for professional performance of the 17 th –21 st century music, i.e., musical text reading, artistic expression skills; to build up the repertoire of music of different countries of the world; to acquire practical concert skills; to develop a critical view to one's own artistic activity. The studies of subject <i>Organ</i> last for seven semesters during which the repertoire of 17 th –21 st century organ music, main genres of organ music, pieces by the most famous composers are studied, students learn to read and perform the parts of organ music. The studies in each semester are completed by the final exam (performance of the programme consisting of different styles of organ music prepared during the semester).			

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 interpret their artistic ideas and perform organ works of different musical styles that meet the requirements of the Bachelor's repertoire.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert 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 perform a repertoire, taking into account the specifics of the style and instrument, and to apply appropriate technical and artistic means of musical expression.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
Ability to convey and	Based on the acquired knowledge and artistic	Practical training in	Performance of a

develop the musical idea. (2.1)	experience, students will be able to professionally perform and creatively interpret various styles of organ music.	large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to perform works of various musical styles, genres and epochs, while at the same time demonstrating a unique interpretive style for that work, based on historical knowledge and performance tradition; they will be familiar with international interpretive traditions and will reveal these skills during rehearsals or/and various musical projects.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, discussions	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 understand the specifics of historical and contemporary instruments in Western and Eastern Europe, as well as to distinguish the specifics of performing old music from romantic and contemporary organ music.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, discussions	Discussion of the exam
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have accumulated a representative repertoire of concert organ music of the required volume; they will be able to assess the circumstances and context of the performance and choose the repertoire according to them when rehearsing and performing in at least one socio-cultural project (concert).	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will be able to further develop the experience gained during their studies by focusing on the perspectives of music art and professional activities.	Practical training in large groups, rehearsals, independent concert activity	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts orally fluently and argumentatively, as well as present the prepared artistic programmes and aspects of interpretation.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, discussions	Discussion of the exam
Critical and self-critical thinking. (6.1)	Students will be able to use written and audio sources of information, purposefully select information, analyse it and use it when interpreting musical works being performed.	Search and analysis of sources	Performance of a musical programme, discussion of the exam
Critical and self-critical thinking. (6.2)	Students will be able to critically evaluate their own and others' creative process and its results during exam/concert discussions.	Practical training in large groups, rehearsals, discussions	Discussion of the exam
Ability to work and improve independently. (7.1)	Students will be able to analyse and study a given or selected work independently, integrating knowledge of music literature and history about the composer's era and style.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme, discussion of the exam

Topics	Contact hours	Self-study hours and assignments
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Exam.							2	2		
Total:		32					2	34	126	
6th semester										
1. Large scope works by J. S. Bach (preludes and fugues).		16						16	63	Practical training in large groups, rehearsals, analysis and preparation of a musical text
2. French Romantic music. E.g., A. Guilman's sonata No. 3 in C minor, E. Gigout's toccata.		16						16	63	
Exam.							2	2		
Total:		32					2	34	126	
7th semester										
1. J. S. Bach's sonata trios BWV 525-530.		16						16	63	Practical training in large groups, rehearsals, analysis and preparation of a musical text
2. 20th century French organ music. E.g., J. Alain's Hanging Gardens, O. Messiaen's nine meditations.		16						16	63	
Exam.							2	2		
Total:		32					2	34	126	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Intermediate assessment	50 %	In the middle of semester	<p>Requirements: one or two musical works. Programme duration - 10 minutes.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Accurate performance of the repertoire in terms of musical text; • Respective level of instrument playing abilities; • Stylistically correct performance of pieces from different periods; • Demonstration of musical expression principles; • Sense of genre and form; • Virtuoso abilities; • Artistry and convincingness.
Exam	50 %	During the exam session	<p>Requirements: two or three musical works. Programme duration - 20–25 minutes.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Accurate performance of the repertoire in terms of musical text; • Respective level of instrument playing abilities; • Stylistically correct performance of pieces from different periods; • Demonstration of musical expression principles; • Sense of genre and form; • Virtuoso abilities; • Artistry and convincingness.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Laukvik, J.	1996	<i>Orgelschule zur Historischen Aufführungspraxis</i>	Volume I	Stuttgart: Barenreiter BA 8183 ISBN 3-923053-42-8
Lukas, V.	1986	<i>Reclams Orgel-musik-führer</i>		Stuttgart: Philipp Reclam Jun.

				ISBN 3-15008880-1
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PIANO I (HARPSICHORD, ORGAN)

PIANO II (HARPSICHORD, ORGAN)

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

VOCAL PERFORMANCE

Subject (module) title (LT/EN)		Code	Study programme (s)
Dainavimas I (vargonai)/Vocal Performance I (Organ)		B136716	<i>Music Performance (Organ)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Irena Laurušienė. Other (s): doc. Zita Grigienė, doc. Dainius Puišys, doc. Algirdas Janutas.			Department of Choir Conducting
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st -2 nd semesters/ <i>Music Performance (Organ)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: basic knowledge of singing, basic knowledge of music theory and history.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	34 (17+17)	126 (6363)
Purpose of the subject (module)			
The aim of subject <i>Singing I (Organ)</i> is to provide students with basic singing skills; introduce them to the specifics of the use of vocal apparatus and individual abilities, taking into account the student's needs, by means of studying simple vocal pieces of different musical styles (14 th -21 st century).			
Short description of the subject (module) (up to 500 characters)			
In the course of <i>Singing I (Organ)</i> , students are provided with the basic vocal technique (the vocal apparatus is prepared, respiration skills are developed, etc.) and primary interpretation skills; they are introduced to the simple church repertoire, Baroque and Classical vocal pieces.			

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 simple pieces of vocal music artistically and convincingly, while at the same time demonstrating the perception of style and artistic meaning of a particular musical piece.	Practical training, rehearsals, analysis and preparation of musical and literary text	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	When performing vocal programmes, students will demonstrate the basic knowledge and skills of singing, body control and performance technique.	Practical training in large groups, rehearsals, analysis of musical and literary text	Performance of a musical programme

Ability to convey and develop the musical idea. (2.1)	Students will be able to anticipate the concept for interpretation of a vocal piece (s) based on theoretical knowledge and performance practice; they will be also be able to convey the musical idea artistically and convincingly.	Practical training in large groups, rehearsals, analysis of musical and literary 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 vocal piece, describe the elements of the musical language in detail and point out the required means of the vocal technique.	Practical training in large groups, rehearsals, analysis and preparation of musical and literary text	Performance of a musical programme, discussion of the exam
Critical and self-critical thinking. (6.2)	Students will be able to analyse and assess the quality of their and others' work in a critical, constructive and in well-founded manner during excellence classes, assessments and exam discussions.	Practical training in large groups, rehearsals	Discussion of the assessment
Ability to work and improve independently. (7.1)	Students will be able to analyse and learn the given or selected vocal piece independently by integrating their music history knowledge about the composer's period and style; they will also be able to work and improve independently.	Practical training in large groups, rehearsals, analysis and preparation of musical and literary text	Performance of a musical programme, discussion of the exam

Topics	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Semesters	Practical training in	Practical training in	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester										
Getting to know individual vocal properties. Preparation of singing apparatus, breath control, larynx position, resonators. Requirements for the repertoire: five pieces (two vocalises, a Baroque arietta, aria, song, church hymn).		16						16	63	Studies of literature and audio recordings, practical training in large groups, analysis of musical and literary text, preparation of programme
Course credit test							1	1		
Total:		16					1	17	23	
2nd semester										
Vowel neutralisation, diction. Requirements for the repertoire: five pieces (two vocalises, A Baroque aria, a song by J. Haydn, W. A. Mozart, L. Beethoven, church hymn (performed with self-accompaniment).		16						16	63	Studies of literature and audio recordings, practical training in large groups, analysis of musical and literary text,

										preparation of programme
Exam								1	1	
Total:								1	17	23

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st semester			
Intermediate assessment	30 %	In the middle of semester	<p>Requirements for the programme: two pieces: a vocalise (preferably) and a musical composition with a text.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Quality of voice production; • Accurate performance of the repertoire in terms of musical text; • Sense of genre and form; • Appropriate selection of the repertoire to be performed in terms of individual abilities.
Course credit test	70 %	During the exam session	<p>Requirements for the programme: three pieces: a Baroque aria, church hymn (performed with self-accompaniment), a Lithuanian song.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Quality of voice production; • Accurate performance of the repertoire in terms of musical and literary text; • Emotionality; • Artistic abilities; • Sense of style, genre and form; • Accuracy of the musical text of the accompaniment part; • Harmony of vocal and accompaniment parts.
2nd semester			
Intermediate assessment	30 %	In the middle of semester	<p>Requirements for the programme: two pieces: a vocalise or song and a church hymn.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Quality of voice production; • Accurate performance of the repertoire in terms of musical text; • Sense of genre and form.
Exam	70 %	During the exam session	<p>Requirements for the programme: two pieces: a Baroque aria and a church hymn (performed with self-accompaniment).</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Quality of voice production; • Diction; • Accurate performance of the repertoire in terms of musical and literary text; • Emotionality; • Artistic abilities; • Sense of style, genre and form; • Accuracy of the musical text of the accompaniment part; • Harmony of vocal and accompaniment parts.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
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Required study material				
Argustienė Laurušienė, Irena	2004	„Pagrindiniai balso formavimo bruožai“ // <i>Dainavimo muzikos mokykloje problemas ir perspektyva</i> , III tarptautinės mokslinės praktinės konferencijos medžiaga		Vilnius: Vilniaus muzikos mokykla „Lyra“
Kavoliūnas, Vladas	1970	<i>Dainavimo meno pagrindai</i>		Vilnius: LTSR kultūros ministerija
Морозов, В.	1965	<i>Вокальный слух и голос</i>		Москва: Музыка

VOCAL PERFORMANCE

Subject (module) title (LT/EN)		Code	Study programme (s)
Dainavimas II (vargonai) /Vocal Performance II (Organ)		B131416	<i>Music Performance (Organ)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Irena Laurušienė. Other (s): doc. Zita Grigienė, doc. Dainius Puišys, doc. Algirdas Janutas.			<i>Department of Choir Conducting</i>
Study cycle			Type of the subject (module)
First (Bachelor)			Optional
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	3 rd –4 th semesters/ <i>Music Performance (Organ)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: completion of the course of <i>Singing I</i> .			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	34 (17+17)	126 (6363)
Purpose of the subject (module)			
<i>Singing II</i> is the continuation of the course <i>Singing I</i> . Its aims are to improve the basic knowledge and skills of the vocal technique acquired in the studies of the initial course in singing; expand the vocal range within the limits of vocal possibilities; provide students with basic knowledge and skills of voice leading and <i>cantilena</i> skills; introduce students to the stylistics of different vocal music pieces of the 14 th –21 st century, the specific nature of the use of the vocal apparatus in solo and ensemble performance by taking into account the student's needs and individual abilities.			
Short description of the subject (module) (up to 500 characters)			
In the studies of <i>Singing II</i> , vocal technique skills developed in the course <i>Singing I</i> are improved: the vocal range is expanded within the limits of vocal possibilities, voice leading and <i>cantilena</i> skills are developed, interpretation skills are improved, and the repertoire of vocal Baroque and Classicist church pieces is formed within the limits of individual vocal possibilities.			

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 simple pieces of vocal music artistically and convincingly, while at the same time demonstrating the perception of style and artistic meaning of a particular musical piece.	Practical training in large groups, rehearsals, analysis and preparation of musical and literary text	Performance of a musical programme
Ability to prepare and	When performing vocal programmes,	Practical training in large	Performance of a

perform musical works of different styles, genres and forms professionally. (1.2)	students will demonstrate the basic knowledge and skills of singing, body control and performance technique.	groups, rehearsals, analysis of musical and literary text	musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to anticipate the concept for interpretation of a vocal piece (s) based on theoretical knowledge and performance practice; they will be also be able to convey the musical idea artistically and convincingly.	Practical training in large groups, rehearsals, analysis of musical and literary 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 vocal piece, describe the elements of the musical language in detail and point out the required means of the vocal technique.	Practical training in large groups, rehearsals, analysis and preparation of musical and literary text	Performance of a musical programme, discussion of the exam
Critical and self-critical thinking. (6.2)	Students will be able to analyse and assess the quality of their and others' work in a critical, constructive and in well-founded manner during excellence classes, assessments and exam discussions.	Practical training in large groups, rehearsals	Discussion of the assessment
Ability to work and improve independently. (7.1)	Students will be able to analyse and learn the given or selected vocal piece independently by integrating their music history knowledge about the composer's period and style; they will also be able to work and improve independently.	Practical training in large groups, rehearsals, analysis and preparation of musical and literary text	Performance of a musical programme, discussion of the exam

Topics	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Semesters	Practical training in	Practical training in	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
3rd semester										
Voice leading. Cantilena. Requirements for the repertoire: five pieces (an ancient classical, aria from a cantata, oratorio, church hymn by J. S. Bach, church hymn by a Lithuanian composer, religious musical piece of choice).		16						16	63	Studies of literature and audio recordings, practical training in large groups, analysis of musical and literary text, preparation of programme
Course credit test							1	1		
Total:		16					1	17	23	
3rd semester										
Range. Requirements for the repertoire: four pieces (an ancient aria, Classicist musical piece, Renaissance song or church hymn, church hymn by a Lithuanian composer).		16						16	63	Studies of literature and audio recordings, practical training in large groups,

											analysis of musical and literary text, preparation of programme
Exam							1	1			
Total:			16				1	17	23		

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st semester			
Intermediate assessment	30 %	In the middle of semester	<p>Requirements for the programme: two pieces: J. S. Bach's church hymn, aria from cantata/oratorio.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Quality of voice production; • Accurate performance of the repertoire in terms of musical text; • Sense of genre and form.
Course credit test	70 %	During the exam session	<p>Requirements for the programme: three pieces: a Baroque aria, church hymn (performed with self-accompaniment), a Lithuanian song.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Quality of voice production; • Cantilena; • Accurate performance of the repertoire in terms of musical and literary text; • Emotionality; • Artistic abilities; • Sense of style, genre and form; • Accuracy of the musical text of the accompaniment part; • Harmony of vocal and accompaniment parts.
2nd semester			
Intermediate assessment	30 %	In the middle of semester	<p>Requirements for the programme: two pieces: Renaissance song, work of the Classicism era.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Quality of voice production; • Accurate performance of the repertoire in terms of musical text; • Sense of genre and form.
Exam	70 %	During the exam session	<p>Requirements for the programme: two pieces: ancient aria, church hymn (performed with self-accompaniment).</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Quality of voice production; • Changes in range; • Accurate performance of the repertoire in terms of musical and literary text; • Emotionality; • Artistic abilities; • Sense of style, genre and form; • Accuracy of the musical text of the accompaniment part; • Harmony of vocal and accompaniment parts.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
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Required study material				
Argustienė Irena	Laurušienė,	2004	„Pagrindiniai balso formavimo bruožai“ // <i>Dainavimo muzikos mokykloje problemas ir perspektyva</i> , III tarptautinės mokslinės praktinės konferencijos medžiaga	Vilnius: Vilniaus muzikos mokykla „Lyra“
Kavoliūnas, Vladas		1970	<i>Dainavimo meno pagrindai</i>	Vilnius: LTSR kultūros ministerija
Морозов, В.		1965	<i>Вокальный слух и голос</i>	Москва: Музыка

BASICS OF ACCOMPANIMENT TRANSCRIPTION

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

HARPSICHORD (ORGAN)

Subject (module) title (LT/EN)		Code	Study programme (s)
Klavesinas (vargonai)/Harpsichord (Organ)		B094317	<i>Music Performance (Organ)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: lect. dr. Balys Vaitkus. Other (s): doc. Gediminas Kviklys			<i>Department of Organ and Harpsichord</i>
Study cycle		Type of the subject (module)	
First (Bachelor)		Optional	
Mode of delivery	Semester or period when the subject is delivered/study programme	Language (s) of instruction	
Classwork	3 rd –4 th semesters/ <i>Music Performance (Organ)</i>	Lithuanian, English, German, Russian	
Prerequisites			
Preliminary requirements: management skills of the specialisation instrument corresponding to the study level.			Minor requirements (if any): 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 subject <i>Harpsichord (Organ)</i> is to introduce organists to a historically-related keyboard instrument, harpsichord, as well as the specific features of playing it, the stylistics and repertoire of music, and to develop basic playing skills.			
Short description of the subject (module) (up to 500 characters)			
<i>Harpsichord (Organ)</i> is an alternative subject of <i>Organ</i> specialisation in the BA study programme <i>Music Performance</i> . It is aimed at the acquisition of the abilities to play a related instrument, and the discovering of additional possibilities for musical expression.			
The studies of the subject last for two semesters during which students are introduced to the specific features of the instrument, analyse the main genres of harpsichord music and specific nature of interpretation, and analyse and perform musical pieces by the early authors. In the third semester, the studies are completed by the course credit exam, whereas the fourth semester is finished by publicly performing the programme prepared during the semester.			

Competences developed by the study programme (s)	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; 1.2)	Students will develop as artistic individualities who are able to create, develop and express their artistic ideas; they will be able to estimate and individual interpretation of a musical piece.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Course credit test, exam
	Students will be able to make use of possibilities	Practical training in	Course credit

	offered by the mastered performance technique and look constantly for new means of self-expression.	large groups, rehearsals, analysis and preparation of a musical text	test, exam
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will build up the repertoire of the related instrument that is compliant with the requirements of the selected specialisation for scope and be able to perform it when participating in public concerts.	Compilation of the programme, practical training in large groups, rehearsals, analysis and preparation of a musical text	Course credit test, exam, concert

Topics (repertoire)	Contact hours							Self-study hours	Self-study hours and assignments	
	Theoretical lectures	Individual activities	Semesters	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/course credit	Total contact work			
1st semester										
1. Introduction to the structure and mechanics of harpsichord; characteristics of touch.		4						4	13	Adaptation to the specifics of the new instrument, finger dexterity exercises.
2. J. S. Bach: <i>Little Preludes, Notebook for Anna Magdalena Bach, Inventions.</i>		6						6	25	Analysis and preparation of a musical text, listening to audio recordings, rehearsals.
3. D. Scarlatti and his influence on the development of the manual technique.		6						6	25	Analysis and preparation of a musical text, listening to audio recordings, rehearsals.
4. Course credit test.							1	1		
Total:		16					1	17	63	
2nd semester										
1. Secular variation forms. J. P. Sweelinck, W. Byrd, J. Bull, O. Gibbons.		5						5	19	Analysis and preparation of a musical text, listening to audio recordings, rehearsals.
2. French stylistics of harpsichord. F. Couperin, C. Dieupart, J.- Ph. Rameau.		6						6	25	Analysis and preparation of a musical text, listening to audio recordings, rehearsals.
3. Counterpoint-polyphonic style. J. S. Bach, G. F. Händel.		5						5	19	Analysis and preparation of a musical text, listening to audio recordings, rehearsals.
4. Exam.							1	1		
Total:		16					1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st semester			
Course credit test	100 %	During the exam session	Requirements for assessment: programme consisting of three pieces. The following is assessed: <ul style="list-style-type: none"> • Accurate performance of the repertoire in terms of musical text; • Main instrument playing skills, virtuoso abilities; • Stylistically founded application of articulation, ornament and improvisation principles; • Sense of genre and form; • Artistry and convincingness, quality of musical expression; • Active participation in the process of studies (mandatory attendance - at least 67 %).
2nd semester			
Cumulative score	40 %	During the semester	Active participation in the process of studies (mandatory attendance - at least 67 %) and the evaluation of the results of semester 1 are assessed.
Exam	60 %	During the exam session	Requirements for assessment: programme consisting of three pieces. The following is assessed: <ul style="list-style-type: none"> • Accurate performance of the repertoire in terms of musical text; • Main instrument playing skills, virtuoso abilities; • Stylistically founded application of articulation, ornament and improvisation principles; • Sense of genre and form; • artistry and persuasiveness, quality of musical expression.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Additional study material				
Daunoravičienė, G. (compiled by)	2006	<i>Muzikos kalba. Barokas</i>	2 v.	Leidykla „Enciklopedija“, Vilnius
Donington, R.	1963	<i>The Interpretation Of Early Music</i>		https://archive.org/details/interpretationof010975mbp
Harnoncourt, N.	1985	<i>Musik als Klangrede</i>		Residenz Verlag, Salzburg
Trinkewitz, J.	2009	<i>Historisches Cembalospil</i>		Carus-Verlag, Stuttgart
Tuzzi, C.	1989	<i>Clavicembali e Temperamenti</i>		Bologna - Roma
Wolff, U.	1992	<i>Notation und Aufführungspraxis</i>	2 v.	Bärenreiter, Kassel

Approved by the <i>Department of Organ and Harpsichord</i> : date, No. of protocol	15/03/2017	1
Date and No. of registration in the register of study subjects (modules)	R17-027	17/03/2017

STRUCTURE AND TUNING OF ORGAN

Subject (module) title (LT/EN)	Code	Study programme (s)
Vargonų sandara ir derinimas/Structure and Tuning of Organ	B047817	<i>Music Performance (Organ)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: lect. dr. Girėnas Povilionis.		<i>Department of Organ and Harpsichord</i>

Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme	Language (s) of instruction	
Classwork	3 rd semester/ <i>Music Performance (Organ)</i>	Lithuanian, English, German, Russian	
Prerequisites			
Preliminary requirements: none.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
3	80	34	46
Purpose of the subject (module)			
The aim of subject <i>Structure and Tuning of Organ</i> is to help students understand the specific features of organ structure, mechanics and different tracker actions in different stylistic periods, as well as to introduce them to the basics of organ tuning theory and practice, the most common faults of instruments, and possibilities for their elimination.			
Short description of the subject (module) (up to 500 characters)			
<p><i>Structure and Tuning of Organ</i> is the major subject in the study programme <i>Music Performance</i>. During the course of its lectures and practical training, students are introduced to the specific features of organ structure and acquire practical abilities to repair simple organ breakages.</p> <p>The studies of subject <i>Structure and Tuning of Organ</i> last for two semesters. Upon completion of this course, students will know the specific features of organ structure and construction, recognise and eliminate minor defects with the tools at hand. The studies are completed by the exam consisting of theoretical and practical assignments.</p>			

Competences developed by the study programme (s)	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. (1.2)	Students will know the principles of organ structure and maintenance, operation and performance techniques, its technical characteristics; they will be able to prepare the instrument for work and repair minor breakages.	Analysis of sources, practical training in groups, discussion, case study.	Presentation of technical skills, oral survey.
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1, 3.2)	Students will know the main facts of Lithuanian organ culture and history, stylistic features of the most common and valuable instruments, and preservation means that are compliant with the international requirements.	Analysis of sources, practical training in groups, discussion, case study.	Presentation of technical skills, oral survey.
Critical and self-critical thinking. (6.1)	Students will be able to use information sources independently, select information purposefully, analyse and organise it, use it for justification and development of timely ideas about the maintenance of organ.	Analysis of sources, practical training in groups, discussion, case study.	Presentation of technical skills, oral survey.
Ability to adapt to new, changing situations and solve problems. (8.1)	By using acquired knowledge, students will be able to work efficiently and creatively in working out solutions to the problems related to organ preservation, assessment of its condition, maintenance and/or reconstruction.	Analysis of sources, practical training in groups, discussion, case study.	Presentation of technical skills, oral survey.

Topics (repertoire)	Contact hours							Total contact work	Self-study hours	Self-study hours and assignments
	Theoretical lectures	Individual activities	Semesters	Practical training in small groups	Practical training in large ensembles	Preparation for the exam/rehearsals/con	Exam/course credit test			
1. <u>Introductory lecture</u> . Introduction into the taught subject, curriculum of the programme and assessment forms. Organ structure: prospect (architectural structure, décor), instrument (console, wind chests, pipe system, tracker actions, bellows, etc.).	1							1	1	Reading and analysis of indicated literature.

<u>Organ typology</u> and specific features of its mechanics: sheng (China, Japan), portative organ, regal, chest organ, positive organ, church, theatre, fairground organs, barrel organ, etc.										
<u>Organ maintenance and tuning. The place of historical organs in the Lithuanian heritage protection system.</u>	2							2	2	Reading and analysis of indicated literature, practical assignment.
2. <u>System of wind blowing</u> , system of channels, types of bellows: multi-fold diagonal, single-fold diagonal, parallel, diaphragm, box, Barker bellows. Maintenance of wind systems and bellows, most common faults, their detection and elimination. <u>Theory and practical analysis at the organ.</u>	2				2			4	6	Reading and analysis of indicated literature, practical assignment.
3. <u>Mechanical tracker action of registers and keyboards</u> , valve system of wind chests: pitman, sapwood, venous. Most common systems. Maintenance of the mechanical tracker action of registers and keyboards, most common faults, their detection and elimination. <u>Theory and practical analysis at the organ.</u>	2				2			4	6	Reading and analysis of indicated literature, practical assignment.
4. <u>Pneumatic tracker action of registers and keyboards</u> , introduction to the system of longitudinal wind chests. Most common systems. Maintenance of the pneumatic tracker action of registers and keyboards, most common faults, their detection and elimination. <u>Pipes of registers</u> : structure, way of producing sound, recognition of mensuras/forms. <u>Theory and practical analysis at the organ.</u>	2				2			4	6	Reading and analysis of indicated literature, practical assignment.
5. <u>Register pipe-making</u> : discussion of units of measurement, specific features of production of metal and wooden pipes, organ metal tin (tin-lead) casting technology. Real examples and their individual disassembled parts are demonstrated in the lecture. <u>Theory and practical analysis at the organ.</u>	1				1			2	3	Reading and analysis of indicated literature, practical assignment.
6. <u>Intonation and tuning of register pipes</u> : tools and methodology. Theory and practical analysis at the organ. <u>Historical organ temperaments</u> (equal, Pythagore's tuning, Valotti, Neidhardt, Werckmeister, etc.).	2				2			4	6	Reading and analysis of indicated literature, practical assignment.
7. <u>Introduction to historical instruments of Vilnius and its surroundings</u> - Baroque, Classicism. Mechanical system of tracker action - case study.	2				3			5	8	Reading and analysis of indicated literature, practical assignment.
8. <u>Introduction to historical instruments of Vilnius and its surroundings</u> - Romanticism. Mechanical and pneumatic types of tracker actions - case study.	1				3			4	6	Reading and analysis of indicated literature, practical assignment.
9. <u>Discussion of the subject</u> , revision of the major facts and preparation for the exam.	1				1			2	2	Reading and analysis of indicated literature.
10. Exam								2	2	
Total:	16				16			2	34	46

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Cumulative score	30 %	Every week	The level of absorption of knowledge acquired in lectures that is reflected in its application in theoretical and practical assignments is assessed. Completion of individual assignments is controlled in each lecture (attendance at least 75–80 %)
Exam	70 %	During the exam session	In the exam, the conversation consists of two theoretical assignments/questions on the topic of the subject and two practical assignments. In the theoretical part, the students must demonstrate course-level knowledge of organ structure, main elements of its maintenance and tuning of different types of pipes. The practical part consists of independent detection of a minor mechanical fault and its elimination; tuning of pipes 3–5 of the lingual organ register in the LMTA organ.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Adelung, W.	1972	<i>Einführung in den Orgelbau</i>		Leipzig: Breitkopf & Härtel, Musikverlag 1972
Frisk, A., Jullander, S., McCrea, A. (Eds.)	2003	<i>The Nordic-Baltic Organ Book. History and Culture.</i>		Göteborg Organ Art Centre
Gučas, R.	2009	<i>Lietuvos vargonai. Katalogas.</i>		Vilnius: Petro ofsetas
Povilionis, G.	2013	<i>Vėlyvojo baroko vargondirbystės menas Lietuvos Didžiojoje Kunigaikštystėje</i>		Vilnius: Vargonų paveldo centras
Povilionis, G.	2009	<i>Vargondirbystės menas Lietuvoje: Nuo baroko iki klasicizmo. Vargonų katalogas. XVII a.–XIX a. I p.</i>		Vilnius: Savastis
Additional study material				
Dom François Bédos de Celles.	1766	<i>L'Art du Facteur d'Orgues.</i>		Paris, 1766 (originalas yra Lietuvos mokslų akademijos Vrublevskių bibliotekoje).
Gołos, J.	1993	<i>The Polish Organ. Vol. 1: The Instrument and its History.</i>		Warszawa: Sutkowski Edition
Povilionis, G.; Povilionienė, R.	2015	„ <u>Karaliaučiaus meistro Bruno Goebelio (1860–1944) vargonai Lietuvoje: istorija ir vargondirbystės amato ypatumai</u> “. In: <i>Acta Academiae Artium Vilnensis</i>	Nr. 77–78.	Vilniaus dailės akademijos leidykla, 2015, pp. 45–63. http://www.vargonai.com/wp-content/uploads/2015/12/2015_Acta-Academiae.pdf
Praet W. [ir kiti 22 autoriai, lietuviškus terminus parengė R. Gučas]	2015	<i>Orgelwoordenboek/Vargonų žodynas/Organ dictionary</i>		Wilfried Praet, Nieuwkerken
Renkewitz, W.; Janca, J.	1984	<i>Geschichte der Orgelbaukunst in Ost- und Westpreussen von 1333 bis 1944</i>	Band I	Würzburg: Verlag Weidlich
Renkewitz, W.; Janca, J.; Fischer, H.	2008	<i>Geschichte der Orgelbaukunst in Ost- und Westpreussen von 1333 bis 1944</i>	Band II, 1	Berlin: Pape Verlag
Smulikowska, E.	1989	<i>Prospekty organowe w dawnej Polsce</i>		Wrocław
Smulikowska, E.; Gołos, J.	1993	<i>The Polish Organ. Organ-Cases in Poland as Works of Art.</i>	Vol. 2	Warszawa: Sutkowski Edition
Töpfer, J. G.	1960	<i>Lehrbuch der Orgelbaukunst</i>	4 Bde.	Meinz, Reihold-Verlag (originalas Weimare, 1855,

				knygos kopija (1960 m.)
Zgliński, M.	2012	<i>Nowożytny prospekt organowy i jego twórcy</i>		Warszawa: Instytut Sztuki PAN

ORGAN REGISTERING

Subject (module) title (LT/EN)		Code	Study programme (s)
Vargonų registruotė/Organ Registering		B068917	<i>Music Performance (Organ)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. V. Survilaitė.			<i>Department of Organ and Harpsichord</i>
Study cycle			Type of the subject (module)
First (Bachelor)			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 (Organ)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: professional organ playing skills.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
3	80	34	46
Purpose of the subject (module)			
The aim of subject <i>Organ Registering</i> is creative introduction into organ registers, their use and tuning by taking into account the historical context and requirements for style and musical forms, and a developed ability to reveal the idea of a musical piece by means of registers, form the story line, as well as dynamic and colour nuances.			
Short description of the subject (module) (up to 500 characters)			
The studies of subject <i>Organ Registering</i> are intended for the introduction to the range of organ registers, specific features of timbre in historical and contemporary organs, the rules of their tuning. During the course, the abilities to use organ registers and their combinations purposefully are developed; students learn how to shape the form of musical pieces, their story line, dynamics and colouring by means of registers and maximum use of the possibilities offered by available organs, and register musical pieces without deviation from the requirements for style and historical context; they also learn to look for new, unique combinations in the pieces by contemporary composers. The course of subject <i>Organ Registering</i> lasts for one semester during which dispositions of different organs of the 15 th to 21 st century are studied, students listen to and analyse the recordings of historical organs, look into the specific features of registers of organs from different countries and their historical context; they are taught to adapt their knowledge to a particular instrument, reveal the form of a musical piece, its dynamic and colour aspects to the maximum extent. The course is completed by passing the exam where the concert organ is used and musical pieces of different periods and forms are registered, as well as theoretical knowledge is checked.			

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. (1.2)	Students will be able to convey the musical idea by using organ timbres and their combinations, as well as creatively using the timbre possibilities of the organ; they will be able to register a musical piece by taking into account the specific nature of the musical style and instrument, as well as match the main elements of musical expression with the selected registration.	Practical training in large groups, rehearsals, independent concert activity, studies of audio recordings	Interview (oral), practical assignment (registering), practical work with the instrument
Knowledge of the language of music and	Students will be familiar with the registers of organs from different countries and periods,	Analysis of theoretical sources, listening to	Interview (oral), practical assignment

music history, good understanding of cultural contexts. (3.1)	as well as musical piece registering traditions; they will be able to prepare and justify the registrations of musical pieces of different musical styles, genres and periods.	recordings and assessment of historical context, discussions	(registering), practical work with the instrument
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will be able to understand the specific character of historical and contemporary instruments, and reveal the musical idea of musical pieces in accordance with organ music interpretation traditions.	Practical training in large groups, analysis of musical text and registers and search for the optimal result	Interview (oral), practical assignment (registering), practical work with the instrument
Critical and self-critical thinking. (6.1)	Students will be able to use the sources of written and audio information, and select information purposefully, as well as analyse it and use it for registering musical pieces.	Search and analysis of sources	Interview (oral), practical assignment (registering)
Critical and self-critical thinking. (6.2)	Students will be able to assess their and others' creative process and its results critically.	Practical training in large groups, rehearsals, discussions	Interview (oral)
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 music literature, and history about the composer's epoch and registration traditions into their concert activity.	Practical training in large groups, rehearsals, independent concert activity	Practical assignment (registering)

Topics from the old description	Contact hours								Self-study hours and assignments	
	Theoretical lectures	Individual activities	Semesters	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. <u>Introductory lecture</u> . Introduction into the content of subject <i>Organ Registering</i> , assessment forms and requirements for exams. Historical overview of organ registers, references to literature.	1							1	2	Analysis of theoretical literature, listening to and analysing the recordings.
2. Labial and lingual registers. Their timbre characteristics and specific features of tuning. Aliquot and mixture registers.	2				2			4	2	Reading and analysis of the indicated literature, listening to and analysing the recordings.
3. Baroque organ and registering traditions. Organs of Northern, Central and Southern Germany and specific features of their registering. Theory and practical training in small groups with the organ.	2				2			4	6	Reading and analysis of the indicated literature, performance of a practical homework.
4. Basics of registering of 16 th to 18 th century French music. Registering of music by Fr. Couperino, L-N. Clerambault, J-F. Dandrieu and others by the contemporary organ.	2				2			4	4	Analysis of recommended literature, listening and comparing

Theory and practical training in small groups with the organ.										recordings, analysis of works.
5. Specific features and registration principles of Romantic organs. Specific features and timbre possibilities of organs from different countries and regions. References to composers and possibilities for their application to contemporary organs (C. Franck, Ch. Vidor, A. Guilmant, L. Vierne). Theory and practical training in small groups with the organ.	2			2			4	4		Analysis of recommended literature, listening and comparing recordings, analysis of works.
6. Timbre possibilities of contemporary organs, registering of musical pieces and search for new combinations of registers, analysis of opuses by composers of the 20 th and 21 st century in terms of registrations. Theory and practical training in small groups with the organ.	2			2			4	4		Analysis of recommended literature, listening to recordings and their comparison, analysis of musical pieces.
7. Formation of the structure of a musical piece by means of the registration. Dependence of registers, articulation and pace. Theory and practical training in small groups with the organ.	3			3			6	10		Analysis of musical pieces and their registration using acquired knowledge, analysis of recordings.
8. Introduction to dispositions of organs from Vilnius and Kaunas, learning how to register the same musical piece with instruments of different timbre possibilities. Practical training in small groups with different organs, revision of theoretical knowledge.	2			2			4	6		Analysis and registration of works by applying the acquired knowledge.
9. Course review.				1			1	6		Revision of theoretical material, completion of practical exam assignments.
10. Exam.						2	2			
Total:	16			16		2	34	46		

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Cumulative score	40 %	Every week	<p>The following is assessed: independently completed practical assignments (registrations) and theoretical knowledge (knowledge of the main statements in literary sources, application of organ registers and their combinations by taking into account the historical context, specific features of registration of organ pieces by composers from different countries).</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Knowledge of timbre possibilities of different organs; • Knowledge of specific features of registrations in different periods; • Quality match of musical expression principles and registration;

			<ul style="list-style-type: none"> • Ability to reveal the form and dynamics of pieces of different genres by means of registration; • Ability to analyse organ dispositions.
Exam	60 %	During the exam session	<p>Oral exam (one/two topics) and three practical assignments (registration of given musical pieces of different periods, forms and characters). Practical assignments are given one week before the exam.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Ability to apply theoretical knowledge in practice; • Revelation of organ timbre possibilities; • Sense of unity of musical expression principles; • Stylistically correct registration of pieces from different periods; • Purposeful use of new timbres in contemporary pieces; • Creative attitude towards the art of registration.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Digrys, L.	1998	<i>Kaip groti vargonais</i>		Vilnius, „Studija101“ ISBN 9986-429-13-17
Hurford, P.	1994	<i>Making music on the Organ</i>		Oxford New York, Oxford University Press ISBN 0-19-815207-3
Kratzenstein, M.	1937	<i>Organ Literature and Editions</i>		The Iowa State University press, Ames ISBN 0-8138-1050-7
Laukvik, J.	1996	<i>Orgelschule zur Historischen Aufführungspraxis</i>	Volumes I, II	Stuttgart: Barenreiter BA 8183 ISBN 3-923053-42-8

CHAMBER ENSEMBLE AND ACCOMPANIMENT

BASICS OF BASSO CONTINUO

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 IMPROVISATION (ORGAN)

Subject (module) title (LT/EN)	Code	Study programme (s)
Improvizacijos pagrindai (vargonai)/Basics of Improvisation (Organ)	B149517	<i>Music Performance (Organ)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: doc. Egidijus Buožis.		<i>Department of Organ and Harpsichord</i>
Study cycle		Type of the subject

		(module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme	Language (s) of instruction	
Practical training in small groups	6 th semester/ <i>Music Performance (Organ)</i>	Lithuanian, English, Russian	
Prerequisites			
Preliminary requirements: understanding of the usage and management of the instrument corresponding to the level of studies.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
3	80	34	64
Purpose of the subject (module)			
The aim of subject <i>Basics of Improvisation (Organ)</i> is to develop creative improvisation skills which would help to perform spontaneous or thematic compositions in a meaningful and artistic manner.			
Short description of the subject (module) (up to 500 characters)			
<p><i>Basics of Improvisation (Organ)</i> is the subject of the programme <i>Music Performance</i> aimed at developing conscious understanding of harmonious, melodic musical basics and form, the ability to react flexibly to the changing musical situation and make use of all musical resources. During the course of the studies, students learn to improvise by employing their knowledge about harmony, modes, use of musical texture, melodism, counterpoint, polyphony and composition. During the course of the studies of subject <i>Basics of Improvisation (Organ)</i>, students are introduced to different improvisation styles and learn to create simple musical inserts within the limits of harmonious structures recognised in the process by combining the distinctive sound with motif and/or rhythmic inventiveness; students' ability to react to surprises without disrupting the logical musical flow is further developed.</p> <p>Upon completion of the course in <i>Basics of Improvisation (Organ)</i>, students will know and be able to apply general structural improvisation principles and strategies, know different improvisation stylistics, and be able to create a complete musical idea without having the musical text prepared in advance. The studies are completed by passing the exam: improvisational development of the topic of a defined scope (12 to 16 bars) received a short while ago in specified stylistics.</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 create, develop and convey musical thought. (2.2)	Students will be able to convey the complete musical idea on their main instrument by means of improvisation, as well as adapt it in a particular musical composition.	Analysis of sources and musical material, practical training in small groups	Presentation of technical/artistic performance skills
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will know the principles of adaptation of a simple accompanying voice or harmony, notation of chords, their positions and textural development, connection, ways of using melodic improvisation and polyphonic elements in the improvisation; they will be able to base improvisational development of the theme on theoretical knowledge.	Analysis of sources and musical material, practical training in small groups, discussions	Presentation of technical/artistic performance skills, discussion
Ability to work and improve independently. (7.1)	Students will be able to develop their improvisation skills independently by adapting them to everyday concert or liturgical organ playing needs; they will be able to use the newly discovered sources purposefully and expand the range of their improvisational skills.	Analysis of sources and musical material, practical training in small groups	Presentation of technical/artistic performance skills

Topics (repertoire)	Contact hours	ud >	Self-study hours and
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	Theoretical lectures	Individual activities	Semesters	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/con	Exam/course creat	Total contact work		assignments
1. Repetition of a melody on the instrument. Adaptation of a simple accompanying voice or harmony.	4			4				8	15	Analysis of literature and sound recordings, practical training of memorisation, repetition and performance.
2. Harmony, chords, options for their construction, notation, positioning and textural development.	4			4				8	16	Analysis of literature and sound recordings, practical training of memorisation, repetition and performance.
3. Principles of chord connection, usage of subvoices and polyphonic elements.	4			4				8	16	Analysis of literature and sound recordings, practical training of memorisation, repetition and performance.
4. Alternative ways of melody harmonisation. Melodic improvisation.	4			4				8	16	Analysis of literature and sound recordings, practical training of memorisation, repetition and performance.
Exam							2	2		
Total:	16			16			2	34	46	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Cumulative score (work during practical training)	40 %	Every week	<p>Requirements: attendance – at least 70 %. Completion of independent assignments is controlled in every lecture.</p> <p>The following is assessed:</p> <ul style="list-style-type: none"> • Level of theoretical knowledge; • Compliance of improvisations created in practical training with analysed criteria; • Ability to recognise <i>prima vista</i> the specific features of the melody and select a suitable harmonic basis for it; • Fast orientation; • Active participation in practical training, analysis of examples.
Exam	60 %	During the exam session	<p>Assignment for the exam: improvisational development of the theme received 3 to 5 days in advance (the scope of at least 12 to 16 bars) using the stylistics discussed previously.</p> <p>The following is assessed:</p> <ul style="list-style-type: none"> • Musical logic; • Creativity; • Feeling of the form and its conveyance; • Clarity of structuring of improvisation created; • Reaction to unexpected situations (an accidental mistake, etc).

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Brillhart, J.	2011	<i>Breaking Free</i>		Wayne Leupold Editions, Colfax http://www.wayneleupold.com/breaking-free.html
Hancock, G.	1994	<i>Improvising: How to Master the Art</i>		Oxford University Press, New York ISBN 978-0193858817

Overduin, J.	1998	<i>Making Music: Improvisation for Organists</i>		Oxford University Press, New York ISBN 978-0193860759
Rogg, L.	1988	<i>Cours d'Improvisation pour les Organistes</i>	2 Vols.	Editions Musicales de la Schola Cantorum Basilensis
Vries, Sietze de.	2006	<i>Harmonizing: A Method to Encourage the Art of Improvising</i>		Boeijenga Music Publications, Leeuwarden ISBN 978-90-70425-14-2
Additional study material				
Dupré, M.	1939	<i>Complete Course in Organ Improvisation</i>	Vol. 2 (EN)	Alphonse Leduc, Paris
Ruiter-Feenstra, P.	2011	<i>Bach and the Art of Improvisation</i>		CHI Press, Ann Arbor
Rübsam, W.	2010	<i>Fourteen Chorale Preludes: A Guide to Liturgical Improvisation</i>		Augsburg Publishing House, Minneapolis
Tournemire, Ch.	1927-1932	<i>L'Orgue mystique</i>	3 rinkiniai	Heugel, Paris http://imslp.org/wiki/L'Orgue_mystique_(Tournemire,_Charles)

HISTORY OF ORGAN ART

Subject (module) title (LT/EN)		Code	Studiju programa(-os)
Vargonų meno istorija/History of Organ Art		B068817	<i>Music Performance (Organ)</i>
Lecturer (s)		Department where the subject is implemented	
Coordinator: doc. Jarūnė Barkauskaitė.		Department of Organ and Harpsichord	
Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st -2 nd semesters/ <i>Music Performance (Organ)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: basic knowledge of music history.		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 Organ Art</i> is to introduce students to the history and practice of organ art from the Early Middle Ages to these days, as well as features of the style of music of different European national regions, and to present the development of organ music performance tradition, specific nature and changes in the construction of the instrument, musical expression means and interpretation possibilities.			
Short description of the subject (module) (up to 500 characters)			
<i>History of Organ Art</i> is the subject forming the basis of studies that supplements the courses in universal and special music history with the knowledge in history of organ music from the 10 th to 20 th century, its theory, interpretation and practice. During this course, students are introduced to the major facts in the history of organ art, and the characteristic features of music style of different European national regions, changes in the construction of the instrument, the most significant written documents, the development of music performance traditions, musical expression means and interpretation possibilities are analysed. During lectures, students learn to compare different interpretation traditions of organ art, as well as understand and be able to apply musical expression means based on historical knowledge.			

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	Students will know the most important facts of the music history and performance art of Western Europe from the 12 th to 20 th century which	Studies of sources, analysis of sound recordings and printed sources, search for	Test, oral survey, report

cultural contexts. (3.1)	influenced the history of interpretation art.	information, preparation of a report	
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the history and practice of organ music from the 10 th to the 20 th century; they will be able to select appropriate musical expression and stylisation means. Students will know the main repertoire of organ music, interpretation traditions and contemporary performance standards; they will be able to explain the style of music, as well as regularities of historical development and expression means from the interpretation perspective.	Studies of sources, analysis of sound recordings and printed sources, search for information, preparation of a report	Oral survey, report
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts in a fluent and well-founded manner orally when discussing different aspects related to the history of organ art.	Studies of sources, analysis of sound recordings and printed sources, search for information, preparation of a report	Oral survey, report
Critical and self-critical thinking. (6.2)	By building on acquired knowledge and skills, students will be able to learn and work independently, i.e. accumulate, analyse and organise information on the history and practice of organ music.	Studies of sources, analysis of sound recordings and printed sources, search for information, preparation of a report	Oral survey, report

Topics (repertoire requirements)	Contact hours							Total contact work	Self-study hours	Self-study hours and assignments
	Theoretical lectures	Individual activities	Semesters	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test			
1st semester										
1. Origin of the organ and development of the instrument in the Early Middle Ages. Organ music in Europe in the 12 th and 13 th centuries.	1							1	1	Analysis of literature, audio and video recordings, and performance means
2. Ancient Germany: organ building, organ schools and print sources (K. Paumann, A. Schlick, G. Buchner and others). Netherlands: organ building in the 16 th and 17 th centuries, sources of clavier music.	1							1	1	Analysis of literature, audio and video recordings, and performance means
3. England: organ building and history, composers (D. Taverner, D. Redford, J. Bull and others), genres and practice. H. Purcell. France: organ building in the 14 th and 15 th centuries, organ culture in the 16 th century (P. Attaignant).	2		2					4	7	Analysis of literature sources, musical text and sound recordings, preparation of a report
4. Italy. Italian organ: the phenomenon of the 16 th century musical culture. Instrument building and composition schools. Interpretation issues, treatises (A.	2							2	2	Analysis of literature, audio and video recordings, and performance

Banchieri, G. Diruta).										means
5. Traditions of Neapolitan and Roman organ schools (D. Trabaci, G. Frescobaldi). Composers of Northern and Southern Italy (M. Rossi, D. Salvatori, A. Skarlatti), performance practice.	1							1	1	Analysis of literature, audio and video recordings, and performance means
6. Spain. Catalan and Castilian organ schools, principles of organ disposition, genres, organ tablatures, performance issues. A. Cabezon, T. S. Maria, F. C. Arauxo and others.	2		2					4	7	Analysis of literature sources, musical text and sound recordings, preparation of a report
7. Southern Germany: organ building, performance issues. J. K. Kerl, G. Muffat, J.J. Froberger.	2							2	2	Analysis of literature, audio and video recordings, and performance means
8. Central Germany. The Krieger dynasty, J. C. Fischer, J. Pachelbel, J. Kuhnau.	1							1	1	Analysis of literature, audio and video recordings, and performance means
9. Netherlands. J. P. Sweelinck and the golden age in the Dutch organ music. Dynasties of organists and collections. Performance practice.	3							3	3	Analysis of literature, audio and video recordings, and performance means
10. Organ music of Northern Germany. Arp Schnitger organ. S. Scheidt, H. Scheidemann, F. Tunder, M. Weckmann, D. Buxtehude, N. Bruhns and others. Free works: prelude, preamble, toccata. Notation and text conveyance, specific features of registration, performance issues.	2		2					4	7	Analysis of literature sources, musical text and sound recordings, preparation of a report
11. France. Specific features of instruments and registration issues. Ornament and <i>Inegalite</i> . J. Titelouze, N. de Grigny, L. N. Clerambault, N. A. Lebegue, F. Couperin, J. F. Dandrieu.	3							3	3	Analysis of literature, audio and video recordings, and performance means
12. Evolution of French organ music and instrument building in the second half of the 18 th century. M. Corette, L. K. d'Aquin, Cl. Balbastre. Spanish organ culture in the 18 th century. A. Soler.	2							2	3	Analysis of literature, audio and video recordings, and performance means
13. J. S. Bach. Stages of creation, instruments and specific features of registration. Stylistic aspects: symbols, rhetoric, ornament, articulation and pace.	2		2					4	7	Analysis of literature sources, musical text and sound recordings, preparation of a report
Course credit test								2	2	
Total:	2		8					2	3	46

	4						4	
2nd semester								
1. J. S. Bach and Late German Baroque. J. G. Walther, G. P. Telemann, G. F. Handel. Instruments, performance aspects.	1						1 1	Analysis of literature, audio and video recordings, and performance means
2. Classical period. Style change - the <i>sensitive</i> style. K. Ph. E. Bach, W. A. Mozart. Instruments, specific features of interpretation.	2						2 2	Analysis of literature, audio and video recordings, and performance means
3. Romanticism in German organ music. Organ building in the 19 th century. F. B. Mendelssohn, R. Schumann, J. Brahms.	2						2 2	Analysis of literature, audio and video recordings, and performance means
4. J. G. Reinberger, F. Liszt, J. Reubke. Specific features of organs, musical genres, specific features of performance.	2						2 2	Analysis of literature, audio and video recordings, and performance means
5. M. Reger. Instruments, specific features of registration, editing of musical works, publishing.	2		2				4 7	Analysis of literature sources, musical text and sound recordings, preparation of a report
6. English Romantic organ, composers (S. Wesley, H. Smart, Ch. Parry, B. Britten), repertoire, registration.	1						1 1	Analysis of literature, audio and video recordings, and performance means
7. Organ in France in the 18 th and 19 th centuries. Conservatory of Paris, F. Benua's and J. N. Lemmens' schools. French symphonic organ (A. Cavaille-Coll), registration principles.	2						2 2	Analysis of literature, audio and video recordings, and performance means
8. French organ music in the second half of the 19 th century. C.	2		2				4 7	Analysis of literature

Saint-Saens, C. Franck, Ch. M. Widor. Widor-Dupre's organ school.									sources, musical text and sound recordings, preparation of a report
9. Evolution of organ building in the 20 th century. <i>Orgelbewegung</i> and organ modernisation.	1							1 1	Analysis of literature, audio and video recordings, and performance means
10. Austria and Germany in the 20 th century. P. Hindemit, Z. Karg-Elert, A. Schoenberg, G. Ligeti, M. Kagel.	2							2 2	Analysis of literature, audio and video recordings, and performance means
11. Czech organ culture in the 20 th century. P. Eben.	1							1 1	Analysis of literature, audio and video recordings, and performance means
12. France. Sh. Tournemire, L. Vierne and his students, the Allen dynasty, organ music by the band <i>Six</i> .	2		2					4 7	Analysis of literature sources, musical text and sound recordings, preparation of a report
13. O. Messiaen's organ music. Musical language, specific features of interpretation of musical works.	1							1 2	Analysis of literature, audio and video recordings, and performance means
14. Belgium and Sweden. A. Pusser, B. Hambræus, T. Nillson, J. Morthenson. Great Britain and USA. P. Ayers, I. Boyer, J. Cage, W. Albright.	1							1 2	Analysis of literature, audio and video recordings, and performance means
15. Pieces for the organ by Lithuanian composers.	2		2					4 9	Analysis of literature sources, musical text and sound recordings,

									preparation of a report
Exam							2	2	
Total:	2		8				2	3	46
	4							4	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Cumulative score	20 %	During the semester	The following is assessed: <ul style="list-style-type: none"> Attendance (at least 90 %); Level of theoretical knowledge; Active participation in discussions.
Report (2)	30 % (15 % +15 %)	During the semester	Requirements: two presentations on the given topic per semester. The following is assessed: <ul style="list-style-type: none"> Individual contribution to the selection of literature, Selection and scope of historical facts; Ability to think critically; Ability to express thoughts in a fluent and well-founded manner; Visual design of the presentation, illustration using audio and video material.
Course credit test/exam	50 %	During the exam session	Test and oral survey. <ul style="list-style-type: none"> Level of theoretical knowledge. Topics: history or organ art and performance practice from the 10th to 20th century; structure of historical instruments and specific features of performance using them; musical expression means and development of organ music interpretation traditions; Ability to select, analyse and organise information; Ability to analyse and present the studied phenomenon by substantiating the statements with theoretical and musical examples in a well-founded manner.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Brinner, E.	1998	<i>Reclams Musikinstrumenten Fuhrer</i>		Stuttgart
Brown, C.	1999	<i>Classical and Romantic Performing Practice 1750–1900</i>		Oxford University Press
Digrys, L.	1998	<i>Kaip groti vargonais</i>		Vilnius
Gučas, R.	2000	„Apie vargonų terminus“ // <i>Terminologija</i>	No. 6	Vilnius
Laukvik, J.	1996	<i>Orgelschule zur historischen Aufführungspraxis</i>		Stuttgart
Lohman, L.	1990	<i>Die Artikulation auf den Tasteninstrumenten des 16. – 18. Jahrhunderts</i>		Regensburg
Neumann, F.	1978	<i>Ornamentation in Baroque and Post – Baroque Music</i>		Princeton
Additional study material				
Cyr, M.	2008	<i>Essays on the performance of Baroque music</i>		Ashgate Variorum
Taruskin, R.	2009	<i>The Oxford History of Western Music</i>		Oxford University Press
Page, Ch.	1990	<i>New Oxford History of Music</i>	Vol. 2	Oxford –

				New York
Stanley, J.	1994	<i>The Great Composers and their Masterworks</i>		London: Reed International Books Limited

CHOIR (ORGAN)

Subject (module) title (LT/EN)		Code	Study programme (s)
Choras (vargonai)/Choir (Organ)		B149216	<i>Music Performance (Organ)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. Kastytis Barisas. Other (s): lect. Violeta Savickaitė.			<i>Department of Choir Conducting</i>
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	3 rd -7 th semesters/ <i>Music Performance (Organ)</i>		Lithuanian, Russian
Prerequisites			
Preliminary requirements: solfeggio, vocal and artistic expression skills that meet the requirements for the entrance exam.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
9 (1.5+1.5+1.5+1.5+3)	240 (40+40+40+40+80)	170 (34+34+34+34+34)	70 (6+6+6+6+46)
Purpose of the subject (module)			
The aim of subject <i>Choir (Organ)</i> is the development of vocal singing, choral preparation and choral conducting skills; learning to work in a church choir or other vocal ensembles.			
Short description of the subject (module) (up to 500 characters)			
<i>Choir (Organ)</i> is a practical class where vocal practical training takes place, the vocal and breathing are formed properly. During the lecture, students are taught to intonate cleanly, regulate the strength of the sound and dynamic nuances, control the intensity of diction and articulation; the ability to feel the rhythm, metro and pace, musical expression skills are developed. Church music of different periods is studied and performed in churches or concert halls.			

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. (1.2)	Students will be able to select and use the acquired vocal properties and the most efficient vocal technique when performing choral and solo pieces in churches.	Practical training in large groups, rehearsals, performance of the liturgical and concert/church programme.	Assessment of choral parts, performance of the concert programme.
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to sight-read the scores of choral music with ease, intonate accurately, fit in the ensemble and use the vocal technique that matches the musical style and character.	Practical training in large groups, rehearsals, performance of the liturgical and concert/church programme.	Assessment of choral parts, performance of the concert programme.
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will be able to sing solo and in an ensemble during the Holy Mass and, as a conductor, perform pieces of choral church music in a stylish and expressive manner.	Practical training in large groups, rehearsals, performance of the liturgical and concert/church programme.	Assessment of choral parts, performance of the concert programme.

Ability to communicate, interact and cooperate. (5.1)	Students will be able to behave politely with singers of the church choir and the clergy, participate in different events, artistic projects, as well as assess and observe with tact musical events and phenomena in their environment. They will be able to cooperate with choirs from other parishes and implement jointly different musical projects.	Practical training in large groups, rehearsals, performance of the liturgical and concert/church programme.	Assessment of choral parts, performance of the concert programme, discussion of the exam
Critical and self-critical thinking. (6.2)	Students will be able to analyse and assess the quality of their and others' work in a critical, constructive and well-founded manner during the discussions of rehearsals and concerts, as well as provide recommendations.	Practical training in large groups, rehearsals, performance of the liturgical and concert/church programme, discussions.	Assessment of choral parts, performance of the concert programme, discussion of the exam
Ability to work and improve independently. (7.1)	Students will be able to prepare the parts from the liturgical and concert repertoire of the church choir.	Practical training in large groups, rehearsals.	Assessment of choral parts, performance of the concert programme.
Ability to adapt to new, changing situations and solve problems. (8.1)	Students will be able to react fast and efficiently to the situation, be flexible and creative in different contexts of church choir activity.	Practical training in large groups, rehearsals, performance of the liturgical and concert/church programme, discussions.	Assessment of choral parts, performance of the concert programme.

Topics	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Semesters	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
1st–4th semesters										
1. Preparation and performance of the planned choral programme.					32			32	6	Learning of parts, practical training in large groups, rehearsals
2. Course credit test.							2	2		
Total:					32		2	34	6	
5th semester										
1. Preparation and performance of the planned choral programme.					32			32	46	Learning of parts, practical training in large groups, rehearsals
2. Course credit test.							2	2		
Total:					32		2	34	46	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test	100 %	During the exam session	<ul style="list-style-type: none"> Attendance of classes; Preparation of the concert and liturgical programme (choral parts); Singing in the Holy Mass, participation in concerts.

Author	Publication date	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
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	(year)			
Required study material				
Robinson, Russell; Althouse, Jay	1995	<i>The complete Choral Warm-Up Book</i>		University of Florida
Vaigauskaitė, Danutė	2005	<i>Balso lavinimo technika</i>		Klaipėda
Additional study material				
Gelgotienė, Rasa	2011	<i>Choro dirigento užrašai</i>		Vilnius
Mikštaitė, Vlada	1989	<i>Dainavimo pratimai pagal Nicolo Vaccai „Metodo pratico di canto per camera“</i>		Vilnius
Nancy Zi	2004	<i>Kvėpavimo menas</i>		Kaunas: Algarvė
Valeikienė, Vitalija	2001	<i>Vokalo pratybos vaikų ir jaunimo chorams</i>		Vilnius: Saulabrolis

CHOIR CONDUCTING (ORGAN)

Subject (module) title (LT/EN)		Code	Study programme (s)
Dirigavimas chorui (vargonai)/Choir Conducting (Organ)		B15516	<i>Music Performance (Organ)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. Kastytis Barisas. Other (s): doc. Vakariss Laurynas Lopas, doc. Gintautas Venislovas, lect. Andrius Gilys.			Department of Choir Conducting
Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	5 th –7 th semesters/ <i>Music Performance (Organ)</i>		Lithuanian, English, German, Russian
Prerequisites			
Preliminary requirements: musical 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
6 (1.5+1.5+3)	160 (40+40+80)	51 (17+17+17)	109 (23+23+63)
Purpose of the subject (module)			
The aim of subject <i>Choir Conducting (Organ)</i> is to prepare students for practical work with adult, children and youth church choirs, ensembles and other groups of the vocal genre.			
Short description of the subject (module) (up to 500 characters)			
The subject <i>Choir Conducting (Organ)</i> develops a church choir conductor/performer. During individual conducting lectures, students are provided with the basics of the choral conducting technique; the skills of choral score playing and singing are developed; students are introduced to church and secular choral works in different periods; skills of musical piece analysis are developed by focussing on the analysis of artistic performance. During practical conducting training, students learn to conduct the pieces of church (and secular) choral music.			

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/conduct pieces for the church choir.	Practical training in large groups, rehearsals, analysis and preparation of a	Performance of a musical programme

		musical text, concert activity	
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will know and be able to use the main means of the manual technique, as well as demonstrate a developed ability of musical communication.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concert activity	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to convey the mood and emotions of the musical piece, and perform the musical piece in a stylish manner.	Practical training in large groups, concert activity	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 content of the piece, its form, means of expression, styles, structure, metro-rhythmic features, intonation and vocal properties.	Practical training in large groups, concert activity	Test
Ability to communicate, interact and cooperate. (5.1)	Students will be able to communicate with choir artists and other musicians efficiently and ethically when preparing and performing choral programmes in the concerts and Holy Mass.	Practical training in large groups, concert activity	Performance of a musical programme

Topics	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Semesters	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
1st semester										
1. Basics of the conducting technique: <ul style="list-style-type: none"> conducting mechanism and its functions; elements of the conducting technique (upbeat, schemes of 2, 3, 4 parts, fermatas, dynamic contrasts). 2. Programme. Four pieces: <ul style="list-style-type: none"> one piece with accompaniment; three pieces <i>a cappella</i>. 		16						16	23	Studies of musical text, audio and video sources, analysis of scores and choral voices of musical pieces, preparation of a musical text (playing and singing).
2. Intermediate assessment, course credit test.							1	1		
Total:		16					1	17	23	
2nd semester										
1. Improvement of conducting technique elements: <ul style="list-style-type: none"> main conducting gestures; changes in tempo and metro; training of left hand independence; regulation of the movement amplitude and position; 		16						16	23	Studies of musical text, audio and video sources, analysis of

<ul style="list-style-type: none"> showing of entries in all parts of the bar (including weak beats); showing of pauses and held sounds. <p>2. Programme. Four pieces:</p> <ul style="list-style-type: none"> one piece with accompaniment (larger scope); three pieces <i>a cappella</i>. 										scores and choral voices of musical pieces, preparation of a musical text (playing and singing).
2. Intermediate assessment, course credit test.							1	1		
Total:		16					1	17	23	
3rd semester										
<p>1. Improvement of conducting technique elements and preparation of concert repertoire.</p> <p>2. Programme. Four pieces:</p> <ul style="list-style-type: none"> one piece with accompaniment (large scope); three pieces <i>a cappella</i>; <p>The programme that lasts between 15 and 20 minutes in the concert with the LMTA choral studio of the Organ Department or church and secular choirs.</p>		16						16	63	Studies of musical text, audio and video sources, analysis of scores and choral voices of musical pieces, preparation of a musical text (playing and singing).
2. Intermediate assessment, exam (concert).							1	1		
Total:		16					1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st semester			
Intermediate assessment	40 %	In the middle of semester	<p>Requirements. Two pieces:</p> <ul style="list-style-type: none"> Conducting the accompanist playing the piano; Playing of choral scores; Accompaniment played from notes; Singing of parts of the selected choral piece; Analysis of musical pieces. <p>Assessment criteria:</p> <ul style="list-style-type: none"> Quality of accompanist practice; Appropriate level of conducting technique skills; Accurate performance of the selected repertoire in terms of musical text; Consistency and logic of interpretation; Sense of style.
Course credit test	60 %	During the exam session	<p>Requirements. Two pieces:</p> <ul style="list-style-type: none"> Conducting the accompanist playing the piano; Playing of choral scores by heart; Accompaniment played from notes; Singing of parts of the selected choral piece;

			<ul style="list-style-type: none"> • Analysis of musical pieces. See <i>Intermediate Assessment of semester 1</i> for assessment criteria.
2nd semester			
Intermediate assessment	40 %	In the middle of semester	Requirements. Two pieces: <ul style="list-style-type: none"> • Conducting the accompanist playing the piano; • Playing of choral scores by heart; • Accompaniment played from notes; • Singing of parts of the selected choral piece; • Analysis of musical pieces. See <i>Intermediate Assessment of semester 1</i> for assessment criteria
Course credit test	60 %	During the exam session	Requirements. Two pieces (one of them with accompaniment): <ul style="list-style-type: none"> • Conducting the accompanist playing the piano; • Playing of choral scores (by heart); • Accompaniment played from notes; • Singing of parts of the selected choral piece; • Analysis of musical pieces. See <i>Intermediate Assessment of semester 1</i> for assessment criteria
3rd semester			
Intermediate assessment	50 %	In the middle of semester	Test (on the topics of the repertoire of the exam/concert programme): <ul style="list-style-type: none"> • Playing of choral scores (by heart); • Accompaniment played from notes; • Singing of parts of the selected choral piece; • Analysis of musical pieces. Assessment criteria: <ul style="list-style-type: none"> • Level of knowledge and skills; • Substantiation of the score and interpretation analysis; • Fluent expression of thoughts orally.
Exam/concert (in the church or concert hall)	50 %	During the exam session	Requirements: four pieces (including a large scope piece), programme duration - from 15 to 20 minutes. See <i>Intermediate Assessment of semester 1</i> for assessment criteria

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Kalinauskas, A.	1984	<i>Dirigavimo pratimai</i>		Vilnius
Kazakauskienė, N.	1987	<i>Chorinio dirigavimo dėstymo metodikos klausimai. Mokymo priemonė.</i>		Vilnius
Masienė, V.	2001	<i>Choro dirigavimo pagrindai</i>		Kaunas: Šviesa
Sapranavičius, E.	1987	<i>Manualinės dirigavimo technikos pagalbiniai pratimai</i>		Vilnius
Additional study material				
Leimontas, V.	1976	<i>Dirigavimo dėstymo metodikos konspektas</i>		Vilnius

LATIN LANGUAGE

Subject (module) title (LT/EN)	Code	Study programme (s)
Lotynų kalba/Latin Language	B043716	<i>Music Performance (Organ)</i>
Lecturer (s)	Department where the subject is implemented	
Coordinator: lect. Leonas Kižla.	Department of Languages	

Kitas: assist. Aušra Rinkūnaitė.			
Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme	Language (s) of instruction	
Classwork	3 rd -4 th semesters/ <i>Music Performance (Organ)</i>	Lithuanian	
Prerequisites			
Preliminary requirements: none.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
3 (1.5+1.5)	80 (40+40)	68 (34+34)	12 (6+6)
Purpose of the subject (module)			
The aim of subject <i>Latin Language</i> is to learn the basics of Latin phonetics, grammar and vocabulary, as well as develop the skills of text translation from Latin into Lithuanian and introduce students to the terminology of their speciality.			
Short description of the subject (module) (up to 500 characters)			
In the course on <i>Latin Language</i> , students learn the basics of correct pronunciation, accentuation and grammar. During lectures, the skills of reading Latin texts and their translation into Lithuanian are developed. Students are introduced to the terminology of their speciality, etymology of international words, Latin abbreviations used scientific literature.			

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 communicate, interact and cooperate (<i>Music Performance</i> , 5.2).	Students will be able to read and write correctly in Latin, use the terminology of their speciality.	Practical training in small groups, independent work	Individual and group assignments, tests
Critical and self-critical thinking (<i>Music Performance</i> , 6.1).	Students will be able to think critically, logically and self-critically, and translate texts from Latin into Lithuanian.	Practical training in small groups, independent work	Individual and group assignments, tests
Ability to work and improve independently (<i>Music Performance</i> , 7.1).	Students will be able to work independently, use the dictionary of the Latin language and use the knowledge of the Latin language in their professional activity.	Practical training in small groups, independent work	Individual and group assignments, tests

Topics	Contact hours							Self-study hours	Self-study hours and assignments	
	Theoretical lectures	Individual activities	Semesters	Practical training in	Practical training in large groups	Preparation for the exam/behavioural/consultation	Exam/course credit			Total contact work
1st semester										
1. Introduction. History of the Latin language. Latin alphabet, pronunciation and accentuation rules. 1 st and 2 nd noun and adjective cases. Verb. Conjugation of present tense active voice. Imperative mood.					8			8	1	Work with the text, learning of the vocabulary; grammar exercises
2. Reflexive, personal and possessive pronouns. Partitive genitive. Conjugation of <i>imperfectum</i> and <i>futurum I indicativi activi</i> . Main forms of the verb.					8			8	1	Work with the text, learning of the vocabulary; grammar exercises
3. Conjugation of <i>perfectum</i> , <i>plusquamperfectum</i> and <i>futurum II indicativi activi</i> . Expression of the place and direction without prepositions. Pronominal adjectives.					8			8	2	Work with the text, learning of the vocabulary; grammar exercises

4. Formation and conjugation of <i>praesens, imperfectum, futurum I indicativi passivi. Supynas. Participium perfecti passivi.</i> Formation and conjugation of <i>perfectum, plusquamperfectum, futurum II indicativi passivi.</i>					8			8	2	Work with the text, learning of the vocabulary; grammar exercises
5. Course credit test							2	2		
Total:					32		2	34	6	
2nd semester										
1. 3 rd noun and adjective case. Interrogative and relative pronouns.					8			8	1	Work with the text, learning of the vocabulary; grammar exercises
2. Deponent and semi-deponent verbs. Verb <i>esse</i> with prefixes. 4 th and 5 th noun cases.					8			8	1	Work with the text, learning of the vocabulary; grammar exercises
3. Participles. <i>Ablativus absolutus</i> . Infinitives. Demonstrative and determinative pronouns. Comparison of adjectives. Expression of comparison.					8			8	2	Work with the text, learning of the vocabulary; grammar exercises
4. Suppletive adjectives. Adjectival adverbs. Comparison of adverbs. Numerals.					8			8	2	Work with the text, learning of the vocabulary; grammar exercises
5. Course credit test							2	2		
Total:					32		2	34	6	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st semester			
Work during practical training workshops (individual and group assignments)	60 %	During the semester	The following is assessed: active participation in practical training and fulfilment of programme requirements. Upon fulfilment of the study programme requirements for the subject and at least satisfactory completion of given assignments, students are considered having passed the course credit test.
Auditorial tests (4)	40 %		
2nd semester			
Work during practical training workshops (individual and group assignments)	40 %	During the semester	The following is assessed: active participation in lectures/practical training and fulfilment of programme requirements.
Auditorial tests (4)	40 %		
Course credit test	20 %	During the exam session	Assignments of the course credit test: <ul style="list-style-type: none"> Latin grammar exercises; Translation of the text from Latin into Lithuanian.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Dumčius, J.; Kuzavinis, K; Mironas, R.	2010	<i>Elementa Latīna</i>		Vilnius: Mokslo ir enciklopedijų leidybos centras
Additional study material				

Kuzavinis, K.	2007	<i>Lotynų-lietuvių kalbų žodynas = Dictionarium Latino-Lituanicum</i>		Vilnius: Mokslo ir enciklopedijų leidybos institutas
Kuzavinis, K.	2008	<i>Lotyniški posakiai ir sparnuoti žodžiai = Dicta latina verbaque alata</i>		Vilnius: Mokslo ir enciklopedijų leidybos institutas
Krutulyš, A.	1975	<i>Muzikos terminų žodynas</i>		Vilnius: Vaga

SACRED MUSIC HISTORY

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

LITURGICS

Subject (module) title (LT/EN)		Code	Study programme (s)
Liturgika/Liturgics		B037816	<i>Music Performance (Organ)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. dr. Danutė Kalavinskaitė.			Department of Music Theory
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	5 th –6 th semesters/ <i>Music Performance (Organ)</i>		Lithuanian
Prerequisites			
Preliminary requirements: attended a course in the History of Church Music.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
3 (1.5+1.5)	80 (40+40)	34 (17+17)	46 (23+23)
Purpose of the subject (module)			
The aim of subject <i>Liturgics</i> is to introduce students to the contemporary liturgy of the Catholic Church and other ceremonies, the requirements for music and musicians set forth in church documents, the repertoire mandatory for the organist of the Catholic Church, liturgical books and hymnals, as well as to help them understand the duties, rights and responsibility of the church organist, principles of selection of an appropriate repertoire, and develop psalm singing and basic liturgical organ playing skills.			
Short description of the subject (module) (up to 500 characters)			
The object of studies of <i>Liturgics</i> is the liturgy of the Catholic Church from the perspective of the church organist's activity. During this course, students acquire theoretical knowledge (of catholic liturgics), learn the minimum repertoire that is necessary for the church organist. In the classes, they are introduced to liturgical books, instructions intended for church music and hymnals, are encouraged to consider the issues of music sacredness, aesthetic and pastoral care related value, and learn to understand the church organist's role. Students learn to critically assess and adapt different styles of music to ceremonies. The course of <i>Liturgics</i> prepares students for liturgical practices and work in churches.			

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	Students will be able to perform liturgical singing with the organ accompaniment, as well as other	Lectures and practical training in large groups,	Completion of musical tasks

of different styles, genres and forms professionally. (1.1)	musical pieces suitable for the liturgy while at the same time demonstrating the perception of church music style.	discussion, preparation and analysis of a musical text, individual work.	(presentation of technical performance skills)
Ability to convey and develop the musical idea. (2.2)	Students will be able to arrange and adapt liturgical singing and pieces of church music by taking into account the community's needs and possibilities of people playing/singing in the church, as well as improvise; they will also be able to adapt flexibly to the rhythm of the ceremony where necessary.	Lectures and practical training in large groups, case study, discussion, preparation and analysis of a musical text, individual work.	Completion of musical tasks (presentation of technical performance skills)
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to read the quadratic notation of ecclesiastical monody freely, know the principles of the Gregorian Chant structure and be able to interpret and harmonise it in a stylish manner.	Overview of information sources, analysis of a musical text, practical training in large groups, individual work.	Completion of musical tasks (presentation of technical performance skills), oral survey
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the stylistic features of church works from different periods, be able to reproduce them when harmonising hymns or improvising in the liturgy.	Studies of literature, practical training, discussion, analysis and preparation of a musical text, individual work.	Completion of musical assignments (presentation of technical performance skills), oral survey
Ability to communicate, interact and cooperate. (5.1)	Students will know the duties and responsibility of the church organist as a professional musician; they will be able to communicate and cooperate with the clergy, church choir, community and other musicians efficiently and ethically when seeking for the smooth flow of music playing/singing that is compliant with the requirements of the Catholic Church documents and liturgical ceremonies.	Overview of information sources, discussion, case study, individual work.	Oral survey
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts in a clear, fluent and well-founded manner when presenting the concept of the liturgical church music, as well as advantages and disadvantages of different styles of music, and developing musical abilities and the sense of style in other community members/community.	Studies and analysis of literature and musical pieces, discussion.	Oral survey
Critical and self-critical thinking. (6.1)	Students will be able to use purposefully the documents of the Catholic Church governing church music, liturgical books and hymnals.	Overview of information sources, studies of literature, discussion, analysis of liturgical and musical sources.	Oral survey
Critical and self-critical thinking. (6.2)	Students will be able to analyse critically music played/sung in catholic churches and its performance, as well as assess their motivation and quality of work in a self-critical manner.	Studies of relevant literature, discussion, analysis of liturgical and musical sources, individual work.	Oral survey

Topics	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Semesters	Practical training in	Practical training in	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester										
1. Introduction: Object and structure of the course in <i>Liturgics</i> . Liturgical year, specific features of its periods – overview. Liturgical calendar.	1							1	1	Reading of indicated literature, analysis of liturgical books.
2. The organist in the church: intonation of responses in the Holy Mass, selection of the right height of the hymn, leading the community's singing. Liturgical books.	1							1	1	Reading of indicated literature, analysis of liturgical books, practical training in large groups.
3. Holy Mass, its historical development, types and structure.	1							1	1	Reading of indicated literature.
4. Liturgy of the Hours: historical development, structure.	1							1	1	Reading of indicated literature.
5. Psalmody. Gregorian psalm tones.	3							3	4	Reading and analysis of indicated literature, psalmody learning (practical training).
6. Liturgy of the Hours: Morning and Evening.	1							1	1	Analysis of liturgical books, learning of psalmody.
7. Liturgy of the Hours: Day, Night and Readings hour.	1							1	1	Analysis of liturgical books, learning of psalmody.
8. Responsive psalm and psalmody in the Holy Mass. Harmonisation of Gregorian tones and modes.	1							1	2	Reading of indicated literature, learning of a musical task.
9. Celebration of All Saints' Day and All Souls' Day. Funeral ceremony: Holy Mass, Liturgy of the Hours.	1							1	1	Reading of indicated literature, analysis of liturgical books.
10. Holy Mass responses, hallelujah, preface, the great <i>Amen</i> , <i>Lord's Prayer</i> . Intonation and harmonisation.	3							3	8	Reading of indicated literature, analysis of liturgical books, learning of musical tasks.
11. Liturgical period of Advent. Its history, specific features, celebrations and repertoire.	1							1	1	Reading of indicated literature, analysis of liturgical books.
12. Christmas and Christmas period. Celebrations in Christmas period. Specific features of liturgy in this period and repertoire. Hymn <i>Sveikas</i> , <i>Jėzau gimusis</i> .	1							1	1	Reading of indicated literature, learning of the hymn.
Course credit test								1	1	
Total:	16							1	17	23
2nd semester										
1. Ordinary liturgical period, its celebrations.	1							1	1	Reading of indicated literature.
2. <i>Ordinarium</i> and <i>proprium</i> parts in the Holy Mass: principles of their selection. Holy Mass in Polish: responses, hymns.	1							1	2	Reading of indicated literature, learning of musical tasks.
3. Rites of honouring the Blessed Sacrament.	1							1	6	Reading of indicated

											literature, analysis of liturgical books, learning of musical tasks.
4. Performance of sacraments in the Holy Mass and along with the Holy Mass. Wedding ceremony and music.	1								1	1	Reading of indicated literature, analysis of liturgical books, learning of musical tasks.
5. Music in the history of the Catholic Church. Documents governing music and music playing/singing in ceremonies and church.	1								1	2	Reading and analysis of indicated literature.
6. Hymns and sequences in the liturgy of the Catholic Church: their Gregorian and later versions.	1								1	1	Reading of indicated literature, learning of musical tasks.
7. Popular traditional hymns. Hymns to the Virgin Mary.	1								1	1	Analysis of indicated literature, learning of musical tasks.
8. Liturgical hymnals in Lithuania: critical analysis, overview of hymns.	1								1	1	Analysis of indicated literature.
9. Lent, its specific features, repertoire. Rites of Ash Wednesday. Hymn <i>Kurs už mus kaltus</i> .	1								1	1	Reading of indicated literature, analysis of liturgical books, learning of musical tasks.
10. Holy Week. Ceremonies and hymns of Holy Thursday and Friday.	1								1	1	Reading of indicated literature, analysis of liturgical books, learning of musical tasks.
11. Ceremonies of Easter Night, Easter Morning and Easter Octave. Easter Farewell. Hymn <i>Linksma diena mums nušvito</i> .	1								1	1	Reading of indicated literature, analysis of liturgical books, learning of musical tasks.
12. Easter period, its specific features and celebrations.	1								1	1	Reading of indicated literature.
13. May devotions to the Blessed Virgin Mary and June devotions to the Sacred Heart of Jesus. Other traditional worships (of the Way of the Cross, rosary). Litanies.	2								2	2	Reading of indicated literature, analysis of liturgical books, learning of musical tasks.
14. Instrumental music in liturgy: its possibilities, repertoire, selection criteria.	1								1	1	Analysis of musical works from the liturgical point of view.
15. The problem of music sacredness: "youth", Taizé, romance, folk, traditional hymns, Gregorian chant.	1								1	1	Reading of indicated literature analysis of musical examples.
16. Exam.									1	1	
Total:	16								1	17	23

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st semester			
Work during lectures	20 %	During the semester	<i>Level of students' critical thinking: students' activity when discussing the topics of the lecture, and the ability to understand and discuss the sources provided in advanced are assessed.</i>
Course credit exam (oral survey): theoretical knowledge, ability to use liturgical books	40 %	During the winter exam session	<i>Level of students' theoretical knowledge on the course topics covered so far: students' answers to questions are checked.</i>

Course credit exam: playing and singing	40 %	During the winter session	the exam	<i>Level of students' musical knowledge on the course topics covered so far: students' ability to perform liturgical singing is assessed.</i>
2nd semester				
Work during lectures	20 %	During the semester	the	<i>Level of students' critical thinking: students' activity when discussing the topics of the lecture, as well as the ability to understand and discuss the sources provided in advanced are assessed.</i>
Exam (oral survey): theoretical knowledge, ability to use liturgical books	40 %	During the spring session	the exam	<i>Level of students' musical knowledge on the course topics covered so far: this is checked by looking at the students' answers to questions posed by the commission.</i>
Exam: playing and singing.	40 %	During the spring session	the exam	<i>Level of students' musical knowledge on the course topics covered so far: students' ability to perform liturgical singing is assessed.</i>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
	1987 1982	<i>Romos Mišiolas</i> Pagrindinis Mišiolas Gedulinis Mišiolas	V. 1 V. 2	Vilnius, Kaunas Lietuvos Vyskupų Konferencija
	1994	<i>Dievo tautos liturginės valandos (Be skaitinių)</i>		Lietuvos Vyskupų Konferencija
Kajackas, Algimantas	1998	<i>Bažnyčia liturgijoje: liturgijos raida istorijoje. Vadovėlis aukštosios mokykloms</i>		Kaunas: LKB TKK leidykla
Kalavinskaitė, Danutė	2008	Bažnytinės muzikos problematika Katalikų Bažnyčios XX a.–XXI a. pr. dokumentuose // <i>Lietuvos muzikologija</i> , pp. 131–149	V. 9	Vilnius: Lietuvos muzikos ir teatro akademija
Vilimas, Jonas (compiled by)	2011	<i>Bažnytinė muzika</i> . Enciklopedinis žinynas		Vilnius: Mokslo ir enciklopedijų leidybos centras
Additional study material				
	1996–	<i>Bažnyčios žinios</i> . Lietuvos Katalikų Bažnyčios IC biuletenis	No. 10–	http://www.baznycioszinios.lt/
		[Katalikų Bažnyčios dokumentai]		http://katalikai.lt/index.php?id=17
	1983	Musicam sacram. Apeigų kongregacijos instrukcija dėl muzikos // <i>Katalikų kalendorius-žinynas 1983</i> , p. 217–229		Vilnius-Kaunas, Lietuvos Vyskupų Konferencija
	2011 2013 2015 [rengiamą]	<i>Liturgy of the Hours: Adventas. Kalėdų laikas</i> <i>Gavėnia. Didysis Velykų tridienis. Velykų laikas</i> <i>Eilinis laikas (I–XVII savaitės)</i> [<i>Eilinis laikas (XVII–XXXIV savaitės)</i>]	V. 1 V. 2 V. 3 [V. 4]	Vilnius: Katalikų pasaulio leidiniai
	2013 (ar ankstesni)	<i>Liturginis maldynas</i>		Vilnius: Katalikų pasaulio leidiniai
	1979	<i>Graduale Triplex</i>		Solesmis
Aliulis, Vaclovas	1996	<i>Liturgikos apžvalga</i>		Vilnius
Caldwell, Peter	1994	Kas yra „religiška“ religinėje muzikoje? // <i>Trečioji ir ketvirtoji religijos, filosofijos ir bažnytinio meno studijų savaitės (1991–1992, Lietuva)</i> , p. 260–272		Vilnius: „Lumen“ fondo leidykla
Cole, Basil	1993	<i>Music and Morals. A Theological Appraisal of the Moral and Psychological Effects of Music</i>		New York: Alba House

Dyer, Joseph	2001	Roman Catholic Church Music //The New Grove Dictionary of Music and Musicians (ed. S. Sadie and J. Tyrrell), p. 544–570	2nd ed., Vol. 21	London: Macmillan
Kalavinskaitė, Danutė	2008	Liturgijos atnaujinimas ir muzika: popmuzika katalikų bažnyčiose – liturginės reformos vaisius? //Soter, p. 113–125	No. 27 (55)	Kaunas, Vytauto Didžiojo universitetas
Kalavinskaitė, Danutė	2009	Liturgijos reforma ir muzika: tradicinio paveldo atnaujintoje liturgijoje problema //Soter, p. 61–77	No. 30 (58)	Kaunas, Vytauto Didžiojo universitetas
Saulnier, Daniel	2014	Grigališkasis choralas		Vilniaus šv. Kazimiero grigališkojo choralo studija

LITURGY PRACTICE

HISTORY OF LITHUANIAN MUSIC AND CULTURE

PROFESSIONAL PRACTICE

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 ART PROJECT (ORGAN)

Subject (module) title (LT/EN)		Code	Study programme (s)
Baigiamasis meno projektas (vargonai)/Final Art Project (Organ)		B011017	Music Performance (Organ)
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. J. Barkauskaitė. Other (s): prof. V. Survilaitė, doc. R. Marcinkutė Lesieur, doc. G. Kviklys, lect. dr. B. Vaitkus.			Department of Organ and Harpsichord
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	8 th semester/Music Performance (Organ)		Lithuanian, English, Russian, German
Prerequisites			
Preliminary requirements: all the requirements of semesters 1 to 7 of the Music Performance Bachelor study programme <i>Organ</i> fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
12	320	34	286
Purpose of the subject (module)			
The aim of the subject <i>Final Art Project (Organ)</i> is to reveal the artistic and creative abilities acquired during the Bachelor's studies, confirming the Bachelor's degree in music (or the professional qualification of the performer). The Final Art Project is defended in public by performing a prepared solo organ music programme.			
Short description of the subject (module) (up to 500 characters)			
The <i>Final Art Project (Organ)</i> of the Bachelor's studies refers to the preparation and performance of the final programme of solo organ music pieces, revealing the artistic and creative abilities acquired in the Bachelor's studies. During the course of individual activities and practical training, a repertoire is selected under the guidance of the thesis			

supervisor. 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, rehearsal calendar and concert plan are 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 creative personalities with a developed ability to interpret their artistic ideas and perform organ works of different musical styles that meet the requirements of the Bachelor's repertoire.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert 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 perform a repertoire, taking into account the specifics of the style and instrument, and to apply appropriate technical and artistic means of musical expression.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Based on the acquired knowledge and artistic experience, students will be able to professionally perform and creatively interpret various styles of organ music.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
Ability to convey and develop the musical idea. (2.2)	Students will be able to improvise, arrange and apply the unwritten texture of the music to the whole of the work, as much and as the specifics of performing a particular style of <i>basso continuo</i> require.	Practical training in large groups, 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 perform works of various musical styles, genres and epochs, while at the same time demonstrating a unique interpretive style for that work, based on historical knowledge and performance tradition; they will be familiar with international interpretive traditions and will reveal these skills during rehearsals or/and various musical projects.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, discussions	Performance of a musical programme
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have accumulated a representative repertoire of concert organ music of the required volume; they will be able to assess the circumstances and context of the performance and choose the repertoire according to them when rehearsing and performing in at least one socio-cultural project (concert).	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will be able to develop the experience gained during the studies, focusing on the perspectives of music art and professional activities, and will present the planned guidelines for professional and creative activities in the <i>portfolio</i> of achievements together with the final art project (s).	Practical training in large groups, rehearsals, independent concert activity, compilation of the portfolio of achievements	Performance of a musical programme, portfolio of achievements
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts orally fluently and argumentatively, as well as present the prepared artistic programmes and aspects of interpretation.	Preparation and analysis of a musical text, discussions, compilation of the portfolio of achievements	Interview, portfolio of achievements

Critical and self-critical thinking. (6.1)	Students will be able to use written and audio sources of information, purposefully select information, analyse it and use it when interpreting musical works being performed.	Search and analysis of sources, practical training in large groups, rehearsals, compilation of the portfolio of achievements	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 in various stages of the preparation of the final art project, and present their reasoned opinion in the <i>portfolio</i> of achievements.	Interview, discussions, compilation of the portfolio of achievements	Interview, portfolio of achievements
Ability to work and improve independently. (7.1)	Students will be able to analyse and study a given or selected work independently, integrating knowledge of music literature and history about the composer's era and style.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme, interview, portfolio of achievements
Ability to adapt to new, changing situations and solve problems. (8.1)	Students will be able to understand the importance of the traditions of the performed repertoire, assess the circumstances of the performance, provide interpretive solutions for different concert spaces, and creatively apply innovations and perform in at least one concert.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme, interview, portfolio of achievements

Topics	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Semesters	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. Compilation of the plan of the final art project programme, rehearsals of its preparation and public hearings. Examples of repertoire to be included in the programme: N. Bruhns' prelude in E minor, J. S. Bach's toccata and fugue in D minor BWV 565, C. Franck's heroic play, P. Eben's fantasy.		2						2	20	Analysis of musical text and audio/video recordings.
2. Preparation of the programme, solution of artistic and technical problems.		26						26	226	Practical training in large groups, preparation and analysis of a musical text.
3. Preparation for the defence of the final art project (concert performance of the programme).		2						2	20	Rehearsals.
4. Portfolio of achievements.		2						2	20	Compilation of a portfolio of artistic achievements.
5. Public hearing, defence of the final art project (public performance of the concert programme).							2	2		
Total:		32					2	34	286	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By the start of the final exam session	<p>Requirements: the student has to perform at least 2 works of the final art project programme.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Accurate performance of the repertoire in terms of musical text; • Instrument management skills of the appropriate level; • Stylistically correct performance of works of different epochs; • Demonstration of the principles of musical expression; • Sense of genre and form; • Virtuoso skills; • Artistry and persuasiveness.
Defence			
Performance of a musical programme	90 %	During the final exam session	<p><i>The student is allowed to perform the programme only after receiving a positive evaluation during the public hearing.</i></p> <p>Requirements: large scope works of 3–4 different music epochs. The duration of the programme - 30 minutes.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Accurate performance of the repertoire in terms of musical text; • Instrument management skills of the appropriate level; • Stylistically correct performance of works of different epochs; • Demonstration of the principles of musical expression; • Sense of genre and form; • Virtuoso skills; • Artistry and persuasiveness.
Portfolio achievements of	10 %	During the final exam session	<p>Assessment criteria:</p> <ul style="list-style-type: none"> • Intensity of artistic activity; • Complexity of musical programmes, • Prestigiousness of concert halls; • Validity of self-analysis of artistic activity and perspectives of professional activity. • Compliance of the portfolio of achievements with formal requirements (neatness, informativeness of submitted documents, language culture, etc.).

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Lohman, L.	1990	<i>Studien zu Artikulationsproblemen bei den Tasteninstrumenten des 16. – 18. Jahr.</i>		Kassel

CHAMBER ENSEMBLE AND ACCOMPANIMENT ART PROJECT

Courses determined by the Academy:

FOREIGN LANGUAGE

PHILOSOPHY
BASICS OF AESTHETICS
BASICS OF MUSIC AESTHETICS
LANGUAGE OF THE PROFESSION
OPTIONAL SUBJECT

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