



STUDY FIELD OF MUSIC
FIRST STUDY CYCLE

STUDY PROGRAMME
MUSIC PERFORMANCE (SYMPHONY ORCHESTRA CONDUCTING)
(State code – 6121PX010)

DESCRIPTIONS OF SUBJECTS

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CONDUCTING (SYMPHONY ORCHESTRA)

Subject (module) title	Code	Study programme (s)
Dirigavimas (simfoniniam orkestrui) / Conducting (Symphony Orchestra)	B012517	<i>Music Performance (Symphony Orchestra Conducting)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: doc. Modestas Pitrėnas. Other (s): prof. Juozas Domarkas, prof. Gintaras Rinkevičius, doc. Dainius Pavilionis, doc. Robertas Šervenikas, lect. Virgilijus Visockis, assist. Modestas Barkauskas.		Department of Conducting

Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme	Language (s) of instruction	
Classwork	1 st -7 th semesters/ <i>Music Performance (Symphony Orchestra Conducting)</i>	Lithuanian, English, Russian	
Prerequisites			
Preliminary requirements: music performance and artistic expression skills that meet the requirements for entrance exams.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
45 (6+6+6+6+6+6+9)	1120 (160+160+160+160+160+160+240)	238 (34+34+34+34+34+34+34)	882 (126+126+126+126+126+126+206)
Purpose of the subject (module)			
<p>The aim of the subject <i>Conducting (Symphony Orchestra)</i> is to provide students with practical skills of conducting different styles of music, artistic expression, learning and rehearsal, and reading symphony scores. Another aim is to provide them with the fundamentals of concert repertoire analysis and formation according to their needs and individual abilities, develop the ability to plan the stages of preparation of the performed repertoire and implement them consistently, and develop the skills of independent learning, creative process analysis, noticing and solving typical problems arising in the creative process and assessing of the results of the creative process.</p>			
Short description of the subject (module) (up to 500 characters)			
<p>In studies of <i>Conducting (Symphony Orchestra)</i>, practical and artistic conducting abilities that are necessary for interpretation of different styles of music, i.e. skills of artistic expression, repertoire, learning and rehearsals, musical text reading, are developed. The main repertoire is learned, concert experience is gained, students learn how to assess their artistic activity critically.</p> <p>During individual practical training, the repertoire mandatory for a respective semester is selected under the conducting teacher's supervision. Specific features of interpretation of selected musical pieces are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.</p>			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express their creative personality with a developed ability to interpret their artistic ideas with the orchestra; they will be able to perform symphony and opera pieces that are compliant with the requirements for the Bachelor's repertoire.	Analysis of musical text, audio and video recordings, practical training, rehearsals	Performance of a musical programme, test
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	When performing the musical programmes compliant with the exam requirements, students will demonstrate the mastery of the manual technique and the ability of musical communication, as well as a fast reaction to the situation arising.	Analysis of musical text, audio and video recordings, practical training, rehearsals	Performance of a musical programme, test
Ability to convey and develop the musical idea. (2.1)	Students will be able to define the concept for interpretation of a musical piece/pieces based on theoretical knowledge and performance practice; they will be able to convey the musical idea artistically and convincingly when conducting the symphony orchestra.	Analysis of musical text, audio and video recordings, practical training, rehearsals	Performance of a musical programme, test
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece that is based on historical knowledge and performance tradition; they will be familiar with international interpretation traditions and be able to demonstrate these abilities during the	Analysis of musical text, audio and video recordings, practical training, rehearsals	Performance of a musical programme, test

	rehearsals and symphonic or opera project.		
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the main concert repertoire of symphonic music, its interpretation traditions and performance standards.	Analysis of musical text, audio and video recordings, practical training, rehearsals	Test
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have built up and be able to perform a personal concert repertoire; they will have participated in at least two public concert events as a conductor during the academic year/studies.	Practical training, rehearsals	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	Students will be able to communicate and cooperate with orchestra musicians efficiently and ethically during the period of studies when performing at least one programme of symphonic or opera music with the symphony orchestra or opera studio.	Practical training, rehearsals	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts in a fluent and well-founded manner orally when presenting their artistic ideas, and discussing the aspects related to the musical dramaturgy of the symphonic piece, its performance and perception; they will be able to convey creative instructions to performers.	Practical training, rehearsals, discussions	Test
Critical and self-critical thinking. (6.1)	Students will be able to use the sources of written and audio information, select information purposefully, and analyse and use it for the substantiation and development of their artistic ideas.	Search for sources, analysis of musicological literature, musical text, audio and video recordings	Test
Critical and self-critical thinking. (6.2)	Students will be able to analyse and assess the quality of their and others' work in a critical, constructive and in well-founded manner in the process of studies and rehearsals, assessments, discussions of exams; they will be able to provide recommendations.	Practical training, rehearsals	Test
Ability to work and improve independently. (7.1)	Students will be able to analyse and learn the given or selected score independently by integrating their knowledge of music literature and history about the composer's period and style; they will be able to work and improve independently when rehearsing and performing the exam programme with the accompanist.	Analysis of musical text, audio/video sources and musicological literature, practical training, rehearsals	Performance of a musical programme, test
Ability to adapt to new, changing situations and solve problems. (8.1)	In pursuit of set aims, students will be motivated, able to set aims, plan and organise the process of studies and preparation of the musical programme independently, as well as able to select the most suitable artistic, organisational and methodological means for achieving the aims.	Analysis of musical text, audio/video sources and musicological literature, practical training, rehearsals	Test

Topics (taken from the old description)	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/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester										

1. Three opera overtures. E.g., W. A. Mozart's <i>Abduction from the Seraglio</i> , <i>The Marriage of Figaro</i> , <i>The Magic Flute</i> .		10						10	40	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals.
2. Two symphonies. E.g., L. van Beethoven's symphony No. 2, P. Tchaikovsky's symphony No. 1.		11						11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals.
3. One act of an opera. E.g., G. Bizet's <i>Carmen</i> , act 1.		11						11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
4. Exam.							2	2		
Total:		32					2	34	126	
2nd semester										
1. Three overtures. E.g., L. van Beethoven's <i>Coriolan</i> , <i>Egmont</i> , H. Berlioz's <i>Roman Carnival</i> .		10						10	40	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
2. Three symphonies. E.g., W.A. Mozart's symphony No. 39 in E flat major; R. Schumann's symphony No. 3; L. van Beethoven's symphony No. 4.		11						11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
3. One act of opera. E.g., Tchaikovsky's first act of the opera <i>Eugene Onegin</i> .		11						11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
4. Exam.							2	2		
Total:		32					2	34	126	
3rd semester										
1. Three small scope musical pieces. E.g., L. van Beethoven's overture <i>Leonora No. 3</i> , P. Tchaikovsky's symphonic poem <i>Romeo and Juliet</i> , B. Smetana's symphonic poem <i>Vltava</i> .		10						10	40	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
2. Three symphonies. E.g., R. Schumann's symphony No. 4, F. Mendelssohn-Bartholdy's symphony No. 3, A. Dvořák's symphony No. 9.		11						11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
3. One act of opera. E.g., G. Verdi's opera <i>La Traviata</i> , act 1.		11						11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
4. Exam.							2	2		
Total:		32					2	34	126	
4th semester										
1. Three small scope musical pieces. E.g., F. Mendelssohn-Bartholdy's overture <i>The Hebrides</i> ; P. Tchaikovsky's symphonic fantasy <i>Francesca da</i>		10						10	40	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals

<i>Rimini</i> ; overture to C. M. Weber's opera <i>Oberon</i> .										
2. Three symphonies. E.g., D. Shostakovich's symphony No. 1; F. Schubert's <i>The Unfinished Symphony</i> ; S. Rachmaninov's symphony No. 2.	11							11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
3. One act of opera. E.g., act 4 of the opera <i>Carmen</i> by G. Bizet.	11							11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
4. Exam.							2	2		
Total:	32						2	34	126	
5th semester										
1. Three small scope musical pieces. E.g., P. Tchaikovsky's <i>Italian Caprice</i> ; introduction to R. Wagner's opera <i>Tristan and Isolde</i> ; F. Liszt's symphonic poem <i>Tasso</i> .	10							10	40	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
2. Three large scope musical pieces. E.g., J. Brahms' symphony No. 2; J. Haydn's symphony No. 104; P. Tchaikovsky's symphony.	11							11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
3. One or two suites from a ballet. E.g., S. Prokofiev's <i>Romeo and Juliet</i> , <i>Love for Three Oranges</i> .	11							11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
4. Exam.							2	2		
Total:	32						2	34	126	
6th semester										
1. Three small scope musical pieces. E.g., M. K. Čiurlionis' symphonic poem <i>Miške</i> ; overture to G. Rossini's opera <i>The Thieving Magpie</i> ; I. Stravinsky's suite from the ballet <i>The Firebird</i> (1919 version).	10							10	40	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
2. Four large scope musical pieces. E.g., C. Debussy's <i>The Sea</i> ; P. Tchaikovsky's symphony No. 6; J. Sibelius' symphony No. 2; F. Liszt's concerto for piano and orchestra No. 1.	11							11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
3. Ballet music. E.g., P. Tchaikovsky's suites from the ballets <i>The Nutcracker</i> , <i>Swan Lake</i> .	11							11	43	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals
4. Exam.							2	2		
Total:	32						2	34	126	
7th semester										
1. 4 large scope works. E.g., H. Berlioz's <i>Fantastical Symphony</i> ; L. Beethoven's symphony No. 3; C. Franck's symphony in D minor; B. Bartok's concerto for	32							32	206	Studies of musical text, audio/video recordings and musicological literature, practical training, rehearsals

orchestra.									
2. Exam.						2	2		
Total:		32				2	34	206	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam	100 % (70 % + 30 %)	During exam session	<p>Performance of the musical programme: conducting one or two parts of a series or a smaller scope musical piece (overtures, symphonic poems, fantasias or similar) with accompaniment of two pianos. Programme duration - between 15 and 30 minutes. Assessment criteria:</p> <ul style="list-style-type: none"> • Originality of interpretation; • Accurate performance of the repertoire in terms of musical text; • Manual abilities; • Sense of style, genre and form; • Artistry and convincingness, quality of musical expression. <p>2. Test:</p> <p>a) Analysis of the performed programme and substantiation of interpretation;</p> <p>b) Based on the list of 10 to 15 musical pieces that has been provided additionally, discussions on the literature about symphonic and opera music, instruments, their tuning, technical possibilities and other issues related to the profession of the conductor take place.</p> <p>The following is assessed:</p> <ul style="list-style-type: none"> • Knowledge (history of music performance and interpretation theory, cultural contexts and so on), • Fluency and substantiation of argumentation, information sources.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Gardiner, J. E.	1999	<i>Die Gegenwart des musikalischen Vergangenenheit. Meisterwerke der Musik in der Dirigenten-Werkstatt</i>		Residenz Verlag
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>		Residenz Verlag
Schuller G.	1997	<i>The Compleat Conductor</i>		New York, Oxford: Oxford University Press
Мусин, И.	1967	<i>Техника дирижирования</i>		Ленинград: «Музыка»
Additional study material				
Barenboim, D.	2003	<i>A Life In Music</i>		Arcade Books
Chesterman R.	1992	<i>Conductors in Conversation: Herbert Von Karajan, Sir George Solti, Carlo Maria Giulini, Claudio Abbado, E. Ormandy, Richardo Muti, James Levine</i>		Lime light edition
Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigentai</i>		Vilnius

Klenickis, A.	1958	<i>Instrumentinio koncerto dirigavimas</i>	Vilnius: Laikraščių ir žurnalų leidykla
Lebrecht, N.	1991	<i>The Maestro Myth</i>	London: Simon & Schuster
Ross, A.	2007	<i>The Rest Is Noise: Listening To The Twentieth Century</i>	New York: Picador
Хайкин, Б.	1984	<i>Беседы о дирижерском ремесле</i>	Москва: «Советский композитор»

SCORE READING (SYMPHONY ORCHESTRA CONDUCTING)

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

SYMPHONY ORCHESTRA CONDUCTING PRACTICE

Subject (module) title (LT/EN)		Code	Study programme (s)
Dirigavimo simfoniniam orkestrui praktika/Symphony Orchestra Conducting Practice		B013217	<i>Music Performance (Symphony Orchestra Conducting)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. Modestas Pitrenas. Other (s): prof. Juozas Domarkas, prof. Gintaras Rinkevičius, doc. Dainius Pavilionis, doc. Robertas Šervenikas, lect. Virgilijus Visockis, assist. Modestas Barkauskas.			Department of Conducting
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	5 th –8 th semesters/ <i>Music Performance (Symphony Orchestra Conducting)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: course of symphony orchestra conducting of semesters 1 to 4 completed.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
12 (3+3+3+3)	320 (80+80+80+80)	68 (17+17+17+17)	252 (63+63+63+63)
Purpose of the subject (module)			
The aim of <i>Symphony Orchestra Conducting Practice</i> is to acquire elementary skills of rehearsing with the symphony/chamber orchestra; apply in practice the conducting skills acquired during the studies of subject <i>Conducting</i> in semesters 1 to 4.			
Short description of the subject (module) (up to 500 characters)			
<i>Symphony Orchestra Conducting Practice</i> takes place starting with the third year of BA studies. During rehearsals with the symphony/chamber orchestra (professional, student, non-professional, music school orchestra), rehearsal skills are acquired. What is more, students learn to use the acquired conducting knowledge in practice, organise work methodologically, distribute the workload among individual orchestral groups rationally, and distinguish between the main and secondary tasks. The practice takes place in the LMTA Opera Studio or student symphony orchestra, if possible - in a selected symphony, chamber or musical theatre orchestra.			

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

Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express their creative personality with a developed ability to interpret their artistic ideas with the orchestra; they will be able to perform the pieces of the orchestra's repertoire.	Practical training, rehearsals, analysis and preparation of a musical text, concert activity	Rehearsal holding, performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	When performing symphonic/opera pieces, students will demonstrate the mastery of the manual technique, the ability of musical communication and a fast reaction to the situation arising.	Practical training, rehearsals, analysis and preparation of a musical text	Rehearsal holding, performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to anticipate the concept for interpretation of a musical piece/pieces based on theoretical knowledge and performance practice; they will be able to convey the musical idea artistically and convincingly when conducting the symphony orchestra.	Practical training, rehearsals, analysis and preparation of a musical text	Rehearsal holding, performance of a musical programme, test
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to conduct pieces of the orchestra's repertoire while at the same time demonstrating an original interpretation style of a respective piece that is based on historical knowledge and performance tradition; they will be able to demonstrate these abilities during the rehearsals and symphonic or opera project.	Practical training, rehearsals, analysis and preparation of a musical text	Rehearsal holding, performance of a musical programme, test
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have built up a representative concert repertoire learnt during symphonic and opera conducting studies that is compliant with the requirements for scope.	Practical training, rehearsals, analysis and preparation of a musical text	Rehearsal holding, performance of a musical programme, test
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will be able to estimate the prospects of professional activity, assess their possibilities objectively, and present their professional and creative achievements and guidelines of their intended professional and creative activity in the portfolio.	Analysis of musical text, audio and video recordings, practical training, rehearsals, compilation of folder of achievements	Test
Ability to communicate, interact and cooperate. (5.1)	Students will be able to communicate and cooperate with orchestra musicians efficiently and ethically when working with the orchestra during rehearsals.	Rehearsals	Rehearsal holding
Ability to communicate, interact and cooperate. (5.2)	During the rehearsals, students will be able to express their thoughts in a fluent and well-founded manner when presenting interpretation solutions of the musical piece to orchestra musicians, as well as formulate clear, specific and purposeful remarks.	Practical training, rehearsals, analysis and preparation of a musical text	Rehearsal holding
Critical and self-critical thinking. (6.2)	Students will be able to analyse and assess their and the orchestra's work in a critical, constructive and well-founded manner during rehearsals and concerts; they will be able to provide recommendations and substantiate them.	Practical training, rehearsals, concert activity	Rehearsal holding, test
Ability to work and improve independently. (7.1)	Students will be able to analyse and learn the selected score independently; they will be able to plan the process of preparation of the musical programme and implement the aims set for one rehearsal at a time.	Practical training, rehearsals, analysis and preparation of a musical text	Rehearsal holding, test
Ability to adapt to new, changing situations and solve problems. (8.1)	During the rehearsal, students will be able to use efficiently their imagination, intuition and emotional perception; they will be able to think fast and creatively when dealing with artistic	Rehearsals	Rehearsal holding

	issues.		
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Topics	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/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1. Observation and analysis of the process of repertoire preparation/rehearsals.				12				12	23	Studies of musical text, audio and video recordings, literature, analysis of the process of rehearsals.
2. Rehearsals of the orchestra/opera troupe				4				4	40	Studies of musical text, audio and video recordings, literature, practical training in large groups, planning of the process of rehearsals, self-evaluation.
Course credit test.							1	1		
Total:				16			1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test	100 % (60 % + 40 %)		<p>1. Holding of the rehearsal of the symphony/chamber orchestra (conducting). Assessment criteria:</p> <ul style="list-style-type: none"> • Originality of interpretation; • Accurate performance of the repertoire in terms of musical text; • Manual abilities; • Sense of style, genre and form; • Artistry and convincingness, quality of musical expression; • Ability to communicate and cooperate with orchestra artists; • Purposefulness and argumentation of creative assignments and remarks. <p>2. Test:</p> <p>a) Analysis of the performed programme and substantiation of interpretation;</p> <p>b) Analysis of the process of rehearsals (orally);</p> <p>c) Plans of rehearsals held (in writing) and analysis of their implementation (orally).</p> <p>The following is assessed:</p> <ul style="list-style-type: none"> • Knowledge (history of music performance and interpretation theory, cultural contexts and so on); • Fluency and substantiation of argumentation of the process analysis, information sources.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Gardiner, J. E.	1999	<i>Die Gegenwart des musikalischen Vergangenen. Meisterwerke der Musik in der Dirigenten-Werkstatt</i>		Residenz Verlag
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>		Residenz Verlag

Schuller G.	1997	<i>The Compleat Conductor</i>		New York, Oxford: Oxford University Press
Мусин, И.	1967	<i>Техника дирижирования</i>		Ленинград: «Музыка»
Additional study material				
Barenboim, D.	2003	<i>A Life In Music</i>		Arcade Books
Chesterman R.	1992	<i>Conductors in Conversation: Herbert Von Karajan, Sir George Solti, Carlo Maria Giulini, Claudio Abbado, E. Ormandy, Richardo Muti, James Levine</i>		Lime light edition
Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigentai</i>		Vilnius
Klenickis, A.	1958	<i>Instrumentinio koncerto dirigavimas</i>		Vilnius: Laikraščių ir žurnalų leidykla
Lebrecht, N.	1991	<i>The Maestro Myth</i>		London: Simon & Schuster
Ross,	2007	<i>The Rest Is Noise: Listening To The Twentieth Century</i>		New York: Picador
Хайкин, Б.	1984	<i>Беседы о дирижерском ремесле</i>		Москва: «Советский композитор»

PIANO (CONDUCTING)

Subject (module) title (LT/EN)	Code	Study programme (s)	
Fortepijonas (dirigavimas) /Piano (Conducting)	B144416	Music Performance (Symphony Orchestra Conducting, Military Wind Orchestra Conducting)	
Lecturer (s)		Department where the subject is implemented	
Coordinator: Assist. dr. Gabija Rimkutė. Other (s): Prof. habil. dr. Leonidas Melnikas, prof. Aušra Motuzienė, doc. Melitina Diamandidi, doc. Jūratė Kuodienė, doc. Jolanta Patamsienė, lect. Janina Puodžiukienė, lect. Irena Puzienė, lect. Jūratė Tamulėnienė.		Department of Interdisciplinary Piano	
Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme	Language (s) of instruction	
Classwork	1 st -4 th semesters/ <i>Music Performance (Symphony Orchestra Conducting, Military Wind Orchestra Conducting)</i>	Lithuanian, Russian, English, German	
Prerequisites			
Preliminary requirements: piano playing, music performance and artistic expression skills that meet the requirements for entrance exams.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
12 (3+3+3+3)	320 (80+80+80+80)	68 (17+17+17+17)	252 (63+63+63+63)
Purpose of the subject (module)			
The aim of the subject is to provide piano playing skills and abilities necessary for performing artistic activities by acquiring effective and efficient means of self-improvement and professional development.			
Short description of the subject (module) (up to 500 characters)			
The teaching of the subject is based on the studies of the repertoire of various epochs and genres, which form a wide professional horizon in theoretical and historical aspects, provide practical music experience, and develop artistic competencies necessary for music-related educational activities.			
Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods

Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express themselves as a creative personality with a developed ability to perform piano music, while at the same time demonstrating an understanding of the stylistics of a particular piece of music.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to choose and use the most effective piano performance technique.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to perform works of various musical styles, genres and epochs, while at the same time artistically and convincingly conveying musical idea by selected means of performance art.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to analyse the structure of the work and the elements of the language of music, and will understand and be able to convey its musical dramaturgy, specific elements of style while performing the work.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to work and improve independently. (7.1)	Students will be able to apply the experience of playing the piano as a means of self-improvement and professional development.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

Topics	Contact hours							Self-study hours	Self-study hours and assignments	
	Theoretical	Individual activities	Seminars	Practical training	Practical training	Preparation for the exam/rehearsals/co	Exam/ Course credit test			Total contact work
1st semester										
1. Polyphonic piece.		5						5	18	To prepare and perform a polyphonic musical piece (polyphonic hearing is developed, polyphonic texture is studied, phrasing, articulation, fingering, pedalling, etc. are worked on).
2. Large scope musical piece.		5						5	18	To study and perform a large scope musical piece (a sense of style and an understanding of the dramaturgy of the work are developed).
3. Play.		3						3	15	To study and perform a play (a sense musical colour and style, as well as emotional expression, etc. are developed).
4. Piano ensemble.		3						3	12	To study and perform an ensemble (ensemble music-playing skills are developed).
5. Intermediate assessment, course credit test.								1		
Total:		16					1	17	63	
2nd semester										
1. Polyphonic piece (parts of J. S. Bach's suites or partitas).		6						6	24	To prepare and perform a polyphonic musical piece (polyphonic hearing is developed, polyphonic texture is studied, phrasing, articulation, fingering, pedalling, etc. are worked on).

2. Transcription of a 19 th century symphonic work for piano.	6					6	24	To study and transcribe a symphonic work.
3. Play.	4					4	15	To study and perform a play (a sense musical colour and style, as well as emotional expression, etc. are developed).
4. Intermediate assessment, exam.						1		
Total:	16					1	17	63
3rd semester								
1. A freely selected programme of 15 to 20 minutes in duration.	16					16	63	To study and perform selected musical pieces (students familiarise with the piano repertoire of different styles, learn to select the repertoire independently that meets individual professional development needs, is in line with artistic/aesthetic inclinations and represents the acquired music-playing skills).
2. Intermediate assessment, course credit test.						1	17	
Total:	16					1	17	63
4th semester								
1. Polyphonic piece.	5					5	18	To study and perform a polyphonic piece of the 20 th century (polyphonic ear is trained, multi-part texture is studied, phrasing, articulation, fingering, pedalisation, etc. are worked on).
2. Large scope musical piece.	5					5	18	To study and perform a large scope musical piece (a sense of style and an understanding of the dramaturgy of the work are developed).
3. Play.	3					3	15	To study and perform a play (a sense musical colour and style, as well as emotional expression, etc. are developed).
4. Piano ensemble.	3					3	12	To study and perform an ensemble (ensemble music-playing skills are developed).
5. Intermediate assessment, exam.						1		
Total:	16					1	17	63

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Intermediate assessment	50 %	Late October – early November/Late March – early April	<p>Assessment requirements: To prepare and perform two works from the programme planned for the semester (during the assessment, the following are performed from memory: for the course credit test - one piece for piano solo, for the exam - two pieces for piano solo).</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Technical level of performance; • Artistic expression; • Creativity; • Demonstration of a unique style of interpretation of the

			work based on historical knowledge and performance tradition.
Course credit test/exam	50 %	During exam session	Assessment requirements: To prepare and perform two works from the programme planned for the semester (during the assessment, the following are performed from memory: for the course credit test - one piece for piano solo, for the exam - two pieces for piano solo). Assessment criteria: <ul style="list-style-type: none"> • Technical level of performance; • Artistic expression; • Creativity; • Demonstration of a unique style of interpretation of the work based on historical knowledge and performance tradition.

Assessment basis.

10 (Excellent). Excellent music performance skills. Artistically expressive and professional performance of the chosen repertoire. Artistic, emotional and orderly playing in terms of style and musical text, revealing the performer's obvious abilities, perception of style and genre.

9 (Very good). Very good music performance skills. Artistic, neat performance of a musical programme in terms of musical text, showing the necessary skills of the performer, his/her understanding of genre, form, style and the ability to manage the situation in case of minor mistakes.

8 (Good). Basic music performance skills. Neat performance in terms of a musical text with one or more random mistakes, but lacking one or more of the following skills necessary for artistic maturity: emotionality, professionalism, sense of style, understanding of genre and form.

7 (Highly satisfactory). Average music performance skills. Mechanical performance of a musical programme with occasional errors, demonstrating mediocre artistic abilities related to deficiencies in artistic persuasion, mastery, or sense of style, genre and/or form.

6 (Satisfactory). Satisfactory music performance skills. Messy performance of a musical programme with significant errors, demonstrating artistically satisfactory abilities associated with serious deficiencies in artistic persuasion, mastery, or sense of style, genre and/or form.

5 (Sufficient). Weak music performance skills. Weak performance of a musical programme from an artistic point of view, with many mistakes, testifying to the low level of mastery and fundamental shortcomings in the understanding of style, genre, form.

4 (Unsatisfactory). Unsatisfactory performance of a musical programme in terms of key evaluation criteria.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Drąsutiėnė, L.	2004	<i>Fortepijono metodikos ir dabartis</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Fraser, A.	2003	<i>The Craft of Piano Playing. A New Approach to Piano Technique</i>		Lanham, Maryland, Oxford: The Scarecrow Press
Additional study material				
Drąsutiėnė, L.	2015	<i>Lietuvos fortepijono pedagogikos puslapiai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Jacobson, J. M.	2015	<i>Professional Piano Teaching. A Comprehensive Piano Pedagogy Textbook</i>		Los Angeles: Alfred Music
Maris, B. E.	2000	<i>Making Music at the Piano. Learning Strategies for Adult Students</i>		New York: Oxford University Press
Newman, W. S.	1984	<i>The Pianist's Problems</i>		New York: Da Capo Press

EAR TRAINING (LEVEL A/B)

LANGUAGE OF MUSIC: MEDIEVAL PERIOD, RENAISSANCE

LANGUAGE OF MUSIC: BAROQUE

LANGUAGE OF MUSIC: CLASSICISM

LANGUAGE OF MUSIC: ROMANTICISM

LANGUAGE OF MUSIC: THE 20TH CENTURY

INSTRUMENTATION (SYMPHONY ORCHESTRA CONDUCTING)

MUSICAL ARTICULATION OF THE STRING GROUP IN A SYMPHONY ORCHESTRA

ORCHESTRA MUSIC STYLES

HISTORY OF LITHUANIAN MUSIC AND CULTURE

PROFESSIONAL PRACTICE

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

FINAL ART PROJECT (SYMPHONY ORCHESTRA CONDUCTING)

Subject (module) title (LT/EN)		Code	Study programme (s)
Baigiamasis meno projektas (dirigavimas simfoniniam orkestrui)/Final Art Project (Symphony Orchestra Conducting)		B152717	<i>Music Performance (Symphony Orchestra Conducting)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. Modestas Pitrenas. Other (s): prof. Juozas Domarkas, prof. Gintaras Rinkevicius, doc. Dainius Pavilionis, doc. Robertas Šervenikas, lect. Virgilijus Visockis, assist. Modestas Barkauskas.			Department of Conducting
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	8 th semester/ <i>Music Performance (Symphony Orchestra Conducting)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: all the requirements of the semesters 1 to 7 of the Bachelor's study programme <i>Music Performance</i> fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
24	640	51	589
Purpose of the subject (module)			
The aim of the preparation and defence of the <i>Final Art Project (Symphony Orchestra Conducting)</i> is to reveal the artistic and creative abilities acquired in the Bachelor's studies, which confirm the professional qualification of a performer.			
Short description of the subject (module) (up to 500 characters)			
The <i>Final Art Project (Symphony Orchestra Conducting)</i> refers to conducting the symphonic concert or part thereof. The final programme of musical pieces that reveals the conductor's artistic and creative abilities acquired in BA studies is prepared and performed. During individual practical training, the repertoire for the final art project is selected under the conducting teacher's supervision. Specific features of interpretation of selected musical pieces are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.			

Programme competences to be developed (number of programme's learning	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
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outcomes)			
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express their creative personality with a developed ability to interpret their artistic ideas with the orchestra when performing the programme of the final Bachelor's art project.	Analysis of musical text, audio and video recordings, practical training, rehearsals	Defence (performance of a musical programme, test)
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	When performing the programme of the final art project, students will demonstrate the mastery of the manual technique, the ability of musical communication and a fast reaction to the situation arising.	Analysis of musical text, audio and video recordings, practical training, rehearsals	Defence (performance of a musical programme, test)
Ability to convey and develop the musical idea. (2.1)	Students will prepare and perform the programme of the final Bachelor's art project while at the same time demonstrating the concept for interpretation of a musical piece/pieces that is based on theoretical knowledge and performance practice, and conveying the musical idea artistically and convincingly when conducting the symphony orchestra.	Analysis of musical text, audio and video recordings, practical training, rehearsals	Defence (performance of a musical programme, test)
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to anticipate the concept for interpretation of a musical piece/pieces based on theoretical knowledge and performance practice; they will be able to convey the musical idea artistically and convincingly when conducting the symphony orchestra.	Analysis of musical text, audio and video recordings, practical training, rehearsals	Defence (performance of a musical programme, test)
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the main concert repertoire of symphonic music, its interpretation traditions and performance standards.	Practical training, rehearsals, analysis and preparation of a musical text, independent concert activity	Defence (test)
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have built up a representative concert repertoire of symphonic or opera pieces that is compliant with the requirements for the scope; they will be able to assess the circumstances and context of performance, and select pieces performed properly accordingly.	Analysis of musical text, audio and video recordings, practical training, rehearsals	Defence (test, portfolio of achievements)
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will anticipate and present the projected guidelines of professional and creative activity in the portfolio along with the final art project/projects.	Analysis of a musical text and audio/video recordings, analysis of personal artistic activity	Defence (test, portfolio of achievements)
Ability to communicate, interact and cooperate. (5.1)	Students will be able to communicate and cooperate with orchestra musicians or accompanists efficiently and ethically in the course of preparation and performance of the programme of the final art project.	Practical training, rehearsals	Defence (performance of a musical programme, test)
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts in a fluent and well-founded manner orally and in writing when presenting the idea of the final art project, discussing the aspects related to the musical dramaturgy of the piece being prepared, its performance and perception; they will be able to convey creative instructions to performers.	Practical training, rehearsals, analysis and preparation of a musical text	Defence (test, portfolio of achievements)
Critical and self-critical thinking. (6.1)	Students will be able to select suitable information sources as well as information for the analysis and substantiation of artistic ideas of the programme of the final art project.	Search and analysis of sources	Defence (test, portfolio of achievements)

			nts)
Ability to work and improve independently. (7.1)	Students will be able to analyse and learn the given or selected score independently by integrating their music literature and history knowledge about the composer's period and style; they will be able to work and improve independently when rehearsing with the orchestra and presenting the final art project-concert and portfolio.	Analysis of musical text, audio and video recordings, practical training in large groups, rehearsals, analysis of personal artistic activity, portfolio of achievements	Defence (performance of musical programme, test, portfolio)
Ability to adapt to new, changing situations and solve problems. (8.1)	When preparing the final art project, students will be motivated, able to set aims, plan and organise the process of work independently, and select the most suitable artistic, organisational and methodological means for achieving the aim.	Analysis of musical text, audio/video sources and musicological literature, practical training, rehearsals, portfolio of achievements	Defence (test, portfolio of achievements)

Topics	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/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1. Compilation of the plan of the final art project programme, its preparation and rehearsals.		2						2	30	Studies of a musical text and audio/video recordings, creation of the work plan.
2. Preparation of the final art project programme. 2 small scope musical pieces. E.g., E. Balsys' <i>Snake Dance</i> from the ballet <i>Eglė, the Queen of Grass Snakes</i> ; M. K. Čiurlionis' symphonic poem <i>Miške</i> ; H. Berlioz's <i>Grand Funeral and Triumphal Symphony</i> .		44						44	539	Studies of literature sources, sound recordings and a musical text, practical training, rehearsals.
3. Portfolio of achievements.		2						2	20	Analysis of personal artistic activity, creation of a portfolio of achievements.
4. Public hearing, defence (concert).							3	3		
Total:		48					3	51	589	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By the start of the final exam session	Requirements: at least half of the programme of the final art project is performed with two accompanists. Assessment criteria: <ul style="list-style-type: none"> • Originality of interpretation; • Accurate performance of the repertoire in terms of musical text; • Manual abilities; • Sense of style, genre and form; • Artistry and convincingness, quality of musical expression.
Defence		During the	<i>The student is allowed to defend the final work (to perform</i>

		final exam session	<i>the programme of the final art project) only after receiving a positive evaluation during the public hearing.</i>
Performance of a musical programme	50 %		<p>Requirements for the final art project programme: 2 small scope musical pieces. E.g., E. Balsys' <i>Snake Dance</i> from the ballet <i>Eglé, the Queen of Grass Snakes</i>; M. K. Čiurlionis' symphonic poem <i>Miške</i>; H. Berlioz's <i>Grand Funeral and Triumphal Symphony</i>.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Originality of interpretation; • Accurate performance of the repertoire in terms of musical text; • Manual abilities; • Sense of style, genre and form; • Artistry and persuasiveness, quality of musical expression.
Test	40 %		<p>Requirements:</p> <p>a) Analysis of the performed programme and substantiation of interpretation;</p> <p>b) Based on the list of 10 to 15 musical pieces that has been provided additionally, discussions on the literature about symphonic and opera music, instruments, their tuning, technical possibilities and other issues related to the profession of the conductor take place.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Knowledge (history of music performance and interpretation theory, cultural contexts and so on); • Fluency and substantiation of argumentation, information sources.
Portfolio achievements.	of 10 %		<p>Assessment criteria:</p> <ul style="list-style-type: none"> • Intensity of artistic activity; • Complexity of musical programmes, • Prestigiousness of concert halls; • Level of analysis of the final art project programme; • Complexity and scope of the accumulated repertoire; • Validity of self-analysis of artistic activity and perspectives of professional activity; • Compliance of the portfolio of achievements with the formal requirements (neatness, informativeness of the submitted documents, language culture, etc.).

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Gardiner, J. E.	1999	<i>Die Gegenwart des musikalischen Vergangenenheit. Meisterwerke der Musik in der Dirigenten-Werkstatt</i>		Residenz Verlag
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>		Residenz Verlag
Schuller, G.	1997	<i>The Compleat Conductor</i>		New York, Oxford: Oxford University Press
Мусин, И.	1967	<i>Техника дирижирования</i>		Ленинград: «Музыка»
Additional study material				
Barenboim, D.	2003	<i>A Life In Music</i>		Arcade Books
Chesterman R.,	1992	<i>Conductors in Conversation: Herbert Von Karajan, Sir George Solti, Carlo Maria Giulini, Claudio Abbado, E. Ormandy, Richardo Muti, James Levine</i>		Lime light edition

Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigentai</i>	Vilnius
Klenickis, A.	1958	<i>Instrumentinio koncerto dirigavimas</i>	Vilnius: Laikraščių ir žurnalų leidykla
Lebrecht, N.	1991	<i>The Maestro Myth</i>	London: Simon & Schuster
Ross, A.	2007	<i>The Rest Is Noise: Listening To The Twentieth Century</i>	New York: Picador
Хайкин, Б.	1984	<i>Беседы о дирижерском ремесле</i>	Москва: «Советский композитор»

Courses determined by the Academy:

FOREIGN LANGUAGE

PHILOSOPHY

BASICS OF AESTHETICS

BASICS OF MUSIC AESTHETICS

LANGUAGE OF THE PROFESSION

OPTIONAL SUBJECT

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