



STUDY FIELD OF MUSIC
SECOND STUDY CYCLE

STUDY PROGRAMME
MUSIC PERFORMANCE (PIANO ACCOMPANIMENT)
(State code – 6211PX004)

DESCRIPTIONS OF SUBJECTS

Table of Contents

PIANO ACCOMPANIMENT 3
PRACTICE OF PERFORMING INSTRUMENTAL AND VOCAL MUSIC ACCOMPANIMENT 6
INTERPRETATION SEMINARS..... 8
SIGHT-READING AND TRANSPOSING..... 12
ORCHESTRATION AND SCORE REDUCTION 16
PHONETICS OF FOREIGN LANGUAGES 16
CONDUCTING 18
ASSISTANCE PRACTICE 20
PIANO..... 22
HISTORY AND THEORY OF MUSIC INTERPRETATION 22
BASICS OF RESEARCH PAPER 22
POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS 24
FINAL RESEARCH PAPER..... 24
MASTER’S ART PROJECT 26
PIANO ART PROJECT..... 29

PIANO ACCOMPANIMENT

Subject (module) title		Code	Study programme (s)
Koncertmeisteris/Piano Accompaniment		M150717	<i>Music Performance (Piano Accompaniment)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Irena Armonienė Other (s): prof. Ramutė Vaitkevičiūtė, prof. Nijolė Ralytė, doc. Audronė Kisieliūtė, doc. Eglė Perkumaitė-Vikšraitienė, doc. Irena Markauskienė, doc. dr. Indrė Baikštytė, lect. Jonė Punytė.			Department of Accompaniment
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	<i>1st-3rd semesters/Music Performance(Accompaniment)</i>		Lithuanian, English, German, French, Russian, Polish.
Prerequisites			
Preliminary requirements: Bachelor's degree in music, accompaniment to music performance and artistic expression, and piano playing 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
21 (7+7+7)	561 (187+187+187)	102 (34+34+34)	459 (153+153+153)
Purpose of the subject (module)			
The aim of subject <i>Accompaniment</i> is to expand the accompanist's concert repertoire of opera vocal, instrumental music and <i>Lied</i> genre (the art of song); develop the skills of performance and analysis of orchestral accompaniment of opera and instrumental music in terms of dramaturgy and instrumentation; improve knowledge about performance of musical pieces in <i>Lied</i> genre in different periods by analysing it from the perspective of musical and verbal text interaction and in the aesthetic context of a particular cultural period; promote independence and initiative of concert activity; develop an individual style of interpretation, the ability to organise and analyse the creative process together with other performers, assess its results critically.			
Short description of the subject (module) (up to 500 characters)			
<p><i>Accompaniment</i> is the major subject in the specialisation <i>Accompaniment</i> of the programme <i>Music Performance</i>. In its studies, practical and artistic abilities acquired during BA studies of subject <i>Accompaniment</i>, associated with the studies of representative concert opera vocal, instrumental music and <i>Lied</i> (the art of song), implementation of art projects, creativity and search for individual interpretation solutions, are developed further.</p> <p>In the studies of the subject <i>Accompaniment</i>, the major repertoire of concert vocal and instrumental music accompaniment with the piano and/or orchestra and <i>Lied</i> genre is built up; practical concert experience is gained; students learn to assess the results of artistic activity critically.</p> <p>During the individual lectures, the repertoire for the respective semester is selected under the guidance of the speciality teacher, the features of interpretation of selected musical works are discussed, students learn to perform them properly according to the requirements 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 artistic personalities with a developed ability to create, develop and express their artistic ideas when performing programmes of vocal opera, instrumental music with the piano and/or orchestral accompaniment as well as the <i>Lied</i> genre that comply with the requirements for the repertoire of MA studies.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, analysis of literature and sound recordings, discussions, independent concert activities	Performance of a musical programme
Ability to inspire and	Students will be able to use all possibilities of	Practical training in	Performance

realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	piano performance expression in the areas of opera vocal and instrumental music accompaniment and <i>Lied</i> performance; they will constantly look for new means of self-expression; they will also demonstrate developed abilities of musical communication and of heading the creative process.	large groups, rehearsals, analysis and preparation of a musical text, analysis of literature and sound recordings, discussions, independent concert activities	of a musical programme
Knowledge of the contexts of music theory, history and culture, their connections with traditions of interpretation. (2.1)	Building on the knowledge of music theory and history, and the analysis of the cultural and historical context of performed pieces and Music Performancepractice, students will be able to define an individual concept for interpretation of a musical piece and demonstrate these abilities in all stages of preparation of musical programmes and their public performance.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, analysis of literature and sound recordings, discussions, independent concert activities	Performance of a musical programme
Knowledge of the contexts of music theory, history and culture, their connections with traditions of interpretation. (2.2)	Students will know the <i>Lied</i> (the art of song) interpretation traditions of different styles, genres and countries, i.e. German, French, Italian, Russian and so on, as well as the international performance standards of opera and instrumental music with orchestral and/or piano accompaniment; they will be able to develop a consistent musical and/or interdisciplinary art programme for a particular cultural and/or social context.	Analysis of literature, sound recordings, instrumentation, analysis of musical and verbal text, practical training in large groups, rehearsals, discussions, independent concert activities	Performance of a musical programme, discussion of the exam
Ability to develop creative experience while initiating and independently performing artistic activities. (3.1)	Students will have built up a representative concert repertoire compliant with the requirements for the MA specialisation <i>Accompaniment</i> and gained concert experience which they will use when participating in public events and projects during the studies.	Independent concert activities	Performance of a musical programme
Ability to analyse and critically evaluate artistic processes and their significance in the context of contemporary culture and to influence its development. (4.2)	Using the acquired knowledge and artistic experience, students will be able to analyse and assess their and other artists' creative process and its results critically; they will be able to present their insights and guidelines as to their improvement, estimate possible trends of cultural processes in contemporary cultural contexts and share their artistic ideas in a well-founded manner in seminars and excellence classes.	Practical training in large groups, rehearsals, analysis of a musical text, analysis of literature and sound recordings, discussions	Discussion of the exam, interview
Interpersonal and communication skills, leadership (5.1)	Students will be able to cooperate with other performers; they will be able to select independently the most appropriate ways of learning and rehearsing with partners, as well as to integrate into different cultural environment and work efficiently and skilfully with self-confidence.	Discussions, practical training in large groups, rehearsals	Performance of a musical programme
Interpersonal and communication skills, leadership (5.2)	Students will be able to rationally plan and control the process of preparing their concert program; they will have gained experience of constructive and well-founded professional communication and will be able to cooperate with other artists.	Discussions, practical training in large groups, rehearsals	Performance of a musical programme, discussion of the exam
Knowledge of the subject area and understanding of one's profession. (6.1)	Students will adopt an attitude to the links between the theory and practical studies of Music Performanceand will see their causal relationships; they will be able to use said abilities when preparing and presenting concert	Practical training in large groups, rehearsals, analysis of literature and sound recordings, analysis of	Performance of a musical programme, discussion of the exam

	programmes.	musical and verbal text, independent concert activities	
Ability to work and improve independently. (7.1)	Students will be able to prepare and present concert programmes independently; they will be able to develop professionally by absorbing new information, as well as to summarise artistic tasks and prepare and perform the programme of the final art project in an organised manner.	Practical training in large groups, rehearsals, analysis of literature and sound recordings, analysis of musical and verbal text, independent concert activities	Performance of a musical programme

Topics	Time (hours) of contact and individual work							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/Rehearsals/Cons	Exam/course credit test			Total contact work
1st–3rd semester										
Preparation of the selected musical programme lasting from 30 to 40 minutes. Requirements for the repertoire: opera vocal and/or instrumental pieces with piano or orchestral accompaniment by German, Austrian, French, Spanish, Russian, Lithuanian composers as well as composers from other countries of the 18 th to 21 st century, pieces of <i>Lied</i> (the art of song) genre.		32						34	153	Analysis of musical and literary text and sound recordings, practical training in large groups, rehearsals.
2. Exam							2			
Total:		32					2	34	153	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam	100 %	During the exam session	<p>Requirements for the programme: a conceptually-developed free artistic programme. Expected programme duration is between 30 and 40 minutes.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Perception of the artistic idea; • Accurate performance of the selected repertoire in terms of musical text; • Professional accompaniment abilities; • Ability to know and render with the piano the sound of different groups of instruments in the orchestral score; • Abilities of ensemble performance with a partner; • Sense of style, genre and form; • Integral management of phrasing, metro-rhythmic patterns, articulation and dynamics; • Artistic quality of musical sound; • Respective level of virtuoso abilities; • Meaning attributed to a multilingual literary text; • Artistic abilities;

Author	Publication	Title	No. of periodica	Publisher (place, publishing office) or web
--------	-------------	-------	------------------	---

	date (year)		1 or volume	link
Required study material				
Bauni, Axel; Oehlmann, Werner; Sprau, Kilian; Stahmer, Klaus Hinrich	2008	<i>Reclams Liedfurhrer</i>		Stuttgart: Philipp Reclam jun.
Moor, Gerald	1953	<i>Singer and Accompanist</i>		London: Macmillan.
Somerset Ward, Richard	1998	<i>The story of Opera</i>		New York: Harry N. Abrams, Inc
Шендерович, Евгений	1996	<i>В концертмейстерском классе</i>		Москва: Музыка
Additional study material				
A collective of authors. Compiled by: Uss-Armonienė, I.	2012	<i>Akompanimento meno aktualijos ir vizijos</i>		Vilnius: Lietuvos muzikos ir teatro akademija
A collective of authors. Compiled by: Vaitkevičiūtė, R.	2007	<i>Dainavimo ir akompanimento meno raida, pedagoginiai ir interpretaciniai aspektai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Katkus, Donatas	2006	<i>Muzikos atlikimas. Istorija. Teorijos. Stiliai. Interpretacijos</i>		Vilnius: Lietuvos muzikų sąjunga

PRACTICE OF PERFORMING INSTRUMENTAL AND VOCAL MUSIC ACCOMPANIMENT

Subject (module) title		Code	Study programme (s)
Instrumentinės ir vokalinės muzikos akompanimento atlikimo praktika/Practice of Performing Instrumental and Vocal Music Accompaniment		M150817	<i>Music Performance(Accompaniment)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Irena Armonienė. Other (s): prof. Ramutė Vaitkevičiūtė, doc. Audronė Kisieliūtė, doc. Eglė Perkumaitė-Vikšraitienė, prof. Nijolė Ralytė, doc. Irena Markauskienė, doc. dr. Indrė Baikštytė, lect. Jonė Punytė.			Department of Accompaniment
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 st -3 rd semesters/ <i>Music Performance(Accompaniment)</i>		Lithuanian, English, German, French, Russian, Polish.
Prerequisites			
Preliminary requirements: Bachelor's degree in music, skills of music performance, artistic accompaniment, and piano playing 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
9 (3+3+3)	240 (80+80+80)	51 (17+17+17)	189 (63+63+63)
Purpose of the subject (module)			
The aim of <i>Practice of Performing Instrumental and Vocal Music Accompaniment</i> is to introduce students to practical aspects of the accompanist's professional activity: rehearsal planning, preparation and rehearsal of pieces, work with different performers (instrumentalists, vocalists) and pieces of different styles, genres and forms.			
Short description of the subject (module) (up to 500 characters)			
<p><i>Practice of Performing Instrumental and Vocal Music Accompaniment</i> is intended for the development of students' practical accompaniment skills and their introduction to the real conditions of the accompanist's professional activity. During the practice, students have an opportunity to observe how pedagogues of different specialities and professional accompanists work with students, adapt theoretical and practical knowledge acquired during the studies of <i>Accompaniment</i> in practice, and test their abilities in different areas of accompaniment.</p> <p>The practice takes place in one of the following departments of choice: Departments of String Instruments, Wind Instruments and Percussion Instruments, Vocal Performance, Dance and Movement (in a different one every semester). During individual practical training, the planned repertoire is prepared under the supervision of the pedagogue of accompaniment speciality, specific features of interpretation are discussed, musical pieces are analysed in terms of style, genre and form.</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 by means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as artistic individualities with a developed ability to create, develop and express their artistic ideas when performing programmes of vocal opera, instrumental music with the piano and/or orchestral accompaniment as well as <i>Lied</i> (the art of song) genre.	Analysis of a musical text and sound recordings, practical training in large groups, rehearsals	Performance of a musical programme
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation. (1.2)	Students will be able to make use of all the possibilities offered by the piano performance technique when performing the piano parts of opera vocal and instrumental music accompaniment and pieces of <i>Lied</i> genre; they will be able to demonstrate developed abilities of musical communication and of heading the performance process.	Analysis of a musical text and sound recordings, practical training in large groups, rehearsals	Performance of a musical programme
Ability to analyse and critically evaluate artistic processes and their significance in the context of contemporary culture and to influence its development. (4.2)	Students will be able to analyse and assess the process and results of their creative activity critically; they will be able to present their insights and guidelines as to their improvement, and share their artistic ideas in a well-founded manner during the practice.	Analysis of a musical text and sound recordings, practical training in large groups, discussions	Performance of a musical programme, rehearsals/discussion of a concert
Interpersonal and communication skills, leadership (5.1)	Students will be able to cooperate with other performer, select independently the most appropriate ways of learning and rehearsing with partners; they will be able to adapt to the working environment and work empathetically and efficiently with self-confidence.	Analysis of a musical text and sound recordings, practical training in large groups, discussions	Performance of a musical programme, rehearsals/discussion of a concert
Ability to work and improve independently. (7.1)	Students will be able to prepare for rehearsals and concerts independently: i.e., prepare the parts of accompaniment, plan and use time, and deal with other artistic and organisational issues and problems within their competence.	Analysis of a musical text and sound recordings, practical training in large groups, rehearsals	Performance of a musical programme, rehearsals/discussion of a concert

Topics	Time (hours) of contact and individual work							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/Rehearsals/Consultations	Exam/course credit test			Total contact work
1st-3rd semester										
Preparation of accompaniment part (the requirements for the repertoire are established by the teacher in whose class the accompaniment practice takes place). The practice takes place in one of the following departments of choice: Departments of String Instruments, Wind Instruments and Percussion Instruments, Vocal Performance, Dance and Movement (in a different one every semester).				16				16	63	Studies of musical text and sound recordings, preparation of the accompaniment part, practical training in large groups, rehearsals

Course credit test							1	1		
Total:				16			1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Cumulative score (practice tasks)	50 %	During the semester	<p>Requirements:</p> <ul style="list-style-type: none"> The practice takes place in one of the following departments of choice: Departments of String Instruments, Wind Instruments and Percussion Instruments, Vocal Performance, Dance and Movement (in a different one every semester). The musical programme is prepared and analysed under the supervision of the piano accompaniment speciality teacher. At least 50 % of auditorium practice time must be completed during a semester. <p>The following is assessed: activeness, initiative, dutifulness, organisation in planning rehearsals with the soloists, ability to work independently, level of preparation for lectures/rehearsals/concerts.</p>
Course credit test (performance of a musical programme)	50 %	During the exam session	<p>Requirements for assessment:</p> <p>Performance of the programme planned for the assessment (e.g., in the course credit exam, exam, concert, excellence courses, contest, rehearsal, practice lecture).</p> <p>The programme may be performed for the teacher supervising the practice. The form of assessment is established by the teacher in whose class the student's practice takes place.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> Accurate performance of the repertoire in terms of musical text; Perception of the artistic idea; Sense of style, genre and form; Professional accompaniment abilities; Understanding of the specific nature of vocal and instrumental music accompaniment; Appropriate communication with teachers and performance partners; Creative cooperation; Fast orientation and ability to adapt to a momentary situation.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Moore, Gerald	1953	<i>Singer and Accompanist</i>		London: Macmillan.
Шендерович, Евгений	1996	<i>В концертмейстерском классе</i>		Москва: Музыка

INTERPRETATION SEMINARS

Subject (module) title	Code	Study programme (s)
Interpretacijos seminarai (koncertmeisteris)/Interpretation Seminars	M022717	<i>Music Performance(Accompaniment)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: prof. Irena Armonienė. Other (s): prof. Ramutė Vaitkevičiūtė, doc. Audronė Kisieliūtė, doc. Eglė Perkumaitė-Vikšraitienė, prof. Nijolė Ralytė, doc. Irena Markauskienė, doc. dr. Indrė Baikštytė, lect. Jonė Punytė.		Department of Accompaniment
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 st -2 nd semesters/ <i>Music Performance(Accompaniment)</i>	Lithuanian, English, German, French, Russian, Polish.
Prerequisites			
	Preliminary requirements: Bachelor's degree in music, accompaniment to music performance, artistic expression and piano playing skills that meet the requirements of entrance exams.		Minor requirements (if any): None.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
5 (2,5+2,5)	134 (67+67)	34 (17+17)	100 (50+50)
Purpose of the subject (module)			
	The aim of <i>Interpretation Seminars</i> is to develop a professional attitude towards the possibilities of music interpretation when performing different styles and genres of music, appropriate skills of analysis and interpretation of chamber music: vocal, opera and instrumental; teach students to analyse the stylistic characteristics of the <i>Lied</i> (the art of song) genre in the context of language, poetry and interactions of aesthetics in a respective historical-cultural period; develop the skills of accompaniment analysis and performance in terms of dramaturgy and instrumentation.		
Short description of the subject (module) (up to 500 characters)			
	<i>Interpretation Seminars</i> are a subject of specialisation <i>Accompaniment</i> in the MA programme <i>Music Performance</i> intended for the analysis of interpretation of specific music styles. In <i>Interpretation Seminars</i> , specific pieces of <i>Lied</i> genre, opera and instrumental music are analysed; the issues related to the unity of their performance means and interpretation when developing the dramaturgy of a piece are discussed; students are introduced to the main principles of accompaniment to dance in a studio and concert space. The repertoire in question covers music styles from the Baroque to the 21 st century. The principal focus is placed on professional vocal and instrumental European 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 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 artistic individualities able to offer an individual artistic concept and/or interpretive solution for the presentation of a specific work on the basis of acquired theoretical knowledge and concert practice	Studies of musical and literary text, audio and video recordings, scientific literature, seminars, discussions	Oral analysis of the interpretation of the work, performance of a musical piece
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will be able to present individual interpretive solutions of the work and realise them on the piano, demonstrating the skills of accompaniment of vocal and instrumental music and <i>Lied</i> performance, the level of performance of professional piano technique and the ability to cover the whole musical score.	Studies of musical and verbal text, audio and video recordings and scientific literature, seminars, discussions	Oral analysis of the interpretation of the work, performance of a musical piece
Knowledge of music theory, history and cultural contexts, their connections with interpretive traditions. (2.1)	Students will be able to define the concept of interpretation that is based on knowledge of music theory, history and performance at all stages of preparation of musical pieces; they will demonstrate an original style of interpretation of a particular piece, know the links between the contexts of music theory, history and culture and interpretation traditions.	Studies of musical and verbal text, audio and video recordings and scientific literature, seminars, discussions	Oral analysis of the interpretation of the work, interview, performance of a musical piece
Knowledge of music theory, history and cultural contexts, their connections with interpretive traditions (2.2)	Students will know the accompaniment traditions of vocal opera, instrumental music and pieces of <i>Lied</i> (song art) genre, international performance standards and their relation with different contexts of cultural and artistic activity.	Studies of musical and literary text, audio and video recordings, scientific sources, seminars, discussions	Oral analysis of the interpretation of the work, performance of a musical piece
Ability to develop creative experience	In pursuit of set aims, students will be motivated, able to set aims, plan and organise their activity	Independent concert activities, studies of	Oral analysis of the

when initiating and independently performing artistic activities. (3.1)	independently in the context of studies; they will be able to select the most suitable artistic, methodological and organisational means for achieving the aim.	musical and literary text, audio and video recordings, scientific sources	interpretation of the work, performance of a musical piece
Ability to analyse and critically evaluate artistic processes and their significance in the context of contemporary culture and to influence its development. (4.2)	Students will be able to analyse the traditions of interpretation of vocal opera, instrumental music and <i>Lied</i> (song art) in the context of contemporary culture; they will be able to analyse and assess their and other artists' interpretation solutions critically, and provide well-founded recommendations in seminars and discussions.	Studies of musical and literary text, audio and video recordings, scientific sources, seminars, discussions	Oral analysis of the interpretation of the work, interview, performance of a musical piece
Interpersonal and communication skills, leadership. (5.1)	Students will have gained experience of constructive and well-founded professional communication; they will be able to cooperate with soloists and/or other students constructively and professionally in the process of studies and integrate into different cultural environment.	Independent artistic activities, seminars, discussions	Oral analysis of the interpretation of the work, interview, performance of a musical piece
Interpersonal and communication skills, leadership. (5.2)	Students will be able to express their thoughts in a fluent and well-founded manner when presenting their artistic ideas and discussing different aspects of music performance and perception as well as other issues related to the profession of the musician; they will demonstrate the ability to head the creative process.	Studies of musical and literary text, audio and video recordings, scientific sources, seminars, discussions	Oral analysis of the interpretation of the work, performance of a musical piece
Knowledge of the subject area and understanding of one's profession. (6.1)	Students will have acquired detailed knowledge about the profession of the pianist-accompanist; they will have a profound understanding of the links between theoretical and practical studies and be able to use this knowledge for their, as artists', development.	Independent artistic activity, studies of musical and literary text, audio and video recordings, scientific sources	Oral analysis of the interpretation of the work, performance of a musical piece
Ability to work and improve independently. (7.1)	By means of acquired knowledge and experience, students will be able to work independently, solve arising artistic problems, share their artistic insights and comments with other students in an appropriate and ethical manner.	Independent artistic activity, studies of musical and literary text, audio and video recordings, scientific sources	Oral analysis of the interpretation of the work, performance of a musical piece

Topics	Time (hours) of contact and individual work							Self-study hours	Assignments	
	Theoretical Lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/Rehearsals/Consultations	Exam/course credit test			Total contact work
1st semester										
1. Development of Baroque instrumental sonata and its continuity in a classical concert.					2			2	7	Search for sources, studies of literature.
2. Instrumental concert in the Romantic period.					2			2	7	Analysis of a musical text and audio and video

										recordings, practical training in large groups.
3. Development, diversity and trends of 20 th -century instrumental concert.				2			2	7		Analysis of a musical text and audio and video recordings, practical training in large groups.
4. Opera orchestral accompaniment.				3			2	8		Analysis of a musical text and audio and video recordings, practical training in large groups.
5. Main principles of accompaniment to dance in the studio and concert space.				2			2	7		Analysis of a musical text and audio and video recordings, practical training in large groups.
6. French vocal chamber music. Early Romanticism, <i>Mélodie</i> genre, Romanticism and Impressionism in the development of <i>Mélodie</i> .				3			3	7		Analysis of a musical text and audio and video recordings, practical training in large groups.
7. Interpretation aspects of F. Poulenc's vocal chamber works.				2			3	7		Analysis of a musical text and audio and video recordings, practical training in large groups.
Course credit test.							1	1		
Total:				16			1	17	50	
2nd semester										
1. Historical overview of Russian romance. Dramaturgic expression of P. Tchaikovsky's romances, specific characteristics of performance.				2			2	7		Analysis of a musical text and audio and video recordings, practical training in large groups.
2. Interpretation aspects of S. Rachmaninoff's romances.				2			2	7		Analysis of a musical text and audio and video recordings, practical training in large groups.
3. Songs and vocal cycles by M. Mussorgsky.				2			2	7		Analysis of a musical text and audio and video recordings, practical training in large groups.
4. Vocal chamber music by S. Prokofiev and D. Shostakovich.				2			2	7		Analysis of a musical text and audio and video recordings, practical training in large groups.
5. German <i>Lied</i> : origins and development of the genre in F. Schubert and R. Schumann's works.				3			2	7		Analysis of a musical text and audio and video recordings, practical training in large groups.
6. Characteristics of <i>Lied</i> genre. Relation between music and word in the works by J. Brahms, H. Wolf and R. Strauss.				2			2	7		Analysis of a musical text and audio and video recordings, practical training in large groups.
7. American chamber vocal music and its contemporary trends.				3			4	8		Analysis of a musical text and audio and video recordings, practical training in large groups.
Course credit test							1	1		
Total:				16			1	17	50	

Assessment strategy	Weight, %	Deadline for completing the assignme	Assessment criteria

		nts	
Course credit test (cumulative score)	100 %	During the exam session	<p>Requirements: Oral analysis of interpretation of the intended programme (musical pieces), performance of a piece or its fragments. The student must be assessed for all topics specified in the semester plan.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Perception of interpretation traditions of pieces pertaining to different styles and genres in the context of music theory, history and culture; • Perception of performance-related characteristics of orchestral accompaniment to vocal and instrumental pieces and pieces of <i>Lied</i> genre and their performance; • Analysis of orchestral accompaniment in terms of instrumentation and dramaturgy, rendering of the sound of different instrument groups on the piano; • Knowledge of interpretation characteristics and traditions of different styles of <i>Lied</i> pieces; • Attributing meaning to a multilingual literary text; • Professional accompaniment abilities; • Artistic expression; • Ensemble awareness; • Creativity.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Katkus, Donatas	2006	<i>Muzikos atlikimas. Istorija. Teorijos. Stiliai. Interpretacijos</i>		Vilnius: Lietuvos muzikų sąjunga
A collective of authors. Compiled by: Vaitkevičiūtė, R	2007, 2012	<i>Dainavimo ir akompanimento meno raida, pedagoginiai ir interpretaciniai aspektai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
A collective of authors. Compiled by: Uss-Armonienė, I.		<i>Akompanimento meno aktualijos ir vizijos</i>		Vilnius: Lietuvos muzikos ir teatro akademija

SIGHT-READING AND TRANSPOSING

Subject (module) title		Code	Study programme (s)
Skaitymas iš lapo ir transponavimas (koncertmeisteris)/Sight-reading and Transposing (Accompaniment)		M150917	<i>Music Performance(Accompaniment)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: lect. Jonė Punytė. Other (s): doc. Irena Markauskiene, prof. Irena Armonienė			Department of Accompaniment
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 st -2 nd semesters/ <i>Music Performance(Accompaniment)</i>		Lithuanian, English, German, French, Russian, Polish
Prerequisites			
Preliminary requirements: Bachelor's degree in music, skills in performing music, accompaniment of artistic expression, playing the piano and reading from a sheet that meet the requirements of entrance exams.			Minor requirements (if any): None.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
5 (2,5+2,5)	134 (67+67)	34 (17+17)	100 (50+50)
Purpose of the subject (module)			
The aim of subject <i>Sight-Reading and Transposing</i> is to develop specific accompaniment skills when performing an unknown musical text on the piano: to form the ability to analyse scores of musical works of different styles, genres and forms and apply this knowledge in interpreting a piece during reading, to develop transposition skills, to organise artistic harmony of the ensemble, to develop musical communication skills and reaction.			

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

The studies of *Sight-Reading and Transposing* are a part of the studies in the specialisation *Accompaniment* where the skills of reading and transposing an unknown musical text are developed. The above skills are prerequisite for the musician's professional competence and are very important for the pianist-accompanist's future artistic activity. Sight-reading of accompaniment refers to comprehensive understanding of musical text, perception of one soloist's/several soloists' and piano parts as a whole. During the sight-reading classes, students' reaction, ear, sense of rhythm and style, skills of reading the musical text in different keys, skills of musical texture reduction are developed. In these classes, students learn to analyse the text being played, transpose it when necessary, interpret the performed piece respectively and assess the result critically.

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 understand and interpret the sight-read piece individually by taking into account its genre and style; they will demonstrate the above ability when performing the accompaniment part creatively and expressively, and reading an unknown musical text with and without the soloist.	Practical training in large groups, studies of a musical text and instant performance	Performance of a musical programme, conversation and analysis of the interpretation of a musical work
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will know the key sight-reading principles; they will be able to understand and render the musical text as a literary one; they will be capable of covering a polyphonic dramaturgic musical texture; differentiate between the main and secondary details during performance; they will have a developed ability of musical communication and will be able to improvise and transpose accompaniments of vocal pieces.	Practical training in large groups, studies of a musical text and instant performance	Performance of a musical programme, conversation and analysis of the interpretation of a musical work
Knowledge of music theory, history and cultural contexts, their connections with interpretive traditions. (2.1)	Students will know the specific features of vocal and instrumental music accompaniment; they will be able to estimate the concept of unknown musical text performance on the basis of theoretical knowledge and performance practice as well as to render it when accompanying.	Practical training in large groups, studies of a musical text and instant performance	Performance of a musical programme, conversation and analysis of the interpretation of a musical work
	When sight-reading, students will be able to analyse the musical text in detail; they will be able to describe the specific features of genre, style and form of instrumental and vocal pieces, as well as to tell the types of piano texture in the unknown musical text, read the polyphonic musical text in the keys of G F and C groups, transpose the piano part and distinguish between the key and secondary details of texture rapidly when performing.		
Ability to analyse and critically evaluate artistic processes and their significance in the context of contemporary culture and to influence its development. (4.2)	Students will be able to analyse and assess their sight-reading results critically; they will be able to define the directions and means of artistic improvement, as well as to present and substantiate them.	Practical training in large groups, studies of a musical text and instant performance	Performance of a musical programme, conversation and analysis of the interpretation of a musical work
Ability to work and improve independently. (7.1)	While sight-reading an unknown musical text, students will demonstrate independence, developed musical intuition, emotional perception, ability to think, and react to the situation fast, reduce a more complicated musical text where necessary and work creatively, solve problems related to musical text	Practical training in large groups, studies of a musical text and instant performance	Performance of a musical programme, conversation and analysis of the

	performance fast.		interpretation of a musical work
--	-------------------	--	----------------------------------

Topics	Time (hours) of contact and individual work							Total contact work	Self-study hours	Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/Rehearsals/Cons	Exam/course credit test			
1st semester										
1. Sight-reading of Baroque and Classical pieces for piano (e.g., A. Soler, D. Scarlatti, G. F. Haendel).				2				2	8	Analysis of a musical text, practical training in large groups.
2. Sight-reading of pieces for piano by 20 th and 21 st century composers (e.g., D. Shostakovich, B. Bartok, P. Boulez).				2				2	8	Analysis of a musical text, practical training in large groups.
3. Sight-reading of instrumental pieces when accompanying a soloist (e.g., J. Suk, F. Kreisler, E. Lalo).				2				2	6	Analysis of a musical text, practical training in large groups.
4. Sight-reading of vocal pieces when accompanying a soloist (e.g., F. Schubert, R. Schumann, J. Brahms).				2				2	6	Analysis of a musical text, practical training in large groups.
5. Sight-reading of vocal pieces when accompanying a soloist (e.g., H. Wolf, G. Mahler, R. Strauss).				2				2	6	Analysis of a musical text, practical training in large groups.
6. Sight-reading of polyphonic instrumental pieces (duets, trios) in the keys of G, F and C groups (e.g., J. S. Bach, J. Haydn, W. A. Mozart).				3				3	8	Analysis of a musical text, practical training in large groups.
7. Transposition of accompaniment to vocal pieces when sight-reading with a soloist (e.g., F. Mendelssohn-Bartoldy, F. Schubert).				3				3	8	Analysis of a musical text, practical training in large groups.
Course credit test							1	1		
Total:				16			1	17	50	
2nd semester										
1. Sight-reading of Baroque and Classical pieces for piano (e.g., H. Purcell, J. Haydn, W. A. Mozart).				2				2	8	Analysis of a musical text, practical training in large groups.
2. Sight-reading of pieces for piano by 20 th and 21 st century composers (e.g., V. Barkauskas, Z. Bruzaitė, R. Šerkšnytė).				2				2	8	Analysis of a musical text, practical training in large groups.
3. Sight-reading of instrumental pieces when accompanying a soloist (e.g., E. H. Clarke, S. Prokofjev, D. Shostakovich).				3				3	6	Analysis of a musical text, practical training in large groups.
4. Sight-reading of vocal pieces when accompanying a soloist (e.g., P. Tchaikovsky, S. Rachmaninov, M. Musorgsky).				2				2	6	Analysis of a musical text, practical training in large groups.
5. Sight-reading of vocal pieces when accompanying a soloist				2				2	6	Analysis of a musical text, practical training in

(e.g., E. Krenek, C. Debussy, M. Ravel).										large groups.
6. Sight-reading of polyphonic instrumental pieces (duets, trios and quartets) in the keys of groups G, F and C (e.g., E. Elgar, G. Fauré, C. Franck).			2				2	8		Analysis of a musical text, practical training in large groups.
7. Transposition of a piano part of vocal pieces by sight-reading with a soloist (e.g., E. Grieg, R. Schumann).			3				3	8		Analysis of a musical text, practical training in large groups.
Exam							1	1		
Total:			16				1	17	50	

Assessment strategy	Weight %	Deadline for completing the assignments	Assessment criteria
Cumulative score (participation in practical training)	10 %	During the semester	Activity, initiative, preparation for practical training.
Course credit test/exam	90 %	During the exam session	<p>Requirements: Sight-reading and performing of the pieces included in the intended programme.</p> <p>1st semester</p> <ol style="list-style-type: none"> 1. A Baroque or Classical piece/part thereof for piano; 2. Accompaniment to Romantic or 20th century vocal pieces with a soloist; 3. Accompaniment to an instrumental piece with a soloist; 4. Transposition of a vocal piece (a semitone up or down) when accompanying the soloist; 5. Sight-reading of the score of an instrumental duet/trio in the keys of G, F and C groups. <p>2nd semester</p> <ol style="list-style-type: none"> 1. A Baroque or Classical piece/part thereof for piano; 2. Accompaniment to Romantic or 20th century vocal pieces with a soloist; 3. Accompaniment to an instrumental piece with a soloist; 4. Transposition of a vocal piece (a semitone up or down) when accompanying the soloist; 5. Sight-reading of the score of an instrumental duet/trio in the keys of G, F and C groups.
			<p>Assessment criteria:</p> <ul style="list-style-type: none"> • Accurate performance of the piece in terms of musical text at an indicated tempo; • Understanding of the style, genre and form of the period the piece was created in; • Distinctive articulation, dynamics, sound formation, pedal use; • Ability to reveal artistic aspects of the piece; • Ability to demonstrate professional skills of accompaniment to the soloist while at the same time ensuring the artistic harmony of the ensemble, as well as seeing of the score; • Transposition of a vocal piece when accompanying the soloist, i.e. when the vocalist renders the precise text with musical expression.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Gartenlaub, O.	1972	<i>Préparation au déchiffrement pianistique</i>	4, 5 sşs.	Paris: Editions rideau rouge
Keilmann, W.	1975	<i>Ich spiele vom Blatt</i>		Leipzig: Verlag/C.F.Peters

Kember, J.	2006	<i>Piano Sight-Reading</i>	2, 3 sąs.	Mainz: Schott
------------	------	----------------------------	-----------	---------------

ORCHESTRATION AND SCORE REDUCTION

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

PHONETICS OF FOREIGN LANGUAGES

Subject (module) title		Code	Study programme (s)
Užsienio kalbų fonetika/Phonetics of Foreign Languages		M142016	<i>Music Performance(Accompaniment)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: lect. L. Kižla. Other (s): lect. A. Maleckaitė, lect. D. Trezzi, asist. D. Tonkich.			Department of Languages
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	<i>1st-4th semesters/Music Performance(Accompaniment)</i>		Lithuanian
Prerequisites			
Preliminary requirements: -		Minor requirements (if any): None.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
8 (2+2+2+2)	212 (53+53+53+53)	136 (34+34+34+34)	76 (19+19+19+19)
Purpose of the subject (module)			
The aim of the course <i>Phonetics of Foreign Languages</i> is to form correct reading, pronunciation, stressing and intonation skills in French, German, Russian and Spanish/Italian, as well as the ability to hear and correct the pronunciation of a vocalist performing a vocal work in the respective foreign language.			
Short description of the subject (module) (up to 500 characters)			
During the study course of <i>Phonetics of Foreign Languages</i> , students get acquainted with the rules of pronunciation and stress of French, German/English, Russian and Spanish/Italian, as well as the intonations required for performing the singing repertoire in the respective foreign languages.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2).	Students will be able to demonstrate correct pronunciation of vocal musical pieces in foreign languages (French, German, Russian and Spanish/Italian) (sounds, stress and intonation of vocal text).	Analysis of audio recordings, practical training in large groups	Oral assessment
Ability to analyse and critically evaluate creative processes and their significance in the context of contemporary culture (4.2).	Students will be able to distinguish the examples of correct pronunciation (from hearing) when listening to vocal works in a foreign language, evaluate their own and other students' pronunciation and intonations, correct mistakes.	Analysis of audio recordings, practical training in large groups	Oral assessment
Ability to work and develop independently (7.1).	Students will be able to choose appropriate recordings of vocal works for the preparation of vocal programmes in foreign languages.	Analysis of audio recordings, practical training in large groups	Oral assessment

Topics	Time (hours) of contact and individual work							Assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester – French; 2nd semester – German; 3rd semester – Russian; 4th semester – Spanish/Italian.										
1. Alphabet. Transcription. Exercises.				4				4	3	Practical pronunciation training in large groups
2. Consonants: classification, articulation. Exercises.				6				6	3	Practical pronunciation training in large groups
3. Vowels: classification, articulation. Exercises.				6				6	3	Practical pronunciation training in large groups
4. Diphthongs: articulation. Exercises.				4				4	3	Practical pronunciation training in large groups
5. Stress. Exercises.				6				6	3	Practical pronunciation training in large groups
6. Intonation. Exercises.				6				6	4	Practical pronunciation training in large groups
7. Course credit test.							2	2		
Total:				32			2	34	19	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Reading texts of poetry and vocal musical works. Oral assessment.	–	During the semester	A composite assessment system is applied, which encourages the student to work and be assessed continuously, i.e., to accumulate their points throughout the semester (oral assessments). The course is considered passed after more than 50 % of tasks performed in a phonetically correct manner are evaluated. To be assessed: correct pronunciation, stress and intonation.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Middleman, D.	2005	<i>Sprechen Hören Sprechen. Übungsbuch mit 3 CDs</i>		Ismaning: Hueber Verlag
Frey, E.	1999	<i>Phonetik. Lehr- und Übungsbuch mit 2 CDs. Kursbuch</i>		Ismaning: Hueber Verlag
	2003	<i>Das Aussprachewörterbuch</i>	Bd. 6.	Mannheim, Leipzig, Wien, Zürich: Dudenverlag

Charliac, L.; Motron, A. C.	2004	<i>Phonétique progressive du français avec 600 exercices</i>		Paris: CLE International SEJER
Martinie, B.; Wachs, S.	2006	<i>Phonétique en dialogues.</i>		Paris: CLE International SEJER
Charliac, L.; Motron A. C.; Le Bougnec, J. Th.; Loreil, B.	2003	<i>Phonétique progressive du français avec 400 exercices</i>		Paris: CLE International
González, A.; Homero, C.	2006	<i>Fonética, entonación y ortografía</i>		Madrid: Edelsa
Poch, D.	2007/ 2008	<i>Fonética para aprender español: pronunciación</i>		Madrid: Editorial Edi Numen
Additional study material				
Norkaitienė, I. M.	1996	<i>German kalbos praktinė gramatika</i>		Vilnius: Mokslo ir enciklopedijų leidykla
Križinauskas, J.; Smagurauskas, S.	2003	<i>German-Lithuanian kalbų žodynas</i>		Vilnius: Mokslo ir enciklopedijų leidybos institutas
Balaišienė, I.; Mickienė, V.	1997	<i>Praktinė French kalbos gramatika</i>		Vilnius: Žodynas
Balaišienė, I. J.	2004	<i>French-Lithuanian kalbų žodynas</i>		Vilnius: Žodynas
Deikuvienė, T.; Rusina, A.	1998	<i>Ispanų kalba pradedantiesiems</i>		Kaunas: Vytauto Didžiojo universitetas
Petrauskas, V. V.	2001	<i>Ispanų-Lithuanian kalbų žodynas</i>		Vilnius: Žodynas

CONDUCTING

Subject (module) title		Code	Study programme (s)
Dirigavimas (koncertmeisteris)/Conducting (Accompaniment)		M117817	Music Performance(Accompaniment)
Lecturer (s)			Department where the subject is implemented
Coordinator: lect. Virgilijus Visockis. Other (s): prof. Juozas Domarkas.			Department of Conducting
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	1st–2 nd semester/Music Performance(Accompaniment)		Lithuanian, English, Russian, German
Prerequisites			
Preliminary requirements: Bachelor's degree in Music Performance(piano specialisation).			Minor requirements (if any): None.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+82)	34 (17+17)	126 (63+63)
Purpose of the subject (module)			
The aim of subject <i>Conducting</i> in the specialisation <i>Accompaniment of Music Performance</i> is to introduce students to the principles of conducting art and practical aspects of interaction between the conductor, accompanist, soloist and other performers during joint creative work.			
Short description of the subject (module) (up to 500 characters)			
The course of subject <i>Conducting</i> in the specialisation <i>Accompaniment of Music Performance</i> is intended for introducing students to the principles of conducting art and practical aspects of interaction between the conductor, accompanist, soloist and other performers during joint creative work. During the course of the studies, students acquire basic knowledge about the principles of conducting; they are introduced practically to the creative “triangle” consisting of the conductor, accompanist and soloist (choir, ensemble) by playing the roles of the accompanist and conductor. During practical training in groups, extracts from popular operas, operettas, musicals are performed by the way of attributing roles: one student conducts, others (one or two) play an extract from the piece.			

Programme competences to be developed (number of programme's learning	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
---	---	-------------------------------	--------------------

outcomes)			
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will have learnt the basics of the manual technique, demonstrate developed abilities of musical communication when conducting as well as the ability to quickly react to the changes in the artistic process.	Analysis and preparation of a musical text, practical training in small groups, discussions	Performance of a musical programme
Knowledge of music theory, history and cultural contexts, their connections with interpretive traditions. (2.1; 2.2)	Students will be able to perform pieces of different musical styles, genres and periods while at the same time rendering the key elements of musical language, style and interpretation nuances of the piece.	Analysis and preparation of a musical text, practical training in small groups	Performance of a musical programme, test
Ability to analyse and critically evaluate creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to think critically, react to the orchestral environment or the one simulating it and demonstrate good verbal abilities in their work with other performers.	Practical training in small groups, discussions	Test
Interpersonal and communication skills, leadership. (5.1)	Students will demonstrate appropriate leadership, team-work, negotiation and organisational skills, initiative, artistry and the ability to integrate into the creative process.	Practical training in small groups, discussions	Performance of a musical programme, test
Systematic and analytical thinking. (6.1)	Students will be familiar with the conductor's functions and specific nature of work; they will understand the links between theoretical and practical studies of piano accompaniment and conducting, and will be able to use this knowledge during practical training and exam.	Analysis and preparation of a musical text, practical training in small groups, discussions	Test

Topics	Time (hours) of contact and individual work							Self-study hours	Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in the exam/rehearsals/c	Exam/course credit	Total contact work		
Analysis and preparation of extracts from operas. Requirements: 3–4 extracts from operas, operettas, musicals.				16			16	116	Analysis of a musical text and sound recordings, practical conducting training in small groups
Course credit test/exam.						1	1		
Total:				16		1	17	116	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test/exam			
Performance of a musical programme	80 %	During the exam session	Requirements: 1–2 extracts (duration of which is between 5 and 10 minutes) from operas, operettas or musicals with accompaniment of one or two student accompanists. The following is assessed: <ul style="list-style-type: none"> • Accurate performance of the repertoire in terms of musical text; • Manual abilities; • Sense of style, genre and form; • Musical communication; • Team-work skills, communication with other members of the group.
Test	20 %	During the	Analysis of the performed programme and substantiation of

		exam session	interpretation. The following is assessed: <ul style="list-style-type: none"> • Knowledge (history of music performance and interpretation theory, cultural contexts and so on); • Fluency and substantiation of argumentation.
--	--	--------------	---

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigentai</i>		Vilnius

ASSISTANCE PRACTICE

Subject (module) title (LT/EN)		Code	Study programme (s)
Asistentinė praktika (koncertmeisteris)/Assistance Practice (Accompaniment)		M151217	<i>Music Performance(Accompaniment)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Irena Armonienė. Other (s): prof. Ramutė Vaitkevičiūtė, doc. Audronė Kisieliūtė, doc. Eglė Perkumaitė-Vikšraitienė, prof. Nijolė Ralytė, doc. Irena Markauskienė, doc. dr. Indrė Baikštytė, lect. Jonė Punytė.			Department of Accompaniment
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	<i>Music Performance(Accompaniment)</i>		Lithuanian, English, Russian, German, French, Polish
Prerequisites			
Preliminary requirements: the requirements for studies of semesters 1–3 have been met.			Minor requirements (if any): None.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
3	80	8.5	71.5
Purpose of the subject (module)			
The aim of <i>Assistance Practice</i> is to introduce students to the practical aspects of organisation of the pianist-accompanist's work with the soloist; the principles of development of the accompaniment programme and its preparation plan; the practice of rehearsal holding.			
Short description of the subject (module) (up to 500 characters)			
During <i>Assistance Practice</i> , students observe the work of the teacher who teaches BA students and assists him/her by developing the accompaniment programme and its preparation plan, analysing musical pieces and providing interpretation solutions of pieces, working with the pianist, accompanist and soloist independently. The practice is completed by giving an accompaniment lecture/rehearsal and leading its discussion.			

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 music theory, history and cultural contexts, their connections with interpretive traditions. (2.2)	Students will understand the links between interpretation traditions and international performance standards of the selected specialisation and different contexts of artistic and cultural activity; they will be able to draw up a consistent musical and/or interdisciplinary art programme for a particular cultural and/or social context.	Observation of rehearsals, analysis of a musical text and its performance, discussions	Open lesson, discussion of that lesson
Ability to analyse and critically evaluate creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and assess the process and results of the pianist's-accompanist's creative activity critically; they will be able to provide suggestions as to their improvement, present their insights during the practice and demonstrate these abilities when giving an accompaniment lecture unaided.	Observation of rehearsals, analysis of a musical text and its performance, discussions	Open lesson, discussion of that lesson
Interpersonal and	Students will gain experience of constructive and well-	Observation of	Open

communication skills, leadership. (5.1)	founded professional communication; they will be able to cooperate with other students and teachers and demonstrate these abilities in a lesson given unaided.	rehearsals, analysis of a musical text and its performance, discussions	lesson, discussion of that lesson
Interpersonal and communication skills, leadership. (5.2)	Students will be able to lead the creative process, demonstrate initiative, team-work, negotiation and organisational skills in a lesson given unaided.	Observation of rehearsals, analysis of a musical text and its performance, discussions	Open lesson, discussion of that lesson
Ability to work and improve independently. (7.1)	Students will be able to learn how to lead the pianist's-accompanist's work with the soloist independently; they will integrate knowledge and deal with artistic issues in an organised manner, as well as work and improve when preparing for accompaniment lectures/rehearsals independently.	Observation of rehearsals, analysis of a musical text and its performance, discussions	Open lesson, discussion of that lesson

Topics	Contact hours							Self-study hours	Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	the exam/rehearsals/c Exam/course credit test	Total contact work		
1. Observation and analysis of the process of the pianist's-accompanist's work with the soloist (observation of rehearsals).		4					4	30	Repertoire selection, analysis of musical text and sound recordings, studies of musicological literature, analysis of work process
2. Organisation of process of the pianist's-accompanist's work with the soloist (rehearsal holding).		4					4	41.5	Repertoire selection, analysis of musical text and sound recordings, studies of musicological literature, planning of the work to be done during rehearsals
3. Course credit test						0.5	0.5		
Total:		8				0.5	8.5	71.5	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test	100 %	During the exam session	<p>Requirements for assessment during the semester: Observation of 4 lectures, giving 4 accompaniment lectures.</p> <p>Course credit exam: Giving a lecture unaided.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Knowledge about the musical pieces included in the programme, their performance; • Level of preparation of accompaniment programme; • Communication and work process organisation skills; • Argumentation of artistic and pedagogical solutions in the discussion of the open lecture.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Moor, Gerald	1953	<i>Singer and Accompanist</i>		London: Macmillan
Шендерович, Евгений	1996	<i>В концертмейстерском классе</i>		Москва: Музыка
Additional study material				

Autorių kolektyvas. Sud. Almonaitienė, J.	2004	<i>Bendravimo psichologija</i>		Kaunas
Autorių kolektyvas. Sud. Vaitkevičiūtė, R.	2007	<i>Dainavimo ir akompanimento meno raida, pedagoginiai ir interpretaciniai aspektai</i>		Vilnius: Lietuvos muzikos ir teatro akademija

PIANO

HISTORY AND THEORY OF MUSIC INTERPRETATION

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

BASICS OF RESEARCH PAPER

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

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

<i>Music Performance:</i> Knowledge of professional field and perception of one's own profession. (6.1) <i>Composition:</i> Knowledge of different musical contexts. (7.1)	Students will demonstrate basic skills of practical research activity, will know how to analyse art phenomena, to make theoretical statements and critical assessments in an argument-based manner.	Lectures, seminars	Paper work, exam
---	---	--------------------	------------------

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

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

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Bitinas, B.; Rupšienė, L.; Žydžiūnaitė, V.	2008	<i>Kokybių tyrimų metodologija</i>		Klaipėda
Kardelis, K.	2002	<i>Mokslinių tyrimų metodologija ir metodai</i>		K.: JUDEX
Rieneker, L.; Jorgensen, P. S.	2003	<i>Kaip rašyti mokslinį darbą</i>		Vilnius: Aidai

Rupšienė, L	2007	<i>Kokybinio tyrimo duomenų rinkimo metodologija</i>		Klaipėda : Klaipėdos universiteto leidykla
Tidikis, R.	2003	<i>Socialinių tyrimų metodologija</i>		Vilnius: Lietuvos teisės universiteto leidybos centras
Žydžiūnaitė, V.	2006	<i>Taikomųjų tyrimų metodologijos charakteristikos</i>		Vilnius: Pedagoginės profesinės raidos centras

POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS

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

FINAL RESEARCH PAPER

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

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<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	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	Course credit test, defence

musical contexts. (7.1)		sources.	
<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									
	Lectures in large groups	Individual activities	Seminars	Practical training in small	Practical training in large	Preparation for the	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester										
1. Formulation of the research topic and creation of the research programme.		3						3	12	Formulation of research topics and goals, creation of a plan.
2. Data search and studies of literature.		6						6	54	Preparation of literature review.
3. Data analysis.		4						4	25	Performing data analysis.
4. Drafting a text of a research paper.		3						3	25	Drafting a text of a research paper (no less than 12 pages)
5. Course credit test							1	1		
Total	0	16	0	0	0	0	1	17	116	
2nd semester										
1. Analysis of research paper data.		4						4	30	Performing data analysis
2. Systemising, generalising and evaluating results of data analysis.		4						4	30	Systemising and evaluating results
3. Drafting a text of a research paper		4						4	36	Drafting a text of a research paper (no less than 32 pages)
4. Developing conclusions.		2						2	10	Developing conclusions
5. Finalising the paper and preparing for defence.		2						2	10	Finalizing the paper, submitting it for assessment, preparing for the presentation of research findings
6. Defence.							1	1		
Total	0	16	0	0	0	0	1	17	116	

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

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

MASTER'S ART PROJECT

Subject (module) title (LT/EN)		Code	Study programme (s)
Magistro meno projektas (koncertmeisteris)/ Masters's Art Project		M035617	<i>Music Performance(Accompaniment)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Irena Armonienė Other (s): prof. Nijolė Ralytė, prof. Ramutė Vaitkevičiūtė, doc. Audronė Kisieliūtė, doc. Eglė Perkumaitė-Vikšraitienė, doc. Irena Markauskienė, doc. dr. Indrė Baikštytė, lect. Jonė Punytė.			Department of Accompaniment
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 th semester/ <i>Music Performance(Accompaniment)</i>		Lithuanian, English, German, Russian, Polish, French.
Prerequisites			
Preliminary requirements: all requirements of semesters 1–3 of the Master's studies in performing arts have been met.			Minor requirements (if any): 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 preparation of <i>Final Master's Art Project</i> is to demonstrate the skills of artistic accompaniment and <i>Lied Music Performance</i> developed in the MA studies, as well as professionalism and creativity in independent work with soloists-vocalists and instrumentalists that confirm the Master's Qualification Degree in Music.			
Short description of the subject (module) (up to 500 characters)			
The <i>Final Master's Art Project</i> refers to preparation and performance of the final artistic programme of musical pieces			

that demonstrate artistic and creative skills of accompaniment and *Lied* Music Performance developed in the MA studies, as well as abilities of work with vocalists and instrumentalists.

During the course of individual practical training, the artistic idea of the final art project and musical programme are selected under the speciality teacher's supervision; the stages of project preparation are planned, the schedules of rehearsals and concerts are drawn up; specific features of interpretation of selected musical pieces are discussed. Students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique. In parallel to the *Final Master's Art Project*, the *Final Thesis* is prepared and defended, in which art research related to the topics of the *Master's Art Project* is presented.

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 an original artistic concept, while at the same time demonstrating the ability to develop and express their artistic ideas, an individual concept of interpretation of a musical piece and original point of view to the programme performed.	Practical training in large groups, rehearsals, analysis and preparation of literary and musical text, discussions	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When carrying out the master's art project, students will demonstrate the ability to purposefully use the expression means of vocal and instrumental music accompaniment and <i>Lied</i> Music Performance in order to achieve the creative result and look for new self-expression means constantly; they will demonstrate the developed abilities of musical communication.	Practical training in large groups, rehearsals, analysis and preparation of literary and musical text	Performance of a musical programme
Knowledge of music theory, history and cultural contexts, their connections with interpretive traditions. (2.1)	When performing the master's art project, students will demonstrate a style of interpretation that is unique for the performed works and is based on the knowledge of the language, historical development and performance practice of the selected specialisation repertoire (individual periods, styles, genres, etc.).	Practical training in large groups, rehearsals, analysis and preparation of literary and musical text	Performance of a musical programme
Knowledge of music theory, history and cultural contexts, their connections with interpretive traditions. (2.2)	By understanding the links between interpretation traditions of accompaniment and <i>Lied</i> performance art, international performance standards and different contexts of artistic and cultural activity, students will be able to prepare and perform a conceptually integral musical programme intended for a particular cultural and/or social context.	Practical training in large groups, rehearsals, preparation of a musical text	Performance of a musical programme
Ability to develop creative experience when initiating and independently performing artistic activities. (3.1)	Students will have accumulated a representative repertoire of vocal and instrumental music accompaniment of a scope that meets the requirements of the Master's degree and the chosen specialisation, and will have gained stage experience by participating in concert events.	Practical training in large groups, rehearsals	Performance of a musical programme
Ability to develop creative experience when initiating and independently performing artistic activities. (3.2)	Students will demonstrate the ability to develop artistic activities when preparing and performing a final Master's art programme in the form of a public concert.	Practical training in large groups, rehearsals	Performance of a musical programme
Ability to analyse and critically evaluate creative processes and their significance in the context of contemporary culture. (4.1)	Based on the acquired knowledge and artistic experience, students will be able to analyse and critically evaluate the results of the creative process in various stages of the final art project, apply this experience to anticipate possible directions of musical culture processes and opportunities to influence them with their artistic activity.	Analysis and preparation of literary and musical text, discussions, rehearsals	Performance of a musical programme, discussion
Ability to analyse and	Students will have developed musical	Practical training in	Performance

critically evaluate creative processes and their significance in the context of contemporary culture. (4.2)	communication skills, will be able to react quickly and change the processes of musical creation and performance according to the situation at all stages of the preparation of the final art project and when performing it.	large groups, rehearsals, preparation and analysis of a musical text	of a musical programme
Interpersonal and communication skills, leadership.(5.1)	Students will have accumulated experience of reasoned business communication, will be able to constructively cooperate with other performers in the creative process of preparing the final art project.	Analysis of literature and sound recordings, discussions, rehearsals	Performance of a musical programme, interview
Interpersonal and communication skills, leadership.(5.2)	Students will be able to lead the creative process, demonstrate initiative, developed musical communication skills, leadership and organisational skills in preparing and presenting complex work in the form of a final art project.	Rehearsals, discussions	Performance of a musical programme, discussion
Knowledge of the subject area and understanding of one's profession. (6.1)	Students will prepare and complete a final art project and base their artistic ideas and their solutions on theoretical sources and practical artistic experience.	Analysis of literature and sound recordings, discussions, practical training in large groups, rehearsals	Performance of a musical programme, discussion
Ability to work and improve independently. (7.1)	When preparing a final art project programme, students will be able to learn to independently integrate knowledge and solve artistic and organisational challenges in an organised manner.	Analysis of literature, sound recordings and musical text, practical training in large groups, rehearsals	Performance of a musical programme

Topics	Time (hours) of contact and individual work							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/Rehearsals/Cons	Exam/course credit test			Total contact work
1. Compilation of the plan of the final art project programme, its preparation and rehearsals. Examples of the programme: Programme No. 1: 1. R. Schumann's chamber vocal cycle <i>Dichterliebe</i> op. 48 for tenor and piano; 2. <i>Phantasiestuecke</i> op. 73 for cello and piano. Programme No. 2: 1. F. Poulenc's chamber vocal cycle <i>Le travail du peintre</i> for bass and piano, parts: <i>Pablo Picasso, Marc Chagall, Georges Braque, Juan Gris, Paul Clee, Joan Miro, Jacques Villon</i> ; 2. M. Ravel's concert rhapsody <i>Tzigane</i> for violin and piano.		2						2	20	Analysis of a musical and literary text, studies of audio and video recordings, creation of a work plan.
2. Artistic ideas of the final art project and analysis and solutions of its implementation.		4						4	60	Analysis of a musical and literary text, studies of audio and video recordings, practical training in
3. Analysis of musical and literary material, solving of individual artistic and technical problems.		10						10	126	

4. Solving of ensemble and interpretive problems.		10						10	100	large groups
5. Preparation for the defence of the final art project (concert performance of the programme).		6						6	60	Rehearsals
6. Defence (public performance of a concert programme).							2	2		
Total:		32					2	34	366	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Defence (Performance of the Final Master's Art Project)	100 %	During the final exam session	<p><i>The permission to defend the final thesis is approved by the Head of the Department of Accompaniment on the recommendation of the teacher supervising the preparation of the Final Master's Art Project.</i></p> <p>Requirements for the Final Master's Art Project: A freely-selected, original and conceptually-developed artistic programme. The programme may be performed with one or several soloists-vocalists and/or instrumentalists. A part of the art project programme (maximum 30 %) may consist of the pieces prepared in previous years. The defence of the Final Master's Art Project takes place in the form of an open concert. Programme duration is around 50 minutes.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Originality of the concept of the programme; • Creativity, convincingness and professionalism of performance; • Understanding of the artistic idea of the work being performed, demonstration of a unique style of interpretation based on historical knowledge and the tradition of performance; • Artistic maturity; • Accurate performance of the selected repertoire in terms of musical text; • Professional accompaniment abilities; • Sense of style, genre and form; • Artistic quality of musical sound; • Respective level of virtuoso abilities; • Artistic abilities; • Attributing meaning to a multilingual literary text; • Understanding of the specific nature of vocal and instrumental music accompaniment.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Bauni, A.; Oehlmann, W.; Sprau, K.; Stahmer, K. H.	2008	<i>Reclams Liedführer</i>		Stuttgart: Philipp Reclam jun.
François-Sappey, Brigitte; Cantagrell, Gilles	1994	<i>Guide de la Mélodie et du Lied</i>		Paris: Fayard
Additional study material				
Bruveris, Jonas	2006	<i>Lietuvos nacionalinis operos ir baletu teatras</i>		Vilnius: Mokslo ir enciklopedijų leidybos institutas
Guinn, John; Stone, Less	1996, 2001	<i>Opera Encyclopedia</i>		USA: Visible Ink Press

PIANO ART PROJECT

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