



STUDY FIELD OF MUSIC  
SECOND STUDY CYCLE

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

**DESCRIPTIONS OF SUBJECTS**

## Table of Contents

PRINCIPAL INSTRUMENT .....	3
STRING QUARTET .....	10
CHAMBER ENSEMBLE II.....	13
CHAMBER ENSEMBLE.....	17
SYMPHONY ORCHESTRA .....	17
ORCHESTRA PARTS AND SIGHT-READING.....	17
HISTORY AND THEORY OF MUSIC INTERPRETATION .....	17
BASICS OF RESEARCH PAPER.....	17
POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS .....	19
FINAL RESEARCH PAPER .....	19
MASTER’S ART PROJECT .....	22
STRING QUARTET ART PROJECT .....	25
CHAMBER ENSEMBLE ART PROJECT II.....	29
CHAMBER ENSEMBLE ART PROJECT .....	32

## PRINCIPAL INSTRUMENT

<b>Subject (module) title (LT/EN)</b>		<b>Code</b>	<b>Study programme (s)</b>
Specializacijos instrumentas (smuikas, altas, violončelė, kontrabosas, arfa, gitara) / Principal Instrument (Violin, Viola, Cello, Double Bass, Harp, Guitar)		M130716	<i>Music Performance (String Instruments)</i>
<b>Lecturer (s)</b>			<b>Department where the subject is implemented</b>
<b>Coordinator:</b> doc. dr. Rūta Lipinaitytė. <b>Other (s):</b> prof. Dr. Jurgis Dvarionas, prof. Jonas Tankevičius, prof. Armonaitė Galininė, prof. Rusnė Mataitytė, prof. Undinė Lipinaitienė, lect. Žilvinas Malikėnas, doc. Gediminas Dačinskas, prof. Petras Radzevičius, prof. Rimantas Armonas, doc. Edmundas Kulikauskas, lect. Daiva Šlyžienė, lect. Donatas Bagurskas, lect. Saulius Lipčius.			<i>Department of String Instruments</i>
<b>Study cycle</b>			<b>Type of the subject (module)</b>
Second (Master)			Compulsory
<b>Mode of delivery</b>	<b>Semester or period when the subject is delivered/study programme</b>		<b>Language (s) of instruction</b>
Classwork	1 <sup>st</sup> -3 <sup>rd</sup> semesters/ <i>Music Performance (String Instruments)</i>		Lithuanian, English, German, Russian
<b>Prerequisites</b>			
<b>Preliminary requirements:</b> specialisation instrument playing and artistic expression skills corresponding to the Bachelor's degree in music.			<b>Minor requirements (if any):</b> none.
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>	<b>Self-study hours</b>
30 (10+10+10)	800 (267+267+267)	102 (34+34+34)	698 (232+233+233)
<b>Purpose of the subject (module)</b>			
The aim of the <i>Main Instrument (Violin, Viola, Cello, Double Bass, Harp, Guitar)</i> is to expand the main and accumulate concert repertoire of specialisation instrument beyond the requirements of the Bachelor of Music, as well as to develop individual interpretation style, provide skills necessary to organise learning as a creative process aimed at implementing the intended interpretation, to deepen the ability to observe and analyse one's creative process and critically evaluate its results, and to provide students with experience of concert practice.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
The <i>Main Instrument (Violin, Viola, Cello, Double Bass, Harp, Guitar)</i> is the main subject of the Master of Music Performance specialisation in String Instruments. It further develops the practical and artistic solo skills of playing the chosen musical instrument formed in the Bachelor's studies, related to the studies of the representative concert repertoire, the realisation of artistic projects, creativity and the search for individual interpretation solutions. Master's studies allow students to accumulate a typical concert repertoire of specialisation instrument, expand the experience of concert practice, and learn to critically evaluate the results of artistic activity. During the course of individual practical training, the compulsory repertoire for the relevant semester is selected under the guidance of the specialty teacher. The peculiarities of the interpretation of selected musical works are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance techniques. Repertoire preparation periods are planned, a rehearsal plan is drawn up, and a concert calendar is planned.			

<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the subject (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as artistic individuals with a developed ability to create, develop and express their artistic ideas, estimate individual interpretation of a piece of music and demonstrate these skills by preparing and performing a concert programme that meets the requirements of the Master's repertoire.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will be able to use all the possibilities of performance techniques in solo programmes and constantly search for new means of self-expression, and will demonstrate the developed ability of musical communication.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme

Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will be able to perform works of various musical styles, genres and epochs at all stages of preparing musical programmes, while at the same time demonstrating a unique style of interpretation for that work, based on knowledge of the musical language, historical development and performance practice of the selected specialisation repertoire (individual periods, styles, genres, etc.); they will be familiar with international traditions of interpretation.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will understand the connections between the interpretations of the chosen specialisation, international performance standards and various contexts of artistic and cultural activities; they will be able to create a coherent musical programme for a specific cultural and/or social context.	Practical training in large groups, rehearsals, preparation of a musical text, independent concert activities	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have accumulated a representative repertoire of a volume corresponding to the requirements of the Master's degree and the chosen specialisation, as well as gained concert experience by participating in at least 4 public concert events during the study year.	Practical training in large groups, rehearsals, independent concert/artistic activities	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate the ability to carry out artistic activities independently by initiating a musical art project and participating in its preparation and public performance.	Independent concert/artistic activities	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	Basing it on their educated intelligence and erudition, students will be able to analyse and critically evaluate creative processes and their significance in the modern changing cultural context, as well as to anticipate possible directions of cultural processes and opportunities to influence them with their artistic ideas.	Independent concert/artistic activities, discussions	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 practical training and/or master classes.	Interview, discussions	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 with other artists and integrate into different cultural environments when participating in at least one project, preferably multicultural or international.	Interview, discussions	Interview
Systemic and analytical thinking. (6.1)	Students will deeply understand the connections between theoretical and practical studies of performance art, will be able to see their causal connections, and will use these skills for their development as artists when preparing and presenting concert programmes.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Ability to work and improve independently. (7.1)	Students will be able to learn independently, integrate knowledge, solve artistic tasks, based on new and/or limited information, in an organised way, and will be able to work and improve when independently preparing and presenting concert programmes.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme

### Violin

Topics (repertoire)	Contact hours							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in	Preparation for the exam/rehearsals/con	Exam/course credit			Total contact work
<b>1<sup>st</sup> semester</b>										
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., S. Prokofiev's <i>Five Melodies</i> , op. 35bis; F. Waxman's fantasy on the themes of G. Bizet's opera <i>Carmen</i> ).		32						32	229	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam, duration of the programme - 20–25 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>232</b>	
<b>2<sup>nd</sup> semester</b>										
1. Preparation of a freely-selected one-part artistic recital program consisting of musical pieces of different styles (a piece by a contemporary author is mandatory in the programme, e.g., A. Webern's four pieces op. 7; N. Paganini's-K. Szymanowski's caprice No. 24, op. 1, E. Balsys' concerto for violin solo No. 3).		32						32	229	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam: duration of the programme - 30–35 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>	
<b>3<sup>rd</sup> semester</b>										
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., L. van Beethoven's romance in F major, op. 50; E. Ysaÿe's sonata for violin solo No. 4, op. 27).		32						32	229	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam: duration of the programme - 20–25 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>	

### Viola

Topics (repertoire)	Contact hours							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in	Preparation for the exam/rehearsals/con	Exam/course credit			Total contact work
<b>1<sup>st</sup> semester</b>										
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., P. Hindemith's sonata for viola solo op. 11, No. 5, part 4, <i>Passacaglia</i> ; Z. Kodaly's <i>Adagio</i> ; J. Brahms's <i>scherzo</i> from FAE sonata).		32						32	228	Search and analysis of sources, practical training in large groups, rehearsals.

2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam, duration of the programme - 20–25 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>232</b>	
<b>2<sup>nd</sup> semester</b>										
1. Preparation of freely-selected one-part artistic recital programme consisting of musical pieces of different styles (a piece by a contemporary author is mandatory in the programme, e.g., J. S. Bach's suite for cello solo in D major No. 6 BWV 1012, Prelude (transcription for viola); K. Penderecki's <i>Cadenza</i> for viola solo; M. Bruch's concerto for violin, viola and orchestra op. 88).		32						32	229	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam: duration of the programme - 30–35 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>	
<b>3<sup>rd</sup> semester</b>										
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., V. Barkauskas' <i>Du monologai</i> for viola solo op. 71; R. Clarke' sonata for viola and piano).		32						32	229	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam: duration of the programme - 20–25 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>	

### Cello

Topics (repertoire)	Contact hours							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in	Preparation for the exam/rehearsals/con	Exam/course credit			Total contact work
<b>1<sup>st</sup> semester</b>										
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., Z. Kodaly's sonata for cello solo op. 8, part 1. <i>Allegro maestoso ma appassionato</i> ; R. Schumann's <i>Three Fantasy Pieces</i> for cello and piano op. 73; J. Širvinskas' toccata for cello solo).		32						32	228	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam, duration of the programme - 20–25 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>232</b>	
<b>2<sup>nd</sup> semester</b>										
1. Preparation of freely-selected one-part artistic recital programme consisting of musical pieces of different styles (a piece by a contemporary author is mandatory in the programme, e.g., J. S. Bach's sonata for viola da gamba and piano in G major BWV 1027: part 1. <i>Adagio</i> , part 2. <i>Allegro ma non tanto</i> ; A.		32						32	229	Search and analysis of sources, practical training in large groups, rehearsals.

Honegger's concerto for cello and orchestra in C major; J. Nin y Castellanos' Spanish suite for cello and piano).												
2. Self-analysis of independent concert activities.								1	1	4	Preparation of the practice folder.	
3. Exam: duration of the programme - 30–35 minutes.								1	1			
<b>Total:</b>		<b>32</b>						<b>2</b>	<b>34</b>	<b>233</b>		
<b>3<sup>rd</sup> semester</b>												
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., L. van Beethoven's sonata in C major, op. 102, No. 1 for cello and piano; B. Martin's variations on a Slovak theme for cello and piano).		32								32	229	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.								1	1	4	Preparation of the practice folder.	
3. Exam: duration of the programme - 20–25 minutes.								1	1			
<b>Total:</b>		<b>32</b>						<b>2</b>	<b>34</b>	<b>233</b>		

### Double Bass

Topics (repertoire)	Contact hours							Self-study hours	Assignments			
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in	Preparation for the exam/rehearsals/con	Exam/course credit			Total contact work		
<b>1<sup>st</sup> semester</b>												
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., J. F. Zbinden's <i>Hommage a J. S. Bach</i> , op. 44; G. Bottesini's <i>Elegy</i> No. 2 in E minor, op. 20; G. Bottesini's concert allegro <i>A la Mendelssohn</i> ).		32							32	228	Search and analysis of sources, practical training in large groups, rehearsals.	
2. Self-analysis of independent concert activities.								1	1	4	Preparation of the practice folder.	
3. Exam, duration of the programme - 20–25 minutes.								1	1			
<b>Total:</b>		<b>32</b>						<b>2</b>	<b>34</b>	<b>232</b>		
<b>2<sup>nd</sup> semester</b>												
1. Preparation of freely-selected one-part artistic recital programme consisting of musical pieces of different styles (a piece by a contemporary author is mandatory in the programme, e.g., M. Gajdoš' <i>Invocation for Double Bass</i> ; G. Bottesini's variations on the theme of Paisiello's <i>Nel cor piu non mi sento</i> , pp. 23; G. Rossini's duet for cello and double bass).		32								32	229	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.								1	1	4	Preparation of the practice folder.	
3. Exam: duration of the programme - 30–35 minutes.								1	1			
<b>Total:</b>		<b>32</b>						<b>2</b>	<b>34</b>	<b>233</b>		
<b>3<sup>rd</sup> semester</b>												
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., J. Levitin's sonatas for double bass solo, op. 58, part I; S. Sankey's concerto for double bass).		32								32	229	Search and analysis of sources, practical training in large groups, rehearsals.

2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam: duration of the programme - 20–25 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>	

### Harp

Topics (repertoire)	Contact hours							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in	Preparation for the exam/rehearsals/con	Exam/course credit			Total contact work
<b>1<sup>st</sup> semester</b>										
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., W. Posse's etude <i>Eternal Movement</i> ; N. von Wilm's concerto; J. Thomas' <i>The Minstrel's Adieu to His Native Land</i> ).		32						32	228	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam, duration of the programme - 20–25 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>232</b>	
<b>2<sup>nd</sup> semester</b>										
1. Preparation of freely-selected one-part artistic recital programme consisting of musical pieces of different styles (a piece by a contemporary author is mandatory in the programme, e.g., J. Parry's sonatas No. 1–4 optional; R. Glier's impromptu in A major; G. Pierne's impromptu-capriccio; N. Rota's sarabande and toccata).		32						32	229	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam: duration of the programme - 30–35 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>	
<b>3<sup>rd</sup> semester</b>										
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., F. Godefroid's characteristic etude <i>Melancholy</i> ; B. Britten's suite for harp; J. S. Bach's sarabande; M. Tournier's <i>Dancer Lolita</i> ; C. Debussy's <i>Moonlight</i> ).		32						32	229	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam: duration of the programme - 20–25 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>	



**Guitar**

Topics (repertoire)	Contact hours							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in	Preparation for the exam/rehearsals/con	Exam/course credit			Total contact work
<b>1<sup>st</sup> semester</b>										
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., M. Giuliani's sonatas op. 15, part 1; J. Rodrigo's passacaglia; F. Tarrega's <i>Carnival of Venice</i> ).		32						32	228	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam, duration of the programme - 20–25 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>232</b>	
<b>2<sup>nd</sup> semester</b>										
1. Preparation of freely-selected one-part artistic recital programme consisting of musical pieces of different styles (a piece by a contemporary author is mandatory in the programme, e.g., J. S. Bach's prelude from the suite for a lute <i>BWV 1006a</i> ; J. Tamulionis' toccatina; J. Rodrigo's concerto for guitar and orchestra <i>Aranjuez</i> ).		32						32	229	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam: duration of the programme - 30–35 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>	
<b>3<sup>rd</sup> semester</b>										
1. Preparation of a freely chosen artistic programme of works of various styles (e.g., F. Sor's variations on a Mozart theme, op. 9; A Barrios' <i>A Dream Of A Garden With Flowers</i> ; M. Ponce's <i>Sonata Mexicana</i> , parts 1 and 2).		32						32	229	Search and analysis of sources, practical training in large groups, rehearsals.
2. Self-analysis of independent concert activities.							1	1	4	Preparation of the practice folder.
3. Exam: duration of the programme - 20–25 minutes.							1	1		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Portfolio of independent concert activities	10 %	During exam session	<b>The following is assessed:</b> <ul style="list-style-type: none"> <li>• Initiative when participating in independent artistic activity;</li> <li>• Conformity of artistic activity with the programme of specialisation;</li> <li>• Complexity of performed concert programmes;</li> <li>• Prestigiousness of the event/concert stage.</li> </ul>
Exam (performance of a musical programme)	90 %	During exam session	<b>Performance of the musical programme.</b> <b>Requirements:</b> Semesters 1 and 3: performance of the musical programme that is from 20 to 25 minutes long; Semester 2: performance of the musical programme that is from 30 to 35 minutes long.

			<b>Assessment criteria:</b> <ul style="list-style-type: none"> <li>• accurate performance of the repertoire in terms of musical text;</li> <li>• Main instrument playing skills, ability to adapt, virtuoso abilities;</li> <li>• Interpretation that is based stylistically on historical knowledge and performance tradition;</li> <li>• Sense of genre and form;</li> <li>• Artistry and convincingness, quality of musical expression;</li> <li>• Creativity and originality.</li> </ul>
--	--	--	--

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Galamian, Ivan	2013	<i>Principles of violin playing and teaching</i>	ISBN-13: 978-0-486-49864-5	Dover books on music
Hoppstock, Tilman	2015	<i>Polyphony in Bach's Fugues for Lute</i>	ISBN-13: 978-3941734104	Musikverlag Darmstadt
Kennaway, George	2014	<i>Playing the Cello, 1780-1930</i>	ISBN-13: 978-1409438335	Taylor & Francis Ltd
Planyavsky, Alfred; Barket, James	1998	<i>The baroque Daouble Bass Violone</i>	ASIN: B00DBTMMDA	Scarecrow Press
Werff, Ivo-Jan van der	2014	<i>A Notebook for Viola Players</i>	ISBN-13: 978-1931823975	Kingsley Literary Services
Zingel, Hans Joachim	1969	<i>Die Entwicklung des Harfenspiels von den Anfängen bis zur Gegenwart</i>	ASIN: B0092QMM6S	VEB F.Hofmeister Music Publisher Leipzig

### STRING QUARTET

Subject (module) title (LT/EN)		Code	Study programme (s)
Styginių kvartetas/String Quartet		M118517	<i>Music Performance (String Instruments)</i>
Lecturer (s)			Department where the subject is implemented
<b>Coordinator:</b> prof. Dalia Balsytė. <b>Other (s):</b> prof. Donatas Katkus, prof. Audronė Pšibilskienė, prof. Augustinas Vasiliauskas, prof. Audronė Vainiūnaitė, lect. Ingrida Rupaitė-Petrikenė.			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/study programme		Language (s) of instruction
Classwork	1 <sup>st</sup> -3 <sup>rd</sup> semesters/ <i>Music Performance (String Instruments)</i>		Lithuanian, Russian, English, German
<b>Prerequisites</b>			
<b>Preliminary requirements:</b> specialisation instrument playing and artistic expression skills corresponding to the Bachelor's degree in music.			<b>Minor requirements (if any):</b> 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)
<b>Purpose of the subject (module)</b>			
The aim of the subject <i>String Quartet</i> is to acquaint students with the concert repertoire of various epochs, styles and genres for string quartet; to provide practical music playing skills in a chamber ensemble of homogeneous instruments exceeding the level of Bachelor studies in artistic expression, learning and rehearsals; to 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 studies of the *String Quartet* is the development of artistic and professional abilities to play chamber music of various epochs and styles, and large forms for a string quartet. During the preparation of 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 periods are planned, a rehearsal plan is drawn up, and a concert calendar is planned. Concert practice of ensemble playing is acquired.

<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the subject (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
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 for string quartet, 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 will demonstrate the developed skills of musical communication, leadership 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 versed in the language and performance practice of the repertoire of music for string quartet (individual periods, styles, genres, etc.), and will be able to base interpretive decisions on this knowledge and/or art research at all stages of preparing a musical programme.	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 string quartet, 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 string quartet and gained concert experience, participating in at least 3 public concert events during the study year.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate the preparation of an art programme and lead it or participate in the preparation of an art project and concert performance.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and critically evaluate the process and results of their own and other artists' creative activities, provide suggestions for their improvement, adapt to the changing conditions of the creative context, present their insights during rehearsals, exams and concert discussions.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Inter-personal and communication skills, leadership. (5.1)	Students will be able to communicate and collaborate effectively and ethically with other members of the ensemble while preparing and performing string quartet programmes.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Inter-personal and communication skills, leadership. (5.2)	When working as part of the string quartet 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 ensemble work process 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 small groups	Practical training in large groups	Preparation for the exam	Exam/course credit test	Total contact work	Self-study hours	Assignments
<b>1<sup>st</sup> semester</b>										
Preparation of a freely chosen artistic programme of works of various styles. Duration of the programme - 20 minutes. Examples of repertoire: F. Mendelssohn-Bartholdy's string quartet in A minor No. 2; K. Szymanowski's string quartet No. 2.				24				24	107.5	Analysis of the musical text, practical training in large groups, rehearsals.
Exam							1.5	1.5		
<b>Total:</b>				24			1.5	25.5	107.5	
<b>2<sup>nd</sup> semester</b>										
Preparation of a freely chosen artistic programme of works of various styles. Duration of the programme - 20 minutes. Examples of repertoire: J. Gruodis' string quartet in D minor; F. Bridge's string quartet in G minor.				24				24	107.5	Analysis of the musical text, practical training in large groups, rehearsals.
Exam (concert).							1.5	1.5		
<b>Total:</b>				24			1.5	25.5	107.5	
<b>3<sup>rd</sup> semester</b>										
Preparation of a freely chosen artistic programme of works of various styles. Duration of the programme - 20 minutes. Examples of repertoire: L. van Beethoven's string quartet op. 59 No. 2; A. Dvořák's string quartet No. 9, op. 34.				24				24	107.5	Analysis of the musical text, practical training in large groups, rehearsals.
Exam (concert).							1.5	1.5		
<b>Total:</b>				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 entire semester	<b>The following is assessed:</b> <ul style="list-style-type: none"> <li>• efficiency and ethics of communication with other members of the ensemble;</li> <li>• fluency, argumentation and constructiveness in the presentation of ideas and results;</li> <li>• independence, organisation, punctuality.</li> </ul>
Exam	90 %	During exam session	<b>Requirements: public concert in a hall of the Academy, city, Lithuania.</b> <b>Assessment criteria:</b>

			<ul style="list-style-type: none"> <li>• ensemble technique (sound balance and metrorhythmic synchronism);</li> <li>• accurate performance of the repertoire in terms of musical text;</li> <li>• specialisation instrument management skills, adaptability, virtuoso skills;</li> <li>• stylistically grounded application of articulation, ornamentation and improvisation principles;</li> <li>• sense of genre and form;</li> <li>• artistry and persuasiveness, quality of musical expression.</li> </ul>
--	--	--	--

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
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
Blum, D.	1987	<i>The art of quartet playing</i>		Cornell University Press
Harnoncourt, N.	1993	<i>Der musikalische Dialog</i>		Amadeus Press
Harnoncourt, Nikolaus	1982	<i>Musik als Klangrede</i>		Baerenreiter -Verlag
Katkus, D.	2013	<i>Muzikos 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
<b>Additional study material</b>				
Almonaitienė, J. ir kt.(sud.)	2004	<i>Bendravimo psichologija</i>		Kaunas
Altmann, W.	1934	<i>Handbuch fuer Klaviertriospieler</i>		Wolfenbuettel
Gerulaitis, V.	1994	<i>Muzikos stilių raida: istorinė apybraiža</i>		Vilnius
Katkus, D.	2013	<i>Muzikos istorija/Teorijos/Stiliai/Interpretacijos</i>		Vilnius
Newman, W. S.	1965	<i>Sonate in: MGG</i>	Bd. 12	
		<i>The Chamber music journal</i>		<a href="http://www.chambermusicjournal.org">http://www.chambermusicjournal.org</a>
		<i>The Chamber music network</i>		<a href="http://www.acmp.net/resources">http://www.acmp.net/resources</a>

## CHAMBER ENSEMBLE II

Subject (module) title (LT/EN)	Code	Study programme (s)
Kamerinis ansamblis II (arfa, kontrabosas, gitara)/Chamber Ensemble II (Harp, Double Bass, Guitar)	M154217	<i>Music Performance (String Instruments)</i>
<b>Lecturer (s)</b>		<b>Department where the subject is implemented</b>
<b>Coordinator:</b> prof. Dalia Balsytė. <b>Other (s):</b> lect. Povilas Jacunskas, lect. Saulius Lipčius.		Department of Chamber Ensemble
<b>Study cycle</b>		<b>Type of the subject (module)</b>
Second (Master)		Compulsory
<b>Mode of delivery</b>	<b>Semester or period when the subject is delivered/study programme</b>	
Classwork	1 <sup>st</sup> -3 <sup>rd</sup> semesters/ <i>Music Performance (String Instruments)</i>	<b>Language (s) of instruction</b>
Lithuanian, Russian, English, German		
<b>Prerequisites</b>		

<b>Preliminary requirements:</b> specialisation instrument playing and artistic expression skills corresponding to the Bachelor's degree in music.			<b>Minor requirements (if any):</b> none.
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>	<b>Self-study hours</b>
15 (5+5+5)	399 (133+133+133)	76.5 (25.5+25.5+25.5)	322.5 (107.5+107.5+107.5)
<b>Purpose of the subject (module)</b>			
The aim of the subject <i>Chamber Ensemble II (Harp, Double Bass, Guitar)</i> is to acquaint students with the concert repertoire of harps, double basses or guitars of various epochs, styles and genres; to provide theoretical knowledge and practical skills of music playing in the chamber ensemble of homogeneous instruments, exceeding the level of Bachelor's degree requirements in the fields of artistic expression, learning and rehearsals; to 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.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
The object of the subject <i>Chamber Ensemble II (Harp, Double Bass, Guitar)</i> is the development of artistic and professional ability to play chamber music of various epochs and styles, and large forms. During the preparation of 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 periods are planned, a rehearsal plan is drawn up, and a concert calendar is planned. Concert practice of ensemble playing is acquired.			
<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the subject (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
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, 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 in an ensemble of homogeneous instruments, and will demonstrate the developed skills of musical communication, leadership 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 versed in the language and performance practice of the chamber ensemble's 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 preparing a musical programme.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to create a coherent programme for an ensemble of homogeneous instruments, taking into account the specific context (composition of performers, theme and purpose of the event).	Rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have accumulated a representative concert repertoire for an ensemble of homogeneous instruments and gained concert experience by participating in at least 3 public concert events during the study year.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate the preparation of an art programme and lead it or participate in the preparation 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, exams and concert discussions.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Inter-personal and communication skills, leadership. (5.1)	Students will be able to communicate and collaborate effectively and ethically with other members of the ensemble while preparing and performing the programmes of the chamber ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, concerts	Performance of a musical programme, discussion of the exam
Inter-personal and communication skills, leadership. (5.2)	While working in 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 ensemble work process 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 small ensembles	Practical training in large ensembles	Preparation for the exam	Exam/course credit test	Total contact work	Self-study hours	Assignments
<b>1<sup>st</sup> semester</b>										
Preparation of a freely chosen artistic programme of works of various styles. Duration of the programme - 20–30 minutes. Examples of repertoire: W. F. Bach's symphony for four double basses; C. Machado's <i>Dancas Populares Brasileiras</i> for guitar quartet; J. Ibert's <i>Two Interludes</i> for flute, violin and harp; M. Giuliani's concert variations for two double basses; J. Tamulionis' sonata for two guitars; G. Rossini's <i>Andante</i> and variations on for harp and flute.				24				24	107.5	Analysis of the musical text, practical training in large groups, rehearsals.
Exam							1.5	1.5		
<b>Total:</b>				<b>24</b>			<b>1.5</b>	<b>25.5</b>	<b>107.5</b>	
<b>2<sup>nd</sup> semester</b>										
Preparation of a freely chosen artistic programme of works of various styles. Duration of the programme - 20–30 minutes. Examples of repertoire: A. Jolivet's <i>Pastorales de Noël</i> for flute, double bass and harp; F. Sor's quartet op. 15 for four guitars; M. Tournier's <i>Four Preludes for Two Harps</i> op. 16.				24				24	107.5	Analysis of the musical text, practical training in large groups, rehearsals.
Exam							1.5	1.5		
<b>Total:</b>				<b>24</b>			<b>1.5</b>	<b>25.5</b>	<b>107.5</b>	

3 <sup>rd</sup> semester										
Preparation of a freely chosen artistic programme of works of various styles. Duration of the programme - 20–30 minutes. Examples of repertoire: J. S. Bach's chaconne for double bass quartet; E. Hoffmann's quintet in C minor for harp and string quartet; J. Tamulionis' <i>Žaidimai</i> for guitar and string quartet.				24				24	107.5	Analysis of the musical text, practical training in large groups, rehearsals.
Exam								1.5	1.5	
<b>Total:</b>				<b>24</b>				<b>1.5</b>	<b>25.5</b>	<b>107.5</b>

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Quality of the work process	10 %	During the course of the entire semester	<b>The following is assessed:</b> <ul style="list-style-type: none"> <li>• efficiency and ethics of communication with other members of the ensemble;</li> <li>• fluency, argumentation and constructiveness in the presentation of ideas and results;</li> <li>• independence, organisation, punctuality.</li> </ul>
Exam	90 %	During exam session	<b>Requirements: public concert in a hall of the Academy, city, Lithuania.</b> <b>Assessment criteria:</b> <ul style="list-style-type: none"> <li>• ensemble technique (sound balance and metrorhythmic synchronism);</li> <li>• accurate performance of the repertoire in terms of musical text;</li> <li>• specialisation instrument management skills, adaptability, virtuoso skills;</li> <li>• stylistically grounded application of articulation, ornamentation and improvisation principles;</li> <li>• sense of genre and form;</li> <li>• artistry and persuasiveness, quality of musical expression.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
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
Flamm, Ch.	1968	<i>Stilkritische Untersuchung der Sonaten fuer Klavier, Violine und Violoncello</i>		Wien
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
<b>Additional study material</b>				
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 <a href="http://petruccilibrary.ca/download.php?file=files/imglnks/caimg/b/b7/IMSLP317808-PMLP496260-Reni_M_thode_de_Harpe_Score.pdf">http://petruccilibrary.ca/download.php?file=files/imglnks/caimg/b/b7/IMSLP317808-PMLP496260-Reni_M_thode_de_Harpe_Score.pdf</a>
Salzedo, Carlos	1917	<i>L'Etude. Moderne de la Harpe</i>		New York: G. Schirmer, Inc. <a href="http://hz.imslp.info/files/imglnks/usimg/0/08/IMSLP166593-PMLP296867-SALZEDO_L_tude_moderne_de_la_harpe.pdf">http://hz.imslp.info/files/imglnks/usimg/0/08/IMSLP166593-PMLP296867-SALZEDO_L_tude_moderne_de_la_harpe.pdf</a>
Tennant, Scott	2016	<i>Pumping nylon</i>	2 ed.	Alfred Music
		<i>The Chamber music journal</i>		<a href="http://www.chambermusicjournal.org">http://www.chambermusicjournal.org</a>
		<i>The Chamber music network</i>		<a href="http://www.acmp.net/resources">http://www.acmp.net/resources</a>

## CHAMBER ENSEMBLE

## SYMPHONY ORCHESTRA

## ORCHESTRA PARTS AND SIGHT-READING

## 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 [viktoriya.papieve@lmta.lt](mailto:viktoriya.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
<b>Coordinator:</b> assoc. prof. dr. Laima Budzinauskienė. <b>Other:</b> assoc. prof. dr. Eglė Šeduikytė-Korienė.			Department of Arts Management
Study cycle		Type of the course unit (module)	
Second (Master)		Compulsory	
Mode of delivery	Semester or period when the course unit is delivered/study programme		Language (s) of instruction
Classwork	2 <sup>nd</sup> semester/ <i>Music Performance, Composition</i>		Lithuanian
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
<b>Purpose of the subject (module)</b>			
The purpose of the subject <i>Basics of Research Paper</i> is to introduce students to the main theoretical approaches to research activity, as well as principles and forms of research, to develop their practical skills of research activity and their skills of critical thinking, to help students shape their personal attitude, to develop the ability to assess a certain phenomenon analytically, express their thoughts, substantiate in an argument-based manner and to defend their statements, and to be able to independently find and select the necessary information.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
<i>Basics of Research Paper</i> is an applied discipline of art studies, which reflects the objective of scientific perception that is typical of the second cycle university studies. During the lectures the main theoretical approaches to research activity are outlined, students are introduced to the principles and forms of research, they develop practical skills of research activity, they also develop skills to think critically, to shape their personal attitude, to assess analytically, to express their thoughts, to substantiate in an argument-based manner and to defend their statements. Students are taught to refer to the knowledge accumulated during the studies and experience of practical artistic activity and to generalise them, to be able to independently find and select the necessary information.			

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

Topics	Time (hours) and assignments of contact and self-study hours										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 Analysis of literature and scientific publications, written tasks
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		

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

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

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

## POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS

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

### FINAL RESEARCH PAPER

Subject (module) title	Code	Study programme (s)
Final Research Paper	M086515	<i>Music Performance, Composition</i>
<b>Lecturer (s)</b>		<b>Department where the subject is implemented</b>
<b>Coordinator:</b> assoc. prof. dr. Laima Budzinauskienė, assoc. prof. dr. Judita Žukienė		Department of Musicology
<b>Study cycle</b>		<b>Type of the course unit (module)</b>
Second (Master)		Compulsory

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

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<i>Music Performance:</i> Knowledge of professional field and perception of one's own profession. (6.1) <i>Composition:</i> Ability to think critically and self-critically. (2.1)	During the presentation and the defence of the final research paper (art research) students will demonstrate good understanding of the profession of a musician and critical thinking.	Individual activities, discussions	Course credit test, defence
<i>Music Performance:</i> Interpersonal and communication skills, leadership. (5.1) <i>Composition:</i> Ability to think critically and self-critically. (2.1)	Students will demonstrate good verbal abilities and skills of constructive, argument-based and professional interaction during the presentation and defence of the art research.	Individual activities, discussions	Course credit test, defence
<i>Music Performance:</i> Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1) <i>Composition:</i> Knowledge of different musical contexts. (7.1)	Students will be able to substantiate art research being conducted with practical professional and theoretical knowledge of art.	Individual activities, analysis of literature and audio/video sources.	Course credit test, defence
<i>Music Performance:</i> Ability to work and to improve independently. (7.1) <i>Composition:</i> Ability to work and to improve independently. (1.1)	Students will be able to carry out research individually and in an organised way on a topic related to final art project, and describe it.	Individual activities, research activities	Course credit test, defence
<i>Music Performance:</i> Ability to conduct independent scientific research. (8.1) <i>Composition:</i> Ability to conduct independent scientific research. (5.1)	Students will be able to outline research goals and objectives related to the topic of the final art project, ground the choice of methods and sources, make conclusions, and write a paper of no less than 40 thousand characters.	Individual activities, analysis of audio/video sources and data	Course credit test, defence
<i>Music Performance:</i> Ability to conduct independent scientific research. (8.1) <i>Composition:</i> Ability to conduct independent scientific research. (5.1)	Students will be able to summarise art research and the results obtained, formulate conclusions, and provide evaluations of art phenomena, taking into account the wider cultural context.	Individual activities, research activities, analysis of research findings	Course credit test, defence

<p><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)</p> <p><i>Composition:</i> Ability to integrate into different musical, social and cultural contexts. (8.1)</p>	Students will be able to analyse the cultural context and its developments, enabling the evaluation of artistic phenomena.	Individual activities, analysis of audio/video sources and data, discussions	Course credit test, defence
--	--	--	-----------------------------

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

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
<b>1<sup>st</sup> semester</b>			
Intermediate assessment (choosing the topic)	30 %	The end of first month	Accuracy, relevance, links with art project.
Course credit test:	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.
<b>2<sup>nd</sup> semester</b>			
Defence:	50 %	During exam session of the graduates	Accuracy, relevance, originality, high level of competence.

1. Presentation of data, analysis, summary of the findings, conclusions	20 %		Correctness of language, compliance of the paper with the requirements Quality of the presentation, accuracy and comprehensiveness of answers to the questions, clear expression of thoughts.
2. Drafting a text of a research paper (no less than 40,000 characters)			
3. Presentation and defence of a final research paper	30 %		

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

### MASTER'S ART PROJECT

Subject (module) title		Code	Study programme (s)
Master's Art Project (String Instruments)		M118716	<i>Music Performance (String Instruments)</i>
Lecturer (s)			<b>Department where the subject is implemented</b>
<b>Coordinator:</b> doc. dr. Rūta Lipinaitytė. <b>Other (s):</b> prof. Dr. Jurgis Dvarionas, prof. Jonas Tankevičius, prof. Armonaitė Galininė, prof. Rusnė Mataitytė, prof. Undinė Lipinaitienė, lect. Žilvinas Malikėnas, doc. Gediminas Dačinskas, prof. Petras Radzevičius, prof. Rimantas Armonas, doc. Edmundas Kulikauskas, lect. Daiva Šlyžienė, lect. Donatas Bagurskas, lect. Saulius Lipčius.			<i>Department of String Instruments</i>
Study cycle			<b>Type of the subject (module)</b>
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		<b>Language (s) of instruction</b>
Classwork	4 <sup>th</sup> semester/ <i>Music Performance (String Instruments)</i>		Lithuanian, English, German, Russian
<b>Prerequisites</b>			
<b>Preliminary requirements:</b> all the requirements of semesters 1 to 3 of Music Performance Master's study programme fulfilled.			<b>Minor requirements (if any):</b> none.
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>	<b>Self-study hours</b>
15	400	34	366
<b>Purpose of the subject (module)</b>			
The purpose of the preparation and defence of the <i>Master's Final Art Project (String Instruments)</i> (completion of a prepared artistic programme) is to reveal the artistic and creative abilities acquired in Master's studies, confirming the awarded Master's degree.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
The <i>Master's Final Art Project (String Instruments)</i> refers to the creation, preparation and performance of a final musical programme that reveals the artistic and creative abilities acquired in Master's studies. During the course of individual lectures and practical training, the artistic idea and artistic material of the final art project are selected under the guidance of the teacher, and the project preparation periods, the rehearsal calendar, and the concert plan are planned. The peculiarities of the interpretation of the selected musical works are discussed, students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. In parallel with the <i>Master's Art Project</i> , the <i>Final Research Paper</i> is being prepared and defended, in which the student presents art research related to the topics of the <i>Master's Art Project</i> .			

<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the subject (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will prepare and complete a final art project programme with an original artistic concept, while at the same time demonstrating the ability to develop and express their artistic ideas, anticipate an individual interpretation of a piece of music, and an original approach.	Practical training in large groups, rehearsals, analysis and preparation of literary and musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the Master's art project, students will demonstrate the ability to purposefully use the technical means of a musical instrument to achieve a creative result and will demonstrate the developed ability of musical communication.	Practical training in large groups, rehearsals, analysis and preparation of literary and musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When performing the Master's art project, students will demonstrate a unique style of interpretation for the works, based on knowledge of the language of music, historical development and performance practice of the selected specialisation repertoire (individual periods, styles, genres, etc.).	Practical training in large groups, rehearsals, analysis and preparation of literary and musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Understanding the connections between the interpretations of the chosen specialisation, international performance standards and various contexts of artistic and cultural activities, students will be able to develop and perform a conceptually coherent musical programme for a specific cultural and/or social context.	Practical training in large groups, rehearsals, preparation of a musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	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 when performing the final Master's art project.	Practical training in large groups, rehearsals	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate the ability to develop artistic activities by preparing and performing the final Master's degree art programme in the form of a public concert.	Practical training in large groups, rehearsals	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	Using developed intelligence and erudition, students will be able to analyse and critically evaluate the results of the creative process in various stages of the final art project; they will be able to apply these skills while at the same time anticipating possible directions of cultural processes and opportunities to influence them with their artistic ideas.	Analysis and preparation of literary and musical text, discussions, rehearsals	Performance of a musical programme, interview
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will have developed musical communication skills, will be able to react quickly and change the processes of musical creation and performance according to the situation at all stages of the preparation of the final art project and its presentation.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will have accumulated experience of constructive and reasoned business-like communication, will be able to think constructively	Analysis of literature and sound recordings, discussions, rehearsals.	Interview

	and collaborate in the creative process of final art project preparation.		
Systemic and analytical thinking. (6.1)	Students will complete and perform final art project basing its artistic idea and solution on theoretical sources and practical experience.	Analysis of literature and sound recordings, discussions, practical training in large groups, rehearsals.	Performance of a musical programme
Ability to work and improve independently. (7.1)	When preparing the final art project programme, students will be able to learn independently, integrate knowledge, and solve artistic challenges 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 requirements)	Contact hours							Self-study hours	Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test			Total contact work
1. Compilation of the final art project program, its preparation, rehearsal plan. Requirements for the programme: a) A freely-selected two-part recital programme. Programme duration - 60 minutes. b) A piece by J. S. Bach or part thereof is required to be included in the programme.		3						3	20	Studies of musical text, sound and video recordings, compilation of the work plan
2. Analysis and solutions of the artistic idea of the final art project and its implementation.		2						2	20	Studies of a musical text, sound and video recordings, practical training in large groups
3. Analysis of musical material and solution of individual artistic and technical problems.		24						24	326	Studies of literature sources, sound recordings, studies of musical text, practical training in large groups, rehearsals
5. Defence of Master's Final Art Project (public performance of the concert programme).							2	2		
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>366</b>	

#### Examples of the repertoire for the final art project

##### Violin:

- a) Work by J. S. Bach (e.g., J. S. Bach's sonata for violin and harpsichord in C minor No. 4, *BWV 1017*);  
b) Freely selected programme (e.g., A. Schnittke's sonata for violin and piano No.1; F. Schubert's rondo in A major, *D 438*; D. Shostakovich's concerto for violin No.1, op. 99, part 3 - *Passacaglia*, part 4 - *Burlesque*).

##### Viola:



<p>a) Work by J. S. Bach (e.g. J. S. Bach's sonata for violin solo in G minor No. 1 (transcription for viola) <i>BWV 1001</i>. Adagio, Fugue);</p> <p>b) Freely selected programme (e.g., J. Brahms's sonata for viola and piano in E flat major op. 120; E. Bloch's suite <i>hèbraïque</i>: Rhapsody; A. Schnittke's concerto for Viola (parts 1 and 2)).</p> <p><b>Cello:</b></p> <p>a) Work by J. S. Bach (e.g., J. S. Bach's suite for cello solo in C minor, <i>BWV 1011</i>. Prelude);</p> <p>b) Freely selected programme (e.g., J. Brahms' sonata in E minor, op. 38 for cello and piano; V. Barkauskas' <i>Suite de Concert</i> op. 98 for cello and piano; A. Piazzolla's grand tango for cello and piano).</p> <p><b>Double bass:</b></p> <p>a) Work by J. S. Bach (e.g., J. S. Bach's prelude from the suite for cello solo in D minor No. 2 <i>BWV 1008</i> (transcription by F. Rabbath for double bass));</p> <p>b) Freely selected programme (e.g., A. Mišek's sonata No. 2 for double bass and piano; E. Tubin's concerto for double bass and orchestra; G. Bottesini's <i>Elegy and Dramatic Romance</i>, op. 20 in E minor; G. Bottesini's tarantella; G. Bottesini's <i>Passioni Amoroze</i> for two double basses and orchestra).</p> <p><b>Harp:</b></p> <p>a) Work by J. S. Bach (e.g., J. S. Bach's French Suite, No. 6, <i>BWV 817</i>);</p> <p>b) Freely selected programme (e.g., C. Salzed's <i>Spanish Fantasy</i> and/or <i>Dance Suite</i>; M. Ravel's introduction and allegro in G major; M. Ippolitov-Ivanov's nocturne in A major; A. Glazunov's solo from ballet <i>Raymonda</i>).</p> <p><b>Guitar:</b></p> <p>a) Work by J. S. Bach (e.g., J. S. Bach's prelude, fugue, allegro <i>BWV 998</i>);</p> <p>b) Freely selected programme (e.g., F. Tarrega's variations on the topic of <i>Jota</i>, J. Rodrigo's <i>Fandango</i>; M. Castelnuovo-Tedesco's <i>Tarantella</i>; M. Ponce's <i>Concerto of the South</i>).</p>
--

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Defence (performance of the final Master's project musical programme)	100 %	In May	<p>Requirements for the programme of Master's Art Project: Freely-selected two-part recital programme. Programme duration - 60 minutes.</p> <p>A piece by J. S. Bach or part thereof is required to be included in the programme.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Originality, maturity and artistry of the programme concept;</li> <li>• Creativity, artistry, convincingness and professionalism of performance;</li> <li>• Technical level of performance;</li> <li>• Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Auer, Leopold	1925	<i>Violin Master Works and their interpretation</i>	ASIN: B000857PYQ	Carl Fischer, inc; Presumed First Edition edition
Sevcik, Otakar	2003	<i>School of technique for viola op. 1 part 2</i>	ISBN-13: 978-1846090172	MUSIC SALES AMERICA
Brun, Paul	2000	<i>A New History of the Double Bass</i>	ISBN-13: 978-2951446106	123noten
Alexanian, Diran	2003	<i>Complete Cello technique: the Classic Treatise on Cello Theory and Practise</i>	ISBN-13: 978-0486426600	Dover Books on Music
Hoppstock, Tilman	1990	<i>Bach's Lute Works from the Guitarist's Perspective Vol 2</i>	ISBN-13: 978-3941734081	PRIM - Musikverlag Darmstadt

### STRING QUARTET ART PROJECT

Subject (module) title (LT/EN)	Code	Study programme (s)
--------------------------------	------	---------------------

Styginių kvarteto meno projektas/String Quartet Art Project		M131017	<i>Music Performance (String Instruments)</i>	
<b>Lecturer (s)</b>			<b>Department where the subject is implemented</b>	
<b>Coordinator:</b> prof. Dalia Balsytė. <b>Other (s):</b> prof. Donatas Katkus, prof. Audronė Pšibilskienė, prof. Augustinas Vasiliauskas, prof. Audronė Vainiūnaitė, lect. Ingrida Rupaitė-Petrikienė.			Department of Chamber Ensemble	
<b>Study cycle</b>			<b>Type of the subject (module)</b>	
Second (Master)			Optional	
<b>Mode of delivery</b>	<b>Semester or period when the subject is delivered/study programme</b>		<b>Language (s) of instruction</b>	
Classwork	4 <sup>th</sup> semester/ <i>Music Performance (String Instruments)</i>		Lithuanian, Russian	
<b>Prerequisites</b>				
<b>Preliminary requirements:</b> all the requirements of semesters 1 to 3 of Master's study programme of Music Performance fulfilled.			<b>Minor requirements (if any):</b> none.	
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>	<b>Self-study hours</b>	
5	134	25.5	108.5	
<b>Purpose of the subject (module)</b>				
The purpose of the preparation and defence of a <i>String Quartet Art Project</i> (performance of a musical programme) is to reveal the artistic and creative abilities acquired in Master's studies, confirming the awarded Master's degree.				
<b>Short description of the subject (module) (up to 500 characters)</b>				
The <i>String Quartet Art Project</i> refers to the preparation and performance of the final music programme in the ensemble, revealing the artistic and creative abilities acquired in the Master's studies. 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 and students learn to perform them properly in terms of style, genre, form, interpretation and performance techniques. Repertoire preparation periods are planned, a rehearsal plan is drawn up, and a concert calendar is planned.				

<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the subject (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
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 string quartet art project with an original artistic concept, while at the same time demonstrating the ability to develop and express their artistic ideas.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the programme of the string quartet art project, the students will demonstrate the ability to use the possibilities of the technique of performing a specialisation instrument to achieve an ensemble creative result, and will demonstrate 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 programme of the string quartet art project, the students will demonstrate a unique style of interpretation of the performed works, based on the knowledge of the language, historical development and performance practice of the selected repertoire (individual periods, styles, genres, etc.).	Practical training in large groups, rehearsals, analysis and preparation of a musical text, studies of literature, sound sources 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 connections of the chamber ensemble's interpretive traditions, international performance standards with various contexts of artistic and cultural activities, students will be able to prepare and perform a conceptually coherent musical	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

	programme for a specific cultural and/or social context.		
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)	With the help of developed intelligence and erudition, students will be able to analyse and critically evaluate the results of the creative process in various stages of the preparation of the final art project.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Inter-personal and communication skills, leadership. (5.1)	Students will have accumulated experience of constructive and reasoned business-like communication, and will be able to productively cooperate in the creative process of the chamber ensemble art project preparation.	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 in 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, basing the artistic idea and its solution on theoretical sources and practical experience.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Ability to work and improve independently. (7.1)	When preparing the programme of the chamber ensemble art project, the 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 small groups	Practical training in	Preparation for the	Exam/course credit test	Total contact work	Self-study hours	Assignments
Preparation of the programme of musical pieces intended for a larger ensemble that are complicated in terms of content, form and technique. Requirements for the programme: 20–40 minutes. Examples of repertoire: K. Szymanowski's string quartet No. 2; J. Brahms' string quintet op. 88; P. Tchaikovsky's string sextet in D minor, op. 70; E. Schulhoff's string quartet No. 2; D. Shostakovich's string quartet No. 3, F major, op. 73; V. Bacevičius' string quartet No. 3, op. 48.				24				24	108.5	Studies of literature sources, sound recordings, studies of musical text, rehearsals
2. Public hearing, defence							1.5	1.5		
<b>Total:</b>				<b>24</b>			<b>1.5</b>	<b>25.5</b>	<b>108.5</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	–	By the start of the final exam session	<p><b>Requirements for the programme:</b> the entire programme of the final art project is performed.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• ensemble technique (sound balance and metrorhythmic synchronism);</li> <li>• accurate performance of the repertoire in terms of musical text;</li> <li>• specialisation instrument management skills, adaptability, virtuoso skills;</li> <li>• stylistically grounded application of articulation, ornamentation and improvisation principles;</li> <li>• sense of genre and form;</li> <li>• artistry and persuasiveness, quality of musical expression, analysis of programme interpretation and oral self-analysis of the work process.</li> </ul>
Defence (performance of a musical programme)	100 %	During the final exam session	<p><i>The student is allowed to perform his/her programme only after receiving a positive evaluation during the public hearing.</i></p> <p><b>Requirements for the programme:</b> programme duration - from 20 to 40 minutes; the programme is performed in the form of a public concert in the concert hall of the Academy, city or Lithuania.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• accurate performance of the repertoire in terms of musical text;</li> <li>• specialisation instrument management skills, adaptability, virtuoso skills;</li> <li>• stylistically grounded application of articulation, ornamentation and improvisation principles;</li> <li>• ensemble performance;</li> <li>• sense of genre and form;</li> <li>• artistry and persuasiveness, quality of musical expression.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
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
Flamm, Ch.	1968	<i>Stilkritische Untersuchung der Sonaten fuer Klavier, Violine und Violoncello</i>		Wien
Harnoncourt, N.	1993	<i>Der musikalische Dialog</i>		Amadeus Press
Harnoncourt, Nikolaus	1982	<i>Musik als Klangrede</i>		Baerenreiter -Verlag
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
<b>Additional study material</b>				
Almonaitienė, J. ir kt.(sud.)	2004	<i>Bendravimo psichologija</i>		Kaunas
Altmann, W.	1934	<i>Handbuch fuer Klaviertriospieler</i>		Wolfenbuettel
Gerulaitis, V.	1994	<i>Muzikos stilių raida: istorinė apybraiža</i>		Vilnius
Katkus, D.	2013	<i>Muzikos atlikimas. Istorija/Teorijos/Stiliai/Interpretacijos</i>		Vilnius
Newman, W. S.	1965	<i>Sonate in: MGG</i>	Bd. 12	

		<i>The Chamber music journal</i>		<a href="http://www.chambermusicjournal.org">http://www.chambermusicjournal.org</a>
		<i>The Chamber music network</i>		<a href="http://www.acmp.net/resources">http://www.acmp.net/resources</a>

## CHAMBER ENSEMBLE ART PROJECT II

Subject (module) title (LT/EN)		Code	Study programme (s)
Kamerinio ansamblio II meno projektas (arfa, kontrabosas, gitara)/Chamber Ensemble Art Project II (Harp, Double Bass, Guitar)		M130817	<i>Music Performance (String Instruments)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Dalia Balsytė. Other (s): lect. Povilas Jacunskas, lect. Saulius Lipčius.			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/study programme		Language (s) of instruction
Classwork	4 <sup>th</sup> semester/ <i>Music Performance (String Instruments)</i>		Lithuanian, Russian, English, German
<b>Prerequisites</b>			
Preliminary requirements: all the requirements of semesters 1 to 3 of Master's 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	134	25.5	108.5
<b>Purpose of the subject (module)</b>			
The aim of the preparation and defence of the <i>Chamber Ensemble Art Project II (Harp, Double Bass, Guitar)</i> (performance of the musical programme) is to reveal the artistic and creative abilities acquired in the Master's studies, confirming the awarded Master's degree.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
The <i>Chamber Ensemble Art Project II (Harp, Double Bass, Guitar)</i> refers to the preparation and performance of a final programme of musical works in an ensemble of equal voices, revealing the artistic and creative abilities acquired in the Master's studies. 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 and students learn to perform them properly in terms of style, genre, form, interpretation and performance techniques. Repertoire preparation periods are planned, a rehearsal plan is drawn up, and a concert calendar is planned.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will prepare and perform the programme of the chamber ensemble art project with an original artistic concept, while at the same time demonstrating the ability to develop and express their artistic ideas.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing Master's art project, students will demonstrate the ability to purposefully use the possibilities of the technique of performing a specialisation instrument to achieve a creative result, and will demonstrate 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 programme of the chamber ensemble art project, students will demonstrate a unique style of interpretation of the performed works, based on the knowledge of the language, historical development	Practical training in large groups, rehearsals, analysis and preparation of a musical text, studies	Performance of a musical programme

	and performance practice of the selected repertoire (individual periods, styles, genres, etc.).	of literature, sound sources and a musical text	
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the connections of the chamber ensemble's interpretive traditions, international performance standards with various contexts of artistic and cultural activities, students will be able to prepare and perform a conceptually coherent musical programme for a specific cultural and/or social context.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will prepare and perform (in the form of a public concert) a representative musical programme of the chamber ensemble.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	With the help of developed intelligence and erudition, students will be able to analyse and critically evaluate the results of the creative process in various stages of the preparation of the final art project.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Inter-personal and communication skills, leadership. (5.1)	Students will have accumulated experience of constructive and reasoned business-like communication, and will be able to productively cooperate in the creative process of the chamber ensemble art project preparation.	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, basing the artistic idea and its solution on theoretical sources and practical experience.	Practical training in large groups, rehearsals, discussions	Performance of a musical programme, interview
Ability to work and improve independently. (7.1)	When preparing the programme of the chamber ensemble art project, students will be able to work independently, integrate knowledge, and solve artistic tasks in an organised manner.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview

Topics (repertoire)	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam	Exam/course credit test	Total contact work	Self-study hours	Assignments
Preparation of the concert programme of the chamber ensemble lasting for 25–40 minutes. Requirements for the repertoire: large scope chamber pieces for a mixed ensemble that are complicated in terms of content, form and performance technique. Examples of repertoire: J. Lauber's double bass quartet; G. Bizet's				24				24	108.5	Studies of literature sources, sound recordings, studies of musical text, rehearsals

Carmen Suite for guitar quartet; J. Thomas's harp duo on the themes of V. Bellini's opera <i>Norma</i> .									
2. Public hearing, defence						1.5	1.5		
<b>Total:</b>				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><b>Requirements for the programme:</b> the entire programme of the final art project is performed.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• ensemble technique;</li> <li>• accurate performance of the repertoire in terms of musical text;</li> <li>• specialisation instrument management skills, adaptability, virtuoso skills;</li> <li>• stylistically grounded application of articulation, ornamentation and improvisation principles;</li> <li>• sense of genre and form;</li> <li>• artistry and persuasiveness, quality of musical expression, analysis of programme interpretation and oral self-analysis of the work process.</li> </ul>
Defence (performance of a musical programme)	100 %	During the final exam session	<p><i>The student is allowed to perform his/her programme only after receiving a positive evaluation during the public hearing.</i></p> <p><b>Requirements for the programme:</b> programme duration - from 25 to 40 minutes; the programme is performed in the form of a public concert in the concert hall of the Academy, city or Lithuania.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• ensemble technique (volume balance and metro rhythmic synchronicity);</li> <li>• accurate performance of the repertoire in terms of musical text;</li> <li>• main instrument playing skills, ability to adapt, virtuoso abilities;</li> <li>• stylistically founded application of articulation, ornament and improvisation principles;</li> <li>• sense of genre and form;</li> <li>• artistry and convincingness, quality of musical expression.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Baron, J. H.	1998	<i>Intimate Music: A History of the Idea of Chamber Music</i>		New York: Pendragon Press
Flamm, Ch.	1968	<i>Stilkritische Untersuchung der Sonaten fuer Klavier, Violine und Violoncello</i>		Wien
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
<b>Additional study material</b>				
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

Hopstock, 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>	ISBN: 9783899221916	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 <a href="http://petruccilibrary.ca/download.php?file=files/imglnks/caimg/b/b7/IMSLP317808-PMLP496260-Renié_Méthode_de_Harpe_Score.pdf">http://petruccilibrary.ca/download.php?file=files/imglnks/caimg/b/b7/IMSLP317808-PMLP496260-Renié_Méthode_de_Harpe_Score.pdf</a>
Salzedo, Carlos	1917	<i>L'Etude. Moderne de la Harpe</i>		New York: G. Schirmer, Inc. <a href="http://hz.imslp.info/files/imglnks/usimg/0/08/IMSLP166593-PMLP296867-SALZEDO_L'etude_moderne_de_la_harpe.pdf">http://hz.imslp.info/files/imglnks/usimg/0/08/IMSLP166593-PMLP296867-SALZEDO L'etude moderne de la harpe.pdf</a>
Tennant, Scott	2016	<i>Pumping nylon</i>	2 ed.	Alfred Music
		<i>The Chamber music journal</i>		<a href="http://www.chambermusicjournal.org">http://www.chambermusicjournal.org</a>
		<i>The Chamber music network</i>		<a href="http://www.acmp.net/resources">http://www.acmp.net/resources</a>

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