



STUDY FIELD OF MUSIC
SECOND STUDY CYCLE

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

DESCRIPTIONS OF SUBJECTS

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PIANO

Subject (module) title (LT/EN)		Code	Study programme (s)
Fortepijonas/Piano		M130016	<i>Music Performance (Piano)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Jurgis Karnavičius. Other (s): prof. Petras Geniušas, prof. Zbignevas Ibelgauptas, prof. Sergejus Okruško, prof. Rūta Rikterė, prof. Birutė Vainiūnaitė, prof. Veronika Vitaitė, prof. Aleksandra Žvirblytė, doc. Daumantas Kirilauskas, doc. Albina Šikšniūtė, lect. Aidas Puodžiukas.			<i>Piano Department</i>
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 (Piano)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: Bachelor's degree in music, piano specialisation, piano playing and artistic expression skills that meet the requirements for entrance exams.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
30 (10+10+10)	800 (267+267+267)	102 (34+34+34)	698 (233+233+233)
Purpose of the subject (module)			
<p>The aim of the subject <i>Piano</i> is to expand the main and develop a typical concert repertoire of the students' instrument that exceeds the level of the requirements for the Bachelor's Degree in Music; include highly complicated representative pieces into the repertoire; develop an individual interpretation style; provide students with the skills enabling to organise learning as a creative process focussed on the implementation of planned interpretation; improve the ability to observe and analyse one's creative process and assess its results critically; provide students with practical concert experience.</p>			
Short description of the subject (module) (up to 500 characters)			
<p><i>Piano</i> is the major subject of the <i>Piano</i> specialisation of Music Performance Master studies. It further develops practical and artistic abilities of playing the selected musical instrument solo acquired in Bachelor studies that are related to the studies of the representative concert repertoire, implementation of art projects, creativity and search for individual interpretation solutions. During the course of Master degree studies, a typical concert repertoire of the selected instrument is built up; practical concert experience is broadened; students learn how to critically assess the results of artistic activity. During the course of individual practical training, the repertoire mandatory for a respective semester is selected under the speciality teacher's supervision. Specific features of interpretation of selected musical pieces are discussed, and students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.</p>			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as creative personalities with a developed ability to shape and express their artistic ideas when performing pieces for the piano that are compliant with the requirements for the Master's degree repertoire.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the piano repertoire, students will be able to select and use all the possibilities offered by the performance technique and will constantly look for new means of self-expression.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will have good knowledge of the language of music, historical development and performance practice of the piano repertoire pertaining to individual periods, styles, genres, etc.; they will be able to base their interpretation solutions on this knowledge.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme

Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to draw up a consistent programme of piano music for a particular cultural and/or social context.	Independent concert/artistic activity	Defence of the practice report
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire of piano music that is compliant with the requirements for the scope; they will be able to assess the circumstances and context of performance and select pieces to be performed accordingly.	Practical training in large groups, rehearsals, independent concert/artistic activity	Defence of the practice report
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate art projects and creative activity, as well as present their complex work in the form of an art project.	Independent concert/artistic activity	Defence of the practice report
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and assess the process and results of their creative activity critically, as well as adapt to changing conditions of the creative context and present their insights during the study process.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Interview
Inter-personal and communication skills, leadership. (5.1)	Students will gain experience of constructive and well-founded business-like communication, and will be able to cooperate with other artists and integrate into different cultural environment.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme
Systemic and analytical thinking. (6.1)	Students will have acquired detailed knowledge about the piano player's profession, be aware of the links between theoretical and practical studies and be able to use this knowledge in lectures and rehearsals, as well as when preparing, discussing and performing concert programmes for exams.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Interview, performance of a musical programme
Ability to work and improve independently. (7.1)	Students will be able to analyse and learn the given or selected repertoire independently by integrating their knowledge from all areas.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme

Topics (repertoire)	Contact hours							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training	Preparation for the exam/rehearsals/c	Exam/course			Total contact work
1st semester										
1. Preparation of a freely selected artistic programme that is diverse in terms of style (duration - 30 minutes). Examples of repertoire: <i>Programme A:</i> V. Bacevičius, Poem No. 4; R. Schumann, Humoresque Op. 20; <i>Programme B:</i> D. Scarlatti, 3 Sonatas; H. Dutilleux, Sonata; <i>Programme C:</i> J. Brahms, Plays op. 119; S. Prokofiev, Moments Op. 22.		32						32	228	Analysis and preparation of a musical text. Studies of sound recordings.
2. Self-analysis of independent concert activity.							1	1	5	Preparation of the report.
3. Exam.							1	1		

Total:		32					2	34	233	
2nd semester										
One-part recital (duration - between 35 and 40 minutes). Examples of repertoire: <i>Programme A:</i> S. Rachmaninov, 2 Preludes; M. Mussorgsky, <i>Pictures at an Exhibition</i> ; <i>Programme B:</i> C. Franck, Prelude, Choral and Fugue; L. van Beethoven, Sonata in E flat major, Op. 27, No. 1; F. Chopin, Scherzo in B minor; <i>Programme C:</i> S. Rachmaninov, Sonata No. 2; M. Ravel, <i>Gaspard de la Nuit</i> .		32						32	228	Analysis and preparation of a musical text. Studies of sound recordings.
2. Self-analysis of independent concert activity.							1	1	5	Preparation of the report.
3. Exam.							1	1		
Total:		32					2	34	233	
3rd semester										
1. Preparation of a freely selected artistic programme that is diverse in terms of style (duration - 30 minutes). Examples of repertoire: <i>Programme A:</i> J. S. Bach, Toccata in F minor; F. Schubert, Sonata in A minor D784; <i>Programme B:</i> J. S. Bach Concerto in A major; N. Medtner, Sonata in A minor; <i>Programme C:</i> F. Schubert, Sonata in B major D960.		32						32	228	Analysis and preparation of a musical text. Studies of sound recordings.
2. Self-analysis of independent concert activity.							1	1	5	Preparation of the report.
3. Exam.							1	1		
Total:		32					2	34	233	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Independent concert activity report	10 %	During the exam session	The following is assessed: <ul style="list-style-type: none"> Showing initiative when participating in independent artistic activity; Conformity of artistic activity with the programme of specialisation; Complexity of performed concert programmes; Prestigiousness of the event/concert stage.
Exam (performance of a musical programme)	90 %	During the exam session	Requirements: Concert performance of a musical programme that is from 30 to 40 minutes long. The following is assessed: <ul style="list-style-type: none"> Accurate performance of the repertoire in terms of musical text; Specialisation instrument playing skills, virtuoso abilities; Stylistically founded application of articulation, ornamentation and improvisation principles; Sense of genre and form; Artistry and convincingness, quality of musical expression; Integrity of the programme integrity, substantiation of logic behind its development.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Mach, Elyse	1980	<i>Great pianists speak for themselves</i> , vol. 1	ISBN 0-396-09213-6	New York; Dodd, Mead & Company

Mach, Elyse	1988	<i>Great pianists speak for themselves, vol. 2</i>	ISBN 0-396-08850-3	New York; Dodd, Mead & Company
Additional study material				
Drąsutienė, Liucija	2004	<i>Fortepijono metodikos tradicijos ir dabartis</i>	ISBN 9986-503-46-9	Vilnius, Lietuvos muzikos akademija
Drąsutienė, Liucija	2015	<i>Lietuvos fortepijono pedagogikos puslapiai</i>	ISBN 978-609-8071-31-3	Vilnius, Lietuvos muzikos ir teatro akademija
Dubal, David	1997	<i>Reflections from the keyboard</i>	ISBN 0-8256-7211-2	Shirmer Trade Books
Fraser, Alan	2003	<i>The craft of piano playing</i>	ISBN 0-8108-4591-1	Scarecrow Press
Matthews, Denis	1972	<i>Keyboard Music</i>	ISBN 0-7153-5612-7	London, David & Charles
Sandor, Gyorgy	1995	<i>On piano playing</i>	ISBN 0-02-872280-9	Schirmer
Schonberg, Harold C.	1987	<i>The great pianists</i>	ISBN 0-671-63837-8	Simon & Schuster/Fireside Books

INTERPRETATION SEMINARS

Subject (module) title (LT/EN)		Code	Study programme (s)	
Interpretacijos Seminars/Interpretation Seminars		M145216	<i>Music Performance (Piano)</i>	
Lecturer (s)			Department where the subject is implemented	
Coordinator: prof. Jurgis Karnavičius. Other (s): prof. Petras Geniušas, prof. Zbignevas Ibelgaupas, prof. Sergejus Okruško, prof. Rūta Rikterė, prof. Birutė Vainiūnaitė, prof. Veronika Vitaitė, prof. Aleksandra Žvirblytė, doc. Daumantas Kirilauskas.			<i>Piano Department</i>	
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 (Piano)</i>		Lithuanian, English, Russian, German	
Prerequisites				
Preliminary requirements: a Bachelor's degree in music, piano playing and artistic expression skills that meet the requirements for a Master's degree.			Minor requirements (if any): Master's studies of Music Performance, Piano specialisation.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours	
10 (5+5)	266 (133+133)	51 (25.5+25.5)	217 (108.5+108.5)	
Purpose of the subject (module)				
<p>The aim of the subject Interpretation Seminars is to form a professional approach to the possibilities of interpretation of piano music when performing music of various styles and genres; to form appropriate skills of interpreting cycles, large, small scale musical works; to broaden the theoretical horizons of music interpretation styles; to acquaint students with the principles of interpretation of world-famous teachers and performers; to develop the ability to analyse and critically evaluate the interpretive decisions of the works performed by themselves and other participants of interpretation seminars, to speak in discussions, to provide reasoned remarks in a matter-of-fact and constructive manner.</p>				
Short description of the subject (module) (up to 500 characters)				
<p><i>Seminars of Interpretation</i> is a Master of Music study subject for the analysis and practice of interpretation of specific styles of piano music. During the interpretation seminars, students examine specific works of piano music, discuss the issues of their performance and the unity of interpretation when shaping the dramaturgy of the work. The repertoire under consideration covers music styles from the Baroque to the 21st century. The focus is on professional European piano music.</p>				

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
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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 their artistic individuality with a developed ability to create, develop and express their artistic ideas; they will be estimate an individual interpretation of a musical piece and demonstrate these abilities when performing piano pieces or their extracts in interpretation seminars.	Practical training in large groups, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will be able to adapt their individual interpretation solutions to a particular cultural context; they will also be able to base them on knowledge of piano art history and/or art research.	Practical training in large groups, analysis and preparation of a musical text, discussions	Performance of a musical programme, discussion
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)		Practical training in large groups, analysis and preparation of a musical text	
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and critically assess interpretation solutions of pieces performed by students themselves or other participants of interpretation seminars and statements in discussions; they will be able to give proposals as to their improvement.	Analysis of the musical text and performance, discussions	Discussion of the musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will be able to participate in discussions with other participants of interpretation seminars in a business-like and constructive manner; they will be able to make well-founded comments.	Discussions	Discussion of the musical programme
Systemic and analytical thinking. (6.1)	When discussing their or other performers' interpretation solutions, students will demonstrate the understanding of links between theoretical and practical studies of performance art; they will be able to express their opinion by revealing the causal links between theory and practice.	Analysis of the musical text and performance, discussions	Discussion of the musical programme

Topics	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/course credit test	Total contact work	Self-study hours	Assignments
Interpretation solutions and analysis of piano solo repertoire.				24				24	108.5	Studies of literature, musical text and sound recordings, creative assignments
Course credit test.							1.5	1.5		
				24			1.5	25.5	108.5	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
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Participation in seminars	70 %	During the semester	<ul style="list-style-type: none"> Active participation in discussions; Substantiation of argumentation, Ability to make critical comments, recommendations; Fluency and clarity of statements, culture of communication; Attendance (at least 75 %).
Course credit score: accumulative score - presentations of creative works (3)	30 %	From October to February, from November to March, from December to April	<p>Requirements: at least three presentations of interpretations of pieces or parts thereof (performed on the piano) per semester. It is recommended that pieces from the repertoire of <i>Piano</i> study subject are performed.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> Originality and substantiation of interpretation in terms of tradition; Founding of an interpretation solution on historical and theoretical sources, argumentation.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Mach, Elyse	1980	<i>Great pianists speak for themselves</i> , vol. 1	ISBN 0-396-09213-6	New York; Dodd, Mead & Company
Mach, Elyse	1988	<i>Great pianists speak for themselves</i> , vol. 2	ISBN 0-396-08850-3	New York; Dodd, Mead & Company
Additional study material				
Drąsutenė, Liucija	2004	<i>Fortepijono metodikos tradicijos ir dabartis</i>	ISBN 9986-503-46-9	Vilnius, Lietuvos muzikos akademija
Dubal, David	1997	<i>Reflections from the keyboard</i>	ISBN 0-8256-7211-2	Shirmer Trade Books
Fraser, Alan	2003	<i>The craft of piano playing</i>	ISBN 0-8108-4591-1	Scarecrow Press
Matthews, Denis	1972	<i>Keyboard Music</i>	ISBN 0-7153-5612-7	London, David & Charles
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Schonberg, Harold C.	1987	<i>The great pianists</i>	ISBN 0-671-63837-8	Simon & Schuster/Fireside Books

PIANO ACCOMPANIMENT AND ART SONG

Subject (module) title (LT/EN)	Code	Study programme (s)
Akompanimentas ir <i>Lied</i> (dainos menas)/ Piano Accompaniment and Art song	M000617	<i>Music Performance (Piano)</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)		Optional
Mode of delivery	Semester or period when the subject is delivered	Language (s) of instruction
Classwork	1 st -3 rd semesters/ <i>Music Performance (Piano)</i>	Lithuanian, English, German, French, Russian, Polish.
Prerequisites		
Preliminary requirements: Bachelor's degree in music, <i>Piano</i> specialisation.		Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours
		Self-study hours

15 (5+5+5)	399 (133+133+133)	51 (17+17+17)	348 (116+116+116)
Purpose of the subject (module)			
<p>The aim of study subject <i>Piano Accompaniment and Lied (Art song)</i> is to develop the abilities of piano accompaniment and <i>Lied (Art song)</i> acquired during the Bachelor studies; expand the main repertoire of opera, instrumental music accompaniment and that of the pieces pertaining to <i>Lied (Art song)</i> genre; develop skills of analysis and performance of orchestral accompaniment of opera vocal and instrumental music in the aspect of dramaturgy and instrumentation; deepen the knowledge in the understanding of the stylistics of the <i>Lied (Art song)</i> genre by analysing them in the context of the interaction of language, poetry and the aesthetics of the respective historical-cultural period; develop an individual style of interpretation; promote the independence and initiative of concert activities; develop the ability to analyse the creative process and critically evaluate its results.</p>			
Short description of the subject (module) (up to 500 characters)			
<p><i>Piano Accompaniment and Lied (Art song)</i> is an optional alternative knowledge-deepening subject of Piano specialisation Master's studies of Music Performance. While studying it, the skills of accompaniment and performing <i>Lied (Art song)</i> acquired during the Bachelor's studies of music are developed and the formation of the student's creative individuality is continued.</p> <p>During the course of individual practical training, the repertoire mandatory for a respective semester is selected under the teacher's supervision. Specific features of interpretation of selected musical pieces are discussed, and students learn how to perform them properly in accordance with the requirements for style, genre, form, interpretation and performance technique. Stages of repertoire preparation are planned, the plan of rehearsals and the calendar of concerts are drawn up, practical concert experience is gained, independence of concert activity and initiative are encouraged.</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 their artistic individuality 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 art song genre that comply with the requirements for the repertoire of Master degree studies.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, analysis of literature and sound recordings, discussions, independent concert activity	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will be able to use all possibilities of performance expression in the areas of opera vocal and instrumental music accompaniment and art song performance; they will be able to constantly look for new means of self-expression, as well as demonstrate developed abilities of musical communication and heading the creative process.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, analysis of literature and sound recordings, discussions, independent concert activity	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Building on the knowledge of music theory and history, analysis of the cultural and historical context of performed pieces and performance art practice, 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 activity	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will know interpretation traditions of art song of different styles, genres and countries, i.e. German, French, Italian, Russian and so on, as well as 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 and instrumentation, analysis of musical and verbal text, practical training in large groups, rehearsals, discussions, independent concert activity	Performance of a musical programme, discussion of the exam

Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire compliant with the requirements for the Master's qualification degree and gain concert experience which they will use when participating in public events and projects.	Independent concert activity	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to express their creative personality; they will have a developed ability of musical communication, be able to demonstrate abilities to undertake artistic activity independently by initiating a musical art project and participating in its preparation and public performance.	Independent concert activity	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 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
Inter-personal and communication skills, leadership. (5.1)	Students will be able to cooperate with other performers, select independently the most appropriate ways of learning and rehearsing with partners, integrate into different cultural environment, and work efficiently, skilfully and with self-confidence.	Discussions, practical training in large groups, rehearsals.	Performance of a musical programme, discussion of the exam
Inter-personal and communication skills, leadership. (5.2)	Students will be able to plan rationally and control the process of preparation of their concert programme. Students will gain experience of constructive and well-founded business-like 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
Ability to work and improve independently. (7.1)	Students will be able to prepare and present concert programmes independently, improve their qualifications by absorbing new information, summarise artistic and scientific tasks, as well as 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 activity	Performance of a musical programme

Topics (repertoire)	Contact hours							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/course credit test			
Total contact work										
1st-3rd semesters										
Preparation of a freely selected musical programme. Requirements for the repertoire: opera vocal and/or instrumental pieces with piano or orchestral accompaniment by German, Austrian, French, Spanish, Russian, Lithuanian and from other countries of the 18 th to 21 st century, pieces of <i>Lied</i> (art song) genre.		16						16	116	Analysis of music recordings, musical and literary text, preparation of musical text, rehearsals
2. Exam.						1	1			

Prerequisites			
Preliminary requirements: abilities and skills of music performance and artistic expression on the specialisation instrument, corresponding to the Bachelor's degree in music.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15 (5+5+5)	399 (133+133+133)	76.5 (25.5+25.5+25.5)	322,5 (107.5+107.5+107.5)
Purpose of the subject (module)			
The aim of the subject <i>Chamber Ensemble (Piano, String Instruments, Woodwind Instruments)</i> is to acquaint with the concert repertoire of chamber music of various epochs, styles and genres for an ensemble of mixed instruments; provide music playing skills in a chamber ensemble that exceed the level of Bachelor studies in the fields of artistic expression, learning and rehearsals; develop ensemble hearing and sight-reading skills; based on the repertoire of chamber music of various styles and genres, to consolidate the skills of independent creative work in the ensemble; by providing the basics of cognition of a more complex concert repertoire and the skills of its mature preparation, to form the ability to plan the stages of repertoire preparation and to implement them consistently by developing skills to learn independently, notice and solve problems in the creative process.			
Short description of the subject (module) (up to 500 characters)			
The object of the <i>Chamber Ensemble (Piano, String Instruments, Woodwind Instruments)</i> is the development of artistic and professional abilities to perform the concert repertoire of chamber music of various epochs and styles, large and small scales in mixed ensembles of various compositions. When preparing the concert repertoire, the tasks of forming and realising a higher level of collective interpretation and developing the mastery of ensemble playing are solved. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared. Concert practice of ensemble playing is acquired.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to perform chamber works in mixed instrument ensembles, while at the same time demonstrating a sense of style and artistic individuality.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will be able to use all the possibilities of performance techniques when performing ensemble programmes and demonstrate the developed skills of musical communication and leading of a musical ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will be well acquainted with the language and performance practice of the chamber music repertoire (individual periods, styles, genres, etc.), and will be able to base interpretive decisions on this knowledge and/or art research at all stages of musical programme development.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to create a coherent programme for a chamber ensemble taking into account the specific context (composition of performers, theme and purpose of the event).	Rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have accumulated a representative repertoire of the chamber ensemble and gained concert experience by participating in at least 3 public concert events during the study year.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate and lead an art programme or participate in the preparation and concert performance of an art project.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam

Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and critically evaluate the process and results of their own and other artists' creative activities, provide suggestions for their improvement, adapt to the changing conditions of the creative context, present their insights during rehearsals and discussions of exams and concerts.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Inter-personal communication and leadership. (5.1)	By preparing and conducting chamber ensemble programmes, students will be able to communicate and collaborate effectively and ethically with other members of the ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Inter-personal communication and leadership. (5.2)	When working as part of a chamber ensemble, students will demonstrate initiative, leadership, teamwork, negotiation, and organisational skills.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Ability to work and improve independently. (7.1)	Students will be able to independently plan the work process of the chamber ensemble and the stages of preparation of the musical programme, as well as solve artistic and organisational tasks.	Practical training in large groups, rehearsals, concerts	Performance of a musical programme, discussion of the exam

Topics (repertoire)	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/course credit	Total contact work	Self-study hours	Assignments
1st semester										
Preparation of the concert chamber ensemble programme. Programme requirements: 20–30 min. Examples of repertoire: F. Schubert's duet for violin and piano; S. Dankner's sonata for saxophone and piano; R. Muczynski's sonata for flute and piano; L. van Beethoven's piano trio in C minor No. 3 op. 1.				24				24	107.5	Analysis of a musical text, practical training in large groups, rehearsals.
Exam							1.5	1.5		
Total:				24			1.5	25.5	107.5	
2nd semester										
Preparation of the concert chamber ensemble programme. Programme requirements: 20–30 min. Examples of repertoire: J. S. Bach's sonata for viola and piano No. 3 in G major; P. Bonneau's suite for saxophone and piano (4 parts); C. Debussy's trio for flute, viola and harp; A. Mišek's sonata No. 2 for double bass and piano; M. Castelnuovo-Tedesco's sonatina for flute and guitar; J. Brahms' sonatas for violin/viola/cello and piano.				24				24	107.5	Analysis of a musical text, practical training in large groups, rehearsals.
Exam							1.5	1.5		
Total:				24			1.5	25.5	107.5	
3rd semester										

Preparation of the concert chamber ensemble programme. Programme requirements: 20–30 min. Examples of repertoire: M. Ravel’s sonata for violin and piano; L. Beethoven’s sonata for cello and piano No. 5 in D major; E. Schulhof’s sonata for saxophone and piano; J. Brahms’ sonata for clarinet and piano No. 1 F minor; A. Piazzola’s <i>History of Tango</i> for violin and guitar; J. B. Krumpholz’s sonata op. 8 No. 2 in G major for flute and harp; J. S. Bach’s sonata for double bass (for <i>viola da gamba</i>) and harpsichord.				24				24	107.5	Analysis of a musical text, practical training in large groups, rehearsals.
Exam							1.5	1.5		
Total:				24			1.5	25.5	107.5	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Quality of the work process	10 %	During the course of the semester	The following is assessed: <ul style="list-style-type: none"> • Efficiency and ethics of communication with other members of the ensemble; • Fluency, argumentation and constructiveness of the presentation of ideas and results; • Independence, organisation, punctuality.
Exam	90 %	During the exam session	Requirements: public concert in the hall of the Academy, city or Lithuanian Concert Hall lasting for 20–30 minutes. Assessment criteria: <ul style="list-style-type: none"> • Ensemble technique (sound balance and metrorhythmic synchronism); • Accurate performance of the repertoire in terms of musical text; • Specialisation instrument management skills, ability to adapt, virtuoso skills; • Stylistically founded application of articulation, ornamentation and improvisation principles; • Sense of genre and form; • Artistry and persuasiveness, quality of musical expression.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Badura-Skoda, Eva; Badura-Skoda, Paul	1957	<i>Mozart-Interpretation</i>		Wancura
Baron, J. H.	1998	<i>Intimate Music: A History of the Idea of Chamber Music</i>		New York: Pendragon Press
Harnoncourt, N.	1993	<i>Der musikalische Dialog</i>		Amadeus Press
Harnoncourt, N.	1982	<i>Musik als Klangrede</i>		Baerenreiter - Verlag
Katkus, D.	2013	<i>Muzikos atlikimas. Istorija/Teorijos/Stiliai /Interpretacijos</i>		Vilnius: Tyto alba
Ulrich, H.	1966	<i>Chamber Music</i>		Columbia University Press
Баренбойм, Л. А.; Ямпольский, И. М.	1970	<i>Камерный ансамбль. Педагогика и исполнительство</i>		Москва
Готлиб, А.	1971	<i>Основы ансамблевой техники.</i>		Москва
Additional study material				

Aguado, Dionisio	2005	<i>New guitar method</i>		Tecla
Badura-Skoda, E.; Badura-Skoda, P.	1957	<i>Mozart-Interpretation</i>		Wancura
Brun, Paul	2000	<i>A New History of the Double Bass</i>		P. Brun Productions
Hoppstock, Tilman	2015	<i>Polyphony in Bach's Fugues for Lute</i>		PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 1	PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 2.	PRIM - Musikverlag Darmstadt
Kappel, Hubert	2016	<i>The bible of classical guitar technique</i>		Edition Margaux
Parkening, Chr.; Marshall, J.	1997	<i>The Christopher Parkening Guitar Method: Guitar Technique</i>	Vol. 1	Hal Leonard; Revised edition
Planyavsky, Alfred	1998	<i>The baroque double bass violone</i>		Langam, MD and London: Scarecrow Press
Renié, Henriette	1946	<i>Méthode complète de harpe. Harpe Premier volume: Technique</i>		Paris: Alphonse Leduc http://petruccilibrariy.ca/download.php?file=files/imglnks/caimg/b/b7/IMSLP317808-PMLP496260-Reni_Mthode_de_Harpe_Score.pdf
Salzedo, Carlos	1917	<i>L'Etude. Moderne de la Harpe</i>		New York: G. Schirmer, Inc. http://hz.imslep.info/files/imglnks/usimg/0/08/IMSLP166593-PMLP296867-SALZEDO_Ltude_moderne_de_la_harpe.pdf
Tennant, Scott	2016	<i>Pumping nylon</i>	2 ed.	Alfred Music
		<i>The Chamber music journal</i>		http://www.chambermusicjournal.org
		<i>The Chamber music network</i>		http://www.acmp.net/resources

PIANO ENSEMBLE

Subject (module) title (LT/EN)	Code	Study programme (s)
Fortepijoninis ansamblis/Piano Ensemble	M020616	<i>Music Performance (Piano)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: prof. Rūta Rikterė. Prof. Birutė Vainiūnaitė, doc. Daumantas Kirilauskas, lect. Aidas Puodžiukas.		<i>Piano Department</i>

Study cycle			Type of the subject (module)
Second (Master)			Optional
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 st -3 rd semesters/ <i>Music Performance (Piano)</i>		Lithuanian, English, Russian, German, French
Prerequisites			
Preliminary requirements: Bachelor's degree in music, <i>Piano</i> specialisation, piano playing and artistic expression skills, meeting the requirements for entrance exams.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15 (5+5+5)	399 (133+133+133)	51 (17+17+17)	348 (116+116+116)
Purpose of the subject (module)			
The aim of subject <i>Piano Ensemble</i> is to expand the piano concert repertoire developed during Bachelor studies; improve skills of playing in an ensemble; develop an individual style of interpretation; improve the ability to observe and analyse one's creative process and assess its results critically.			
Short description of the subject (module) (up to 500 characters)			
<i>Piano Ensemble</i> is an optional knowledge-deepening subject that belongs to the <i>Piano</i> branch of <i>Music Performance</i> studies. During the course of the studies, practical and artistic skills of playing in a piano ensemble on one, two or three pianos with four, six, eight hands developed during the Bachelor studies are improved further. During Master studies, the concert repertoire of piano ensemble is built up; practical concert experience is gained; creativity and originality of interpretation are developed.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to perform ensemble pieces while at the same time demonstrating their perception of style and artistic individuality.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing ensemble programmes, students will be able to use all the possibilities of performance technique and demonstrate the developed skills of musical communication and leading a musical ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will know well the language of music and performance technique of the repertoire for the piano ensemble (pertaining to individual periods, styles, genres, etc.), and will be able to base their interpretation solutions on this knowledge and/or art research in all stages of preparation of musical programmes.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to create a coherent programme of the piano ensemble, taking into account the specific context (composition of performers, theme and purpose of the event).	Rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have accumulated a concert repertoire of works representative of the piano ensemble and gained concert experience by participating in at least 3 public events during the study period.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate the preparation of an art programme and lead it or participate in the preparation of an art project and concert performance.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and critically evaluate the process and results of their own and other artists' creative activities, provide suggestions for their improvement, adapt to the changing conditions of the creative context, and present their insights during rehearsals, exams and concert discussions.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview
Inter-personal and communication skills, leadership. (5.1)	While preparing and performing piano ensemble programmes, students will be able to communicate and collaborate effectively and ethically with other members of the ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview
Inter-personal and communication skills, leadership. (5.2)	When working as part of an ensemble, students will demonstrate initiative, leadership, teamwork, negotiation and organisational skills.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview
Critical and self-critical thinking. (6.1)	Students will be able to critically evaluate their and other ensemble members' work process and its results, as well as objectively evaluate their possibilities to participate in creative projects.	Practical training in large groups, rehearsals	Performance of a musical programme, interview
Ability to work and improve independently. (7.1)	Students will be able to independently plan the creative process of the ensemble and the stages of preparation of the musical programme, as well as solve artistic and organisational tasks.	Practical training in large groups, rehearsals	Performance of a musical programme, interview

Topics	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester										
1. Preparation of a diverse artistic programme in a freely selected style, e.g., F. Schubert's rondo in D major, op. 138, W. Lutoslawski's variations on the theme of Paganini.		16						16	116	Studies of a musical text and sound recordings, practical training in large groups, rehearsals
2. Exam.							1	1		
		16					1	17	116	
2nd semester										

1. Large scale musical work, play or another piece in a freely selected style, e.g., J. S. Bach's concerto for two pianos and orchestra in C Major BWV 1062, part 1, three plays by S. Rachmaninov, op. 11 for piano (to be played with 4 hands).		16						16	116	Studies of a musical text and sound recordings, practical training in large groups, rehearsals
2. Exam.							1	1		
		16					1	17	116	
3rd semester										
1. Preparation of a diverse artistic programme in a freely selected style, e.g., M. Clementi's sonata in B major, F. Chopin's rondo in C major, op. 73.		16						16	116	Studies of a musical text and sound recordings, practical training in large groups, rehearsals
2. Exam.							1	1		
		16					1	17	116	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam	100 %	During the exam session	<p>The exam may be organised in the form of a concert or recital.</p> <p>Requirements for the programme: duration of the programme - between 15 and 20 minutes; includes a large scope piece and plays of a selected style.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Accurate performance of the musical text of the selected repertoire; • Artistic quality of musical sound; • Emotionality; • Sense of style; • Sense of genre and form; • Respective level of virtuoso abilities; • Artistic abilities; • Appropriate selection of the performed repertoire according to individual abilities and requirements of the study programme.

Assessment basis.

10 (Excellent). Artistic maturity and mastery. Particularly striking, artistic and emotional in the performance of a musical programme, showing exceptional and artistically meaningful sound quality, virtuoso abilities, a clear understanding of the style, genre and form of the repertoire performed.

9 (Very good). Artistic maturity and mastery. Artistically mature and masterful performance of the selected repertoire. Emotional, artistic and stylistically orderly playing of a musical text, revealing clear virtuoso abilities, perception of style, genre and the ability to manage the situation with slight mistakes.

8 (Good). Artistic maturity. Neat playing of the musical text, emotional and artistic performance of a musical programme, showing the necessary virtuoso skills, understanding of genre and form, but lacking a sense of style and the ability to use artistic and creative skills in case of a mistake.

7 (Highly satisfactory). Basic music performance skills. Neat performance of a musical text with several errors, but lacking one or more of the following skills necessary for artistic maturity: emotionality, virtuosity, sense of style, understanding of genre and form.

6 (Satisfactory). Satisfactory music performance skills. Mechanical performance of a musical programme with major errors, demonstrating satisfactory artistic abilities related to deficiencies in artistic persuasion, virtuosity, style, genre, or sense of form.

5 (Sufficient). Weak music performance skills. Artistically and virtuosically weak performance of a musical programme with flaws in style, genre or sense of form and relatively large errors.

4 (Unsatisfactory). Unsatisfactory performance of a musical programme according to the main evaluation criteria.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Сорокина, Е.	1988	<i>Фортепианный дуэт</i>		Москва: Музыка

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	Lectures, seminars	Paper work, exam

	artistic activity and to generalise them.		
<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										Assignments
	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	
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		
4. Sources and literature of research.	1							1	6		Analysis of literature and scientific publications, written tasks
5. Methods and methodology of research.	2							2	6		
6. Art as subject of research (specific features of history and theory of art).	2							2	6		
7. Subject of research and its attributes (macro-system approach).	2							2	6		
8. Subject of research and its attributes (micro-system approach).	2							2	6		
9. Art objects (author – performer – listener).	2							2	6		
10. Preparation for research paper.			14					14	53		
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>Kokybinių tyrimų metodologija</i>		Klaipėda
Kardelis, K.	2002	<i>Mokslinių tyrimų metodologija ir metodai</i>		K.: JUDEX
Rieneker, L.; Jorgensen, P. S.	2003	<i>Kaip rašyti mokslinį darbą</i>		Vilnius: Aidai
Rupšienė, L.	2007	<i>Kokybinio tyrimo duomenų rinkimo metodologija</i>		Klaipėda : Klaipėdos universiteto leidykla
Tidikis, R.	2003	<i>Socialinių tyrimų metodologija</i>		Vilnius: Lietuvos teisės universiteto leidybos centras
Žydžiūnaitė, V.	2006	<i>Taikomųjų tyrimų metodologijos charakteristikos</i>		Vilnius: Pedagoginės profesinės raidos centras

POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS

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 musical contexts. (7.1)	Students will be able to substantiate art research being conducted with practical professional and theoretical knowledge of art.	Individual activities, analysis of literature and audio/video sources.	Course credit test, defence
<i>Music Performance:</i> Ability to work and to improve independently. (7.1) <i>Composition:</i> Ability to work and to improve independently. (1.1)	Students will be able to carry out research individually and in an organised way on a topic related to final art project, and describe it.	Individual activities, research activities	Course credit test, defence
<i>Music Performance:</i> Ability to conduct independent scientific research. (8.1) <i>Composition:</i> Ability to conduct independent scientific research. (5.1)	Students will be able to outline research goals and objectives related to the topic of the final art project, ground the choice of methods and sources, make conclusions, and write a paper of no less than 40 thousand characters.	Individual activities, analysis of audio/video sources and data	Course credit test, defence
<i>Music Performance:</i> Ability to conduct independent scientific research. (8.1) <i>Composition:</i> Ability to conduct independent scientific research. (5.1)	Students will be able to summarise art research and the results obtained, formulate conclusions, and provide evaluations of art phenomena, taking into account the wider cultural context.	Individual activities, research activities, analysis of research findings	Course credit test, defence
<i>Music Performance:</i> Ability to analyse and to critically assess art processes and their implications in the context of contemporary culture, and to influence the evolution of culture by being active in professional art activity. (4.1; 4.2) <i>Composition:</i> Ability to integrate into different musical, social and cultural contexts. (8.1)	Students will be able to analyse the cultural context and its developments, enabling the evaluation of artistic phenomena.	Individual activities, analysis of audio/video sources and data, discussions	Course credit test, defence

Topics	Time (hours) and assignments of contact and self-study hours								Assignments
	Lectures in large groups	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the Exam/course credit test	Total contact work	Self-study hours	
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.			
2. Drafting a text of a research paper (no less than 15,000 characters)	40 %	During exam session	Accuracy, relevance, originality, fluency of professional language.
2nd semester			
Defence:	50 %	During exam session of the graduates	Accuracy, relevance, originality, high level of competence.
1. Presentation of data, analysis, summary of the findings, conclusions			
2. Drafting a text of a research paper (no less than 40,000 characters)	20 %		Correctness of language, compliance of the paper with the requirements
3. Presentation and defence of a final research paper	30 %		Quality of the presentation, accuracy and comprehensiveness of answers to the questions, clear expression of thoughts.

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

MASTER'S ART PROJECT

Subject (module) title (LT/EN)	Code	Study programme (s)
Magistro meno projektas (Fortepijonas)/Master's Art Project (Piano)	M056516	<i>Music Performance (Piano)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: prof. Jurgis Karnavičius.		<i>Piano Department</i>

Other (s): prof. Petras Geniušas, prof. Zbignevas Ibelgaupas, prof. Sergejus Okruško, prof. Rūta Rikterė, prof. Birutė Vainiūnaitė, prof. Veronika Vitaitė, prof. Aleksandra Žvirblytė, doc. Daumantas Kirilauskas, doc. Albina Šikšniūtė, lect. Aidas Puodžiukas.			
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 (Piano)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: all the requirements of semesters 1 to 3 of the Master of Music Performance study programme fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15	402	34	368
Purpose of the subject (module)			
The purpose of the preparation and defence of a <i>Master's Art Project (Piano)</i> (performance of a musical programme) is to reveal the artistic and creative abilities acquired in Master's studies, complying with the awarded Master's degree.			
Short description of the subject (module) (up to 500 characters)			
The <i>Master's Art Project (Piano)</i> is the preparation and performance of a solo final music programme (recital), revealing the artistic, artistic and creative skills acquired in the Master's studies. During the course of individual practical training, the repertoire of the final art project is selected under the guidance of the teacher of the main instrument, the peculiarities of interpretation of selected musical works are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance techniques; repertoire preparation periods are planned, rehearsal plan is compiled and concert calendar is anticipated.			

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 and original point of view.	Practical training in large groups, rehearsals, analysis and preparation of the literature and a musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the Master's art project, students will demonstrate the ability to make a purposeful use of the possibilities offered by the musical instrument performance technique in order to achieve a creative result, as well as a developed ability of musical communication.	Practical training in large groups, rehearsals, analysis and preparation of the literature and a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When performing the Master's art project, students will demonstrate an original interpretation style of performed pieces based on their knowledge about the language of music, historical development and performance practice of the repertoire of the selected specialisation (individual periods, styles, genres, etc.).	Practical training in large groups, rehearsals, analysis and preparation of the literature and a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the links between interpretation traditions in their specialisation, international performance standards and different	Practical training in large groups, rehearsals, preparation of a musical text	Performance of a musical programme

1. Development of the programme for the final art project/recital and the plan of its preparation and rehearsals. Requirements for the recital programme: two-part recital. Programme duration - 60 minutes. The programme is freely selected and prepared during the last year of studies. The pieces in the final musical programme that are no longer than 10 to 15 minutes may be prepared during the first year of Master's degree studies. The programme must consist of pieces pertaining to different periods and genres; students are requested to include pieces by Lithuanian composers in the programme. Examples: A: F. Schubert, sonata in B major D. 960; J. Brahms, fantasy op. 116; B: L. van Beethoven, sonata op. 110; M. Ravel, suite <i>Tomb of Cooper</i> ; S. Prokofiev, sonata no. 4; P. Tchaikovsky, cycle <i>The Seasons</i> op. 37b; M. K. Čiurlionis, three plays on one theme; G. Gershwin, <i>Rhapsody in Blue</i> .		3						3	20	Studies of a musical text and audio and video recordings, creation of the work plan.
2. Analysis and solutions of the artistic idea of the final art project and its implementation.		2						2	20	Studies of a musical text and audio and video recordings, practical training in large groups.
3. Analysis of musical material and solution of individual artistic and technical problems.		27						27	328	Studies of literature sources, sound recordings and a musical text, practical training in large groups, rehearsals.
4. Public hearing.								1	1	
5. Defence of the Master's art project (recital).								1	1	
Total:		32						2	34	368

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By the start of the final exam session	<p>Requirements: the programme of the Master's Art Project is performed during the exam.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Originality, maturity and artistry of the programme concept; • Creativity, artistry, convincingness and professionalism of performance; • Technical level of performance; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition;

			<ul style="list-style-type: none"> Analysis of programme interpretation, oral self-evaluation of the process of work (discussion of the public hearing).
Defence (recital)	100 %	During the final exam session	<p><i>The programme may be performed only if positive assessment is received during the public hearing.</i></p> <p>Requirements for the programme of <i>Master's Art Project</i> (recital): duration - 60 minutes. Programme is freely selected, prepared during the last year of studies. The pieces in the final musical programme that are no longer than 10 to 15 minutes may be prepared during the first year of Master's degree studies.</p> <p>The programme must consist of pieces pertaining to different periods and genres; students are requested to include pieces by Lithuanian composers in the programme.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> Originality, maturity and artistry of the programme concept; Creativity, artistry, convincingness and professionalism of performance; Technical level of performance; Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Mach, Elyse	1980	<i>Great pianists speak for themselves</i> , vol. 1	ISBN 0-396-09213-6	New York; Dodd, Mead & Company
Mach, Elyse	1988	<i>Great pianists speak for themselves</i> , vol. 2	ISBN 0-396-08850-3	New York; Dodd, Mead & Company
Additional study material				
Drąsutienė, Liucija	2004	<i>Fortepijono metodikos tradicijos ir dabartis</i>	ISBN 9986-503-46-9	Vilnius, Lietuvos muzikos akademija
Drąsutienė, Liucija	2015	<i>Lietuvos fortepijono pedagogikos puslapiai</i>	ISBN 978-609-8071-31-3	Vilnius, Lietuvos muzikos ir teatro akademija
Dubal, David	1997	<i>Reflections from the keyboard</i>	ISBN 0-8256-7211-2	Shirmer Trade Books
Fraser, Alan	2003	<i>The craft of piano playing</i>	ISBN 0-8108-4591-1	Scarecrow Press
Matthews, Denis	1972	<i>Keyboard Music</i>	ISBN 0-7153-5612-7	London, David & Charles
Sandor, Gyorgy	1995	<i>On piano playing</i>	ISBN 0-02-872280-9	Schirmer
Schonberg, Harold C.	1987	<i>The great pianists</i>	ISBN 0-671-63837-8	Simon & Schuster/Fireside Books

Approved by the <i>Piano Department</i>	08/09/2016, Protocol No. 1.
Date and No. of registration in the register of study subjects (modules)	R(16)-123, 09/09/2016

Piano Accompaniment and *Lied* (Art Song) Final Art Project

Subject (module) title (LT/EN)	Code	Study programme (s)
Akompanimento ir <i>Lied</i> (dainos meno) baigiamasis meno projektas/Piano Accompaniment and <i>Lied</i> (Art song) Final Art Project	M150517	<i>Music Performance (Piano)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: prof. Irena Armonienė.		Department of Accompaniment

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.			
Study cycle			Type of the subject (module)
Second (Master)			Optional
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	4 th semester/ <i>Music Performance (Piano)</i>		Lithuanian, English, German, French, Russian, Polish
Prerequisites			
Preliminary requirements: all the requirements of semesters 1 to 3 of the Master of Music Performance study programme fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
5	133	17	116
Purpose of the subject (module)			
The aim of <i>Piano Accompaniment and Lied (Art song) Final Art Project</i> is to demonstrate the most prominent Master's level competencies that are related to the ability to accompany singers and instrumentalists professionally, as well as perform the pieces of art song genre and those confirming the Master's Qualification Degree.			
Short description of the subject (module) (up to 500 characters)			
The <i>Accompaniment and Art Song Final Art Project</i> refers to the programme prepared independently and performed by the student that demonstrates the pianist-accompanist's and art song performer's artistic abilities developed during Master degree studies. During the course of individual training, the repertoire for the accompaniment art project is selected under the teacher's supervision; specific features of interpretation of selected musical pieces are discussed and students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique; the stages of repertoire preparation are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	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, as well as interpret the performed musical programme individually.	Practical training in large groups, rehearsals, analysis and preparation of the literature and a musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the programme of the art project, students will demonstrate the ability to use artistic and technical performance expression means purposefully to achieve the creative result in the areas of accompaniment and art song; they will be able to demonstrate a developed ability of musical communication.	Practical training in large groups, rehearsals, analysis and preparation of the literature and a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When performing the programme of the final art project, students will demonstrate an original interpretation style of performed pieces based on their knowledge about the language of music, historical development and performance practice of the selected repertoire (individual periods, styles, genres, etc.).	Practical training in large groups, rehearsals, analysis and preparation of the literature and a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the links between interpretation traditions of accompaniment and art song performance, international performance standards and different contexts of artistic and cultural activity, students will be able to prepare and perform a conceptually	Practical training in large groups, rehearsals, preparation of a musical text	Performance of a musical programme

	integral musical programme intended for a particular cultural and/or social context.		
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate abilities to develop artistic activity by preparing and performing the final 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 artistic processes and their significance in the context of contemporary culture and to influence its development.(4.2)	Students will have a developed ability of musical communication, be able to react fast and change the processes of musical creation and performance depending on the situation at all stages of final art project preparation and presentation.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will gain experience of constructive and well-founded business-like communication, and will be able to cooperate with other performers efficiently in the creative process of preparation of the final art project.	Analysis of literature and sound recordings, discussions, rehearsals	Discussion
Knowledge of the subject area and understanding of one's profession. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its implementation on theoretical sources and practical experience.	Analysis of literature and 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 the programme of the final art project, students will be able to learn independently, integrate knowledge and complete artistic tasks in an organised manner.	Analysis of literature, sound recordings and analysis of a musical text, practical training in large groups, rehearsals	Performance of a musical programme

Topics (repertoire)	Contact hours							Self-study hours	Assignment s
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the exam/rehearsals/consult	Exam/course credit test		
Preparation of the programme for the Piano Accompaniment and <i>Lied</i> (Art song) Final Art Project: a. Development of the work plan; b. Selection of the programme; c. solving technical problems of musical text performance and ensemble; d. Preparation of interpretation idea; e. Rehearsals. Examples of the programme for Piano Accompaniment and <i>Lied</i> (Art song) Final Art Project: 1: 1. W. A. Mozart's <i>Fiordiligi</i> recitative and aria <i>Come scoglio...</i> from the opera <i>Così fan tutte</i> ; 2. Concerto for violin and orchestra in A major no. 5 K219. 2: 1. H. Wolf's chamber vocal cycle for Michelangelo-Lieder bass and piano (<i>Wohl denk' ich, Alles endet, was entsteht, Fühlt meine Seele</i>);		1 6					16	11 6	Analysis of a musical and literary text, studies of audio and video recordings, creation of the work plan, rehearsals with soloists

Additional study material				
Bruveris, Jonas	2006	<i>Lietuvos nacionalinis operos ir baleto teatras</i>		Vilnius: Mokslo ir enciklopedijų leidybos institutas
Guinn, John; Stone, Less	1996, 2001	<i>Opera Encyclopedia</i>		USA: Visible Ink Press

PIANO ACCOMPANIMENT AND ART SONG FINAL 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

CHAMBER ENSEMBLE ART PROJECT

Subject (module) title (LT/EN)		Code	Study programme (s)
Kamerinio ansamblio meno projektas (Fortepijonas, styginiai, mediniai pučiamieji instrumentai)/Chamber Ensemble Art Project (Piano, String Instruments, Woodwind Instruments)		M118317	<i>Music Performance (Piano, String Instruments, Wind Instruments, Percussion Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Dalia Balsytė. Other (s): prof. Donatas Katkus, prof. Audronė Pšibilskienė, prof. Audronė Vainiūnaitė, prof. Augustinas Vasiliauskas, doc. Vaida Paukštienė, doc. dr. Indrė Baikštytė, lect. Inga Gylytė, lect. Povilas Jacunskas, lect. Saulius Lipčius, lect. Ingrida Rupaitė-Petrikiene.			Department of Chamber Ensemble
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 Music Performance (Piano, String Instruments, Wind Instruments, Percussion Instruments)</i>		Lithuanian, English, Russian, German
Prerequisites			
Preliminary requirements: all the requirements of semesters 1 to 3 of the Master of Music Performance study programme fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
5	134	25.5	108.5
Purpose of the subject (module)			
The purpose of the preparation and defence of a <i>Chamber Ensemble Art Project (Piano, String Instruments, Woodwind Instruments)</i> (performance of a musical programme) is to reveal the artistic and creative abilities acquired in the Master's studies, confirming the awarded Master's degree.			
Short description of the subject (module) (up to 500 characters)			
<p><i>The Chamber Ensemble Art Project (Piano, String Instruments, Woodwind Instruments)</i> refers to the preparation and performance of a final concert program of musical works in a mixed ensemble, revealing the artistic and creative abilities acquired in the Master's studies.</p> <p>Under the guidance of the subject teacher, the repertoire of the final art project is selected; the peculiarities of the interpretation of selected musical works are discussed; students learn to perform them properly in terms of style, genre, form, interpretation and performance techniques. 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 design and complete a chamber ensemble art project programme characterised by an original artistic concept, while at the same time demonstrating the ability to develop and express their artistic ideas.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the chamber ensemble art project, students will demonstrate the ability to use the possibilities of the specialisation instrument performance technique to achieve the ensemble creative result, as well as the developed ability of musical communication and a sense of ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When performing the chamber ensemble art project programme, students will demonstrate a distinctive style of interpretation of works, based on knowledge of the language, historical development and performance practice of the selected repertoire (individual periods, styles, genres, etc.).	Practical training in large groups, rehearsals, analysis and preparation of a musical text, studies of literature and audio sources, and musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Understanding the interrelationships of chamber ensemble interpretation traditions, international performance standards with various contexts of artistic and cultural activities, students will be able to develop and perform a conceptually coherent musical programme for a specific cultural and/or social context.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will prepare and perform (in the form of a public concert) a representative musical programme of the chamber ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Using developed intelligence and erudition, students will be able to analyse and critically evaluate the results of the creative process at various stages of the preparation of a final art project.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Inter-personal and communication skills, leadership. (5.1)	Students will have accumulated experience of constructive and reasoned business-like communication, and will be able to collaborate productively in the creative process of preparing a chamber ensemble art project.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Inter-personal and communication skills, leadership. (5.2)	Students will be able to lead the artistic activities of the chamber ensemble, demonstrate initiative, leadership, teamwork, negotiation and organisational skills when preparing and presenting the final art project in the form of a concert.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its implementation on theoretical sources and practical experience.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Ability to work and improve independently. (7.1)	When preparing the program of the chamber ensemble art project, students will be able to work independently, integrate knowledge, and solve artistic tasks in an organised manner.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview

Topics (repertoire)	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/course credit test	Total contact work	Self-study hours	Assignments
Preparation of a chamber ensemble concert programme lasting for 20–40 minutes. Repertoire requirements: complex chamber works in terms of content, form and performance technique for a mixed ensemble, such as S. Rachmaninov's <i>Trio élégiaque</i> for piano, violin and cello; A. Previn's trio for oboe, bassoon and piano; F. Poulenc's sonatas for flute, oboe/clarinet and piano; N. Paganini's <i>sonata concertata</i> for guitar and violin, A. Piazzola's <i>History of Tango</i> for flute and guitar, T. Ogawa's <i>suite espiègle</i> for clarinet and guitar, M. Grayson's sonata for flute and guitar, R. Eespere's <i>Matbeth</i> for violin and guitar.				24				24	108.5	Studies of literature sources, sound recordings and a musical text, rehearsals
Public hearing, defence.							1.5	1.5		
Total:				24			1.5	25.5	108.5	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	–	By the start of the final exam session	<p>Requirements for the programme: the entire programme of the final art project is performed.</p> <p>Criteria:</p> <ul style="list-style-type: none"> • Accurate performance of the repertoire in terms of musical text; • Specialisation instrument management skills, adaptability, virtuoso skills; • Stylistically founded application of articulation, ornamentation and improvisation principles; • Ensemble quality; • Sense of genre and form; • Artistry and persuasiveness, quality of musical expression, analysis of programme interpretation and oral self-analysis of the work process.
Defence (performance of a musical programme)	100 %	During the final exam session	<p><i>The programme may be performed only if positive assessment is received during the public hearing.</i></p> <p>Programme requirements: programme duration - 20–40 minutes. The programme takes the form of a public concert in the concert hall of the Academy, the city and/or Lithuania.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Ensemble technique (sound balance and metrorhythmic synchronism); • Accurate performance of the repertoire in terms of musical text; • Specialisation instrument management skills, adaptability, virtuoso skills; • Stylistically founded application of articulation, ornamentation and improvisation principles; • Sense of genre and form;

			• Artistry and persuasiveness, quality of musical expression.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Baron, J. H.	1998	<i>Intimate Music: A History of the Idea of Chamber Music</i>		New York: Pendragon Press
Ulrich, H.	1966	<i>Chamber Music</i>		Columbia University Press
Additional study material				
Aguado, Dionisio	2005	<i>New guitar method</i>		Tecla
Badura-Skoda, E.; Badura-Skoda, P.	1957	<i>Mozart-Interpretation</i>		Wancura
Brun, Paul	2000	<i>A New History of the Double Bass</i>		P. Brun Productions
Hoppstock, Tilman	2015	<i>Polyphony in Bach's Fugues for Lute</i>		PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 2.	PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 1	PRIM - Musikverlag Darmstadt
Kappel, Hubert	2016	<i>The bible of classical guitar technique</i>		Edition Margaux
Parkening, Chr.; Marshall, J.	1997	<i>The Christopher Parkening Guitar Method: Guitar Technique</i>	Vol. 1	Hal Leonard; Revised edition
Planyavsky, Alfred	1998	<i>The baroque double bass violone</i>		Langam, MD and London: Scarecrow Press
Renié, Henriette	1946	<i>Méthode complète de harpe. Harpe Premier volume: Technique</i>		Paris: Alphonse Leduc http://petruccilibrary.ca/download.php?file=files/imglnks/caimg/b7/IMSLP317808-PMLP496260-Reni_M thode d e Harpe_Score.pdf
Salzedo, Carlos	1917	<i>L'Etude. Moderne de la Harpe</i>		New York: G. Schirmer, Inc. http://hz.imslp.info/files/imglnks/usimg/0/08/IMSLP166593-PMLP296867-SALZEDO L tud e moderne de la harpe.pdf
Tennant, Scott	2016	<i>Pumping nylon</i>	2 ed.	Alfred Music
		<i>The Chamber music journal</i>		http://www.chambermusicjournal.org
		<i>The Chamber music network</i>		http://www.acmp.net/resources

PIANO ENSEMBLE FINAL ART PROJECT

Subject (module) title (LT/EN)	Code	Study programme (s)
Fortepijoninio ansamblio baigiamasis meno projektas/ Piano Ensemble Final Art Project	M116616	Music Performance (Piano)

Lecturer (s)		Department where the subject is implemented	
Coordinator: prof. Rūta Rikterė. Prof. Birutė Vainiūnaitė, doc. Daumantas Kirilauskas, lect. Aidas Puodžiukas.		Piano Department	
Study cycle		Type of the subject (module)	
Second (Master)		Optional	
Mode of delivery	Semester or period when the subject is delivered	Language (s) of instruction	
Classwork	4 th semester/ <i>Music Performance (Piano)</i>	Lithuanian, English, Russian, French	
Prerequisites			
Preliminary requirements: all the requirements of semesters 1 to 3 of the Master study programme of Music Performance fulfilled.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
5	133	17	116
Purpose of the subject (module)			
The aim of <i>Final Piano Ensemble Art Project</i> is to demonstrate artistic abilities and abilities of playing in an ensemble acquired in second cycle studies that confirm the Master's Degree in Music and professional qualification of a performer.			
Short description of the subject (module) (up to 500 characters)			
<p><i>Final Piano Ensemble Art Project</i> refers to preparation and performance of a representative programme for the piano ensemble (of concert and contest level) that demonstrates artistic and creative abilities acquired during the Master degree studies.</p> <p>During practical training in small groups, the repertoire compliant with the requirements is selected under the supervision of the teacher from the Piano Department. Specific features of interpretation of selected musical piece/pieces are discussed, and students learn how to perform them properly in terms of style, genre, form, 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 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, and an individual concept of interpretation and original point of view.	Practical training in large groups, rehearsals, analysis and preparation of the literature and a musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the Master's art project, students will demonstrate the ability to make a purposeful use of the possibilities offered by the musical instrument performance technique in order to achieve a creative result, as well as a developed ability of musical communication and ensemble awareness.	Practical training in large groups, rehearsals, analysis and preparation of the literature and a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When performing the Master's art project, students will demonstrate an original interpretation style of performed pieces based on their knowledge about the language of music, historical development and performance practice of the repertoire of the selected specialisation (individual periods, styles, genres, etc.).	Practical training in large groups, rehearsals, analysis and preparation of the literature and a musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the links between interpretation traditions in their specialisation, international performance standards and different contexts of artistic and cultural activity, students will be able to	Practical training in large groups, rehearsals, preparation of a musical text	Performance of a musical programme

	prepare and perform a conceptually integral musical programme intended for a particular cultural and/or social context.		programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have accumulated a representative concert repertoire of the scope corresponding to the requirements of the Master's degree and the chosen specialisation, and will demonstrate the acquired concert experience during the final art project.	Practical training in large groups, rehearsals	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate abilities to develop artistic activity by preparing and performing the final art programme in the form of a public concert.	Practical training in large groups, rehearsals	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	By means of developed intellect and erudition, students will be able to critically analyse and assess the results of the creative process in different stages of preparation of the final art project, and apply these skills when predicting potential trends of cultural processes and possibilities for influencing them with their artistic ideas.	Analysis and preparation of literature and a musical text, discussions, rehearsals	Performance of a musical programme, interview
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will have a developed ability of musical communication, be able to react fast and change the processes of musical creation and performance depending on the situation at all stages of final art project preparation and presentation.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal communication and leadership. (5.1)	Students will gain experience of constructive and well-founded business-like communication, and be able to cooperate constructively in the creative process of preparation of the final art project.	Analysis of literature and sound recordings, discussions, rehearsals	Interview
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its implementation on theoretical sources and practical experience.	Analysis of literature and sound recordings, discussions, practical training in large groups, rehearsals	Performance of a musical programme
Ability to work and improve independently. (7.1)	When preparing the programme of the final art project, students will be able to learn independently, integrate knowledge and complete artistic tasks in an organised manner.	Analysis of literature, sound recordings and a musical text, practical training in large groups, rehearsals	Performance of a musical programme

Topics (repertoire)	Contact hours							Self-study hours	Assignments
	Theoretical	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/course	Total contact work		
1. Development of the programme for the final art project/recital of the piano ensemble and the plan of its preparation and rehearsals. Requirements for the recital programme: large scope piece and plays of freely selected style, e.g. V. Barkauskas' variations for two pianos, two parts from S. Rachmaninov's suite No. 1, op. 5.				3			3	10	Studies of a musical text and audio and video recordings, creation of the work plan.

Programme duration - between 21 and 25 minutes.									
2. Analysis and solutions of the artistic idea of the final art project and its implementation.			2				2	10	Studies of a musical text and audio and video recordings, practical training in large groups.
3. Analysis of musical material and solution of individual artistic and technical problems.			27				27	79	Studies of literature sources, sound recordings and a musical text, practical training in large groups, rehearsals.
4. Public hearing.						1	1		
5. Defence of the final art project (recital).						1	1		
Total:			32			2	34	368	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	–	By the start of the final exam session	<p>Requirements: the programme of the Final Piano Ensemble Art Project is performed during the public hearing.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Originality, maturity and artistry of the programme concept; • Creativity, artistry, convincingness and professionalism of performance; • Technical level of performance; • Demonstration of a unique style of interpretation of a work based on historical knowledge and performance tradition; • Analysis of programme interpretation, oral self-evaluation of the work process (discussion of the public hearing).
Defence (recital)	100 %	During the final exam session	<p>The programme may be performed only if positive assessment is received during the public hearing.</p> <p>Requirements for <i>Final Piano Ensemble Art Project</i> (recital): duration - 21–25 min. The programme includes large scale pieces and plays. The programme may also include work from previous semesters of the Master studies (up to 5 minutes).</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Originality, maturity and artistry of the programme concept; • Creativity, artistry, convincingness and professionalism of performance; • Technical level of performance; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Сорокина, Е.	1988	<i>Фортепианный дуэт</i>		Москва: Музыка