



STUDY FIELD OF MUSIC

SECOND STUDY CYCLE

STUDY PROGRAMME

MUSIC PERFORMANCE (VOCAL PERFORMANCE)

(State code – 6211PX004)

DESCRIPTIONS OF SUBJECTS

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VOCAL PERFORMANCE

Subject (module) title		Code	Study programme (s)
Singing		M129817	<i>Music Performance (Vocal Performance)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Asta Krikščiūnaitė. Other (s): prof. V. Noreika, prof. I. Milkevičiūtė, prof. R. Maciūtė, prof. V. Prudnikovas, prof. S. Stonytė, assoc. prof. A. Stasiūnaitė-Čepulkauskienė, assoc. prof. J. Čiurilaitė, assoc. prof. A. Janutas, assoc. prof. J. Leitatė, assoc. prof. D. Staponkus, assoc. prof. T. Vainauskienė, assoc. prof. J. Kalėdienė, lect. J. Grickienė, assoc. prof. L. Norvaišas.			Department of Vocal Performance
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 st -3 rd semesters/ <i>Music Performance (Vocal Performance)</i>		Lithuanian, English, Russian, German
Prerequisites			
Preliminary requirements: Bachelor of Music with a specialisation in performing arts (singing).			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)	153 (51+51+51)	648 (216+216+216)
Purpose of the subject (module)			
The aim of subject <i>Singing</i> is for students to build up a representative concert repertoire, develop an individual interpretation style, acquire skills necessary to organise learning as a creative process focussed on the implementation of contrived interpretation, improve the ability to observe and analyse one's creative process and assess its results critically, as well as gain practical concert experience.			
Short description of the subject (module) (up to 500 characters)			
<i>Singing</i> is a subject intended to deepen the knowledge of the vocal performance branch of the MA study programme <i>Music Performance</i> . During the lectures, the practical and artistic abilities of solo academic singing acquired in the BA studies that are related to the studies of the representative concert repertoire, implementation of art projects, creativity and search for individual interpretation solutions are developed further.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation (1.1)	Students will be able to express themselves as artistic individualities that are able to create, develop and express their artistic ideas; they will anticipate an individual interpretation of a musical piece, demonstrate these abilities when preparing and performing concert programmes that are compliant with the semester requirements.	Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity	Performance of a musical programme
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation (1.2)	Students will be able to use the possibilities of vocal technique in solo programmes and constantly look for new means of self-expression.	Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece.	Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will be able to develop and prepare a consistent concert programme for a particular cultural and/or social context.	Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity	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 that is compliant with the requirements for the scope and will have participated in four or more public concerts in the period of studies.	Practical training, rehearsals, independent artistic activity	Practice report
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will have independently initiated, prepared and publicly presented at least two opera parts and/or concert programmes.	Independent artistic activity	Practice report, performance of a musical programme
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, analyse the process and results of their and other artists' creative activity.	Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity	Discussion of exam/concert
Inter-personal and communication skills, leadership. (5.1)	Students will be able to cooperate with other performers constructively when participating in inter-department art projects.	Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity	Performance of a musical programme
Systemic and analytical thinking. (6.1)	Students will have acquired sufficient knowledge about the singer's profession; they will be aware of the necessity for theoretical and practical studies and be able to use this knowledge in lectures and rehearsals as well as in preparation and performance of concert programmes for exams.	Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity	Discussion of exam/concert
Ability to work and improve. (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 work and improve independently when rehearsing and performing the exam programme with the orchestra.	Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity	Performance of a musical programme, discussion of exam/concert, practice report

Topics	Time (hours) of contact and individual work									
	Theoretical lectures	Individual activities	Seminars	Practical training in small ensembles	Practical training in large ensembles	Preparation for the exam/Rehearsals/Consultation	Exam/Course credit test	Total contact work	Self-study hours	Assignments
1st semester										
1. Preparation of the selected vocal programme of solo and chamber pieces of different styles. Programme duration: from 25 to 30 minutes (e.g., vocal pieces by G. Pergolesi, G. F. Handel, H. Purcell, J. S. Bach, W. A. Mozart, G. Rossini, G. Donizetti, D. Verdi, G. Puccini, Fr. Schubert, R. Schumann, J. Gruodis St. Šimkus, J. Indra, F. Bajoras, V. Klova).		48						48	212	Analysis and preparation of musical text, studies of audio recordings
2. Self-analysis of the independent artistic activity.						1	1	4		Preparation of the report
3. Intermediate assessment, exam.						2	2			
Total:		48				3	51	216		

2 nd semester										
1. Preparation of the vocal part for the role in the opera or operetta (a leading role, preferably).		32						32	142	Analysis and preparation of musical text, studies of audio recordings
2. 1 large-scope piece; W. A. Mozart <i>Requiem</i> , Pergolesi <i>Stabat mater</i> , A. Vivaldi <i>Gloria</i> .		16						16	70	Analysis and preparation of musical text, studies of audio recordings
3. Self-analysis of the independent artistic activity.							1	1	4	Preparation of the practice report
4. Intermediate assessment, exam.							2	2		
Total:		48					3	51	216	
3 rd semester										
1. Preparation of the vocal part for the role in the opera or operetta (a leading role, preferably).		32						32	142	Analysis and preparation of musical text, studies of audio recordings
2. 1 large-scope piece; C. Orff <i>Carmina Burana</i> , A.Dvorak <i>Stabat Mater</i> , O.Narbutaitė <i>Skiautinys mano miestui</i> .		16						16	70	Analysis and preparation of musical text, studies of audio recordings
3. Self-analysis of the independent artistic activity.							1	1	4	Preparation of the practice report
4. Exam.							2	2		
Total:		48					3	51	216	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Report of independent concert activity	10 %	During exam session	<p>Requirements for the concert activity: the student must participate in at least two public events/concerts per semester.</p> <p>Requirements for the report: the list of events where the student participated during the semester is provided in the Report on Concert Activity. It must contain the date and place of the event/concert, the title of the event, the performed piece/pieces and its/their author, other performers. All the entries in the Report on Concert Activity must be supported by documents or their copies (concert programmes, announcements, reviews, letters of appreciation, etc.) that has to be added to the Report.</p> <p><i>The printed and bound Report is to be submitted to the Assessment Commission during the exam.</i></p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Initiative when participating in independent artistic activity; • Conformity of artistic activity with the programme of specialisation; • Complexity of performed concert programmes; • Prestigiousness of the event/concert stage; • Tidiness of the report, support of submitted data with documents.
Exam (performance of a musical programme)	90 %		<p>Requirements: Public concert.</p> <p>Duration of the programme: in semester 1: from 25 to 30 minutes; semesters 2 and 3: from 35 to 40 minutes. The programme may include the specialisation study: two authors or two periods. At least half of the musical pieces in the programme must be performed in Lithuanian.</p> <p>The following is assessed:</p> <ul style="list-style-type: none"> • Accurate performance of the musical pieces in terms of musical text; • Vocal skills and performance of musical pieces/roles and interpretation; • Articulation and diction of literary text; • Sense of genre and form; • Artistry and convincingness, quality of musical expression.

Author	Publication date (year)	Title	No. of periodical or	Publisher (place, publishing office) or
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			volume	web link
Required study material				
Smith, W. Stephen	2007	<i>A Wholistic approach to singing</i>	ISBN-978-0-19-53005-5	Oxford university press
Sodeika, A. K.	1968	<i>Sveikas ir gražus balsas</i>	ISBN-10426	Pergalės spaustuvė
<u>Marchesi, Mathilde</u>	1970	<i>Bel Canto: A Theoretical and Practical Vocal Method</i>	ISBN 0-486-22315-9	Dover
Murray, Dena	2009	<i>Vocal Strenght&Power</i>	ISBN 978-1-4234-6514-0	Hall Leonard Corporation
Additional study material				
Shirlee Emmons, Stanley Sonntag	1997	<i>The Art of the song recital</i>	ISBN 0-02-870530-0	Shirmer books

OPERA STUDIO

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

OPERA PRACTICE

Subject (module) title		Code	Study programme (s)
Opera Practice		M150017	<i>Music Performance (Vocal Performance)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Martynas Staškus. Others: assoc. prof. Vytautas Lukočius, lect. Modestas Barkauskas, assoc. prof. Nerijus Petrokas, lect. V. Martinaitis, lect. Jūratė Bradauskienė.			Department of Vocal Performance
Study cycle		Type of the subject (module)	
Second (Master)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 st -3 rd semesters/ <i>Music Performance (Vocal Performance)</i>		Lithuanian, English, Russian, German, Italian, French
Prerequisites			
Preliminary requirements: Bachelor's qualification degree in Music, professional vocal skills, practical experience of role creation and performance in a musical performance during the BA studies or in a musical theatre.			Minor requirements (if any): mandatory participation in rehearsals (at least 75 %).
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15 (5+5+5)	399 (133+133+133)	204 (68+68+68)	195 (65+65+65)
Purpose of the subject (module)			
<p>The aim of <i>Opera Practice</i> is to improve the opera role creation and performance skills acquired in the BA studies: the singer's vocal and acting technique is developed, the performer's artistic individuality is shaped, the understanding of professional and creative problems, the perception of the musical theatre as a synthetic genre and its specific features are improved. Global classical pieces of different genres and styles for the stage (opera, operetta, musical, comic opera, opera buffa, etc.) are analysed during the period of the studies. During the course of the studies of <i>Opera Practice</i>, students learn to practically and creatively apply the laws of their musical dramaturgy: vocal parts of various scopes and stylistics - roles of stage characters are prepared, and the students also look deeper into the problems of stage and musical interpretation of works in the individual and collective creative process.</p>			
Short description of the subject (module) (up to 500 characters)			
<p>During the course of the studies of <i>Opera Practice</i>, an opera (operetta, musical, etc.) soloist is comprehensively trained on the basis of global classical pieces of different musical genres and styles intended specifically for stage (opera, operetta, musical, comic opera, opera buffa, etc.). During the studies, the soloist's abilities to understand the laws of musical dramaturgy of a stage work are formed and the students are taught to apply them creatively, by preparing vocal parts of various scopes and stylistics (roles) and creating stage characters. They further delve into the problems of stage and musical interpretation of works in individual (arias, monologues, etc.) and collective (mass scenes, duets, ensembles, etc.) creative process. This is the second stage of the opera soloist's (actor's-singer's) versatile preparation studies, in which the singer's vocal-acting technique is comprehensively developed, the artist's artistic individuality is formed, and the understanding of professional-creative issues and musical theatre as a genre of synthetic art (dialectical unity of various independent art genres) is developed.</p>			

The practice of opera lasts for 3 semesters, each of which ends with an exam - the performance of a programme prepared during the semester (a play or part thereof, or stage fragments from the composition of various stage works). During the whole period of Opera practice studies, 2 musical stage productions of different genres, styles and/or characters (or parts thereof) are prepared. The first production is presented during the 1st or the 2nd semester, and the second (sketch) is presented during the 3rd semester.

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation (1.1)	Students will be able to implement professionally the interpretation ideas of those who stage the musical performance by transforming them creatively through their artistic individuality.	Analysis of literature, audio/video sources and musical text, preparation of parts, practical training, rehearsals.	Performance and discussion of a musical play or part thereof
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation (1.2)	Students will be able to manage professionally the whole range of means of psychophysical expression of the singer's vocal/acting technique (musicality, acting excellence, rhythmicity, diversity of vocal timbre nuances, body plasticity, facial expressions, etc.); they will be able to express naturally and react sensitively to the changes in the character's psychological/emotional states, the action on the stage, circumstances on the stage and the atmosphere of the performance, as well as to convey the character's line naturally and continuously during the action on the stage. Students will be able to create principal, supporting and other roles of a different range of genres and characters (comic, lyric, dramatic, etc.). Students will know specific features of individual and collective performance and its requirements; they will demonstrate the ability to understand and implement the director's idea.	Analysis of literature, audio/video sources and musical text, preparation of parts, practical training, rehearsals.	Performance of a musical play or part thereof
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will be able to perform professionally and interpret creatively vocal opera music of different styles and genres; they will also understand genre-related properties of musical pieces intended for the stage (opera, operetta, musical; comedy, drama, farse, etc.) and their dialectical influence on the creative interpretational process. Students will be able to analyse the musical dramaturgy of pieces for the stage that pertain to different styles and create a convincing character from the psychological and artistic perspective on the basis of its laws by revealing his/her character, conveying motivations of the action on the stage, its atmosphere, circumstances, etc.	Analysis of literature, audio/video sources and musical text, preparation of parts, practical training, rehearsals.	Performance of a musical play or part thereof
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	Students will know interpretation-related performance traditions of the pieces of different styles pertaining to the musical-performing genre and be able to develop them professionally or transform when creating and playing appointed roles.	Practical training, analysis of literature and audio recordings, learning of parts, rehearsals.	Performance of a musical play or part thereof
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have prepared at least two roles of different character for musical works of different genres for the stage.	Practical training, analysis of literature and audio recordings, learning of parts, rehearsals.	Performance of a musical play or part thereof
Ability to analyse and critically assess creative	Students will be able to analyse and assess the process and results of their personal and the troupe's	Rehearsals, discussion of rehearsals.	Performance and discussion

processes and their significance in the context of contemporary culture. (4.2)	creative activity critically; they will be able to provide proposals as to their improvement, adapt to changing conditions of creative context, present their insights during rehearsals and discussions of assessments.		of a musical play or part thereof
Inter-personal and communication skills, leadership. (5.1)	When preparing roles, students will demonstrate good skills of constructive professional communication; they will be able to cooperate with other members of the troupe ethically.	Rehearsals, discussion of rehearsals.	Performance and discussion of a musical play or part thereof
Ability to work and improve. (7.1)	Students will be able to work in a motivated manner, prepare for rehearsals and improve independently; they will implement creative ideas professionally when creating and playing roles individually or in performer groups of different composition.	Practical training, analysis of literature and audio recordings, learning of parts, rehearsals.	Performance of a musical play or part thereof

Topics	Time (hours) of contact and individual work								Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/Rehearsals/Consultations	Exam/Course credit test	Total contact work		Self-study hours
1st semester:										
Two or three supporting roles in performances of different genres or one leading and one secondary role: <ul style="list-style-type: none"> Theoretical and creative analysis of musical dramaturgy; Absorption of musical material; Genre analysis of musical pieces; Improvisational searches of role characteristics. 				16	48			64	65	Analysis of musical and literary texts, learning of parts
Intermediate assessment, exam							4	4		
Total:				16	48		4	68	65	
2nd semester										
Further preparation of the repertoire selected during the 1 st semester: analysis of protagonists' characteristics while at the same time revealing interpretational requirements imposed by the musical dramaturgy of pieces.				16	48			64	65	Preparation of an opera role
Intermediate assessment, exam.							4	4		
Total:				16	48		4	68	65	
3 semester										
Two or three supporting roles in performances of different genres or one leading and one supporting role (new material: <i>it is recommended for students to choose a piece and/or character that contrasts with the studies in semesters 1 and 2</i>): <ul style="list-style-type: none"> Theoretical and creative analysis of musical dramaturgy; Absorption of musical material; Genre analysis of musical pieces; Improvisational searches of role characteristics. 				16	48			64	65	Analysis of musical and literary texts, learning of parts, preparation of an opera role
Intermediate assessment, exam.							4	4		

Total:				16	48		4	68	65	
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Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment requirements
1st semester			
Intermediate assessment	40 %	In the middle of the semester	Requirements: <ul style="list-style-type: none"> Perform (in a group or solo) 2 to 3 fragments from the repertoire being prepared (duration: around 30 minutes); At least 50 % of musical material being prepared is performed by heart.
Exam	60 %	During exam session	Requirements: <ul style="list-style-type: none"> Perform (in a group or solo) 3 to 5 fragments from the repertoire being prepared (duration: around 45 minutes); At least 70 % of musical material is performed by heart. <i>A student who missed more than 25 % of rehearsals may be not allowed to take the exam upon the leading teachers' decision.</i>
2nd semester			
Intermediate assessment	40 %	In the middle of the semester	Requirements: <ul style="list-style-type: none"> Perform (in a group or solo) the interpreted episodes-fragments from the repertoire being prepared (at least 60 % of the whole staging); All musical material is performed by heart.
Exam	60 %	During exam session	Requirements: <ul style="list-style-type: none"> Perform the whole interpreted stage role (in a group or solo) from the repertoire being prepared; All musical material is performed by heart. <i>A student who missed more than 25 % of rehearsals may be not allowed to take the exam upon the leading teachers' decision.</i>
3rd semester			
Intermediate assessment	40 %	In the middle of the semester	Requirements: <ul style="list-style-type: none"> Perform (in a group or solo) the interpreted episodes-fragments from the repertoire being prepared (at least 60 % of the entire new staging, which was prepared to be staged during the 3rd semester); All musical material is performed by heart.
Exam	60 %	During exam session	Requirements: <ul style="list-style-type: none"> Perform (in a group or solo) the interpreted role from the repertoire being prepared; All musical material is performed by heart. <i>A student who missed more than 25 % of rehearsals may be not allowed to take the exam upon the leading teachers' decision.</i>
Assessment criteria			
<ul style="list-style-type: none"> Accuracy of performance of the musical and literary text of the role; Artistic quality of vocal expression; Sense of style, genre and form; Artistic abilities: freedom on the stage, confidence, artistic convincingness, charisma, etc. Convincingness of the character, revealing his character, psychological and emotional state, motivation for stage action; Level of the singer's vocal-acting technique: ability to manage the psychophysical range of expression means (musicality, vocal technique and diversity of timbre nuances; temperament of the idea, senses, emotionality, will; imagination, fantasy, perception; rhythmicity; body plasticity, facial expressions, etc.); Ensemble-related abilities (musical ensemble awareness, ability to feel the partner/partners on the stage); Ability to implement accurately the performance interpretation goals set by the conductor and director by creatively transforming them through their artistic individuality; Quality of work: preparation for rehearsals, attendance, ability to cooperate with the troupe members, self-discipline, punctuality, activeness, communication ethics. 			
Assessment basis			
<p>10 (Excellent). Artistically expressive and professional performance of the selected role. Accurate performance of musical (and spoken) text; a persuasively and convincingly played stage character that reveals the opera soloist's special professional-artistic abilities.</p> <p>9 (Very good). Accurate and expressive performance of musical (and spoken) text demonstrating professional-artistic</p>			

abilities that are necessary for the opera singer in creating the stage character, when occasional minor mistakes or inaccuracies do not affect the convincingness and integrity of performance.

8 (Good). Convincing performance of the role with one or several occasional mistakes in the musical/spoken text which affect the general integrity of role performance when technical professionalism of vocal expression, acting excellence, a deeper sense of style or genre, etc., are lacking.

7 (Highly satisfactory). Average convincingness of role performance. Occasionally formal performance of the musical text with some mistakes which affect the integrity, convincingness of the played role, the sense of style, genre and form due to shortfalls in artistic convincingness, acting excellence or vocal technique.

6 (Satisfactory). Uneven and insufficiently convincing performance of the role with frequent mistakes which are preconditioned by the shortfalls in the vocal technique, acting excellence or other major technical faults.

5 (Sufficient). Role performance with a lot of mistakes demonstrating a low level of vocal technique and acting excellence, emphasising major deficiencies of artistic skills and the performer's creativity.

4 (Unsatisfactory). Very inaccurate and completely unconvincing creation and playing of the role that does not demonstrate any potential of performer's creative abilities.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Adomaitytė, A.; Mažeika, A.	2012	<i>Raiškuis aktorius judesys</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Brook, P.	1992	<i>Tuščia erdvė</i>		Vilnius: Scena
Ostwald, David F.	2005	<i>Acting Resources for Singers</i>		Oxford University Press
Акулов, Е.А	1978	<i>Оперная музыка и сценическое действие</i>		Москва
Additional study material				
Burgess, T. M.; Skilbeck, N.	1999	<i>The singing and acting handbook: games and exercises for the performer</i>		Routledge
Шаляпин, Ф.	1932	<i>Маска и душа</i>		http://az.lib.ru/s/shaljapin_f_i/text_0040.shtml

BODY MOVEMENT

Subject (module) title		Code	Study programme (s)	
Body Movement		M150117	<i>Music Performance (Vocal Performance)</i>	
Lecturer (s)		Department where the subject is implemented		
Coordinator: assist. Agnietė Lisičkinaitė.		Department of Vocal Performance		
Study cycle		Type of the subject (module)		
Second (Master)		Compulsory		
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction	
Classwork	1 st -3 rd semesters/ <i>Music Performance (Vocal Performance)</i>		Lithuanian, English	
Prerequisites				
Preliminary requirements: none.		Minor requirements (if any): none.		
Number of ECTS credits	Total student's load	Contact hours	Self-study hours	
15 (5+5+5)	399 (133+133+133)	76.5 (25.5+25.5+25.5)	322.5 (107.5+107.5+107.5)	
Purpose of the subject (module)				
The aim of subject <i>Body Movement</i> is to discover, perceive and improve individual body properties and develop innate movement plasticity possibilities; develop professional artistic abilities: plastic imagination, sculpturesqueness, musicality, rhythmicity, feeling of the partner; develop the ability to combine movement with breathing, speech, singing; understand the dramaturgy of movement of the created role and implement it.				
Short description of the subject (module) (up to 500 characters)				
<i>Body Movement</i> is a subject intended for preparation of the future opera singer's "psychophysical apparatus" for creative work on the stage.				
In the studies of <i>Body Movement</i> , individual style of movement plasticity is searched for and developed; students learn to mobilise it for the action on the stage by attempting to reject standard, predictable movement clichés; movement plasticity is developed, as well as the sense of musical and movement rhythm, and the ability to perform movements irrespective of music and look for ways to interpret music by employing the body language. During the course of the studies of the subject, students also develop their ability to assess the movement of stage partners, adapt to it and create				

a movement unit.

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation (1.1)	Students will be able to complete movement improvisation assignments independently and by consciously selecting the relation with music.	Physical and vocal practical training	Carrying out of practical assignments
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation (1.1)	Students will be able to create improvisational movement dialogues with other bodies (performers) on the stage, not by imitating, but by using movement as an artistic expression that complements the stage process; they will be able to mobilise their existing knowledge and use it to adapt to the stage partner.	Practical training on contact improvisation	Carrying out of practical assignments
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation (1.2)	Students will be able to understand the psychophysics of the created opera role and adapt a particular movement to it by using the qualities of their body movement discovered independently during improvisation.	Practical training	Carrying out of practical assignments
Systemic and analytical thinking. (6.1)	Students will be able to assess the results of their and stage partners' creation professionally; they will be able to provide constructive remarks during practical training and discussions of assessments.	Practical training, discussions	Discussion of the assessment
Ability to work and improve. (7.1)	Students will have discovered and will be able to use individual possibilities of body expression, within the limits of physiological possibilities; they will know the faults of their body movement and be able to eliminate them, as well as be able to improve the psychophysical expression of their body through constant independent practical training.	Practical training, observation and analysis	Carrying out of practical assignments

Topics	Time (hours) of contact and individual work								
	Theoretical lectures	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. Introductory lecture: development of mental and psychophysical qualities.				1			1		
2. Getting to know individual movement of one's body.				2			2	8	Exercises, improvisation.
3. Development of ability to relax and improvise freely.				4			4	16	Exercises, improvisation.
4. Training of muscle tension and relaxation sensations.				2			2	10	Exercises, improvisation.
5. Search for movement qualities: a relaxed body.				4			4	16	Exercises, improvisation.
6. Search for movement qualities: the body in tension, how to control it.				2			2	10	Exercises, improvisation.
7. Search for movement qualities: slight movement. Movement coordination				2			2	10	Exercises, improvisation.

exercises developing independent movement of individual parts of the body.										
8. Search for movement qualities: adaptation of matter to the body – loose, flowing, hard, soft, sudden, slow, etc., movement.					2			2	10	Exercises, improvisation.
9. Link between discovered movement qualities and voice.					4			4	16	Exercises, improvisation.
10. Revision and summary of improvisation assignments of the first semester.					1			1	11.5	Exercises, improvisation.
11. Course credit test							1.5	1.5		
Total:					24		1.5	25.5	107.5	
2nd semester										
1. Search for movement qualities: revision of the 1 st semester.					2			2	9	Exercises, improvisation.
2. Search for movement qualities: full control of muscle tension and relaxation.					3			3	12	Exercises, improvisation.
3. Search for movement qualities: line and form (sculpturesqueness).					3			3	12	Exercises, improvisation, creative assignments
4. Linking movement, breathing, speech and vocal.					6			6	24	Exercises, improvisation, creative assignments
5. Developing movement coordination skills by combining movement with voice.					3			3	14	Exercises, improvisation, creative assignments
6. Contact improvisation.					4			4	16	Exercises, improvisation, creative assignments
7. Contact with the partner and voice.					2			2	12	Exercises, improvisation, creative assignments
8. Repetition and generalisation of the second semester course.					1			1	8.5	Exercises, improvisation.
9. Course credit test							1.5	1.5		
Total:					24		1.5	25.5	107.5	
3rd semester										
1. Movement dramaturgy.					6			6	24	Exercises, improvisation, creative assignments
2. Motion-based role creation using individual body movement.					6			6	24	Exercises, improvisation, creative assignments
3. Role creation through movement by using individual body movement and linking it with the voice.					5			5	20	Exercises, improvisation, creative assignments
4. Role creation through movement by using individual body movement and contact with the partner.					5			5	20	Exercises, improvisation, creative assignments
5. Watching video recordings of operas where movement is important, their discussion.					2			2	19.5	Studies of video material and literary sources
6. Exam							1.5	1.5		

Total:					24	1.5	25.5	107.5	
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Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test/Exam	100 %	At the end of semester	Assessment requirements: 1 st semester – movement improvisation; 2 nd semester – movement improvisation and creative assignment; 3 rd semester – movement improvisation, creative assignment, assignment performance analysis. Assessment criteria: <ul style="list-style-type: none"> • Ability to relax during improvisation. • Movement performance without imitation. • Plastic imagination. • Creativity. • Quality of movement. • Personal progress. • Analysis of assignment completion, perception of artistic whole. • Attendance (the pass is granted when at least 70 % of practical training is attended).

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Ashley, Linda	2012	<i>Essential guide to dance</i>	3 rd edition	Hodder Education
Additional study material				
Fischer-Lichte, Erika	2013	<i>Performatyvumo Estetika</i>		Leidykla „Menų spaustuvė“

OPERA DRAMATURGY

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

OPERA DRAMATURGY

Subject (module) title		Code	Study programme (s)
Opera Dramaturgy		M117317	<i>Music Performance (Vocal Performance, Symphony Orchestra Conducting)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Audronė Nekrošienė.			Department of Conducting
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 st –2 nd semesters/ <i>Music Performance (Vocal Performance, Symphony Orchestra Conducting)</i>		Lithuanian, German, Russian
Prerequisites			
Preliminary requirements: knowledge of music history, the language of music (harmony, polyphony), philosophy, literature, art history and styles of orchestral music, as well as score reading and instrumentation skills.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
10 (5+5)	266 (133+133)	68 (34+34)	198 (99+99)
Purpose of the subject (module)			
The aim of subject <i>Opera Dramaturgy</i> is to introduce students to the specific features and stylistics of the opera genre, specific works, creators (composers, librettists, directors, conductors, singers) who had the greatest impact on the history of the genre, as well as theatres, most famous works and their staging. In the course of the studies, qualities of works pertaining to different periods are compared; works of different periods and styles are compared and classified according to their exceptional dramaturgic properties; dramaturgy of operas is analysed as well as their the language of music and			

3. Opera in France. Jean Baptiste Lully.	4							4	8	
4. Artistic image in the opera. Opera character: a complex artistic whole consisting of music, word and action on the stage.	4							4	8	Studies of literature, audio/video recordings, score/claviers (G.Verdi's <i>La traviata</i> , <i>Rigoletto</i> , <i>Otello</i> , <i>Un ballo in maschera</i> ; G. Puccini's <i>Tosca</i> , <i>La bohème</i> , <i>Madama Butterfly</i> ; P. Tchaikovsky's <i>Pikovaya dama</i>)
5. Dramatic conflict in the opera. Forms of conflict: external, internal, distance conflict, interaction of different forms of conflict.	8							8	35	
6. Action in the opera. Forms of action development in the opera: direct, secondary, cyclical forms of development, retrospective, "release", associations.	8							8	35	
7. Exam.								2	2	
Total:	32							2	34	99
2nd semester										
1. Opera in Germany. K. W. Gluck, L. van Beethoven.	2							2	6	Studies of literature, audio/video recordings, score/claviers
2. Main stages in the action and continuous music development. W. A. Mozart's <i>Don Giovanni</i> .	2							2	6	
3. Libretto and its literary predecessor (1). Supposed conflict and the theme of Faust in opera (A. Radvila <i>Faustas</i> , H. Berlioz's <i>La damnation de Faust</i> , A. Boito's <i>Mefistofele</i> , Ch. Gounod's <i>Faust</i> etc.)	2							2	6	
4. Formation of different types of musical-dramatic compositions in opera. Leitmotif and its dramaturgic function. R. Wagner: <i>Der fliegende Holländer</i> , <i>Lohengrin</i> , <i>Der Ring des Nibelungen</i> (<i>Das Rheingold</i> , <i>Die Walküre</i> , <i>Siegfried</i> , <i>Götterdämmerung</i>), <i>Tristan und Izolde</i> , <i>Parsifal</i> .	12							12	37	
5. Libretto and its literary predecessor (2) (Aleksandr Pushkin, Maurice Maeterlinck, Oscar Wilde, Georg Büchner, Balys Sruoga, Vincas Mykolaitis-Putinas, Justinas Marcinkevičius etc.)	2							2	6	Studies of literature, audio/video recordings, score/claviers
6. Opera staging. R. Strauss's <i>Salome</i> .	2							2	6	
7. Psychology of opera perception. C. Debussy's <i>Pelléas et Mélisande</i> .	2							2	6	
8. Dramaturgic function of opera forms in opera composition. A. Berg's <i>Wozzeck</i>	2							2	6	
9. Overview of operas at the end of the 20 th century. O. Messiaen's <i>Saint François d'Assise</i> , 4 operas by P. Glass and J. Adams	4							4	14	
10. Opera in Lithuania. History and problems. B. Dvarionas <i>Dalia</i> ; E. Balsys <i>Kelionė į Tilžę</i> ; B. Kutavičius <i>Strazdas žalias paukštis</i> , <i>Lokys</i> ; G. Kuprevičius <i>Herkus Mantas</i> , <i>Veronika</i> ; A. Žigaitytė <i>Mažvydas</i> , <i>Žilvinas ir Eglė</i> , <i>Praregėjimas</i> .	2							2	6	
11. Exam.								2	2	
Total:	32							2	34	99

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam (oral)	100 %	During exam session	Exam structure: <ol style="list-style-type: none"> Theoretical question (statements must be illustrated by the fragments of the opera selected for study by playing them from the clavier or score). Analysis of the selected opera score/clavier. Music listening test (students have to recognise the nature of

			dramaturgy in opera fragments being played to them). Assessment criteria: <ul style="list-style-type: none"> • Ability to base theoretical knowledge on the skills of practical analysis and playing from the clavier or score. • Ability to recognise the works studied during the semester (from the notes and by ear). • Ability to recognise the dramaturgic stage of the work when listening or watching fragments of opera recordings.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Nekrošienė, A.		<i>Operos dramaturgijos kurso konspektas</i> (rankraštis)		
Nietzsche, F.	1997	<i>Tragedijos gimimas</i>		Vilnius
Горович, Б.	1971	<i>Оперный театр</i>		Ленинград
Кулешова, Г.	1979	<i>Вопросы драматургии оперы</i>		Минск
Кулешова, Г.	1983	<i>Композиция оперы</i>		Минск

HISTORY AND THEORY OF MUSIC INTERPRETATION

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

BASICS OF RESEARCH PAPER

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

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

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

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Paper work 1	20 %	In March	Developing research subject, goal and objectives and their consistency.
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.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Bitinas, B.; Rupšienė, L.; Žydžiūnaitė, V.	2008	<i>Kokybinių tyrimų metodologija</i>		Klaipėda
Kardelis, K.	2002	<i>Mokslinių tyrimų metodologija ir metodai</i>		K.: JUDEX
Rieneker, L.; Jorgensen, P. S.	2003	<i>Kaip rašyti mokslinį darbą</i>		Vilnius: Aidai
Rupšienė, L.	2007	<i>Kokybinio tyrimo duomenų rinkimo metodologija</i>		Klaipėda : Klaipėdos universiteto leidykla
Tidikis, R.	2003	<i>Socialinių tyrimų metodologija</i>		Vilnius: Lietuvos teisės universiteto leidybos centras
Žydžiūnaitė, V.	2006	<i>Taikomųjų tyrimų metodologijos charakteristikos</i>		Vilnius: Pedagoginės profesinės raidos centras

POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS

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

FINAL RESEARCH PAPER

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

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

Topics	Time (hours) and assignments of contact and self-study hours								Assignments
	Lectures in large groups	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the Exam/course credit test	Total contact work	Self-study hours	
1st semester									
1. Formulation of the research topic and creation of the research programme.		3					3	12	Formulation of research topics and goals, creation of a plan.

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

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

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

MASTER'S ART PROJECT

Subject (module) title	Code	Study programme (s)
Master's Art Project (Vocal Performance)	M036417	<i>Music Performance (Vocal Performance)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: prof. Asta Krikščiūnaitė. Others: prof. Virgilijus Noreika, prof. Regina Maciūtė, prof. Vladimiras Prudnikovas,		Department of Vocal Performance

prof. Sigutė Stonytė, assoc. prof. Algirdas Janutas, assoc. prof. Aušra Stasiūnaitė Čepulkauskienė, assoc. prof. Judita Leitaitė, assoc. prof. Julija Supnianeck Kalėdienė, assoc. prof. Deividas Staponkus, assoc. prof. Liudas Norvaišas.			
Study cycle		Type of the subject (module)	
Second (Master)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered	Language (s) of instruction	
Classwork	4 th semester/ <i>Music Performance (Vocal Performance)</i>	Lithuanian, English, Russian, German, Italian, French	
Prerequisites			
Preliminary requirements: all the requirements of the 1 st –3 rd semesters of the Master's study programme in <i>Music Performance</i> have been fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15	400	51	349
Purpose of the subject (module)			
The aim of preparation and defence of <i>Final Master's Art Project</i> (carrying out of the prepared artistic programme) is to demonstrate artistic abilities acquired in Master's studies that confirm the awarded Master's Qualification Degree.			
Short description of the subject (module) (up to 500 characters)			
The <i>Final Master's Art Project</i> refers to the preparation and performance of the final programme/recital of musical pieces that demonstrate artistic and creative abilities developed in MA studies. When carrying out individual activities and practical training, the topic and repertoire of the Master's art project are selected under supervision of the final thesis supervisor. Specific features of interpretation of musical pieces are discussed and students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the calendar of rehearsals is drawn up and the schedule of concerts is prepared.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation (1.1)	Students will prepare and perform the programme of the final art project distinguished by an original artistic concept, while at the same time demonstrating the ability to develop and express their artistic ideas, an individual concept of interpretation and original point of view.	Practical training, rehearsals, analysis and preparation of literature and musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation (1.2)	When performing the Master's art project, students will demonstrate broad possibilities of the vocal technique and the ability to make a purposeful use of them in order to achieve a creative result; they will demonstrate a developed ability of musical communication.	Practical training, 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 of the performed pieces based on their knowledge about the language of music, historical development and performance practice of the repertoire (individual periods, styles, genres, etc.).	Practical training, 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, rehearsals, preparation of 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; they will demonstrate the gained concert experience when performing the final Master's art project.	Practical training, 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, 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 apply these skills in predicting potential trends of cultural processes and possibilities for influencing them with their artistic ideas.	Analysis and preparation of literature and musical text, discussions, rehearsals	Performance of a musical programme, interview
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will have a developed ability of musical communication; 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 its presentation.	Practical training, rehearsals, analysis and preparation of musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will have accumulated business communication experience, will be able to constructively cooperate with the thesis supervisor, accompanist and other performers in the creative process of final art project preparation.	Analysis of literature and audio recordings, discussions, rehearsals.	Interview
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project and will base the artistic idea and its implementation on theoretical sources and practical experience.	Analysis of literature and audio recordings, discussions, practical training, rehearsals.	Performance of a musical programme
Ability to work and improve. (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, audio recordings and musical text, practical training, rehearsals.	Performance of a musical programme

Topics	Time (hours) of contact and individual work								Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/Rehearsals/Consultations	Exam/Course credit test	Total contact work		Self-study hours
1. Development of the programme for the final art project/solo concert and the plan of its preparation and rehearsals. <i>Requirements for the recital programme:</i> Programme duration – 40 min. The programme must consist of pieces pertaining to different periods and genres.		3						3	20	Studies of musical text, audio and video recordings, development of the work plan.
2. Analysis and solutions of the artistic idea of the final art project and its implementation.		2						2	20	Studies of musical text, audio and video recordings, practical training
3. Analysis of musical material and solution of individual artistic and vocal problems.		43						4 3	30 9	Studies of literature, audio recordings and musical text, practical training,

Coordinator: assoc. prof. Martynas Staškus. Others: assoc. prof. Vytautas Lukočius, lect. Modestas Barkauskas, assoc. prof. Nerijus Petrokas, lect. V. Martinaitis, lect. Jūratė Sodytė-Bradauskienė.		Department of Vocal Performance	
Study cycle		Type of the subject (module)	
Second (Master)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered	Language (s) of instruction	
Classwork	4 th semester/ <i>Music Performance (Vocal Performance)</i>	Lithuanian, English, Russian, German, Italian, French	
Prerequisites			
Preliminary requirements: all the requirements of the 1 st -3 rd semesters of the Master of Performance Art study programme have been fulfilled.		Minor requirements (if any): compulsory participation in rehearsals (at least 75 %).	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
10	267	68	199
Purpose of the subject (module)			
The aim of <i>Opera Art Project</i> is to demonstrate the opera soloist's artistic abilities acquired in MA studies that comply with the Master's Qualification Degree.			
Short description of the subject (module) (up to 500 characters)			
<p><i>Opera Art Project</i> of the MA studies refers to the student's participation in the diploma opera performance where one or two leading roles or one leading role and one or two supporting (character) roles that demonstrate artistic and creative abilities developed in MA studies are prepared.</p> <p>Preparation of the diploma performance: analysis of characters' traits, where interpretation requirements imposed by the laws of musical dramaturgy of works are revealed. If the performance is going to be held in a musical theatre, technical preparation (getting acquainted with interpretational characteristics of theatre staging: scenography, costumes, mise-en-scènes, etc.) takes place, the plan of rehearsals (musical, scene and dress rehearsals) in the theatre is coordinated with the theatre management.</p>			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation (1.1)	Students will prepare and perform the opera character distinguished by an original artistic concept while at the same time demonstrating the ability to develop and express their artistic ideas, and an individual concept of the role.	Practical training, rehearsals, analysis and preparation of literature and musical text	Performance of the role in an opera
Ability to inspire and realise original artistic ideas by means of musical expression of the chosen specialisation (1.2)	When performing opera parts, students will demonstrate broad possibilities of the vocal technique and the ability to make a purposeful use of them in order to achieve a creative result; they will demonstrate a developed ability of musical communication.	Practical training, rehearsals, analysis and preparation of literature and musical text	Performance of the role in an opera
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When performing the role in an opera, students will demonstrate an original style of its interpretation that is based on the knowledge of the language of music and performance practice of opera art (individual periods, styles, genres, etc.).	Practical training, rehearsals, analysis and preparation of literature and musical text	Performance of the role in an opera
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate abilities to conduct independent artistic activity when participating in the preparation and public performance of a musical project.	Practical training, rehearsals	Performance of the role in an opera
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 opera art project; they will be able to engage in the process with their artistic ideas.	Analysis and preparation of literature and musical text, discussions, rehearsals	Performance and discussion of the role in an opera

Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will have a developed ability of musical communication; they will be able to react fast and change creative processes at all stages of opera art project staging.	Practical training, rehearsals, analysis and preparation of musical text	Performance and discussion of the role in an opera
Inter-personal and communication skills, leadership. (5.1)	Students will have gained the experience of professional communication; they will be able to cooperate constructively with the members of opera troupe and other performers in the creative process of opera art project preparation and its performance.	Analysis of literature and audio recordings, discussions, rehearsals.	Performance and discussion of the role in an opera
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project by basing the roles played and artistic solutions on theoretical sources and practical experience.	Analysis of literature and audio recordings, discussions, practical training, rehearsals.	Performance and discussion of the role in an opera
Ability to work and improve. (7.1)	Students will be able to learn independently, complete artistic and scientific tasks based on new information in an organised manner, work independently while preparing and representing the character in the opera.	Analysis of literature, audio recordings and musical text, practical training, rehearsals.	Performance and discussion of the role in an opera

Topics	Time (hours) of contact and individual work								Assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/Rehearsals/Consultations	Exam/Course credit test	Total contact work		Self-study hours
Creation of the role in an opera/operas. Requirements: 1–2 leading roles or 1 leading and 1–2 supporting roles (characters). Duration of the programme is from 90 min to 180 min.				16	48			64	195	Analysis of musical, literary and dramaturgical texts, studies of video recordings, rehearsals
Public hearing, defence (public performance of an opera).							4	4		
Total:				16	48		4	68	99	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	–	By the start of the final exam session	<p>Requirements: the whole art project is performed in the public hearing.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> The accuracy of the performance of the role's musical and literary text; Artistic quality of vocal expression; Sense of style, genre and form; Artistic abilities: stage freedom, confidence, artistic convincingness, charisma, etc.; Persuasiveness of the character, disclosure of his character traits, psychological and emotional state, motivation of the stage action; Level of the singer's vocal-acting technique: the ability to control the psychophysical means of expression (musicality, voice technique, and variety of timbre nuances; thought temperament, sensations, emotionality, will; imagination,

			<p>fantasy, perception; rhythm; body plastic mobility, facial expressions, etc.),</p> <ul style="list-style-type: none"> • Ensemble-related skills (musical ensemble, ability to feel partner (s) on stage); • Ability to accurately implement the tasks of performance interpretation set by the conductor and director, while at the same time creatively transforming them through their artistic individuality. • Quality of work: preparation for rehearsals, attendance, ability to cooperate with troupe members, organisation, punctuality, activity, communication ethics; • Interpretations of the character, oral self-evaluation of the work process (discussion of the public hearing). <p><i>The student who missed more than 25 % of rehearsals may be not allowed to participate in the public hearing and defend the final project upon the decision of the teachers leading the staging of the performance.</i></p>
Defence (performance of a musical programme)	100 %	During the final exam session	<p><i>It is allowed to defend the final project i.e. to be assessed after playing the role in the diploma course performance, only upon receipt of a positive assessment during the public hearing.</i></p> <p>Requirements: 1–2 leading roles or 1 leading and 1–2 supporting roles (characters). Duration of the programme is from 90 min to 180 min.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • The accuracy of the performance of the role's musical and literary text; • Artistic quality of vocal expression; • Sense of style, genre and form; • Artistic abilities: stage freedom, confidence, artistic convincingness, charisma, etc.; • Persuasiveness of the character, disclosure of his character traits, psychological and emotional state, motivation of the stage action; • Level of the singer's vocal-acting technique: the ability to control the psychophysical means of expression (musicality, voice technique, and variety of timbre nuances; thought temperament, sensations, emotionality, will; imagination, fantasy, perception; rhythm; body plastic mobility, facial expressions, etc.); • Ensemble-related skills (musical ensemble, ability to feel partner (s) on stage); • Ability to accurately implement the tasks of performance interpretation set by the conductor and director, while at the same time creatively transforming them through their artistic individuality.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Adomaitytė, A.; Mažeika, A.	2012	<i>Raiškūsis aktorius judesys</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Brook, P.	1992	<i>Tuščia erdvė</i>		Vilnius: Scena
Ostwald, David F.	2005	<i>Acting Resources for Singers</i>		Oxford University Press
Акулов, Е.А	1978	<i>Оперная музыка и сценическое действие</i>		Москва
Additional study material				
Burgess, T. M.; Skilbeck, N.	1999	<i>The singing and acting handbook: games and exercises for the performer</i>		Routledge
Шляпин, Ф.	1932	<i>Маска и душа</i>		http://az.lib.ru/s/shaljapin_f_i/text_0040.shtml

