



STUDY FIELD OF MUSIC
FIRST STUDY CYCLE

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

DESCRIPTIONS OF SUBJECTS

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CONDUCTING (WIND ORCHESTRA)

| Subject (module) title | | Code | Study programme (s) |
|---|--|----------------------------|--|
| Conducting (Wind Orchestra) | | B012117 | <i>Music Performance (Wind Orchestra Conducting)</i> |
| Lecturer (s) | | | Department where the subject is implemented |
| Coordinator: assoc. prof. Dainius Pavilionis. Other (s): assoc. prof. Egidijus Ališauskas | | | Department of Conducting |
| Study cycle | | | Type of the subject (module) |
| First (Bachelor) | | | Compulsory |
| Mode of delivery | Semester or period when the subject is delivered | | Language (s) of instruction |
| Classwork | 1 st -7 th semesters/ <i>Music Performance (Wind 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 |
| 42 (6+6+6+6+6+6+6) | 1120 (160+160+160+160+160+160+160) | 238 (34+34+34+34+34+34+34) | 962 (126+126+126+126+126+126+126) |
| Purpose of the subject (module) | | | |
| The aim of subject <i>Conducting</i> is to provide students with practical skills of conducting different styles of music, artistic expression, learning and rehearsal, reading symphony scores; provide them with the fundamentals of concert repertoire analysis and formation according to their needs and individual abilities; develop the ability to plan the stages of preparation of the performed repertoire and implement them consistently; develop the skills of independent learning, creative process analysis, noticing and solution of traditional problems arising in the creative process, assessment of the results of the creative process. | | | |
| Short description of the subject (module) (up to 500 characters) | | | |
| In studies of <i>Conducting</i> , practical and artistic conducting abilities are developed that are necessary for interpretation of different styles of music, i.e. skills of artistic expression, repertoire, learning and rehearsals, musical text reading. The main repertoire is learned, concert experience is gained, students learn how to critically assess their artistic activity. In individual practical training, the repertoire mandatory for a respective semester is selected under the conducting teacher's supervision. Specific features of interpretation of selected musical pieces are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared. | | | |

| Programme competences to be developed (number of programme's learning outcomes) | Learning outcomes of the subject (module) | Teaching and learning methods | Assessment methods |
|--|---|---|--|
| Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1) | Students will be able to express themselves as creative personalities with a developed ability to interpret their artistic ideas with the orchestra; they will be able to perform the pieces for the wind orchestra that are compliant with the requirements for the BA repertoire. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Performance of a musical programme, test |
| Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2) | When performing the musical programmes compliant with the exam requirements, students will demonstrate the mastery of the manual technique and the ability of musical communication, as well as a fast reaction to the arising situation. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Performance of a musical programme, test |
| Ability to convey and develop the musical idea. (2.1) | Students will be able to define the concept for interpretation of a musical piece/pieces based on theoretical knowledge and performance practice; they will be able to convey the musical idea artistically and convincingly when conducting the wind orchestra. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Performance of a musical programme, test |
| Knowledge of musical language and music | Students will be able to perform pieces of different musical styles, genres and periods | Analysis of musical text and audio and | Performance of a musical |

| | | | |
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| history, good understanding of cultural contexts. (3.1) | 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 will demonstrate these abilities in rehearsals and concerts. | video recordings; practical training, rehearsals | programme, test |
| Knowledge of musical language and music history, good understanding of cultural contexts. (3.2) | Students will know the main repertoire of the wind orchestra, its interpretation traditions and performance standards. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Test |
| Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1) | Students will have built up and be able to perform a personal concert repertoire; they will have participated in at least two public concert events as a conductor during their studies. | Practical training, rehearsals | Performance of a musical programme |
| Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2) | Students will be able to develop their musical experience by focussing on the prospects of music art and professional activity. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Performance of a musical programme, test |
| Ability to communicate, interact and cooperate. (5.1) | Students will be able to communicate and cooperate efficiently and ethically with orchestra musicians when performing at least two programmes of the wind orchestra in the period of studies. | Practical training, rehearsals | Performance of a musical programme |
| Ability to communicate, interact and cooperate. (5.2) | Students will be able to express their thoughts in a fluent and well-founded manner orally when presenting their artistic ideas, discussing the aspects related to the musical dramaturgy of the piece being prepared, its performance and perception; they will be able to convey creative instructions to performers. | Practical training, rehearsals, discussions | Test |
| Critical and self-critical thinking. (6.1) | Students will be able to use the sources of written and audio information, select information purposefully, analyse and use it for the substantiation and development of their artistic ideas. | Search for sources, analysis of musicological literature, musical text, audio and video recordings | Test |
| Critical and self-critical thinking. (6.2) | Students will be able to analyse and assess the quality of their and others' work in a critical, constructive and in well-founded manner in the process of studies and rehearsals, assessments, discussions of exams; they will be able to provide recommendations. | Practical training, rehearsals | Test |
| Ability to work and improve independently. (7.1) | Students will be able to analyse and learn the given or selected score independently by integrating their knowledge of music literature and history about the composer's period and style; they will be able to work and improve independently when rehearsing and performing the exam programme with the accompanist. | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals | Performance of a musical programme, test |
| Ability to adapt to new, changing situations and solve problems. (8.1) | In pursuit of set aims, students will be motivated, able to set aims, plan and organise the process of studies and preparation of the musical programme independently; they will be able to select the most suitable artistic, organisational and methodological means for achieving the aim. | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals | Test |

| Topics | Time (hours) of contact and individual work | | | | | | | | | Assignments |
|---|---|-----------------------|----------|-----------------------------|-----------------------------|--------------------------|-------------------------|--------------------|------------------|---|
| | Theoretical lectures | Individual activities | Seminars | Practical training in small | Practical training in large | Preparation for the exam | Exam/course credit test | Total contact work | Self-study hours | |
| 1st semester | | | | | | | | | | |
| 1. Four small-scope works. E.g., G. Bizet's pastoral from the suite <i>L'arlésienne</i> ; F. Mendelssohn's <i>Song Without Words</i> (optional); E. Grieg's lyrical play for piano (optional); E. Grieg's <i>Morning Mood</i> from the suite <i>Peer Gynt</i> . | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 2. Two small-scope works. E.g., an overture to W. A. Mozart's opera <i>The Marriage of Figaro</i> ; overture from C. M. Weber's opera <i>Oberon</i> . | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 3. Exam. | | | | | | | 2 | 2 | | |
| Total: | | 32 | | | | | 2 | 34 | 126 | |
| 2nd semester | | | | | | | | | | |
| 1. Four small-scope works. E.g., E. Grieg's <i>Solveig's song</i> , <i>Anita's dance</i> from the suite <i>Peer Gynt</i> ; P. Tchaikovsky's <i>Barcarole</i> from the cycle <i>Seasons</i> ; <i>Sweet Dreams</i> from <i>Children's Album</i> for piano. | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 2. 3 small-scope works. E.g., L. van Beethoven's Overture <i>Egmont</i> ; F. Suppe's Overture <i>Light Cavalry</i> ; B. Jonušas' March <i>Plaukia sau laivelis</i> | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 3. Exam. | | | | | | | 2 | 2 | | |
| Total: | | 32 | | | | | 2 | 34 | 126 | |
| 3rd semester | | | | | | | | | | |
| 1. 3 small-scope works. E.g., one part from Ch. Gounod's <i>Walpurgis Night</i> ; P. Tchaikovsky's <i>Waltz of the Flowers</i> from the ballet <i>The Nutcracker</i> ; S. Prokofiev's <i>Gavotte</i> from <i>Symphony No. 1</i> . | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 2. 4 small-scope works. E.g., M. Glinka's <i>Waltz-Fantasy</i> ; Overture from G. Rossini's <i>The Italian Girl in Algiers</i> ; Overture from W. Gluck's Opera <i>Alcesta</i> ; Overture from W. A. Mozart's <i>The Magic Flute</i> . | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 3. Exam. | | | | | | | 2 | 2 | | |
| Total: | | 32 | | | | | 2 | 34 | 126 | |
| 4th semester | | | | | | | | | | |
| 1. 3 small-scope works. E.g., C. M. Weber's <i>Invitation to the Dance</i> ; J. | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video |

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|--|--|-----------|--|--|--|--|----------|-----------|------------|---|
| Brahms' <i>Hungarian Dance</i> No. 5 (6); A. Dvorak's <i>Slavic Dance</i> (optional). | | | | | | | | | | recordings, and musicological literature; practical training, rehearsals |
| 2. 4 small-scope works. E.g., overture from P. Tchaikovsky's <i>1812</i> ; M. Mussorgsky's symphonic painting <i>Night On Bald Mountain</i> ; F. Mendelssohn-Bartholdy <i>The Hebrides</i> ; March by H. Berlioz Racozi from <i>Faust's Condemnation</i> . | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 3. Exam. | | | | | | | 2 | 2 | | |
| Total: | | 32 | | | | | 2 | 34 | 126 | |
| 5th semester | | | | | | | | | | |
| 1. 3 small-scope works. E.g., Ch. Gounod's march from the opera <i>Faust</i> ; G. Verdi's march from the opera <i>Aida</i> ; overture by R. Wagner's operas <i>The Master-Singers of Nuremberg</i> or <i>Rienzi</i> . | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 2. Three medium-scope works. E.g., P. Tchaikovsky's symphonic poem <i>Romeo and Juliet</i> ; overture from G. Rossini's opera <i>The Barber of Seville</i> ; overture from J. Strauss' operetta <i>The Bat</i> . | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 3. Exam. | | | | | | | 2 | 2 | | |
| Total: | | 32 | | | | | 2 | 34 | 126 | |
| 6th semester | | | | | | | | | | |
| 1. 3 small-scope works. E.g., G. Bizet's suite from the opera <i>Carmen</i> ; A. Sviridov's suite from the musical film <i>The Snowstorm</i> ; L. van Beethoven's overture <i>Coriolan</i> . | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 2. Three larger-scope works. E.g., W. A. Mozart's symphony No. 40 g-minor; L. van Beethoven's Symphony No. 2; C. M. Weber's concerto for clarinet No. 1. | | 16 | | | | | | 16 | 63 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 3. Exam. | | | | | | | 2 | 2 | | |
| Total: | | 32 | | | | | 2 | 34 | 126 | |
| 7th semester | | | | | | | | | | |
| 1. 3 large-scope pieces. E.g., M. Mussorgsky's cycle <i>Pictures of the Exhibition</i> ; J. Haydn's <i>War</i> Symphony No. 100; F. Mendelssohn-Bartholdy's wedding march from the music for the performance <i>Summer Night's Dream</i> . | | 32 | | | | | | 32 | 126 | Studies of musical text, audio and video recordings, and musicological literature; practical training, rehearsals |
| 2. Exam. | | | | | | | 2 | 2 | | |
| Total: | | 32 | | | | | 2 | 34 | 126 | |

| Assessment strategy | Weight, % | Deadline for completing the assignments | Assessment criteria |
|---------------------|---------------|---|---|
| Exam | 100 % (70+30) | During exam session | 1. Performance of a musical programme: conducting one or two parts of a series or a smaller-scope work (overtures, |

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| | | | <p>symphonic poems, fantasias, marches or similar) with accompaniment of two pianos. Programme duration - between 15 and 30 minutes.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Originality of interpretation; • Accurate performance of the repertoire in terms of musical text; • Manual technique; • 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 justification of interpretation;</p> <p>b) Based on the list of 10 to 15 musical pieces that has been provided additionally, discussions on symphonic music, pieces for wind orchestras, instruments, their tuning, technical possibilities and other issues related to the profession of the conductor take place.</p> <p>The following is assessed:</p> <ul style="list-style-type: none"> • Knowledge (of performance art history and interpretation theories, cultural contexts, etc.); • Fluency and validity of argumentation, sources of information. |
|--|--|--|--|

| 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 | | | | |
| Erickson, F. | 1983 | <i>Arranging for the concert band</i> | | Warner Bros. Publications |
| 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 |
| 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» |

WIND INSTRUMENT (WIND ORCHESTRA CONDUCTING)

| Subject (module) title | Code | Study programme (s) |
|--|---------|--|
| Wind Instrument (Wind Orchestra Conducting) | B050117 | <i>Music Performance (Wind Orchestra Conducting)</i> |
| Lecturer (s) | | Department where the subject is implemented |
| <p>Coordinator: prof. dr. R. Beinaris.</p> <p>Other (s): <i>Flute</i> – Prof. A. Vizgirda, prof. V. Gelgotas, lect. U. Čaplikaitė, lect. L. Baublytė.</p> <p><i>Oboe</i> – prof. dr. R. Beinaris, lect. E. Paškevičius.</p> <p><i>Clarinet</i> – prof. A. Budrys, assoc. prof. J. Černius, assist. A. Taločka, assist. R. Savickas, assist. V. Giedraitis.</p> <p><i>Bassoon</i> – assoc. prof. A. Puplauskis, lect. Š. Kačionas.</p> <p><i>Saxophone</i> – prof. P. Vyšniauskas, assoc. prof. A. Fedotovas.</p> <p><i>French horn</i> – assoc. prof. E. Stanelis, lect. P. Lukauskas.</p> <p><i>Trumpet/Cornet</i> – prof. Adomas Kontautas, lect. Laurynas Lapė.</p> | | Department of Wind and Percussion Instruments |

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|--|--|--|--|
| Trombone – assoc. prof. R. Valančius, lect. M. Balčytis. Euphonium, Baritone horn, Tuba – lect. L. Masevičius, lect. S. Kirsenska. | | | |
| Study cycle | | Type of the subject (module) | |
| First (Bachelor) | | Compulsory | |
| Mode of delivery | Semester or period when the subject is delivered | Language (s) of instruction | |
| Classwork | 1 st –7 th semesters/ <i>Music Performance (Wind Orchestra Conducting)</i> | Lithuanian, English, Russian, French | |
| Prerequisites | | | |
| Preliminary requirements: skills of playing the selected wind instrument and artistic expression compliant with the requirements of entrance exams. | | | Minor requirements (if any): none. |
| Number of ECTS credits | Total student's load | Contact hours | Self-study hours |
| 21 (3+3+3+3+3+3+3) | 560 (80+80+80+80+80+80+80) | 59.5 (8.5+8.5+8.5+ 8.5+8.5+8.5+8.5) | 500.5 (71.5+71.5+71.5+ 71.5+71.5+71.5+71.5) |
| Purpose of the subject (module) | | | |
| The aim of subject <i>Wind Instrument</i> is to develop practical and artistic skills of playing the selected instrument (flute, oboe, clarinet, bassoon, saxophone, French horn, trumpet, cornet, trombone, euphonium, baritone horn, tuba) that are necessary for playing in the wind orchestra, as well as to teach students to learn and work independently, and analyse and assess the results of their creative process critically. | | | |
| Short description of the subject (module) (up to 500 characters) | | | |
| During the course of studies of <i>Wind Instrument</i> , practical and artistic abilities of playing the selected wind instrument (flute, oboe, clarinet, bassoon, saxophone, French horn, trumpet, cornet, trombone, euphonium, baritone horn, tuba) that are necessary for playing in the wind orchestra are developed. The concert repertoire is built up, practical concert experience is gained, students learn how to assess their artistic activity critically. During the course of individual practical training on instrument playing, the repertoire mandatory for a respective semester is selected under the teacher's supervision. Specific features of interpretation of selected musical pieces are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared. | | | |

| Programme competences to be developed (number of programme's learning outcomes) | Learning outcomes of the subject (module) | Teaching and learning methods | Assessment methods |
|--|--|---|-------------------------------------|
| Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1) | Students will be able to perform exam/concert programmes solo and with accompaniment while at the same time demonstrating understanding of the requirements for playing the selected instrument and the context of the particular musical piece. | Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity | Performance of a musical programme |
| Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2) | When performing exam/concert programmes, students will demonstrate a developed instrument playing technique, abilities of musical communication. | Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity | Performance of a musical programme |
| Ability to convey and develop the musical idea. (2.1) | Students will be able to convey the musical idea artistically and convincingly by employing the selected performance art means. | Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity | Performance of a musical programme |
| Knowledge of musical language and music history, good understanding of cultural contexts. (3.1) | Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece that is based on historical knowledge and performance tradition. | Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity | Performance of a musical programme |
| Knowledge of musical language and music history, good | Students will know the most prominent pieces from the musical repertoire of the selected musical instrument; they will be | Practical training, rehearsals, analysis and preparation of musical | Performance of a musical programme, |

| | | | |
|---|--|--|---|
| understanding of cultural contexts. (3.2) | familiar with international traditions of their interpretation. | text, discussions, independent artistic activity | discussion of the exam |
| Ability to communicate, interact and cooperate. (5.1) | Students will have gained experience of constructive and well-founded professional communication; they will be able to cooperate with the teacher, accompanist and/or other students constructively and professionally in the process of studies. | Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity, discussions | Performance of a musical programme, discussion of the exam |
| Critical and self-critical thinking. (6.2) | Students will be able to analyse and assess the quality of their and others' work in a critical, constructive and in well-founded manner during seminars, excellence classes, assessments, discussions of exams; they will be able to provide recommendations. | Interview, discussions | Discussion of the exam |
| Ability to work and improve independently. (7.1) | In pursuit of set aims, students will be motivated, able to set aims, plan and organise their activity independently in the context of studies, as well as select the most suitable artistic, organisational and methodological means for achieving the aim. | Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity | Performance of a musical programme, discussion of the exam, practice report |

Flute

| Topics | Time (hours) of contact and individual work | | | | | | | | | |
|---|---|-----------------------|----------|-----------------------------|-----------------------------|---------------------|-------------------------|--------------------|------------------|--|
| | Theoretical lectures | Individual activities | Seminars | Practical training in small | Practical training in large | Preparation for the | Exam/course credit test | Total contact work | Self-study hours | Assignments |
| 1st semester (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., W. A. Mozart's Andante in C major, G. Faure's Fantasia). 2. Large-scope piece (e.g. G. Pergolesi's Concerto in G major). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 2nd semester (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., H. Busser's Prelude and Scherzo). 2. Large-scope piece (e.g., C. W. Gluck's Concerto in G major). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 3rd semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., F. Doppler's <i>Airs Valaques</i> , A. Roussel's <i>Joueurs des flutes</i>). 2. Large-scope piece (e.g., I. Pleyel's | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |

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|---|--|----------|--|--|--|--|------------|------------|-------------|--|
| Concerto in C major). | | | | | | | | | | |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 4th semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (Ph. Gaubert's Ballade and Fantasy). 2. Large-scope piece (e.g., J. S. Bach's Sonatas in E flat major). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 5th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g. P. Taffanel's Andante, Ballade by C. Reinecke). 2. Large-scope piece (e.g., M. Blavet's Concerto in A minor). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 6th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., G. Hue's Fantasy, Ballade by A. Perilhou). 2. Large-scope piece (e.g., F. Devienne's Concerto No. 7 in E minor). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 7th semester (B4) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., M. Marais, <i>La folie d'Epapaine</i> for a flute solo, W. A. Mozart's Rondo in D major). 2. Large-scope piece (e.g. C. Ph. E. Bach's Concerto in A major). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |

Oboe

| Topics | Time (hours) of contact and individual work | | | | | | | | | Assignments |
|--|---|-----------------------|----------|-----------------------------|-----------------------------|---------------------|-------------------------|--------------------|------------------|---|
| | Theoretical lectures | Individual activities | Seminars | Practical training in small | Practical training in large | Preparation for the | Exam/course credit test | Total contact work | Self-study hours | |
| 1st semester (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g. F. | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound |

| | | | | | | | | | | | |
|---|--|----------|--|--|--|--|------------|------------|-------------|------|---|
| Foret's Grave et Allegro giocoso). 2. Large-scope piece (e.g., B. Marcello's Concerto in D minor). | | | | | | | | | | | recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |
| 2nd semester (B1) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Muzikinė auka</i> by A. Martinaitis, W. Lutoslawski's <i>Epitaph</i>). 2. Large-scope piece (e.g., J. Haydn's Concerto in C major). | | 8 | | | | | | 8 | | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |
| 3rd semester (B2) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., 12 fantasies by G. Ph. Telemann (optional). 2. Large-scope piece (e.g., V. Bellini's Concerto in E flat major). | | 8 | | | | | | 8 | | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |
| 4th semester (B2) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., R. Schumann's Adagio and Allegro op. 70). 2. Large-scope piece (e.g., A. Vivaldi's Concerto in C major). | | 8 | | | | | | 8 | | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |
| 5th semester (B3) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., R. Schumann's Adagio and Allegro op. 70). 2. Large-scope piece (e.g., A. Vivaldi's Concerto in C major). | | 8 | | | | | | 8 | | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |
| 6th semester (B3) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., J. S. Bach's Partita in G minor). 2. Large-scope piece (e.g., A. Pasculli's concerto <i>La Favorita</i>). | | 8 | | | | | | 8 | | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |
| 7th semester (B4) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Two Fantasies</i> by M. Unkel). 2. Large-scope piece (e.g., Concerto by B. Martinu). | | 8 | | | | | | 8 | | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |

Clarinet

| 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 (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., W. A. Mozart's <i>Larghetto</i> , J. K. Lefevre's <i>Rondo</i>). 2. Large-scope piece (e.g., L. Koželuh's <i>Concerto in E flat major</i>). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 2nd semester (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Trys serenados</i> by A. Bražinskas). 2. Large-scope piece (e.g., F. Kramár's <i>Concerto in E flat major</i>). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 3rd semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., Z. Fibich's <i>Pastorale</i> , <i>Rytiečių šokis</i> by J. Gruodis). 2. Large-scope piece (e.g., B. Crussell's <i>Concerto No.1 in E flat major</i>). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 4th semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., J. S. Bach's <i>Adagio in A minor</i> , <i>Tarantella</i> by E. Laumenskienė). 2. Large-scope piece (e.g., K. Kurpinski's <i>Concerto</i>). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 5th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Ricercar</i> by V. Jurgutis, M. Ravel's <i>Habanera</i>). 2. Large-scope piece (e.g., <i>Concertos No. 1</i> by B. Gorbulskis). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |

| | | | | | | | | | | |
|--|--|----------|--|--|--|--|------------|------------|-------------|--|
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 6th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., Five Preludes-Dances by W. Lutosławski's). 2. Large-scope piece (e.g., Concertino by C. M. Weber). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 7th semester (B4) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., J. S. Bach's Adagio in C minor, A. Taneyev's Canzona). 2. Large-scope piece (e.g., B. Martinu's Sonatina for clarinet and piano). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |

Bassoon

| Topics | Time (hours) of contact and individual work | | | | | | | | | Assignments |
|---|---|-----------------------|----------|-----------------------|-----------------------|---------------------|-------------------------|--------------------|------------------|--|
| | Theoretical lectures | Individual activities | Seminars | Practical training in | Practical training in | Preparation for the | Exam/course credit test | Total contact work | Self-study hours | |
| 1st semester (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., P. Tchaikovsky's Nocturne, J. Weissenborn's Capriccio). 2. Large-scope piece (e.g., A.Vivaldi's Concerto In C major). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 2nd semester (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., L. Milde's Andante and Rondo). 2. Large-scope piece (e.g., theme and variations by B. Dvarionas). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 3rd semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Ciranda das sete notas</i> by H.Villa-Lobos, <i>Arabesque</i> by J. Ibert). 2. Large-scope piece (e.g., A. Vivaldi's Concerto in B flat major). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |

| | | | | | | | | | | | |
|--|--|----------|--|--|--|--|--|------------|------------|-------------|--|
| Total: | | 8 | | | | | | 0.5 | 8.5 | 71.5 | |
| 4th semester (B2) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., Antante, Rondo by V. Kuprevičius). 2. Large-scope piece (e.g., L. Milde's Concerto No. 2). | | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | | 0.5 | 8.5 | 71.5 | |
| 5th semester (B3) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., R. Gliere's Impromptu and Humoresque). 2. Large-scope piece (e.g., A. Bražinskas's Sonatina for bassoon and piano, A. Koželuh's Concerto). | | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | | 0.5 | 8.5 | 71.5 | |
| 6th semester (B3) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., Introduction by V. Mikalauskas). 2. Large-scope piece (e.g., J. Ch. Bach's Concerto). | | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | | 0.5 | 8.5 | 71.5 | |
| 7th semester (B4) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., E. Bozza's Recitative, Sicilienne and Rondo). 2. Large-scope piece (e.g., J. N. Hummel's Concerto). | | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | | 0.5 | 8.5 | 71.5 | |

Saxophone

| Topics | Time (hours) of contact and individual work | | | | | | | | | | Assignments |
|---|---|-----------------------|----------|-----------------------|-----------------------|---------------------|-------------------------|--------------------|------------------|-------------|--|
| | Theoretical lectures | Individual activities | Seminars | Practical training in | Practical training in | Preparation for the | Exam/course credit test | Total contact work | Self-study hours | | |
| 1st semester (B1) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>George Suite</i> by T. Ritter). 2. Large-scope piece (e.g., <i>Mobile Sonatina</i> by A. Cherepnin). | | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | | 0.5 | 8.5 | 71.5 | |

| 2nd semester (B1) | | | | | | | | | | |
|--|----------|--|--|--|--|--|------------|------------|-------------|--|
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., G. F. Händel's Pastoral, Tavern Mueset by F. Cuoperin). 2. Large-scope piece (e.g., G. F. Handel's Sonata in G minor). | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | 8 | | | | | | 0.5 | 8.5 | 71.5 | |
| 3rd semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., A. Thomis' Miniature No. 10, P. Dukas <i>The Gypsy</i>). 2. Large-scope piece (e.g., H. Karajeva's Sonata). | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | 8 | | | | | | 0.5 | 8.5 | 71.5 | |
| 4th semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., J. B. Singele's Caprice, Legend by F. Shmitt). 2. Large-scope piece (e.g., V. Artiomov's <i>Autumn Sonatina</i>). | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | 8 | | | | | | 0.5 | 8.5 | 71.5 | |
| 5th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., Two Plays by E. Denisov). 2. Large-scope piece (e.g., Rondo Sonata by A. Navakas). | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | 8 | | | | | | 0.5 | 8.5 | 71.5 | |
| 6th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., A. Geifman's Romance, Scherzo by J. Casteredo). 2. Large-scope piece (e.g., R. Hellvin's Sonata). | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | 8 | | | | | | 0.5 | 8.5 | 71.5 | |
| 7th semester (B4) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., Minuet by J. Haydn, Impromptu by A. Altmanis). 2. Large-scope piece (e.g., C. Debussy's Rhapsody). | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | 8 | | | | | | 0.5 | 8.5 | 71.5 | |

French horn

| 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 (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Romance</i> by A. Scriabin, <i>Šokis</i> by A. Klenick). 2. Large-scope piece (e.g., W. A. Mozart's Concerto for French Horn No. 1). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 2nd semester (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., J. Kvandal's Introduction and <i>Allegro</i> op. 30); 2. Large-scope piece (e.g., L. Cherubini's Sonata for French Horn No.1). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 3rd semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Song of the Minstrel</i> by A. Glazunov, <i>In Ireland</i> by E. Bozza). 2. Large-scope piece (e.g., J. Haydn's Concerto for French Horn No. 2 in D major). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 4th semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., B. Krol Laudatio (play for solo French horn), C. Nielsen's Canto serioso). 2. Large-scope piece (e.g., F. A. Rosetti's Concerto for a French Horn in E flat). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 5th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Dreams</i> by A. Glazunov op. 24, R. Gliere's <i>Intermezzo</i> op. 35, No. 11). 2. Large-scope piece (e.g., B. Dvarionas' | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |

| | | | | | | | | | | | | |
|--|--|----------|--|--|--|--|--|------------|------------|-------------|--|--|
| Concerto for French Horn and Orchestra). | | | | | | | | | | | | |
| Exam. | | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | | 0.5 | 8.5 | 71.5 | | |
| 6th semester (B3) | | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., Romance by P. Tamuliūnas, <i>Elegie</i> by S. Rachmaninov). 2. Large-scope piece (e.g., L. E. Larsson's Concertino op. 45, No. 5). | | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals | |
| Exam. | | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | | 0.5 | 8.5 | 71.5 | | |
| 7th semester (B4) | | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., R. Shumann's Adagio and Allegro op. 70). 2. Large-scope piece (e.g., G. Rossini's Prelude, Theme, and Variations). | | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals | |
| Exam. | | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | | 0.5 | 8.5 | 71.5 | | |

Trumpet/Cornet

| Topics | Time (hours) of contact and individual work | | | | | | | | | Assignments | | |
|---|---|-----------------------|----------|-----------------------|-----------------------|---------------------|-------------------------|--------------------|------------------|-------------|--|--|
| | Theoretical lectures | Individual activities | Seminars | Practical training in | Practical training in | Preparation for the | Exam/course credit test | Total contact work | Self-study hours | | | |
| 1st semester (B1) | | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., G. Balay's Andante and Allegro). 2. Large-scope piece (e.g., T. Albinoni's Concerto for Trumpet in E flat major). | | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals | |
| Exam. | | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | | 0.5 | 8.5 | 71.5 | | |
| 2nd semester (B1) | | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., G. Ropartz's Andante and Allegro). 2. Large-scope piece (e.g., A. Vivaldi's Concerto for Trumpet in D minor). | | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals | |
| Exam. | | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | | 0.5 | 8.5 | 71.5 | | |
| 3rd semester (B2) | | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., Scherzo by B. Anisimov, Ave Maria by G. Caccini). 2. Large-scope piece (e.g., G. Tartini's | | 8 | | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, | |

| | | | | | | | | | | |
|---|--|----------|--|--|--|--|------------|------------|-------------|--|
| Concerto for Trumpet in A major). | | | | | | | | | | rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 4th semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Lyrical Waltz</i> by L. Kogan, <i>Dramatic Legend</i> by J. Mazels). 2. Large-scope piece (e.g., Ch. Nurymov's Concerto for Trumpet). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 5th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Šokančios mēnesienoje</i> by T. Šileika, Romance by A. Altmanis). 2. Large-scope piece (e.g., Concerto by P. Lantje). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 6th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Intrada</i> by O. Ketting, Bravura Aria by A. Jolive). 2. Large-scope piece (e.g., O. Biome's Concerto for Trumpet). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 7th semester (B4) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Trumpet Tunes</i> by J. Clarke, <i>Legend</i> by G. Enescu). 2. Large-scope piece (e.g., J. B. Arban's Variations on a Venetian Carnival Theme). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |

Trombone

| Topics | Time (hours) of contact and individual work | | | | | | | | | Assignments |
|--|---|-----------------------|----------|-----------------------|-----------------------|---------------------|-------------------------|--------------------|------------------|---|
| | Theoretical lectures | Individual activities | Seminars | Practical training in | Practical training in | Preparation for the | Exam/course credit test | Total contact work | Self-study hours | |
| 1st semester (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., A. Kačanauskas' Intermezzo, B. Koževnikov's Scherzo). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical |

| | | | | | | | | | | |
|---|--|----------|--|--|--|--|------------|------------|-------------|--|
| 2. Large-scope piece (e.g., N. Rimsky-Korsakov's Concerto for Trombone in B flat major). | | | | | | | | | | training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 2nd semester (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., J. S. Bach-Ch. Gounod's <i>Ave Maria</i> , Tocatta by J. Matej). 2. Large-scope piece (e.g., R. Ducklos' Choral and Variations). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 3rd semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., G. F. Händel's Adagio, Small Novellas by J. Andrejevas). 2. Large-scope piece (e.g., V. Blazhevich's Concerto for Trombone No. 5). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 4th semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., two plays by G. Russel-Smith). 2. Large-scope piece (e.g., F. David's Concertino). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 5th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Monologas trombonui</i> by T. Adomavičius, <i>Scherzo</i> by V. Bagdonas). 2. Large-scope piece (e.g., A. Vivaldi's Sonata in B major). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 6th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., J. S. Bach's Sarabande, Minuet, and Jig from Suite for cello). 2. Large-scope piece (e.g., G. Albrechtsberger's Concerto in B flat major (or transcription in F major). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 7th semester (B4) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character from different epochs (e.g., <i>Elegy for Mippy</i> by L. Bernstein, <i>In memory of Bach</i> by E. Bozza); | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical |

| | | | | | | | | | | |
|---|--|----------|--|--|--|--|------------|------------|-------------|----------------------|
| 2. Large-scope piece (e.g., G. F. Vagenzeil's Concerto for Trombone). | | | | | | | | | | training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |

Euphonium/Baritone horn

| Topics | Time (hours) of contact and individual work | | | | | | | | | Assignments |
|---|---|-----------------------|----------|-----------------------|-----------------------|---------------------|-------------------------|--------------------|------------------|--|
| | Theoretical lectures | Individual activities | Seminars | Practical training in | Practical training in | Preparation for the | Exam/course credit test | Total contact work | Self-study hours | |
| 1st semester (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., J. F. Novak's Rondo, <i>Pantomime</i> by P. Sparke). 2. Large-scope piece (e.g., E. Bohlnmann's Sonatina). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 2nd semester (B1) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., Romance by E. Elgar, P. Catelinet's Legend). 2. Large-scope piece (e.g., B. Marcello's Sonata in F major). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 3rd semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>The Stars</i> by G. R. Belden, <i>Harlequin</i> by P. Sparke). 2. Large-scope piece (e.g., P. Stanek's Concerto for Tuba). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 4th semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., H. Benker's Miniature Suite, D. Uber's <i>Nocturne</i>). 2. Large-scope piece (e.g., S. Barber's Sonata in C minor). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 5th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., D. Shostakovich's Polka, <i>Autumn Sketches</i> by | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, |

| | | | | | | | | | | | |
|--|--|----------|--|--|--|--|------------|------------|-------------|------|--|
| D. Uber). 2. Large-scope piece (e.g., P. Sparke's Concerto for Euphony No. 1). | | | | | | | | | | | practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |
| 6th semester (B3) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., N. Paganini's Capriccio No. 13, <i>Summer Nocturne</i> by D. Uber). 2. Large-scope pieces (e.g., W. A. Mozart's Concerto for Bassoon). | | 8 | | | | | | 8 | | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |
| 7th semester (B4) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., American Folk Song by D. Litle (arrangement), <i>Ave Maria</i> by F. Schubert). 2. Large-scope piece (e.g., A. Frakenpohl Variations on a tuba (euphony)). | | 8 | | | | | | 8 | | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |

Tuba

| Topics | Time (hours) of contact and individual work | | | | | | | | | | Assignments |
|--|---|-----------------------|----------|-----------------------|-----------------------|---------------------|-------------------------|--------------------|------------------|------|--|
| | Theoretical lectures | Individual activities | Seminars | Practical training in | Practical training in | Preparation for the | Exam/course credit test | Total contact work | Self-study hours | | |
| 1st semester (B1) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., Aria by E. Villa-Lobos, E. Nakoda's Concert Etude). 2. Large-scope piece (e.g., N. Rakov's Sonatina). | | 8 | | | | | | 8 | | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |
| 2nd semester (B1) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., <i>Gavotte</i> by A. Lebedev, <i>Waltz</i> by J. Brahms). 2. Large-scope piece (e.g., V. Kikta's Concerto for Tuba). | | 8 | | | | | | 8 | | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | | |
| 3rd semester (B2) | | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., | | 8 | | | | | | 8 | | 71.5 | Analysis of musical text, literature, sound |

| | | | | | | | | | | |
|--|--|----------|--|--|--|--|------------|------------|-------------|--|
| W. A. Mozart's Aria from the opera <i>Thus Do They All</i> , <i>Lullaby</i> by A. Lebedev). 2. Large-scope piece (e.g., I. Link's <i>Sonatina</i>). | | | | | | | | | | recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 4th semester (B2) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., L. Weiner's <i>Serenada</i> , J. Brahms <i>From Part-Forest Altitudes</i>). 2. Large-scope piece (e.g., e.g., S. Barber's <i>Sonata in C minor</i>). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 5th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., K. Stamiz's <i>Rondo and Scherzo</i>). 2. Large-scope piece (e.g., F. Domažlicky's <i>Concert for Tuba</i>). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 6th semester (B3) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., D. Pergolesi's <i>Aria</i> , A. Skriabin's <i>Concert Etude</i>). H. Ekls' <i>Sonata</i>). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |
| 7th semester (B4) | | | | | | | | | | |
| Preparation of a musical programme. Requirements for the programme: 1. Two plays of a different character (e.g., F. Schubert's <i>Ave Maria</i> , I. Stravinsky's <i>Russian Song</i>). 2. Large-scope piece (e.g., B. Dvarionas' <i>Theme and Variations</i>). | | 8 | | | | | | 8 | 71.5 | Analysis of musical text, literature, sound recordings, practical training, rehearsals |
| Exam. | | | | | | | 0.5 | 0.5 | | |
| Total: | | 8 | | | | | 0.5 | 8.5 | 71.5 | |

| Assessment strategy | Weight, % | Deadline for completing the assignments | Assessment criteria |
|---------------------|-----------|---|--|
| Exam | 100 % | During exam session | <p>1. Performance of a musical programme. Requirements for the programme: a piece and parts of a large-scope work (part 1 or parts 2 and 3).</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Technical level of performance; • Artistic expression; • Creativity; • Rendering and substantiation of interpretation. |

Assessment basis:

10 (Excellent). *Artistic expression and professionalism.* Expressive and professional performance of the selected repertoire from the artistic perspective. Emotional, artistic and accurate playing in terms of style and musical text that

demonstrates sufficient performing abilities, perception of style and genre.

9 (Very good). *Professionalism.* Accurate (in terms of musical text), emotional and artistic performance of a musical programme that demonstrates the necessary performance abilities, understanding of genre and form, the ability to control the situation in case of minor mistakes.

8 (Good). *Main music performance abilities.* Accurate performance in terms of musical text with one or several accidental mistakes, which lacks one or several of the following abilities necessary for artistic maturity: emotionality, technical professionalism, sense of style, understanding of genre and form.

7 (Highly satisfactory). *Average music performance abilities.* Mechanic performance of a musical programme with occasional mistakes that demonstrates average artistic abilities related to the lack of artistic convincingness, excellence, sense of style, genre and form.

6 (Satisfactory). *Satisfactory music performance abilities.* Inaccurate performance of a musical programme with clear mistakes that demonstrates satisfactory artistic abilities related to the serious lack of artistic convincingness, excellence, sense of style, genre and form.

5 (Sufficient). *Poor music performance abilities.* Poor artistic performance of a musical programme with a lot of mistakes that proves of a low level of excellence and major drawbacks in understanding the style, genre and form.

4 (Unsatisfactory). Unsatisfactory performance of a musical programme with regard to the main assessment criteria.

| Author | Publication date (year) | Title | No. of periodical or volume | Publisher (place, publishing office) or web link |
|--|-------------------------|--|-----------------------------|--|
| Flute | | | | |
| Compulsory study material | | | | |
| Bartolozzi, B. | 1975 | <i>New sounds for woodwinds</i> | | London: Oxford University Press |
| Dorgeuille, Claude; Boehm, Theobald | 1994 | <i>L'école française de flûte</i> | 2 ed. | Claude Dorgeuille |
| Ricquier, Michel | 1984 | <i>L'utilisation de vos ressources intérieures</i> | | Paris: Billaudot Gerard Eds |
| Oboe | | | | |
| Compulsory study material | | | | |
| Burgess, Geoffrey; Haynes, Bruce | 2004 | <i>The Oboe</i> | | Yale University Press |
| Veale, Peter; Mankopf, Claus-Steffen; Motz, Wolfgang; Hummel, Thomas | 1994 | <i>Die Spieltechnik der Oboe</i> | | Barenreiter-Verlag Karl Votterle GmbH & Co. KG |
| Additional study material | | | | |
| Bartolozzi, B. | 1975 | <i>New sounds for woodwinds</i> | | London: Oxford University Press |
| Light, Jay | 1983 | <i>The Oboe Reed Boo</i> | | Des Moines |
| Clarinet | | | | |
| Compulsory study material | | | | |
| Hoepflich, Eric | 2008 | <i>The Clarinet</i> | | Yale University Press |
| Kroll, Oskar | 1968 | <i>The Clarinet</i> | | Barenreiter/Batsford |
| Additional study material | | | | |
| Rice, Albert R. | 2003 | <i>The Clarinet in the Classical Period</i> | | Oxford University Press |
| Rice, Albert R. | 1992 | <i>The Baroque Clarinet</i> | | Oxford University Press |
| Bassoon | | | | |
| Compulsory study material | | | | |
| Heckel, Wilhelm | 1899 | <i>Der Fagott</i> | | Biebrich |
| Jansen, Will | 1978 | <i>The Bassoon</i> | | Buren |
| Sachs, Curt | 1913 | <i>Real-lexikon der Musikinstrumente</i> | | Berlin |
| Additional study material | | | | |
| Smalys, Ž. | 2015 | <i>Fagoto evoliucija. Ypatumai-rezultatai-perspektyvos</i> | | LMTA Meno doktoranto mokslinis darbas |
| Puplauskis, Andrius | 2002 | <i>Fagotas Lietuvoje</i> | | LMTA Meno aspirantūros mokslinis darbas |
| Saxophone | | | | |

| Compulsory study material | | | | |
|---------------------------------------|------|--|-------------------------|---|
| Bandura, Albert | 1994 | <i>Self-Efficacy</i> | | New York: Academic press |
| Mauk, Steven | 1993 | <i>Saxophone warm-ups material for the contemporary saxophonist</i> | | U.S.A: Dorn publications |
| Lindeman, Henry | 1934 | <i>Method</i> | | New York: Mills music, inc |
| Additional study material | | | | |
| Bartolozzi, B. | 1975 | <i>New sounds for woodwinds</i> | | Oxford University Press, London |
| Teal, Lary | 1963 | <i>The art of saxophone playing</i> | | U.S.A: Birch tree group ltd |
| French horn | | | | |
| Compulsory study material | | | | |
| Amis, Kenneth | 2006 | <i>The Brass Players Cookbook: Creative Recipes for a Successful Performance</i> | | Meredith Music Publications a division of G.W. Music, Inc. Galesville |
| Farkas, Philip | 1962 | <i>The art of brass playing</i> | | Bloomington, Indiana: Wind Music, Inc |
| Farkas, Philip | 1956 | <i>The Art of French Horn Playing</i> | | Bloomington, Indiana: Wind Music, Inc. |
| Additional study material | | | | |
| Froydis, Ree Wekre | 1994 | <i>Thoughts on Playing the Horn Well</i> | 2nd edition | Mccoys Horn Library |
| Trumpet, Cornet, Trombone | | | | |
| Compulsory study material | | | | |
| Farkas, Philip | 1976 | <i>The Art of Musicianship</i> | LCCCN 76-53945 | Michigan: Edwards Brothers, INC. Ann Arbor |
| Steenstrup, Kristian | 2007 | <i>Teaching Brass</i> | ISBN 978-87-988393-3-0 | Aarhus: The Royal Academy of Music |
| Euphonium, Baritone Horn, Tuba | | | | |
| Compulsory study material | | | | |
| Frederiksen, Brian | 1996 | <i>Arnold Jacobs: Song and Wind</i> | ISBN-13: 978-0965248907 | Wind Song Press Limited |
| Nelson, Bruce | 2006 | <i>Also Spracht Arnold Jacobs</i> | ISBN-13: 979-0900001009 | Polymnia press |
| Steenstrup, Kristian | 2007 | <i>Teaching Brass</i> | ISBN 978-87-988393-3-0 | Aarhus: The Royal Academy of Music |

SCORE READING (WIND ORCHESTRA CONDUCTING)

| Subject (module) title | | Code | Study programme (s) |
|--|--|---|--|
| Score Reading (Wind Orchestra Conducting) | | B046417 | <i>Music Performance (Wind Orchestra Conducting)</i> |
| Lecturer (s) | | Department where the subject is implemented | |
| Coordinator: assoc. prof. Kazys Daugėla. Other (s): | | Department of Conducting | |
| Study cycle | | | Type of the subject (module) |
| First (Bachelor) | | | Compulsory |
| Mode of delivery | Semester or period when the subject is delivered | | Language (s) of instruction |
| Classwork | 3 rd -6 th semesters/ <i>Music Performance (Wind Orchestra Conducting)</i> | | Lithuanian, English, Russian |
| Prerequisites | | | |
| Preliminary requirements: musical skills and knowledge that meet the requirements for entrance exams. | | | Minor requirements (if any): none. |
| Number of ECTS credits | Total student's load | Contact hours | Self-study hours |
| 12 (3+3+3+3) | 320 (80+80+80+80) | 68 (17+17+17+17) | 252 (63+63+63+63) |
| Purpose of the subject (module) | | | |
| The aim of subject <i>Score Reading</i> is to teach students to have a grasp of the score, understand the role of orchestration in | | | |

the dramaturgy of the musical work, develop the grasp of the most recent music by Lithuanian and world composers, develop students' "orchestral" ear and the abilities to assess the wind orchestra and conductor's interpretation professionally.

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

The subject *Score Reading* is perceived as one of musical-theoretical subjects aimed at teaching students to have a grasp on the score, developing the understanding of the role of orchestration in the dramaturgy of the piece, developing knowledge of the most recent music by Lithuanian and global composers, developing students' "orchestral" ear and their abilities to assess the interpretation by the orchestra and conductor professionally.

| Programme competences to be developed (number of programme's learning outcomes) | Learning outcomes of the subject (module) | Teaching and learning methods | Assessment methods |
|--|--|---|---|
| Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2) | Students will be able to adapt piano playing skills to reading of orchestral scores; they will have a good orientation on the "vertical", be able to distinguish the major elements of musical texture, i.e. the melody, themes, harmony, texture, rhythmic complexes. | Practical training, analysis and preparation of a musical text | Performance of the piece's score, preparation of the clavier from the score |
| Ability to convey and develop the musical idea. (2.2) | Students will be able to read the scores of the pieces for the wind orchestra; they will have a good orientation on the "vertical", be able to distinguish the major elements of musical texture, i.e. the melody, themes, harmony, texture, rhythmic complexes. | Practical training, analysis and preparation of a musical text, studies of audio recordings | Performance of the piece's score. |
| Knowledge of musical language and music history, good understanding of cultural contexts. (3.1) | Students will know the ways of noting scores for the wind orchestra and causes of their change, as well as the ranges of individual instruments and the principles of noting their parts (transposition, clefs, articulation signs and so on). | Practical training, analysis and preparation of a musical text, studies of audio recordings | Performance of a musical text, oral survey, test |
| Ability to communicate, interact and cooperate. (5.2) | Students will be able to express their thoughts orally in a fluent and well-founded manner when analysing the score of an orchestral piece. | Analysis and preparation of a musical text, discussions | Oral survey |

| 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 | | | | | | | | | |
| 1. String instruments (string orchestra); all <i>do</i> clefs and free reading of <i>alto</i> , <i>tenor</i> clefs; string instruments in the symphony orchestra. Works: Works for the string orchestra by J. Haydn, W. A. Mozart, L. van Beethoven, F. Schubert, C. Debussy, M. Ravel, P. Tchaikovsky, M. K. Čiurlionis. | | 16 | | | | | 16 | 63 | Analysis of theoretical sources, musical text and audio recordings, practical training |
| Exam | | | | | | 1 | 1 | | |
| Total: | | 16 | | | | 1 | 17 | 63 | |
| 2nd semester | | | | | | | | | |

| | | | | | | | | | | | |
|---|-----------|--|--|--|--|--|--|--|----------|-----------|--|
| 1. Wooden wind instruments and their transposition in the symphony orchestra. Classical orchestra. Symphonies by J. Haydn, W. A. Mozart, L. van Beethoven, F. Schubert. 2. Reading of scores of wooden and brass wind instrument quintet, saxophone quartet. | 16 | | | | | | | | 16 | 63 | Analysis of theoretical sources, musical text and audio recordings, practical training. Preparation of the clavier from the score of the chamber wind ensemble (at least 60 bars). |
| Exam. | | | | | | | | | 1 | 1 | |
| Total: | 16 | | | | | | | | 1 | 17 | 63 |
| 3rd semester | | | | | | | | | | | |
| 1. Brass wind instruments and their transposition; brass wind instruments in the symphony orchestra; Romantic orchestra. Music by J. Brahms, P. Tchaikovsky, R. Wagner for the symphony orchestra. 2. Vertical and horizontal reading of scores for brass and fanfare wind orchestras. | 16 | | | | | | | | 16 | 63 | Analysis of theoretical sources, musical text and audio recordings, practical training. Preparation of the clavier from the scores for brass and fanfare wind orchestras (two pieces, at least 60 bars). |
| Exam. | | | | | | | | | 1 | 1 | |
| Total: | 16 | | | | | | | | 1 | 17 | 63 |
| 4th semester | | | | | | | | | | | |
| 1 Symphony orchestras in Late Romanticism. Grand concert wind orchestra. | 16 | | | | | | | | 16 | 63 | Analysis of theoretical sources, musical text and audio recordings, practical training. Preparation of the clavier from the score for the large concert wind orchestra (at least 100 bars). |
| Exam. | | | | | | | | | 1 | 1 | |
| Total: | 16 | | | | | | | | 1 | 17 | 63 |

| Assessment strategy | Weight, % | Deadline for completing the assignments | Assessment criteria |
|-------------------------|--------------|---|---|
| Intermediate assessment | 30 % | During semester | Students submit claviers prepared from scores. Claviers of orchestral pieces or fragments thereof are prepared using the notation editor (selected by the student) and are submitted in paper and digital versions (.SIB or .MUSX formats). |
| Exam | 70 % (35+35) | During exam session | <p>Requirements:</p> <p>1st semester: read <i>do</i> clefs (<i>alto</i> and <i>tenor</i>) fluently, play the scores of different textures for string instruments; know the theory about string instruments, their notation and bows.</p> <p>2nd semester: Transpose in B, in A freely, play the prepared piece and sight-play; have a good orientation in the score consisting of 12 to 14 lines.</p> <p>3rd semester: Transpose <i>in F</i>, <i>in Es</i> freely, play the prepared piece for brass and fanfare wind orchestras and sight-play; have a good orientation in the score consisting of 32 lines.</p> <p>4th semester: Play the prepared piece for a large wind orchestra and sight-read the unknown score; demonstrate the ability to select the most important musical material in the orchestra pertaining to Late Romanticism.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Fast reaction and orientation on the score vertical; • Accurate performance of the score in terms of musical text; • Artistic performance of the score: phrasing, dynamics, sense of music dramaturgy; |

| | | | |
|--|--|--|--|
| | | | • Respective level of piano playing abilities. |
|--|--|--|--|

| Author | Publication date (year) | Title | No. of periodical or volume | Publisher (place, publishing office) or web link |
|----------------------------------|-------------------------|--|-----------------------------|--|
| Required study material | | | | |
| Battisti, F.; Garofalo, R. | 2000 | <i>Guide to Score Study for the Wind Band Conductor March 1. 2000</i> | | Meredith Music |
| Meier, G. | 2009 | <i>The Score, the Orchestra, and the Conductor</i> | | Oxford University Press; 1 edition |
| Spradling, R. | 2010 | <i>Error Detection: Exercises for the Instrumental Conductor - Student Edition Sheet music</i> | | Carl Fischer; 1 st edition |
| Additional study material | | | | |
| Cooper, L. G. | 2004 | <i>Teaching Band and Orchestra: Methods and Materials Hardcover</i> | | Gia Publications |
| Jagow, S. | 2007 | <i>Teaching Instrumental Music: Developing the Complete Band</i> | | Meredith Music |
| Rhodes, S.L. | 2007 | <i>A HISTORY OF THE WIND BAND</i> | | www.lipscomb.edu/windbandhistory |
| Stith, G. | 2011 | <i>Score And Rehearsal Preparation: A Realistic Approach For Instrumental Conductors</i> | | Hal Leonard Corporation |

INSTRUMENTATION (WIND ORCHESTRA CONDUCTING)

| Subject (module) title | | Code | Study programme (s) |
|--|--|---------------|--|
| Instrumentation (Wind Orchestra Conducting) | | B022317 | <i>Music Performance (Wind Orchestra Conducting)</i> |
| Lecturer (s) | | | Department where the subject is implemented |
| Coordinator: assoc. prof. Kazys Daugėla. | | | Department of Conducting |
| Study cycle | | | Type of the subject (module) |
| First (Bachelor) | | | Compulsory |
| Mode of delivery | Semester or period when the subject is delivered | | Language (s) of instruction |
| Classwork | 5 th -7 th semesters/ <i>Music Performance (Wind Orchestra Conducting)</i> | | Lithuanian, English, Russian |
| Prerequisites | | | |
| Preliminary requirements: score-reading skills, knowledge of the specific features of wind instruments and orchestral music playing. | | | Minor requirements (if any): none. |
| Number of ECTS credits | Total student's load | Contact hours | Self-study hours |
| 9 (3+3+3) | 240 (80+80+80) | 51 (17+17+17) | 189 (63+63+63) |
| Purpose of the subject (module) | | | |
| The aim of subject <i>Instrumentation</i> is to introduce students to the most famous pieces of music for wind instruments, as well as principles of instrumentation for wind ensembles and orchestras; develop the abilities to understand and use the colours and possibilities of musical dramaturgy and instruments; learn to assess one's artistic activity critically when analysing the orchestral sound of the instrumented piece or listening to orchestra members' opinions. | | | |
| Short description of the subject (module) (up to 500 characters) | | | |
| The subject <i>Instrumentation</i> develops the skills of instrumentation for wind ensembles and orchestra, as well as the abilities to understand and use the colours and possibilities of musical dramaturgy and instruments; introduces students to the major pieces of music for wind instruments and their ensembles. Upon inclusion of the instrumented piece into the repertoire of the academy's orchestra, the possibility for the realisation of the score is provided; students learn to assess their artistic activity critically when analysing the orchestral sound of the instrumented piece or listening to orchestra members' opinions. | | | |

| Programme competences to be developed (number of programme's learning outcomes) | Learning outcomes of the subject (module) | Teaching and learning methods | Assessment methods |
|---|---|-------------------------------|----------------------------|
| Ability to prepare and perform musical | Students will be able to select and instrument musical pieces of different styles, genres and forms | Analysis of methodical | Test, creative assignments |

| | | | |
|---|--|--|----------------------------|
| works of different styles, genres and forms professionally. (1.2) | suitable for the study and concert repertoire of wind instrument ensemble and orchestra, as well as prepare and perform them professionally by making the most efficient use of the instrument timbre qualities, possibilities offered by their management and performance technique. | literature and musical sources, practical assignments of instrumentation. | |
| Ability to convey and develop the musical idea. (2.1) | Students will be able to define the concept for interpretation of a piece/pieces based on theoretical knowledge and performance practice; they will be able to convey and develop the musical idea by instrumenting the study and concert repertoire. | Analysis of methodical literature and musical sources, practical assignments of instrumentation. | Test, creative assignments |
| Knowledge of musical language and music history, good understanding of cultural contexts. (3.1) | Students will know and be able to define the major elements of music language and structural music formations; they will understand their interaction, be able to read the musical script with ease and analyse the structure of musical pieces, composition technique and stylistics methodologically, as well as be able describe in detail the specific elements of language, style and performance technique of wind instrument music. | Analysis of methodical literature and musical sources, practical assignments of instrumentation. | Test, creative assignments |
| Critical and self-critical thinking. (6.2) | Students will be able to analyse and assess the quality of their and others' work in a critical, constructive and well-founded manner during assessments, discussions of exams; they will be able to provide recommendations. | Analysis of methodical literature and musical sources, practical assignments of instrumentation. | Creative 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/consultations | Exam/course credit test | Total contact work | Self-study hours | Assignments |
| 1st semester | | | | | | | | | | |
| 1. Introduction. Orchestral score: composition of orchestral groups (wind, string, percussion instruments), specific nature of timbre, transposition, specific features of instruments, notation. Notation editors (<i>Sibelius, Finale</i>). | | 16 | | | | | | 16 | 63 | Analysis of musical material and sound recordings, score, practical assignments of instrumentation, preparation of scores of work fragments (at least 60 bars), creative assignments on instrumentation for chamber wind instrument ensembles (two small pieces by Western and Eastern European composers), preparation of scores for chamber wind instrument ensembles (at least 60 bars). |
| 2. Wooden and brass wind instrument quintet, saxophone quartet: specific features of timbre and instruments, notation, score, instrumentation of works for wind instrument ensembles. | | | | | | | | | | |
| 3. Course credit test. | | | | | | | 1 | 1 | | |

| | | | | | | | | | | | |
|---|--|--|-----------|--|--|--|--|----------|-----------|-----------|--|
| Total: | | | 16 | | | | | 1 | 17 | 63 | |
| 2nd semester | | | | | | | | | | | |
| Orchestras of brass and fanfare wind instruments: specific features of the orchestra's timbre, transposition, specific features of instruments, notation, score, instrumentation of works for brass and fanfare wind instrument orchestras. | | | 16 | | | | | | 16 | 63 | Analysis of musical material and sound recordings, tasks of creative instrumentation (2 small-scale plays by Western and Eastern European composers), preparation of scores (at least 100 bars). |
| Exam. | | | | | | | | 1 | 1 | | |
| Total: | | | 16 | | | | | 1 | 17 | 63 | |
| 3rd semester | | | | | | | | | | | |
| Concert wind orchestra: specific features of the orchestra's timbre, specific features of instruments, transposition, notation, score, instrumentation of works for brass and fanfare wind instrument orchestras. | | | 16 | | | | | | 16 | 63 | Analysis of musical material and sound recordings, tasks of creative instrumentation (2 average-scale plays by Western and Eastern European, Lithuanian composers), preparation of scores (at least 100 bars). |
| Exam. | | | | | | | | 1 | 1 | | |
| Total: | | | 16 | | | | | 1 | 17 | 63 | |

| Assessment strategy | Weight, % | Deadline for completing the assignments | Assessment criteria |
|--|-----------|---|--|
| 1st semester (B3) | | | |
| Course credit test | 100 % | During exam session | <p>Requirements:</p> <ul style="list-style-type: none"> Instrument recognition test and instrumentation assignment (8 to 16 bars); The entire semester's instrumentation works of the required scope are provided: The scores of instrumented works or fragments thereof are prepared using the notation editor (selected by the student) and submitted in paper and digital versions (.SIB or .MUSX formats). <p>Assessment criteria:</p> <ul style="list-style-type: none"> Purposefulness of instrument use; Accuracy of notation of instrumental ranges, musical text (clefs and other signs); Conveyance of initial texture; Adaptation, remake, consistency with the given composition of instruments; Originality of instrumentation works; For the test: number of correct answers (percentage). |
| 2nd, 3rd semesters (B3, B4) | | | |
| Exam | 100 % | During exam session | <p>Requirements:</p> <ul style="list-style-type: none"> Test of theoretical instrumentation knowledge; The entire semester's instrumentation works of the required scope are provided: 2nd semester – two pieces for wind orchestras (one for brass and one for fanfare orchestra); 3rd semester – two medium-scope pieces for the concert wind orchestra. Required scope: at least 100 bars The scores of instrumented works are prepared using the notation editor (selected by the student) and submitted in paper and digital version (.PDF, .SIB or .MUSX formats). <p>Assessment criteria:</p> <ul style="list-style-type: none"> Purposefulness of instrument use; |

| | | | |
|--|--|--|--|
| | | | <ul style="list-style-type: none"> • Accuracy of notation of instrumental ranges, musical text (clefs and other signs); • Conveyance of initial texture; • Adaptation, remake, consistency with the given composition of instruments; • Originality of instrumentation works; • For the test: number of correct answers (percentage). |
|--|--|--|--|

Assessment basis:

10 (Excellent). The student managed to fully fulfil requirements determined in the description of the subject. The student has excellent knowledge of timbre colours of instruments and possibilities of their use; is able to explain instrumentation from the perspective of music dramaturgy and use acquired knowledge creatively in practice. Instrumentation works are distinguished by originality.

9 (Very good). The student managed to fulfil requirements determined in the description of the subject. The student has very good knowledge of timbre colours of instruments and possibilities of their use; is able to explain instrumentation from the perspective of music dramaturgy and use acquired knowledge creatively in practice. Instrumentation works are distinguished by originality.

8 (Good). The student managed to fulfil requirements determined in the description of the subject. The student has good knowledge of timbre colours of instruments and possibilities of their use; is able to explain instrumentation from the perspective of music dramaturgy and use acquired knowledge in practice with the teacher's help. Instrumentation works comply with the academic requirements.

7 (Highly satisfactory). The student managed to fulfil more than half of the requirements determined in the description of the subject. The student knows timbre colours of instruments and possibilities of their use; is able to explain the major laws of instrumentation from the perspective of music dramaturgy and use acquired knowledge in practice with the teacher's help. Instrumentation works are performed with minor mistakes.

6 (Satisfactory). The student managed to fulfil almost half of the requirements determined in the description of the subject. The student has satisfactory knowledge of timbre colours of instruments and possibilities of their use; is able to explain the major laws of instrumentation and use knowledge in practice with the teacher's help. Big mistakes occur in the performance of instrumentation works.

5 (Sufficient). The student managed to fulfil half of the requirements determined in the description of the subject. The student has poor knowledge of timbre colours of instruments and possibilities of their use; explains poorly the major laws of instrumentation and is unable to use knowledge in practice properly. Major mistakes occur in the performance of instrumentation works.

4 (Unsatisfactory). The student did not manage to fulfil requirements determined in the description of the subject.

| Author | Publication date (year) | Title | No. of periodical or volume | Publisher (place, publishing office) or web link |
|----------------------------------|-------------------------|--|-----------------------------|--|
| Required study material | | | | |
| Blatter, A. | 1989 | <i>The Study of Orchestration. Second Edition</i> | | New York London: W. W. Norton and Company, Inc. |
| Pejrolo, A.; DeRosa, R. | 2007 | <i>Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra</i> | | Focal Press, Taylor & Francis Ltd. |
| Additional study material | | | | |
| Berlioz, H. | 1948 | <i>Treatise on Instrumentation & Orchestration complete, with additions by Richard Strauss, in English, on IMSLP.org</i> | | New York: Edwin F. Kalmus http://hz.imslp.info/files/imglnks/usimg/3/30/IMSLP11615-Treatise_on_InstrumentationBerlioz.pdf |
| Black, D.; Gerou T. | 1998 | <i>Essential Dictionary of Orchestration</i> | | Alfred Music, USA |
| Kazlauskas, J. | 1975 | <i>Muzikos instrumentai ir partitūra</i> | | Vilnius: Vaga |
| Lawrence, Alexander P. | 2008 | <i>Professional Orchestration: Solo Instruments & Instrumentation Notes</i> | Vol 1 | Alexander University, Inc. |
| Urnėžius, R. | 2001 | <i>Instrumentuotė ir orkestruotė. Pažintinė knyga</i> | | Šiaulių universiteto leidykla |
| Берлиоз, Г. | 1972 | <i>Большой трактат о современной инструментовки и оркестровки</i> | | Москва http://lukashevichus.info/knigi/berlioz_traktat_ob_instrumen |

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PIANO

EAR TRAINING (LEVEL A/B)

LANGUAGE OF MUSIC: MEDIEVAL PERIOD, RENAISSANCE

LANGUAGE OF MUSIC: BAROQUE

LANGUAGE OF MUSIC: CLASSICISM

LANGUAGE OF MUSIC: ROMANTICISM

LANGUAGE OF MUSIC: THE 20TH CENTURY

HISTORY OF LITHUANIAN MUSIC AND CULTURE

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

PROFESSIONAL PRACTICE (WIND ORCHESTRA CONDUCTING)

| Subject (module) title | | Code | Study programme (s) |
|---|--|----------------|--|
| Professional Practice (Wind Orchestra Conducting) | | B157417 | <i>Music Performance (Wind Orchestra Conducting)</i> |
| Lecturer (s) | | | Department where the subject is implemented |
| Coordinator: assoc. prof. Dainius Pavilionis. Other (s): assoc. prof. Egidijus Ališauskas. | | | Department of Conducting |
| Study cycle | | | Type of the subject (module) |
| First (Bachelor) | | | Compulsory |
| Mode of delivery | Semester or period when the subject is delivered | | Language (s) of instruction |
| Classwork | 7 th –8 th semesters/ <i>Music Performance (Symphony Orchestra Conducting)</i> | | Lithuanian, English, Russian |
| Prerequisites | | | |
| Preliminary requirements: studies of the courses 1 to 3 of <i>Music Performance</i> completed. | | | Minor requirements (if any): none. |
| Number of ECTS credits | Total student's load | Contact hours | Self-study hours |
| 6 (3+3) | 160 (80+80) | 65 (32.5+32.5) | 95 (47.5+47.5) |
| Purpose of the subject (module) | | | |
| The aim of <i>Professional Practice</i> is to consolidate and improve the competencies acquired during the study period by independently participating in the LMTA and city/country artistic activities, competitions, master classes, other professional and general professional development events, for students to get acquainted with practical principles of organising and legal regulation of artistic activities, body and emotion management and beyond, and to summarise the results of the cumulative professional practice of the whole study period. | | | |
| Short description of the subject (module) (up to 500 characters) | | | |
| <i>Professional Practice</i> is the final part of independent artistic practice. It summarises all the professional activities of the student during the study period. Professional practice can take various forms in which a student demonstrates to the public his or her acquired professional skills, e.g. publicly performed concerts (solo, chamber ensemble, etc.), participation in national and international performers' competitions, art projects, festivals, conferences, etc. By attending the lectures of the <i>Career Management and Entrepreneurship</i> module integrated into the <i>Professional Practice</i> , the prospective performer gets acquainted with the organisational and legal aspects of the music performer's profession, body and emotion management on stage and in preparation for concert performances. While preparing the professional practice report, the student summarises the activities of the entire study period and prepares material for the written part of the Final Art Project - the <i>portfolio</i> of achievements. | | | |

| Programme | Learning outcomes of the subject (module) | Teaching and | Assessment |
|-----------|---|--------------|------------|
|-----------|---|--------------|------------|

| competences to be developed (number of programme's learning outcomes) | | learning methods | methods |
|---|--|--|-----------------|
| Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1) | Students will have conducted the wind orchestra in two or more public concerts and/or events in the Academy or outside it throughout the whole period of studies. | Concert activity | Practice report |
| Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2) | Students will present all their active and passive professional activities (instances of performing musical programmes at concerts and/or events, participating in master classes, illustrating to other students during their assessments, attending concerts, etc.) and will provide supporting documents in the form of a <i>portfolio</i> of achievements. | Attendance of concerts, professional development events, concert activity, preparation of the report | Practice report |
| | When planning their personal careers, students will be able to think strategically, act purposefully, be active, motivated and proactive. | CMEM ¹ , preparation of the career plan | Practice report |
| Ability to communicate, interact and cooperate. (5.1) | Students will be able to actively participate, communicate and collaborate in team assignments while at the same time fostering focus on a common goal, and will be able to inspire and lead others. | Artistic and organisational activity | Practice report |
| Ability to communicate, interact and cooperate. (5.2) | Students will be able to prepare and use self-presentation tools relevant to job/internship/volunteering/self-employment proposals, i.e. curriculum vitae (CV), cover letter. | CMEM, preparation of the career plan, writing of CV, motivational letter | Practice report |
| Critical and self-critical thinking. (6.2) | Students will be able to objectively evaluate and compare themselves and others in the context of professional activities; they will know how to effectively present themselves during the selection interview and will be able to form their own image. | CMEM, artistic and organisational activity, preparation of the practice report | Practice report |
| Ability to work and improve independently. (7.1) | Students will have acquired basic knowledge of copyright and related and intellectual property rights, and will be able to apply them in practice. | CMEM | Practice report |
| | Students will acquire knowledge of management and financial management and will be able to apply it when organising personal artistic activities; they will be able to prepare a reasoned application for funding of the initiated art project, plan the stages of its implementation. | CMEM | Practice report |
| Ability to adapt to new, changing situations and solve problems. (8.1) | Students will be able to practically apply the ways of overcoming stage fright, as well techniques of managing anxiety and stress that occur due to the public performance of a work of art. | Concert activity, preparation of the practice report | Practice report |
| | Students will have developed good posture skills that will allow them to manage the body in the most effective and healthy way. | CMEM | Practice report |

¹ Career Management and Entrepreneurship module.

| | | | | | | | | | |
|---------------------|--|--|--|--|----|-----|------|-------|--|
| Course credit test. | | | | | | 0.5 | 0.5 | | |
| Total: | | | | | 32 | 0.5 | 32.5 | 207.5 | |

| Assessment strategy | Weight, % | Deadline for completing the assignments | Assessment criteria | |
|---|-----------|---|---|-----------------------------------|
| 1st semester (B4) | | | | |
| Course credit test | 100 % | During exam session | Requirements: a practice journal of the predetermined form is presented for the course credit test, which must contain records of the results of the 7 th semester professional practice signed by the responsible lecturers. | |
| | | | Activity | Minimum requirements |
| | | | 1. Participation in concerts | Unregulated |
| | | | 2. Active participation in master classes/courses | Unregulated |
| | | | 3. Attended concerts and/or events | Unregulated |
| | | | 4. Attended professional development events (seminars, master classes, competitions, courses, etc.) | Unregulated |
| | | | 5. Attended the subjects of the <i>Career Management and Entrepreneurship</i> module | At least 50 % of the whole module |
| Assessment criteria: | | | | |
| <ul style="list-style-type: none"> • Compliance of the activity with the minimum requirements; • Intensity of artistic activity; • Complexity of musical programmes; • Artistic value and/or prestigiousness of events. | | | | |
| 2nd semester (B4) | | | | |
| Course credit test | 100 % | During exam session | <p>For the course credit test, a student presents a printed and stapled professional practice report (in a binder in thin covers). Mandatory parts of the practice report:</p> <ol style="list-style-type: none"> 1. Curriculum vitae (students are advised to write it according to the requirements of Europass: https://europass.cedefop.europa.eu/en/documents/curriculum-vitae). 2. Personal website material (recommended). 3. Report of professional-artistic activities carried out during the study period: <ol style="list-style-type: none"> a) a list of the most significant concerts in which the student has performed as a performer; b) illustration and/or accompaniment during other students' assessments (a list of performed works) c) participation in performers' competitions (list); d) participation in master classes/courses (list); e) a list of accumulated repertoire; f) a list of the most significant concerts and/or events attended; g) a list of subjects in the <i>Career Management and Entrepreneurship</i> module; h) a list of other artistic and/or organisational activities not related to studies: participation in concerts, recordings, art projects, organisation of concerts and other events, leading artistic groups, etc. 4. Documents certifying the activities are presented in the achievement folder: practice journal, announcements, annotations, reviews, posters, programmes, contracts, and other documents or copies thereof. Additional supporting documents are not required for the student's professional activity, which is signed by the responsible lecturer and approved in the practice journal. <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Compliance of professional activities with the established requirements; • Intensity of artistic activity; • Complexity of musical programmes; | |

| | | <ul style="list-style-type: none"> • Prestigiousness of concert halls/events; • Complexity and scope of the accumulated repertoire; • Compliance of the portfolio with formal requirements (neatness, reliability and informativeness of the submitted documents, language culture, etc.). <p><i>Note: departments have the right to set additional requirements and/or conditions for professional activities and the structure of the practice report</i></p> |
|--|-------------------------------------|--|
| Minimum professional requirements for the entire study period | | |
| Activity | Minimum requirements | |
| 1. Participation in concerts | 2 concerts. | |
| 2. Active participation in performers' master classes/courses | 2 concerts. | |
| 3. Attendance of professional development events (master classes/courses) | At least 8 hours of master classes. | |
| 4. Attended concerts and/or events | At least 22 concerts/events. | |
| 5. Attended lectures of the Career Management and Entrepreneurship module | The whole module must be attended. | |
| 6. Illustration and/or accompaniment during other students' assessments | Unregulated | |
| 7. Other significant non-study-related artistic and/or organisational activities carried out during the study period: participation in concerts, recordings, art projects, concerts, organisation of other events, management of artistic groups, preparation of reviews, creative works, etc. | Unregulated | |

| Author | Publication date (year) | Title | No. of periodical or volume | Publisher (place, publishing office) or web link |
|--|-------------------------|------------------------------------|-----------------------------|--|
| Required study material | | | | |
| Valickas, A.; Chomentauskas, G.; Dereškevičiūtė, E.; Žukauskaitė, I.; Navickienė, L. | 2015 | <i>Asmeninės karjeros valdymas</i> | | Vilnius: Vilniaus universitetas file:///C:/Users/violeta.bogucevicien/Downloads/Asmenines%20karjeros%20valdymas%20studentui.pdf |

CONDUCTING A WIND ORCHESTRA PRACTICE

| Subject (module) title | | Code | Study programme (s) |
|--|--|---|--|
| Conducting a Wind Orchestra Practice | | B013017 | <i>Music Performance (Wind Orchestra Conducting)</i> |
| Lecturer (s) | | Department where the subject is implemented | |
| Coordinator: assoc. prof. Egidijus Ališauskas. Other (s): assoc. prof. Dainius Pavilionis | | Department of Conducting | |
| Study cycle | | | Type of the subject (module) |
| First (Bachelor) | | | Compulsory |
| Mode of delivery | Semester or period when the subject is delivered | | Language (s) of instruction |
| Classwork | 8 th semester/ <i>Music Performance (Wind Orchestra Conducting)</i> | | Lithuanian, English, Russian |
| Prerequisites | | | |
| Preliminary requirements: all requirements of the BA study programme <i>Music Performance</i> in semesters 1 to 7 fulfilled. | | | Minor requirements (if any): none. |
| Number of ECTS credits | Total student's load | Contact hours | Self-study hours |
| 3 | 80 | 17 | 63 |
| Purpose of the subject (module) | | | |
| The aim of subject <i>Wind Orchestra Conducting Practice</i> is to develop initial skills of rehearsing with a military wind orchestra; apply conducting skills acquired in the period of studies in practice. | | | |

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

Wind Orchestra Conducting Practice is intended for practical introduction to planning and organisation of work during rehearsals, as well as the specific features of the military orchestra's activities. Rehearsals with the wind orchestra (professional, military, student, non-professional, music school) form the basis for the activities of practice. In rehearsals, students learn to organise work in a well-planned manner, as well as to distribute the workload among individual orchestral groups rationally and distinguish between the main and secondary tasks.

| Programme competences to be developed (number of programme's learning outcomes) | Learning outcomes of the subject (module) | Teaching and learning methods | Assessment methods |
|--|--|--|---|
| Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1) | Students will be able to express themselves as creative personalities with a developed ability to interpret their artistic ideas with the orchestra when performing the concert programme of the wind orchestra. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Holding rehearsal, performance of a musical programme |
| Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2) | When performing the concert programme, students will demonstrate the mastery of the manual technique, the ability of musical communication and a fast reaction to the situation arising. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Holding rehearsal, performance of a musical programme |
| Ability to convey and develop the musical idea. (2.1) | Students will prepare and perform the musical programme of established scope while at the same time providing the concept for interpretation of a musical piece/pieces that is based on theoretical knowledge and performance practice, and conveying the musical idea artistically and convincingly when conducting the wind orchestra. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Holding rehearsal, performance of a musical programme |
| Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1) | Students will be able to perform the concert programme with an orchestra publicly (in the form of a concert) while at the same time demonstrating understanding of the context and musical programme as well as its purpose. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Holding rehearsal, performance of a musical programme, test |
| Ability to communicate, interact and cooperate. (5.1) | Students will be able to communicate and cooperate efficiently and ethically with orchestra musicians during rehearsals and concert performances; they will be able to react to arising situations efficiently and adequately. | Practical training, rehearsals | Holding rehearsal, performance of a musical programme, test |
| Ability to communicate, interact and cooperate. (5.2) | Students will be able to express their thoughts in a fluent and well-founded manner orally, present their artistic idea clearly when discussing the aspects related to the musical dramaturgy of the piece being prepared, as well as its performance and perception, and convey creative instructions to performers. | Practical training, rehearsals, analysis and preparation of musical text | Discussion of the concert, test |
| Critical and self-critical thinking. (6.1) | Students will be able to select suitable information sources as well as information for the analysis and substantiation of artistic ideas of the concert programme. | Search for sources and their analysis | Holding rehearsal, performance of a musical programme, test |
| Ability to work and improve independently. (7.1) | Students will be able to prepare independently for the orchestra's rehearsals: they will be able to analyse and prepare the musical score and develop the plan for the preparation of the piece. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Holding rehearsal, performance of a musical programme, test |
| Ability to adapt to new, changing situations and solve problems. (8.1) | When preparing the orchestra's concert programme, students will be motivated, able to set aims, plan and organise the process of work independently, and select the most suitable artistic, organisational and methodological | Analysis of musical text, audio and video sources, and musicological literature; practical | Holding rehearsal, performance of a musical programme, test |

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| | means for achieving the aim. | training, rehearsals | |
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| 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/consultations | Exam/course credit test | Total contact work | | Self-study hours |
| 1. Observation and analysis of the process of repertoire preparation/rehearsals. | | | | 8 | | | | 8 | 23 | Studies of musical text, literature, audio and video recordings, analysis of the rehearsal process. |
| 2. Rehearsing of the concert programme with the wind orchestra. | | | | 8 | | | | 8 | 40 | Studies of literature sources and sound recordings, studies of musical text, practical training, rehearsals |
| 3. Course credit test (concert). | | | | | | | 1 | 2 | | |
| Total: | | | | 16 | | | 1 | 18 | 63 | |

| Assessment strategy | Weight, % | Deadline for completing the assignments | Assessment criteria |
|------------------------------|-----------|---|---|
| Course credit test (concert) | 100 % | During exam session | <p>Requirements for the programme: conducting the orchestra during the performance of a one-part piece or one part from a piece consisting of several parts.</p> <p>The programme is performed with the wind orchestra (military, professional, student, non-professional, music school and so on)</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> ● Originality of the interpretation; ● Accurate performance of the repertoire in terms of musical text; ● Manual technique; ● Sense of style, genre and form; ● Artistry and convincingness, quality of musical expression; ● Ability to communicate and cooperate with orchestra members; ● Purposefulness and argumentation of creative assignments and remarks. |

| 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 | | | | |
| Erickson, F. | 1983 | <i>Arranging for the concert band</i> | | Warner Bros. Publications |
| 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 dirigantai</i> | | Vilnius |
| Harnoncourt, | 1976 | <i>Musik als Klangrede. Essays und</i> | | Residenz Verlag |

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|---------------------|------|--|----------------------------|---|
| N. | | Vorträge | | |
| Kuzmickas, Vytautas | 2014 | „Pučiamieji orkestrai Birštone 1924–1939 m. (I)“ | Krašto vitrina, 2014-08-05 | http://kvitrina.lt/puciamuju-orkestrai-birstone-1924-1939-m-i/ |
| Kuzmickas, Vytautas | 2014 | „Kiti pučiamųjų orkestrai tarpukario Birštone“ | Krašto vitrina, 2014-09-15 | http://kvitrina.lt/kiti-puciamuju-orkestrai-tarpukario-birstone/ |
| Kuzmickas, Vytautas | 2014 | „Pučiamųjų orkestrai Birštone 1924–1939 m. Kapelmeisterio Florijono Valeikos meistriškumo spindesys“ | Krašto vitrina, 2014-08-18 | http://kvitrina.lt/puciamuju-orkestrai-birstone-1924-1939-m-kapelmeisterio-florijono-valeikos-meistriškumo-spindesys/ |
| 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 |
| Šereckis, Vyt. | 2015 | <i>Karinio orkestro funkcijų ir kompetencijų kaita šių dienų kariuomenėje</i> | | Kaunas |
| Žarskienė, Rūta | 2009 | <i>Pučiamųjų instrumentų orkestrai tradicinėje Lietuvos kultūroje: nuo didikų rūmų iki sodžiaus</i> | | Vilnius |
| Хайкин, Б. | 1984 | <i>Беседы о дирижерском ремесле</i> | | Москва: «Советский композитор» |

FINAL ART PROJECT (WIND ORCHESTRA CONDUCTING)

| Subject (module) title | | Code | Study programme (s) |
|---|--|---------------|--|
| Final Art Project (Wind Orchestra Conducting) | | B005117 | <i>Music Performance (Wind Orchestra Conducting)</i> |
| Lecturer (s) | | | Department where the subject is implemented |
| Coordinator: assoc. prof. Dainius Pavilionis. Other (s): assoc. prof. Egidijus Ališauskas | | | Department of Conducting |
| Study cycle | | | Type of the subject (module) |
| First (Bachelor) | | | Compulsory |
| Mode of delivery | Semester or period when the subject is delivered | | Language (s) of instruction |
| Classwork | 8 th semester/ <i>Music Performance (Wind Orchestra Conducting)</i> | | Lithuanian, English, Russian |
| Prerequisites | | | |
| Preliminary requirements: all the requirements of semesters 1–7 of the study programme of the Bachelor of Music Performance fulfilled. | | | Minor requirements (if any): none. |
| Number of ECTS credits | Total student's load | Contact hours | Self-study hours |
| 15 | 400 | 34 | 366 |
| Purpose of the subject (module) | | | |
| The aim of preparation and defence of <i>Final Art Project</i> is to demonstrate artistic abilities developed in the BA studies that confirms the artist's professional qualification. | | | |
| Short description of the subject (module) (up to 500 characters) | | | |
| The <i>Final Art Project</i> refers to the final programme of additional musical pieces prepared and performed by the student independently that reveals the conductor's artistic and creative abilities acquired in the BA studies. During the course of individual practical training, the repertoire for the final art project is selected under the conducting teacher's supervision. Specific features of interpretation of selected musical pieces are discussed and students learn how to perform them properly in terms of style, genre, form, interpretation and performance technique. The stages of repertoire preparation are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared. | | | |

| Programme competences to be developed (number of programme's learning outcomes) | Learning outcomes of the subject (module) | Teaching and learning methods | Assessment methods |
|---|--|-------------------------------|--------------------|
| Ability to prepare and | Students will be able to express themselves as | Analysis of musical | Defence |

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| perform musical works of different styles, genres and forms professionally. (1.1) | creative personalities with a developed ability to interpret their artistic ideas with the orchestra when performing the programme of the final Bachelor's art project. | text and audio and video recordings; practical training, rehearsals | (performance of a musical programme, test) |
| Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2) | When performing the programme of the final art project, students will demonstrate the mastery of the manual technique, the ability of musical communication and a fast reaction to the situation arising. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Defence (performance of a musical programme, test) |
| Ability to convey and develop the musical idea. (2.1) | Students will prepare and perform the programme of the final Bachelor's art project while at the same time demonstrating the concept for interpretation of a musical piece/pieces that is based on theoretical knowledge and performance practice and conveying the musical idea artistically and convincingly when conducting the wind orchestra. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Defence (performance of a musical programme, test) |
| Knowledge of musical language and music history, good understanding of cultural contexts. (3.1) | Students will be able to define the concept for interpretation of a musical piece/pieces based on theoretical knowledge and performance practice; they will also be able to convey the musical idea artistically and convincingly when conducting the wind orchestra. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Defence (performance of a musical programme, test) |
| Knowledge of musical language and music history, good understanding of cultural contexts. (3.2) | Students will know the main repertoire of the wind orchestra, its interpretation traditions and performance standards. | Practical training, rehearsals, analysis and preparation of musical text, independent artistic activity | Defence (test) |
| Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1) | Students will have built up a representative repertoire of pieces for the wind orchestra that is compliant with the requirements for the scope; they will be able to assess the circumstances and context of performance and select pieces performed properly accordingly. | Analysis of musical text and audio and video recordings; practical training, rehearsals | Defence (test, portfolio) |
| Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2) | Students will define and present the projected guidelines of professional and creative activity in the portfolio along with the final art project/projects. | Analysis of musical text, audio and video recordings, analysis of personal artistic activity | Defence (test, portfolio) |
| Ability to communicate, interact and cooperate. (5.1) | Students will be able to communicate and cooperate with orchestra musicians or accompanists efficiently and ethically in the course of preparation and performance of the programme of the final art project. | Practical training, rehearsals | Defence (performance of a musical programme, test) |
| Ability to communicate, interact and cooperate. (5.2) | Students will be able to express their thoughts in a fluent and well-founded manner orally and in writing when presenting the idea of the final art project and discussing the aspects related to the musical dramaturgy of the piece being prepared, its performance and perception; they will be able to convey creative instructions to performers. | Practical training, rehearsals, analysis and preparation of musical text | Defence (test, portfolio) |
| Critical and self-critical thinking. (6.1) | Students will be able to select suitable information sources as well as information for the analysis and substantiation of artistic ideas of the programme of the final art project. | Search for sources and their analysis | Defence (test, portfolio) |
| Ability to work and improve independently. (7.1) | Students will be able to analyse and learn the given or selected score independently by integrating their music literature and history knowledge about the composer's period and style; they will be able to work and improve independently when rehearsing with the | Analysis of musical text and audio and video recordings; practical training, rehearsals, analysis of personal artistic | Defence (performance of a musical programme, test, portfolio) |

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| | orchestra and presenting the final art project-concert and portfolio. | activity, portfolio | |
| Ability to adapt to new, changing situations and solve problems. (8.1) | When preparing the final art project, students will be motivated, able to set aims, plan and organise the process of work independently, and select the most suitable artistic, organisational and methodological means for achieving the aim. | Analysis of musical text, audio and video sources, and musicological literature; practical training, rehearsals, portfolio | Defence (test, portfolio) |

| Topics | Contact hours | | | | | | | | | Assignments |
|---|----------------------|-----------------------|----------|-----------------------|-----------------------|---------------------|--------------------|--------------------|------------------|--|
| | Theoretical lectures | Individual activities | Seminars | Practical training in | Practical training in | Preparation for the | Exam/course credit | Total contact work | Self-study hours | |
| 1. Development of the programme for the final art project and the plan of its preparation and rehearsals. | | 1 | | | | | | 1 | 6 | Studies of musical text, audio and video recordings, development of the work plan. |
| 2. Rehearsing of the concert programme for the wind orchestra and preparation for the performance of the final art project (concert). | | 29 | | | | | | 29 | 320 | Studies of literature sources, sound recording and musical text; practical training, rehearsals. |
| 3. Portfolio. | | 2 | | | | | | 2 | 40 | Analysis of personal artistic activity, preparation of the portfolio. |
| 4. Public hearing, defence (concert). | | | | | | | 2 | 2 | | |
| Total: | | 32 | | | | | 2 | 34 | 366 | |

| Assessment strategy | Weight, % | Deadline for completing the assignments | Assessment criteria |
|------------------------------------|-----------|---|---|
| Public hearing | - | By the start of the final exam session | Requirements: At least half of the programme of the final art project is performed with two accompanists. Assessment criteria: <ul style="list-style-type: none"> ● originality of interpretation; ● accurate performance of the repertoire in terms of musical text; ● manual technique; ● sense of style, genre and form; ● artistry and convincingness, quality of musical expression. |
| Defence | | During the final exam session | <i>The student is allowed to defend the final work (perform the final art project programme to the qualification commission) only upon receiving a positive evaluation during the public hearing.</i> |
| Performance of a musical programme | 50 % | | Requirements for the final art project programme: <ul style="list-style-type: none"> ● 1–2 Large-scope piece (overture, symphony); ● One piece with a soloist/soloists. The programme is performed with one of the Lithuanian wind 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 technique; ● sense of style, genre and form; ● artistry and convincingness, quality of musical expression. |
| Test | 40 % | | a) analysis of the performed programme and a justification for its |

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| | | | <p>interpretation;</p> <p>b) based on the additional list of 10 to 15 works, the wind orchestra's repertoire, instruments, their coordination, technical capabilities and other issues related to the profession of a conductor are discussed.</p> <ul style="list-style-type: none"> ● knowledge (of performance art history and interpretation theories, cultural contexts, etc.), ● fluency and validity of argumentation, sources of information. |
| Portfolio | 10 % | | <p>Assessment criteria:</p> <ul style="list-style-type: none"> ● Intensity of artistic activity; ● Complexity of musical programmes, ● Prestigiousness of the concert stage; ● Level of analysis of the programme of the final art project; ● Complexity and scope of the accumulated repertoire; ● Validity of self-analysis of artistic activity and perspectives of professional activity; ● Compliance of the portfolio with the formal requirements (tidiness, informativeness of documents provided, correct language use, etc.). |

| 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 | | | | |
| Erickson, F. | 1983 | <i>Arranging for the concert band</i> | | Warner Bros. Publications |
| Geniušas, R. | 1973 | <i>Dirigavimas ir Lietuvos dirigantai</i> | | Vilnius |
| Lebrecht, N. | 1991 | <i>The Maestro Myth</i> | | London: Simon & Schuster |
| Ross, A. | 2007 | <i>The Rest Is Noise: Listening To The Twentieth Century</i> | | New York: Picador |
| Хайкин, Б. | 1984 | <i>Беседы о дирижерском ремесле</i> | | Москва: «Советский композитор» |

Courses determined by the Academy:

FOREIGN LANGUAGE

PHILOSOPHY

BASICS OF AESTHETICS

BASICS OF MUSIC AESTHETICS

LANGUAGE OF THE PROFESSION

OPTIONAL SUBJECT

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