



STUDY FIELD OF MUSIC  
SECOND STUDY CYCLE

STUDY PROGRAMME  
**MUSIC PERFORMANCE (ORGAN)**  
(State code – 6211PX004)

**DESCRIPTIONS OF SUBJECTS**

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## ORGAN

Subject (module) title		Code	Study programme (s)
Organ		M131117	<i>Music Performance (Organ)</i>
Lecturer (s)			Department where the subject is implemented
<b>Coordinator:</b> assoc. prof. J. Barkauskaitė. <b>Others (s):</b> prof. V. Survilaitė, assoc. prof. R. Marcinkutė Lesieur, assoc. prof. G. Kviklys, lect. dr. B. Vaitkus.			Department of Organ and Harpsichord
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 <sup>st</sup> –3 <sup>rd</sup> semesters/ <i>Music Performance (Organ)</i>		Lithuanian, English, German, Russian
Prerequisites			
<b>Preliminary requirements:</b> performance and artistic expression skills while playing the instrument of specialisation, corresponding to the BBmus degree.			<b>Minor requirements (if any):</b> none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
30 (10+10+10)	801 (267+267+267)	102 (34+34+34)	699 (233+233+233)
Purpose of the subject (module)			
<p>The aim of subject <i>Organ</i> is to train mature music performers with developed artistic individuality who are aware of the development of musical culture, means of musical expression and interpretation possibilities; are able to exceed the music performer's competences developed in the BA studies as well as use and improve them in the second study cycle, i.e., expand the main and build up the typical concert repertoire of their instrument, develop an individual interpretation style, expand their current repertoire with representational pieces; provide students with the skills to organise learning as a creative process targeted at the implementation of devised interpretation, improve the ability to observe and analyse their creative process and assess its results critically, gain practical concert experience.</p>			
Short description of the subject (module) (up to 500 characters)			
<p><i>Organ</i> is the major subject in the <i>Organ</i> specialisation of <i>Music Performance</i> programme. It further develops practical and artistic abilities of playing the selected musical instrument acquired in Bachelor studies that are related to the studies of the representative concert repertoire, implementation of art projects, creativity and search for individual interpretation solutions. During the course of the Master's degree studies, a typical concert repertoire of the selected instrument is built up; practical concert experience is broadened; it is learnt how to assess the results of artistic activity critically. During the individual practical training, the repertoire mandatory for a respective semester is selected under the speciality teacher's supervision. Specific features of interpretation of selected musical pieces are discussed, and students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.</p>			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as 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 Master's repertoire.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme, test
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will have a well-developed ability of musical communication; they will be able to react fast to changing processes in the organ playing tradition, adapt to changing conditions in the cultural context and supplement them with their knowledge, insights and the performer's abilities.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme, test
Good knowledge of music theory, history and cultural contexts, their	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective	Practical training, rehearsals, analysis and preparation of a musical	Performance of a musical programme, test

links with interpretation traditions. (2.1)	piece that is based on historical knowledge and performance tradition; they will be familiar with international interpretation traditions and demonstrate these abilities in the rehearsals and when carrying out the art project.	text, independent artistic activity	
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to study independently the specific context-related features of the speciality repertoire that are necessary for professional interpretation of the piece; they will be able to develop, present and perform the programme in different contexts of performance.	Practical training, rehearsals, independent artistic activity	Performance of a musical programme, test
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire of a volume that is compliant with the requirements for organ studies; they will be able to assess the circumstances and context of performance and select the repertoire for performance properly according to them, as well as rehearse and perform it in at least one social-cultural project, i.e. concert.	Practical training, rehearsals, independent artistic activity	Test, defence of the practice report
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate art projects and creative activity, head it properly and present their integrated work in the form of the final art project.	Independent artistic activity	Test, defence of the practice report
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to think critically, react to the environment of the artistic activity by demonstrating good verbal abilities. By means of their skills and knowledge, students will be able to assess their artistic activity in a critical and well-founded manner in terms of interpretation.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Test
Inter-personal and communication skills, leadership. (5.1)	Students will be able to work with other performers efficiently when preparing or initiating joint creative projects.	Practical training, rehearsals	Performance of a musical programme, test
Inter-personal and communication skills, leadership. (5.2)	Students will be able to work independently, develop their ideas, and implement them creatively when preparing concert programmes for exams and art projects.	Practical training, rehearsals	Performance of a musical programme, defence of the practice report, test
Ability to work and improve. (7.1)	Students will be able to analyse and learn the given or selected score independently by integrating their knowledge of music literature and history about the composer's period and style; they will be able to work and improve independently when rehearsing and performing the exam and concert programme.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme, defence of the practice report

Topics	Time (hours) of contact and individual work								Assignments
	Lectures in large ensembles	Individual lectures	Seminars	Practical training in small ensembles	Practical training	Preparation for the Exam/Course	Total contact work	Self-study hours	
<b>1<sup>st</sup> semester</b>									
1. Preparation of a selected artistic programme that is diverse in terms of style. E.g., J. S. Bach's <i>Doric</i> toccata and fugue BWV 538; M. Reger's		32					32	229	Practical training, rehearsals, analysis

choral fantasy <i>Ein feste Burg ist unser Gott</i> op. 27; P. Eben's two fantasies from <i>Sunday Music</i>											and preparation of a musical text
2. Self-analysis of independent artistic activity.							1	1	4		Preparation of practice portfolio.
3. Intermediate assessment, exam.							1	1			
<b>Total:</b>	<b>0</b>	<b>32</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>34</b>	<b>233</b>		
<b>2<sup>nd</sup> semester</b>											
1. Preparation of a selected artistic programme that is diverse in terms of style. E.g., G. Muffat's toccata <i>tertia</i> ; C. Franck's <i>The Great Symphony Play</i> ; a play by G. Litez		22							3	150	Practical training, rehearsals, analysis and preparation of a musical text
2. Trio form in J. S. Bach's organ music. E.g., J. S. Bach sonatas BWV 525-530; Trio super <i>Allein Gott in der Hoh' sei Ehr</i> BWV 664		8							4	79	Practical training, rehearsals, analysis and preparation of a musical text
3. Self-analysis of independent artistic activity.							1	1	4		Preparation of practice portfolio.
4. Intermediate assessment, exam.							1	1			
<b>Total:</b>	<b>0</b>	<b>32</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>34</b>	<b>233</b>		
<b>3<sup>rd</sup> semester</b>											
1. Preparation of a selected artistic programme that is diverse in terms of style The programme is developed taking into account individual creative ideas of a MA student. E.g., D. Buxtehude's toccata in F major Bux 157; M. Dupre's prelude and fugue in G minor; D. Messiaen's <i>L'Nativite</i> , sonata by V. Lauruss Sonata		32							32	229	Practical training, rehearsals, analysis and preparation of a musical text
2. Self-analysis of independent artistic activity.							1	1	4		Preparation of practice portfolio.
3. Intermediate assessment, exam.							1	1			
<b>Total:</b>	<b>0</b>	<b>32</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>34</b>	<b>233</b>		

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Portfolio of individual practice and test	30 %	During the week of course, credit exams	<p>1. Individual practice folder: <b>The following is assessed:</b></p> <ul style="list-style-type: none"> <li>● Initiative when participating in independent artistic activity;</li> <li>● Conformity of artistic activity with the programme of specialisation;</li> <li>● Complexity of performed concert programmes;</li> <li>● Prestigiousness of the event/concert stage.</li> </ul> <p>2. <b>Test:</b> Ability to present, analyse the performed concert programme by substantiating the technical aspects and interpretation solutions of performance in a well-founded manner.</p> <p><b>The following is assessed:</b> Accuracy of information, abilities of analysis, substantiation of argumentation.</p>
Exam (performance of a musical programme)	70 %	During exam session	<p><b>Performance of a musical programme.</b></p> <p><b>Requirements:</b> Concert performance of a musical programme that is 30 minutes long.</p> <p><b>The following is assessed:</b></p> <ul style="list-style-type: none"> <li>● Accurate performance of the repertoire in terms of musical text;</li> <li>● Main instrument playing skills, ability to adapt, virtuoso abilities;</li> <li>● Stylistically founded application of articulation, ornament and improvisation principles;</li> <li>● Sense of genre and form;</li> <li>● Artistry and convincingness, quality of musical expression.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Brown, C.	1999	<i>Classical and Romantic Performing Practice 1750-1900</i>		Ashgate Variorum
Bukofzer, M.	2007	<i>Music In The Baroque Era – From Monteverdi To Bach</i>		New York: W. W. Norton & Company
Laukvik, J.	1995	<i>Historical Performance Practice in Organ Play: „The Romantic era“</i>	Part 2	Carus-Verlag GmbH & Co KG

### CHAMBER ENSEMBLE

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

### THEORY AND PRACTICE OF INTERPRETATION OF EARLY BAROQUE

Subject (module) title		Code	Study Programme (s)
Theory and Practice of Interpretation of Early Baroque		M117317	<i>Music Performance (Organ, Harpsichord)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: lect. dr. B. Vaitkus Others (s): assoc. prof. J. Barkauskaitė, assoc. prof. G. Kviklys			Department of Organ and Harpsichord
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	2 <sup>nd</sup> -3 <sup>rd</sup> semesters/ <i>Music Performance (Organ, Harpsichord)</i>		Lithuanian, English, German, Russian
<b>Prerequisites</b>			
Preliminary requirements: skills of organ/harpsichord performance consistent with the Bachelor's Qualification Degree, as well as knowledge of the specific characteristics of the instrument.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
10 (5+5)	267 (133+134)	34 (17+17)	233 (116+116)
<b>Purpose of the subject (module)</b>			
The aim of studies of <i>Theory and Practice of Interpretation of Early Baroque</i> is to introduce students to the interpretation history and theory of the 16 <sup>th</sup> - and 17 <sup>th</sup> -century clavier music; to develop practical and artistic abilities of playing the selected keyboard instrument, as well as skills of reading a historically informed Early Baroque musical text and artistic expression.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
<i>Theory and Practice of Interpretation of Early Baroque</i> is a subject of a MA study programme <i>Music Performance</i> which is aimed at supplementing the speciality course with the knowledge of history, theory and practice of the 16 <sup>th</sup> and 17 <sup>th</sup> century clavier music performance: to introduce students to the performance history, theory and practice of clavier music in this period, as well as to develop the skills of reading authentic musical texts, means of technical and artistic expression that are adequate for the period.			
The studies of subject <i>Theory and Practice of Interpretation of Early Baroque</i> last for two semesters during which the repertoire of the 16 <sup>th</sup> and 17 <sup>th</sup> centuries is studied, the features characteristic of the style of music in different European national regions are analysed, the development of Early Baroque music performance tradition is discussed, as well as the means of musical expressions and interpretation possibilities. In the course, analytical abilities are developed: students learn to assess the most suitable ways of music performance, i.e. articulation, ornament, rhetoric, affects, etc., and use them in practice; pieces of Early Baroque music by the most famous composers are analysed and performed.			

Programme competences to be developed (number of)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
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<b>programme's learning outcomes)</b>			
1. Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1; 1.2)	Based on the acquired theoretical knowledge and practical skills, students will be able to interpret the clavier repertoire of the 16 <sup>th</sup> and 17 <sup>th</sup> centuries using adequate technical means; they will understand the key relations of metro-rhythmic pulsation in the music of Early Baroque and know the basic rhythmic patterns and historically related conventions of their performance.	Analysis of sources and musical material, practical training.	Demonstration of technical/artistic performance skills.
	Students will be able to use all the possibilities offered by the performance technique in solo and/or ensemble programmes; they will know how to apply different options of fingering and base the obtained articulation and phrasing on them.	Analysis of sources and musical material, practical training.	Demonstration of technical/artistic performance skills.
2. Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1; 2.2)	Students will be able to define an individual interpretation concept for a musical piece and base it on the knowledge of music theory; they will know well the historical and religious context of the 16 <sup>th</sup> and 17 <sup>th</sup> centuries and its impact on the development of organ-clavier music.	Analysis of sources and musical material, practical training.	Demonstration of technical/artistic performance skills.
	Students will know Early Baroque interpretation traditions; they will be familiar with the major genres, authors and sources of the period, the development of ornament from diminutions to specific regional styles and author notations.	Analysis of sources and musical material, practical training, discussion, case study.	Demonstration of technical/artistic performance skills, oral survey.
3. Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to read different Early Baroque musical texts recorded in authentic notation and play them on the organ/harpsichord.	Analysis of sources and musical material, practical training.	Demonstration of technical/artistic performance skills.

<b>Topics</b>	<b>Time (hours) of contact and individual work</b>									<b>Assignments</b>
	Lectures in large	Individual	Seminars	Practical training	Practical training	Preparation for	Exam/course	Total contact	Self-study hours	
<b>1<sup>st</sup> semester</b>										
1. Forms of Early Baroque instrumental music, their vocal or instrumental nature and development. <i>Motet, canon, canzona, ricercar, fantasia, toccata, fugue.</i>				4				4	29	Analysis and preparation of a musical text. Listening to sound recordings; practical training.
2. Early Baroque ornament. Notation in notes and symbols. Diminutions as one of ornament forms.				4				4	29	Analysis and preparation of a musical text. Introduction to audio recordings; practical training.
3. Tempo-metro problems in Early Baroque instrumental music. Perfect metros, proportional system. Notation types.				4				4	29	Analysis and preparation of a musical text. Introduction to audio

										recordings; practical training.
4. Early fingering systems. “Good” and “bad” fingers, use of the thumb. Causality of articulation.					4			4	29	Analysis and preparation of a musical text. Introduction to audio recordings; practical training.
5. Course credit test							1	1		
<b>Total:</b>					<b>16</b>		<b>1</b>	<b>17</b>	<b>116</b>	
<b>2<sup>nd</sup> semester</b>										
1. Old treatises about the performance of clavier music: <i>H. Buchner, D. Ortiz, T. de Sancta Maria, G. Diruta, C. Antegnati, A. Kircher.</i>					4			4	29	Analysis and preparation of a musical text. Introduction to audio recordings; practical training.
2. Instrumental plays of repetitive rhythmic-harmonic basis. Variational models: <i>passamezzo, romanesca, ground, folia, ciaccona, passacaglia.</i>					4			4	29	Analysis and preparation of a musical text. Introduction to audio recordings; practical training.
3. Ecclesiastical modes (tones, modes), their features and recognition in the musical script.					4			4	29	Analysis and preparation of a musical text. Introduction to audio recordings; practical training.
4. Gesture and rhetoric in Early Baroque instrumental music. Origins of <i>stylus fantasticus.</i>					4			4	29	Analysis and preparation of a musical text. Listening to sound recordings; practical training.
5. Exam.							1	1		
<b>Total:</b>					<b>16</b>		<b>1</b>	<b>17</b>	<b>116</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Independent assignments, active participation in practical training, accumulative assessment	33 %	From February to April; from September to November	<b>Attendance (at least 75 %).</b> The following is assessed in the interpretation of Early Baroque pieces: <ul style="list-style-type: none"> <li>In the oral interview, absorption of theoretical and historical knowledge (the ability to analyse Early Baroque pieces and compositional ideas of the period, present the phenomenon in question orally by substantiating the technical and interpretation solutions of the performed piece in a well-founded manner) is assessed.</li> <li>While playing the instrument, practical application of knowledge (stylistically based articulation, use of ornament and improvisational principles, selection of registers that are typical for the period, convincingness, quality of artistic expression) is checked.</li> </ul>
Course credit test/exam (one or two pieces of the period distinguished by different stylistic qualities of European countries)	67 %	During exam session	

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
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Required study material				
Bach, C. Ph. E.	1753	<i>Versuch über die wahre Art das Clavier zu spielen</i>		Berlin; <a href="http://imslp.org/wiki/Versuch_%C3%BCber_die_wahre_Art_des_Clavier_zu_spielen,_H.868,_870_(Bach,_Carl_Philipp_Emanuel)">http://imslp.org/wiki/Versuch_%C3%BCber die wahre Art das Clavier zu spielen, H.868, 870 (Bach, Carl Philipp Emanuel)</a>
Donington, R.	1963	<i>The Interpretation Of Early Music</i>		<a href="https://archive.org/details/interpretationof010975mbp">https://archive.org/details/interpretationof010975mbp</a>
Ferguson, H.	1975	<i>Keyboard Interpretation from the 14<sup>th</sup> to the 19<sup>th</sup> Century</i>		Oxford University Press
Laukvik, J.	1996	<i>Orgelschule zur Historischen Aufführungspraxis</i>	Volume I	Stuttgart. Bärenreiter BA 8183 ISBN 3-923053-42-8
Luzzaschi, L.	1601	<i>Madrigali [...] per cantare e sonare</i>		<a href="http://imslp.org/wiki/12_Madrigali_per_cantare_e_sonare_%28Luzzaschi,_Luzzasco%29">http://imslp.org/wiki/12_Madrigali_per_cantare e sonare %28Luzzaschi, Luzzasco%29</a>
Morehen, J. (ed.)	2000	<i>Claudio Merulo. Ricercari d'intavolatura d'organo (1567)</i>		A-R Editions, Madison
Šerytė, S.; Budzinauskienė, L.	2013	Preface to Giulio Caccini's collection of arias and madrigals <i>Le nuove musiche</i> (1601–1602): source and his comments.	<i>Lietuvos muzikologija</i> , v. 14, pp. 156–168.	Vilnius: LMTA
Additional study material				
Burton, A. (ed.); Hogwood, Chr.	2010	<i>A Performer's Guide to Music of the Baroque Period</i>		ABRSM, London
Daunoravičienė, G. (compiled by)	2006	<i>Muzikos kalba. Barokas</i>	Volume II	Leidykla „Enciklopedija“, Vilnius
Haar, J.	2006	<i>European Music 1520–1640</i>		The Boydell Press, UK
Harnoncourt, N.	1985	<i>Musik als Klangrede</i>		Residenz Verlag, Salzburg
Lohmann, L.	1990	<i>Zur Artikulation auf den Tasteninstrumenten des 16.-18. Jh.</i>		Gustav-Bosse-Verlag, Regensburg
Snyder, K. J.	2002	<i>The Organ as a Mirror of Its Time: North European Reflections, 1610–2000</i>		Oxford University Press
Trinkewitz, J.	2009	<i>Historisches Cembalospil</i>		Carus-Verlag, Stuttgart

## HISTORY AND THEORY OF MUSIC INTERPRETATION

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

## BASICS OF RESEARCH PAPER

Subject (module) title		Code	Study programme (s)
Basics of Research Paper		M062915	<i>Music Performance, Composition</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. dr. Laima Budzinauskienė. Other: assoc. prof. dr. Eglė Šeduikytė-Korienė.			Department of Arts Management
Study cycle		Type of the course unit (module)	
Second (Master)		Compulsory	
Mode of delivery	Semester or period when the course unit is delivered/study programme		Language (s) of instruction
Classwork	2 <sup>nd</sup> semester/ <i>Music Performance, Composition</i>		Lithuanian
<b>Prerequisites</b>			

<b>Preliminary requirements:</b> Bachelor's degree.			<b>Minor requirements (if any):</b> None	
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>		<b>Self-study hours</b>
5	133	32		101
<b>Purpose of the subject (module)</b>				
The purpose of the subject <i>Basics of Research Paper</i> is to introduce students to the main theoretical approaches to research activity, as well as principles and forms of research, to develop their practical skills of research activity and their skills of critical thinking, to help students shape their personal attitude, to develop the ability to assess a certain phenomenon analytically, express their thoughts, substantiate in an argument-based manner and to defend their statements, and to be able to independently find and select the necessary information.				
<b>Short description of the subject (module) (up to 500 characters)</b>				
<i>Basics of Research Paper</i> is an applied discipline of art studies, which reflects the objective of scientific perception that is typical of the second cycle university studies. During the lectures the main theoretical approaches to research activity are outlined, students are introduced to the principles and forms of research, they develop practical skills of research activity, they also develop skills to think critically, to shape their personal attitude, to assess analytically, to express their thoughts, to substantiate in an argument-based manner and to defend their statements. Students are taught to refer to the knowledge accumulated during the studies and experience of practical artistic activity and to generalise them, to be able to independently find and select the necessary information.				

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

<b>Topics</b>	<b>Time (hours) and assignments of contact and self-study hours</b>										
	Lectures in large groups	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work	Self-study hours	Practical training	Assignments
1. Introduction. Concept of art.	1							1	2		Analysis of literature and scientific publications
2. Stages and procedures of research.	2							2	4		
3. Subject, goals and objectives of research.	2							2	6		Analysis of literature and scientific

4. Sources and literature of research.	1							1	6		publications, written tasks
5. Methods and methodology of research.	2							2	6		
6. Art as subject of research (specific features of history and theory of art).	2							2	6		
7. Subject of research and its attributes (macro-system approach).	2							2	6		
8. Subject of research and its attributes (micro-system approach).	2							2	6		
9. Art objects (author – performer – listener).	2							2	6		
10. Preparation for research paper.			14					14	53		Paper work
11. Exam							2	2			
<b>Total</b>	<b>16</b>	<b>0</b>	<b>14</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>32</b>	<b>101</b>	<b>0</b>	

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

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Bitinas, B.; Rupšienė, L.; Žydžiūnaitė, V.	2008	<i>Kokybinių tyrimų metodologija</i>		Klaipėda
Kardelis, K.	2002	<i>Mokslinių tyrimų metodologija ir metodai</i>		K.: JUDEX
Rieneker, L.; Jorgensen, P. S.	2003	<i>Kaip rašyti mokslinį darbą</i>		Vilnius: Aidai
Rupšienė, L	2007	<i>Kokybinio tyrimo duomenų rinkimo metodologija</i>		Klaipėda : Klaipėdos universiteto leidykla
Tidikis, R.	2003	<i>Socialinių tyrimų metodologija</i>		Vilnius: Lietuvos teisės universiteto leidybos centras
Žydžiūnaitė, V.	2006	<i>Taikomųjų tyrimų metodologijos charakteristikos</i>		Vilnius: Pedagoginės profesinės raidos centras

## POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS

### CULTURE AND CHRISTIANITY

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

## MASTER'S ART PROJECT (ORGAN)

Subject (module) title		Code	Study Programme (s)
Master's Art Project (Organ)		M057017	<i>Music Performance (Organ)</i>
Lecturer (s)			Department where the subject is implemented
<b>Coordinator:</b> assoc. prof. J. Barkauskaitė. <b>Others (s):</b> prof. V. Survilaitė, assoc. prof. R. Marcinkutė Lesieur, assoc. prof. G. Kviklys, lect. dr. B. Vaitkus.			Department of Organ and Harpsichord
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	4 <sup>th</sup> semester/ <i>Music Performance (Organ)</i>		Lithuanian, English, Russian, German
Prerequisites			
<b>Preliminary requirements:</b> All the requirements for semesters 1 to 3 of the Master's degree study programme <i>Music Performance</i> have to be fulfilled.			<b>Minor requirements (if any):</b> none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15	400	34	366
Purpose of the subject (module)			
The aim of <i>Master's Art Project</i> is to demonstrate the artistic abilities acquired in MA studies that prove the awarded Master's Qualification Degree in Music. The final art project is defended publicly by performing an independently prepared solo programme of organ music.			
Short description of the subject (module) (up to 500 characters)			
The <i>Master's Art Project</i> prepared in MA studies refers to the preparation and performance of the final programme of organ music pieces that demonstrate artistic and creative abilities developed during MA studies. During the course of individual lectures and practical training, the topic and repertoire of the Master's art project are selected under supervision of the final thesis supervisor. Specific features of interpretation of musical pieces are discussed and students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the calendar of rehearsals is drawn up and the schedule of concerts is prepared. The acquired artistic experience is combined with art research when preparing the <i>Final Thesis</i> .			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will prepare and perform the programme of the final art project distinguished by original art concept, while at the same time demonstrating the ability to develop and express their artistic ideas, make an individual interpretation of a musical piece and demonstrate an original viewpoint.	Practical training, rehearsals, analysis of literature, analysis and preparation of a musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the Master's Art Project, students will demonstrate the ability to make a purposeful use of the possibilities offered by the musical instrument performance technique in order to achieve a creative result as well as a developed ability of musical communication.	Practical training, rehearsals, analysis of literature, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	While performing the Master's Art Project, students will demonstrate a unique style of interpretation based on their knowledge of musical language, historical development and performance practice specific to the repertoire of the selected specialisation (individual periods, styles, genres, etc.).	Practical training, rehearsals, literature analysis, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the links between interpretation traditions, international performance standards and different contexts of artistic and cultural activity in the selected specialisation, students will be able to	Practical training, rehearsals, preparation of a musical text	Performance of a musical programme

	prepare and perform a conceptually integral musical programme intended for a particular cultural and/or social context.		
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire compliant with the requirements of the Master's degree and selected specialisation; they will demonstrate gained concert experience while performing the final Master's art project.	Practical training, rehearsals	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate abilities to develop artistic activity by preparing and performing the final Master's art programme in the form of a public concert.	Practical training, rehearsals	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	By means of developed intellect and erudition, students will be able to analyse and assess the results of the creative process critically in different stages of preparation of the final art project; they will be able to adapt these skills for estimating potential trends in cultural processes and possibilities to influence them with their artistic ideas.	Literature analysis, analysis and preparation of a musical text, discussions, rehearsals	Performance of a musical programme, interview
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will have a developed ability of musical communication; they will be able to react fast and change the processes of musical creation and performance depending on the situation at all stages of final art project preparation and presentation.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its implementation on theoretical sources and practical experience.	Analysis of literature and audio recordings, discussions, practical training, rehearsals	Performance of a musical programme
Ability to work and improve. (7.1)	While preparing the programme of the final art project, students will be able to learn independently, integrate knowledge and complete artistic tasks in an organised manner.	Analysis of literature, audio recordings and musical text, practical training, rehearsals	Performance of a musical programme

Topics	Time (hours) of contact and individual work								Self-study hours	Assignments
	Lectures in large	Individual lectures	Seminars	Practical training in	Practical training in	Preparation for the	Exam/Course credit	Total contact work		
<p>1. Development of the programme for the final art project/recital and the plan of its preparation and rehearsals.</p> <p><b>Requirements:</b></p> <ul style="list-style-type: none"> <li>• Programme duration from 30 to 45 minutes.</li> <li>• Programme is freely selected, prepared during the last year of studies. The programme may include musical pieces prepared in study semesters from 1 to 3 (in total, not more than 10 minutes in the programme).</li> <li>• The programme must consist of pieces pertaining to different periods and genres; it is required to include pieces by Lithuanian composers in the programme.</li> </ul> <p>Repertoire examples: J. S. Bach's prelude and fugue in E minor BWV</p>		3					3	20	Studies of musical text, audio and video recordings, development of the plan of work.	

548; J. Reubke's sonata based on Psalm 94; <i>Švytėjimas</i> by F. Latėnas.										
2. Analysis and solutions of the artistic idea of the final art project and its implementation.		2						2	20	Studies of musical text, audio and video recordings, practical training
3. Analysis of selected musical works and solution of individual artistic and technical problems.		27						27	326	Studies of literature, audio recordings and musical text, practical training, rehearsals
4. Public hearing.							1	1		
5. Defence of the Master's art project (recital).							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>366</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By the start of the final exam session	<p><b>Requirements:</b> the programme of the Master of Arts project is carried out during the exam.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Originality, maturity and artistry of the programme concept;</li> <li>• Creativity, artistry, convincingness and professionalism of performance;</li> <li>• Technical level of performance;</li> <li>• Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition;</li> <li>• Analysis of programme interpretation, oral self-evaluation of the process of work (discussion of the Public hearing).</li> </ul>
Defence (recital)	100 %	During the final exam session	<p><i>The programme may be performed only if positive assessment is received during the Public hearing.</i></p> <ul style="list-style-type: none"> <li>• Requirements for the programme for the final art project/recital: programme duration is between 35 and 40 min. The programme must consist of pieces pertaining to different periods and genres, it is required to include pieces by Lithuanian composers in the programme. The programme may include works prepared in study semesters from 1 to 3 (in total, not more than 10 minutes in the programme).</li> </ul> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Originality, maturity and artistry of the programme concept;</li> <li>• Creativity, artistry, convincingness and professionalism of performance;</li> <li>• Technical level of performance;</li> <li>• Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Brown, C.	1999	<i>Classical and Romantic Performing Practice 1750–1900</i>		Oxford University Press
Taruskin, R.	2009	<i>The Oxford History of Western Music</i>		Oxford University Press

## CHAMBER ENSEMBLE ART PROJECT (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](mailto:viktorija.papieve@lmta.lt)

### FINAL RESEARCH PAPER

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

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<i>Music Performance</i> : Knowledge of professional field and perception of one's own profession. (6.1) <i>Composition</i> : Ability to think critically and self-critically. (2.1)	During the presentation and the defence of the final research paper (art research) students will demonstrate good understanding of the profession of a musician and critical thinking.	Individual activities, discussions	Course credit test, defence
<i>Music Performance</i> : Interpersonal and communication skills, leadership. (5.1) <i>Composition</i> : Ability to think critically and self-critically. (2.1)	Students will demonstrate good verbal abilities and skills of constructive, argument-based and professional interaction during the presentation and defence of the art research.	Individual activities, discussions	Course credit test, defence
<i>Music Performance</i> : Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1) <i>Composition</i> : Knowledge of different musical contexts. (7.1)	Students will be able to substantiate art research being conducted with practical professional and theoretical knowledge of art.	Individual activities, analysis of literature and audio/video sources.	Course credit test, defence
<i>Music Performance</i> : Ability to work and to improve independently. (7.1) <i>Composition</i> : Ability to work and to improve independently. (1.1)	Students will be able to carry out research individually and in an organised way on a topic related to final art project, and describe it.	Individual activities, research activities	Course credit test, defence

<i>Music Performance:</i> Ability to conduct independent scientific research. (8.1) <i>Composition:</i> Ability to conduct independent scientific research. (5.1)	Students will be able to outline research goals and objectives related to the topic of the final art project, ground the choice of methods and sources, make conclusions, and write a paper of no less than 40 thousand characters.	Individual activities, analysis of audio/video sources and data	Course credit test, defence
<i>Music Performance:</i> Ability to conduct independent scientific research. (8.1) <i>Composition:</i> Ability to conduct independent scientific research. (5.1)	Students will be able to summarise art research and the results obtained, formulate conclusions, and provide evaluations of art phenomena, taking into account the wider cultural context.	Individual activities, research activities, analysis of research findings	Course credit test, defence
<i>Music Performance:</i> Ability to analyse and to critically assess art processes and their implications in the context of contemporary culture, and to influence the evolution of culture by being active in professional art activity. (4.1; 4.2) <i>Composition:</i> Ability to integrate into different musical, social and cultural contexts. (8.1)	Students will be able to analyse the cultural context and its developments, enabling the evaluation of artistic phenomena.	Individual activities, analysis of audio/video sources and data, discussions	Course credit test, defence

Topics	Time (hours) and assignments of contact and self-study hours										Assignments
	Lectures in large groups	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the Exam/course credit test	Total contact work	Self-study hours			
<b>1<sup>st</sup> semester</b>											
1. Formulation of the research topic and creation of the research programme.		3						3	12		Formulation of research topics and goals, creation of a plan.
2. Data search and studies of literature.		6						6	54		Preparation of literature review.
3. Data analysis.		4						4	25		Performing data analysis.
4. Drafting a text of a research paper.		3						3	25		Drafting a text of a research paper (no less than 12 pages)
5. Course credit test							1	1			
<b>Total</b>	<b>0</b>	<b>16</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>17</b>	<b>116</b>		
<b>2<sup>nd</sup> semester</b>											
1. Analysis of research paper data.		4						4	30		Performing data analysis
2. Systemising, generalising and evaluating results of data analysis.		4						4	30		Systemising and evaluating results
3. Drafting a text of a research paper		4						4	36		Drafting a text of a research paper (no less than 32 pages)
4. Developing conclusions.		2						2	10		Developing conclusions
5. Finalising the paper and preparing for defence.		2						2	10		Finalizing the paper, submitting it for assessment, preparing for the presentation of research findings
6. Defence.							1	1			
<b>Total</b>	<b>0</b>	<b>16</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>17</b>	<b>116</b>		

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

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