



STUDY FIELD OF MUSIC
SECOND STUDY CYCLE

STUDY PROGRAMME
MUSIC PERFORMANCE (SYMPHONY ORCHESTRA CONDUCTING)
(State code – 6211PX004)

DESCRIPTIONS OF SUBJECTS

Table of Contents

CONDUCTING	3
PRACTICE OF ORCHESTRA AND (OR) OPERA TROUPE REHEARSAL.....	6
OPERA DRAMATURGY	9
HISTORY AND THEORY OF MUSIC INTERPRETATION	9
BASICS OF RESEARCH PAPER.....	9
POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS	11
FINAL RESEARCH PAPER.....	11
MASTER'S ART PROJECT	14

Conducting (Symphony Orchestra)

CONDUCTING

Subject (module) title		Code	Study programme (s)
Dirigavimas (simfoniniam orkestrui) / Conducting (Symphony Orchestra)		M012417	Music Performance (Symphony Orchestra Conducting)
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)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st -3 rd semesters/ <i>Music Performance (Symphony Orchestra Conducting)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: music performance (manual technique) and artistic expression skills that meet the requirements for entrance exams.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
30 (10+10+10)	801 (267+267+267)	102 (34+34+34)	699 (233+233+233)
Purpose of the subject (module)			
<p>The aim of subject <i>Conducting (Symphony Orchestra)</i> is to provide students with practical skills of performing/conducting music of different styles and periods; expand and deepen repertoire studies by paying particular attention to contemporary music; teach them to plan the stages of preparation of the performed repertoire and their implementation; develop independent learning skills and abilities to apply them in the creative process in order to overcome common practical problems; develop the ability to observe and analyse their creative process, assess its results critically; evoke the need to be thirsty for knowledge in terms of musical life.</p>			
Short description of the subject (module) (up to 500 characters)			
<p><i>Conducting (Symphony Orchestra)</i> is the major subject in the specialisation of <i>Symphony Orchestra Conducting</i> of the MA study programme <i>Music Performance</i>. During the course of the studies of the subject, the conducting skills acquired in BA studies are further developed, artistic, practical and theoretical abilities as well as abilities to work with an orchestra that are necessary for preparation and interpretation of music of different styles and periods are improved. Rehearsal and concert experience is gained. The list of musical pieces that are studied individually is broadened. Students are required to assess their artistic activity critically.</p> <p>During the course of individual 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 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 a creative personality with a developed ability to interpret their artistic ideas with the orchestra and perform symphony and opera pieces that are compliant with the requirements for the Master's repertoire.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme, test
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will have a well-developed ability of musical communication; they will be able to react fast to changing processes of conducting tradition, adapt to changing conditions in the cultural context and supplement them with their knowledge, insights and conducting abilities.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme, test
Good knowledge of music theory, history and cultural contexts, their links with	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an	Practical training in large groups, rehearsals, analysis and preparation of a musical	Performance of a musical programme,

interpretation traditions. (2.1; 2.2)	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 able to demonstrate these abilities during the rehearsals and symphonic or opera project.	text, independent concert activity	test
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire of symphony or opera conducting studies that is compliant with the requirements for the scope; they will be able to assess the circumstances and context of performance, and select the repertoire for performance accordingly, as well as rehearse and perform it in at least one sociocultural project, i.e. concert.	Practical training in large groups, rehearsals, independent concert/artistic activity	Test, defence of the practice report
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate art projects and creative activity and head it properly, as well as present it in the form of a concert.	Independent concert/artistic activity	Test, practice report
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to think critically and react to the environment of the orchestra while at the same time demonstrating good verbal abilities when working with an orchestra.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Test
Inter-personal and communication skills, leadership. (5.1; 5.2)	Students will demonstrate appropriate leadership, team work, negotiation and organisational skills, initiative, artistry, ability to integrate into different cultural environment, i.e., orchestras, choirs, instrumental ensembles, when presenting at least one project.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme, test
Systemic and analytical thinking. (6.1)	Students will have acquired detailed knowledge about the conductor's profession, be aware of the links between theoretical and practical studies on the manual techniques of conducting and posture, and be able to use this knowledge in lectures and rehearsals when preparing and discussing the art project.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	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 music literature and history knowledge about the composer's period and style; they will be able to work and improve independently.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme, test

Topics (repertoire)	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/con	Exam/course credit			Total contact work
1st semester										
1. Two small scope works (overture, piece, introduction and similar). E.g., R. Wagner's <i>Siegfried Idyll</i> from opera <i>Siegfried</i> ; an overture from W. Gluck's opera <i>Iphigénie en Aulide</i> .		16						16	117	Analysis and preparation of the musical text. Listening to audio recordings.

2. One small symphony or one or two acts from W. A. Mozart's operas. E.g., <i>Symphony No. 5</i> by D. Shostakovich or <i>Don Giovanni</i> , <i>The Abduction from the Seraglio</i> , <i>The Magic Flute</i> .	16							16	116	Analysis and preparation of the musical text. Listening to audio recordings.
3. Exam.							2	2		
Total:	32						2	34	233	
2nd semester										
1. Two small scope pieces. E.g., J. S. Bach's <i>Brandenburg</i> concerto no. 3, M. Musorgsky's symphonic painting <i>Night on Bald Mountain</i> .	8							8	50	Analysis and preparation of the musical text. Listening to audio recordings.
2. One large scope symphony. E.g., A. Bruckner's symphony no.4.	10							10	70	Analysis and preparation of the musical text. Listening to audio recordings.
3. One or two acts from Italian operas. E.g., R. Mascagni's <i>Cavalleria rusticana</i> , G. Puccini's <i>La bohème</i> , G. Verdi's <i>Aida</i> .	14							14	113	Analysis and preparation of the musical text. Listening to audio recordings.
4. Exam.							2	2		
Total:	32						2	34	233	
3rd semester										
1. Two small scope pieces. E.g., I. Stravinsky's <i>The Soldier's Tale</i> , P. Tchaikovsky's <i>Serenade for Strings</i> .	16							16	111	Analysis and preparation of the musical text. Listening to audio recordings.
2. One large scope symphony. E.g., S. Prokofiev's <i>Symphony No. 5</i> .	8							8	61	Analysis and preparation of the musical text. Listening to audio recordings.
3. One or two acts from Russian operas. E.g., M. Glinka's <i>Ivan Susanin</i> ; P. Tchaikovsky's <i>The Queen of Spades</i> ; M. Mussorgsky's <i>Boris Godunov</i> .	8							8	61	Analysis and preparation of the musical text. Listening to audio recordings.
4. Exam.							2	2		
Total:	32						2	34	233	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam	100 % (60+40)	During the exam session	<p>1. Performance of the musical programme.</p> <p>Requirements: Conducting of a musical programme that is 15–30 minutes long with an accompaniment of two accompanists. It may consist of one or two parts of a cyclic work or a smaller scope musical piece, e.g. an overture, fantasia, etc.</p> <p>The following is assessed:</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; 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</p>

			tuning, technical possibilities and other issues related to the profession of the conductor take place. The following is assessed: <ul style="list-style-type: none"> • Knowledge (history of music performance and interpretation theory, cultural contexts and so on), • Fluency and substantiation of argumentation, information sources.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
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
Gardiner, J. E.	1999	<i>Die Gegenwart des musikalischen Vergangenheit. Meisterwerke der Musik in der Dirigenten-Werkstatt</i>		Residenz Verlag
Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigentai</i>		Vilnius
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>		Residenz Verlag
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»

PRACTICE OF ORCHESTRA AND (OR) OPERA TROUPE REHEARSAL

Subject (module) title (LT/EN)		Code	Study programme (s)
Simfoninio orkestro ir/ar operos trupės repeticijų praktika/Practice of Orchestra and (or) Opera Troupe Rehearsal		M150217	<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)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st –3 rd 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
30 (10+10+10)	801 (267+267+267)	102 (34+34+34)	699 (233+233+233)

Purpose of the subject (module)
The aim of <i>Practice of Symphony Orchestra and/or Opera Troupe Rehearsal</i> is to further develop the skills of rehearsals with a symphony/chamber orchestra or opera troupe acquired in BA studies.
Short description of the subject (module) (up to 500 characters)
<p>The <i>Practice of Symphony Orchestra and/or Opera Troupe Rehearsal</i> takes place throughout the whole period of MA studies. During the course of rehearsals with the symphony/chamber orchestra (professional, student, non-professional, music school orchestra), rehearsal skills are acquired.</p> <p>During the course of rehearsals, students also learn to use the acquired conducting knowledge in practice, organise work methodologically, distribute the workload among individual performer groups rationally, and distinguish between the main and secondary tasks.</p> <p>The practice takes place in the LMTA Opera Studio or student symphony orchestra (where possible) in a selected symphony, chamber or musical theatre orchestra.</p>

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as a creative personality with a developed ability to interpret their artistic ideas with the orchestra and perform symphony and opera pieces that are compliant with the requirements for the Master's repertoire.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing symphonic/opera pieces, 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.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1; 2.2)	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 demonstrate these abilities during the rehearsals and symphonic or opera project.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to think critically, react to the environment of the orchestra while at the same time demonstrating good verbal abilities in work with an orchestra.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Holding rehearsals, test
Inter-personal and communication skills, leadership. (5.1)	When working with an orchestra or opera troupe, students will demonstrate appropriate leadership, team work, negotiation and organisational skills, initiative and artistry.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Holding rehearsals, test
Systemic and analytical thinking. (6.1)	Students will have acquired detailed knowledge about the conductor's profession, be aware of the links between theoretical and practical studies on the manual techniques of conducting and posture, and will be able to use this knowledge in rehearsals, as well as when preparing and discussing the musical programme under preparation.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	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 music literature and history knowledge about the composer's period and style; they will be able to	Practical training in large groups, rehearsals, analysis and preparation of a	Holding rehearsals, test

	work and improve independently.	musical text	
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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.				24				24	133	Studies of musical text, audio and video recordings, and literature, analysis of the rehearsal process
2. Rehearsals of the orchestra/opera troupe.				8				8	100	Studies of musical text, audio and video recordings, and literature, practical training in large groups, planning of the rehearsal process, self-evaluation.
3. Course credit test.							2	2		
Total:				32			2	34	233	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test	100 % (70+30)		<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: a) Analysis of the performed programme and substantiation of interpretation; b) Analysis of the process of rehearsals (orally); c) Plans of rehearsals held (in writing) and analysis of their implementation (orally). 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				
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
Gardiner, J. E.	1999	<i>Die Gegenwart des musikalischen Vergangenheit. Meisterwerke der Musik in der Dirigenten-Werkstatt</i>		Residenz Verlag
Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigantai</i>		Vilnius
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>		Residenz Verlag
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»

OPERA DRAMATURGY

HISTORY AND THEORY OF MUSIC INTERPRETATION

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

BASICS OF RESEARCH PAPER

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

to refer to the knowledge accumulated during the studies and experience of practical artistic activity and to generalise them, to be able to independently find and select the necessary information.

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

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

10. Preparation for research paper.			14					14	53		Paper work
11. Exam							2	2			
Total	16	0	14	0	0	0	2	32	101	0	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Paper work 1	20 %	In March	Developing research subject, goal and objectives and their consistency.
Paper work 2	30 %	In May	
Exam (paper work 3)	50 %	During exam session	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.

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

POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS

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

FINAL RESEARCH PAPER

Subject (module) title		Code	Study programme (s)
Final Research Paper		M086515	<i>Music Performance, Composition</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. dr. Laima Budzinauskienė, assoc. prof. dr. Judita Žukienė			Department of Musicology
Study cycle			Type of the course unit (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the course unit is delivered/study programme		Language (s) of instruction
Classwork	3 rd semester, 4 th semester/ <i>Music Performance, Composition</i>		Lithuanian
Prerequisites			
Preliminary requirements: competences acquired during the studies of Bachelor of Arts, basics of research.			Minor requirements (if any): None
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
10 (5+5)	266 (133+133)	34 (17+17)	232 (116+116)
Purpose of the subject (module)			
The purpose of the subject is to develop students' scientific analytical competence, their ability of critical thinking, and to provide skills for independent research and summarisation and dissemination of its results.			

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

Final Research Paper is a subject of Master studies, the aim of which is to develop students' competences of scientific research work. The subject reflects the aspiration for scientific cognition necessary for the second cycle of university studies. A Master's research paper is prepared on a topic directly related to the final art project of the Master's studies. Practical skills of research activity are developed, as well as the ability to think critically, evaluate analytically, substantiate and defend one's statements, and express thoughts fluently. Students are taught to use the knowledge and experience of practical artistic activity accumulated during their studies, and to be able to independently collect information, analyse it, systematise and summarise it.

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<i>Music Performance:</i> Knowledge of professional field and perception of one's own profession. (6.1) <i>Composition:</i> Ability to think critically and self-critically. (2.1)	During the presentation and the defence of the final research paper (art research) students will demonstrate good understanding of the profession of a musician and critical thinking.	Individual activities, discussions	Course credit test, defence
<i>Music Performance:</i> Interpersonal and communication skills, leadership. (5.1) <i>Composition:</i> Ability to think critically and self-critically. (2.1)	Students will demonstrate good verbal abilities and skills of constructive, argument-based and professional interaction during the presentation and defence of the art research.	Individual activities, discussions	Course credit test, defence
<i>Music Performance:</i> Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1) <i>Composition:</i> Knowledge of different musical contexts. (7.1)	Students will be able to substantiate art research being conducted with practical professional and theoretical knowledge of art.	Individual activities, analysis of literature and audio/video sources.	Course credit test, defence
<i>Music Performance:</i> Ability to work and to improve independently. (7.1) <i>Composition:</i> Ability to work and to improve independently. (1.1)	Students will be able to carry out research individually and in an organised way on a topic related to final art project, and describe it.	Individual activities, research activities	Course credit test, defence
<i>Music Performance:</i> Ability to conduct independent scientific research. (8.1) <i>Composition:</i> Ability to conduct independent scientific research. (5.1)	Students will be able to outline research goals and objectives related to the topic of the final art project, ground the choice of methods and sources, make conclusions, and write a paper of no less than 40 thousand characters.	Individual activities, analysis of audio/video sources and data	Course credit test, defence
<i>Music Performance:</i> Ability to conduct independent scientific research. (8.1) <i>Composition:</i> Ability to conduct independent scientific research. (5.1)	Students will be able to summarise art research and the results obtained, formulate conclusions, and provide evaluations of art phenomena, taking into account the wider cultural context.	Individual activities, research activities, analysis of research findings	Course credit test, defence
<i>Music Performance:</i> Ability to analyse and to critically assess art processes and their implications in the context of contemporary culture, and to influence the evolution of culture by being active in professional art activity. (4.1; 4.2) <i>Composition:</i> Ability to integrate into different musical, social and cultural contexts. (8.1)	Students will be able to analyse the cultural context and its developments, enabling the evaluation of artistic phenomena.	Individual activities, analysis of audio/video sources and data, discussions	Course credit test, defence

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

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

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

MASTER'S ART PROJECT

Subject (module) title		Code	Study programme (s)
Magistro meno projektas (dirigavimas simfoniniam orkestrui)/Master's Art Project (Symphony Orchestra Conducting)		M150317	<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)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	4 th semester/ <i>Music Performance (Symphony Orchestra Conducting)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: all the requirements of semesters 1 to 3 of the Music Performance Master's programme fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
25	667	34	633
Purpose of the subject (module)			
The purpose of the preparation and defence of the <i>Master's Art Project (Symphony Orchestra Conducting)</i> (performance of a prepared artistic programme) is to reveal the artistic and creative abilities acquired in Master's studies, confirming the awarded Master's degree.			
Short description of the subject (module) (up to 500 characters)			
The <i>Master's Art Project (Symphony Orchestra Conducting)</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; 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 (Symphony Orchestra Conducting)</i> , the <i>Final Research Paper</i> is being prepared and defended, which presents art research related to the topics of the <i>Master's Art Project (Symphony Orchestra Conducting)</i> .			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will prepare and perform the programme of the final art project distinguished by an original artistic concept, while at the same time demonstrating the	Practical training in large groups, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme

	ability to develop and express their artistic ideas, an individual concept of interpretation and original point of view.		
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the Master's art project, students will demonstrate the ability to make a purposeful use of the possibilities offered by the means of the manual technique in order to achieve the creative result, as well as a developed ability of musical communication.	Practical training in large groups, rehearsals, analysis and preparation of literature 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 an original interpretation style based on their knowledge about the musical language, historical development and performance practice of the repertoire of the selected specialisation (individual periods, styles, genres, etc.).	Practical training in large groups, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the links between interpretation traditions in their specialisation, international performance standards and different contexts of artistic and cultural activity, students will be able to prepare and perform a conceptually integral musical programme intended for a particular cultural and/or social context.	Practical training in large groups, rehearsals, preparation of a musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire of the scope that complies with the requirements for the Master's degree and selected specialisation; they will demonstrate the gained 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 abilities to develop artistic activity when preparing and performing the final Master's art programme in the form of a public concert.	Practical training in large groups, rehearsals	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	By means of developed intellect and erudition, students will be able to analyse and assess the results of the creative process critically in different stages of preparation of the final art project; they will be able to apply these skills when predicting potential trends of cultural processes and possibilities for influencing them with their artistic ideas.	Analysis and preparation of literature and audio recordings, discussions, rehearsals	Performance of a musical programme, test
Ability to analyse and critically assess creative	Students will have a developed ability of musical communication;	Practical training in large groups, rehearsals, analysis and preparation	Performance of a musical

processes and their significance in the context of contemporary culture. (4.2)	they will be able to react fast and change the processes of musical creation and performance depending on the situation at all stages of final art project preparation and presentation.	of a musical text	programme
Inter-personal and communication skills, leadership. (5.1)	Students will have gained experience of constructive and well-founded business-like communication and be able to cooperate constructively in the creative process of preparation of the final art project.	Analysis of literature and audio recordings, discussions, rehearsals.	Test
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its implementation on theoretical sources and practical experience.	Analysis of literature and audio recordings, discussions, practical training in large groups, rehearsals.	Performance of a musical programme
Ability to work and improve independently. (7.1)	When preparing the programme of the final art project, students will be able to learn independently, integrate knowledge and complete artistic tasks in an organised manner.	Analysis of literature and audio recordings, practical training in large groups, rehearsals.	Performance of a musical programme

Topics (requirements for the repertoire)	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/co	Exam/course credit-contact			Total contact work
1. Development of the programme for the Master's art project and the plan of its preparation and rehearsals. Requirements for the programme: three large scope pieces. E.g., G. Mahler's <i>Symphony No. 1</i> ; R. Strauss' symphonic poem <i>Don Juan</i> ; I. Stravinsky's suite <i>Petrushka</i> . The programme is performed with one of the Lithuanian symphony orchestras.		3						3	40	Studies of musical text, and audio and video recordings, creation of the work plan.
2. Analysis and solutions of the artistic idea of the Master's art project and its implementation.		2						2	60	Studies of musical text, audio and video recordings, practical training in large groups.
3. Analysis of musical score and solution of individual artistic and technical problems.		27						27	533	Studies of musical text, audio and video sources, analysis of scores and choral voices of musical pieces, preparation of musical text.
4. Public hearing, defence of the Master's art project (public performance of the programme).							2	2		
Total:		32					2	34	533	

Assessment strategy	Weight, %	Deadline for completing	Assessment criteria
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		the assignments	
Public hearing	-	By the start of the final exam session	Requirements: at least half of the programme of the final art project with two accompanists is performed. 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 final exam session	<i>Student is allowed to defend the final work (to perform the programme of the final art project) only after receiving a positive evaluation during the public hearing.</i>
Performance of a musical programme	70 %		Requirements for the programme of the final art project: Three large scope pieces. E.g.: G. Mahler's <i>Symphony No. 1</i> ; R. Strauss' symphonic poem <i>Don Juan</i> ; I. Stravinsky's suite <i>Petrushka</i> . The programme is performed with one of the Lithuanian symphony orchestras in the form of a concert. 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.
Test	30 %		Requirements: <ol style="list-style-type: none"> Analysis of the performed programme and substantiation of interpretation; 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. Assessment criteria: <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				
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
Gardiner, J. E.	1999	<i>Die Gegenwart des musikalischen Vergangenenheit. Meisterwerke der Musik in der Dirigenten-Werkstatt</i>		Residenz Verlag
Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigentai</i>		Vilnius
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>		Residenz Verlag
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»