



STUDY FIELD OF MUSIC  
SECOND STUDY CYCLE

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

**DESCRIPTIONS OF SUBJECTS**

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## CONDUCTING

Subject (module) title		Code	Study programme (s)
Conducting (Wind Orchestra)		M012017	<i>Music Performance (Wind Orchestra Conducting)</i>
Lecturer (s)			Department where the subject is implemented
<b>Coordinator:</b> assoc. prof. Dainius Pavilionis. <b>Other (s):</b> assoc. prof. Egidijus Ališauskas.			Department of Conducting
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 <sup>st</sup> -3 <sup>rd</sup> semesters/ <i>Music Performance (Wind Orchestra Conducting)</i>		Lithuanian, English, Russian
Prerequisites			
<b>Preliminary requirements:</b> Skills of music performance (manual technique) and artistic expression compliant with the requirements of entrance exams.			<b>Minor requirements (if any):</b> none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
30 (10+10+10)	801 (267+267+267)	102 (34+34+34)	699 (233+233+233)
Purpose of the subject (module)			
<p>The aim of subject <i>Conducting (Wind Orchestra)</i> is to provide students with practical skills of performing/conducting music of different styles and periods; expand and deepen repertoire studies by paying particular attention to contemporary music; teach students to plan the stages of preparation of the performed repertoire and their implementation; develop independent learning skills and abilities to apply them in the creative process in order to overcome common practical problems; develop the ability to observe and analyse their creative process, assess its results critically; evoke the need to be thirsty for knowledge in terms of musical life.</p>			
Short description of the subject (module) (up to 500 characters)			
<p><i>Conducting (Wind Orchestra)</i> is the major subject in the specialisation of <i>Wind Orchestra Conducting</i> of the MA study programme <i>Music Performance</i>. During the course of the studies of the subject, the conducting skills acquired in BA studies are further developed, artistic, practical and theoretical abilities, as well as abilities to work with an orchestra that are necessary for preparation and interpretation of music of different styles and periods, are improved. Rehearsal and concert experience is gained. The list of musical pieces that are studied individually is broadened. Students are required to assess their artistic activity critically.</p> <p>During the course of individual training, the repertoire mandatory for a respective semester is selected under the conducting teacher's supervision. Specific features of interpretation of selected musical pieces are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. The stages of repertoire preparation are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.</p>			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as 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 MA repertoire.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will have a well-developed ability of musical communication; they will be able to react fast to changing processes of conducting tradition, adapt to changing conditions in the cultural context and supplement them with their knowledge, insights and conducting abilities.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1; 2.2)	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece that is based on historical knowledge and performance tradition; they will be familiar with international interpretation traditions and will demonstrate these abilities in rehearsals and concerts.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to broaden creative experience through	Students will have built up a representative concert repertoire of the wind orchestra that is compliant with	Practical training, rehearsals,	Test, defence of the practice

initiation of and engagement in independent artistic activity. (3.1)	the requirements for the scope; they will be able to assess the circumstances and context of performance and select the repertoire for performance properly accordingly, as well as rehearse and perform it in at least one social-cultural project, i.e. concert.	independent artistic activity	report
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will be able to initiate art projects and creative activity and head it properly, as well as present it in the form of a concert.	Independent artistic activity	Test, practice report
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to think critically, react to the environment of the orchestra and at the same time demonstrate good verbal abilities in work with an orchestra.	Practical training, rehearsals, analysis and preparation of a musical text	Test
Inter-personal and communication skills, leadership. (5.1; 5.2)	Students will demonstrate appropriate leadership, team work, negotiation and organisational skills, initiative, artistry, as well as the ability to integrate into different cultural environment, such as orchestras, choirs, instrumental ensembles and when presenting at least one project.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Systemic and analytical thinking. (6.1)	Students will have acquired detailed knowledge about the conductor's profession; they will be aware of the links between theoretical and practical studies on the manual techniques of conducting and posture, and be able to use this knowledge in lectures and rehearsals, as well as when preparing and discussing musical programmes.	Practical training, rehearsals, analysis and preparation of a musical text	Test
Ability to work and improve. (7.1)	Students will be able to analyse and learn the given or selected score independently while at the same time integrating their music literature and history knowledge about the composer's period and style; they will be able to work and improve independently.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test

Topics	Time (hours) of contact and individual work										Assignments
	Theoretical lectures	Individual lectures	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		
<b>1<sup>st</sup> semester</b>											
1. Selected marches for the wind orchestra by three of four Lithuanian authors. E.g.: by B. Jonušas, V. Žilius and others.		16						16	117		Analysis and preparation of musical text. Listening to sound recordings.
2. 1 large-scope piece. E.g.: L. van Beethoven's Symphony No. 1; overture from J. Strauss' Operetta <i>The Gypsy Baron</i> .		16						16	116		Analysis and preparation of musical text. Listening to sound recordings.
3. Exam.							2	2			
<b>Total:</b>		<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>		
<b>2<sup>nd</sup> semester</b>											
1. 2 overtures. E.g.: L. van Beethoven's <i>Coronala</i> ; <i>Roman Carnival</i> by H. Berlioz.		16						16	117		Analysis and preparation of musical text. Listening to sound recordings.

2. 1 symphony (optional). E.g.: W. A. Mozart's Symphony No. 39 E flat major; R. Schumann's Symphony No. 3; L. van Beethoven's Symphony No. 4.	16							16	116	Analysis and preparation of musical text. Listening to sound recordings.
3. Exam.						2	2			
<b>Total:</b>	<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>		
<b>3<sup>rd</sup> semester</b>										
1. 2 small-scale works. E.g.: P. Tchaikovsky's Symphonic poem <i>Romeo and Juliet</i> ; <i>Vltava</i> by B. Smetana.	16							16	117	Analysis and preparation of musical text. Listening to sound recordings.
2. 1 symphony. E.g.: A. Dvořák's Symphony No. 9.	16							16	116	Analysis and preparation of musical text. Listening to sound recordings.
3. Exam.						2	2			
<b>Total:</b>	<b>32</b>					<b>2</b>	<b>34</b>	<b>233</b>		

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam	100 % (60+40)	During exam session	<p><b>1. Performance of a musical programme.</b>  <b>Requirements:</b> conducting a musical programme lasting for 15–30 minutes with an accompaniment by 2 accompanists. It may consist of one or two parts of a cycle or a smaller-scope musical piece, e.g. an overture-fantasia, march, etc.  <b>The following is assessed:</b></p> <ul style="list-style-type: none"> <li>● Originality of interpretation;</li> <li>● Accurate performance of the repertoire in terms of musical text;</li> <li>● Manual technique;</li> <li>● Sense of style, genre and form;</li> <li>● Artistry and convincingness, quality of musical expression.</li> </ul> <p><b>2. Test.</b>  a) an analysis of the performed programme and a justification of its interpretation;  b) based on the additional list of 10 to 15 works, symphonic music, works for wind orchestras, instruments, their coordination, technical possibilities and other matters related to the profession of conductor are discussed.  <b>The following is assessed:</b></p> <ul style="list-style-type: none"> <li>● knowledge (of performance art history and interpretation theories, cultural contexts, etc.);</li> <li>● fluency and validity of argumentation;</li> <li>● sources of information.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Schuller, G.	1997	<i>The Compleat Conductor</i>		New York, Oxford: Oxford University Press
Мусин, И.	1967	<i>Техника дирижирования</i>		Ленинград: «Музыка»
<b>Additional study material</b>				
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, 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»

## SCORE READING

<b>Subject (module) title</b>		<b>Code</b>	<b>Study programme (s)</b>
Score reading (Wind Orchestra Conducting)		M116217	<i>Music Performance (Wind Orchestra Conducting)</i>
<b>Lecturer (s)</b>			<b>Department where the subject is implemented</b>
Coordinator: assoc. prof. Kazys Daugėla.			Department of Conducting
<b>Study cycle</b>			<b>Type of the subject (module)</b>
Second (Master)			Compulsory
<b>Mode of delivery</b>	<b>Semester or period when the subject is delivered</b>		<b>Language (s) of instruction</b>
Classwork	1 <sup>st</sup> -2 <sup>nd</sup> semesters/ <i>Music Performance (Wind Orchestra Conducting)</i>		Lithuanian, English, Russian
<b>Prerequisites</b>			
<b>Preliminary requirements:</b> score-reading skills, knowledge of the specific features of wind instruments and orchestral music playing.			<b>Minor requirements (if any):</b> none.
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>	<b>Self-study hours</b>
10 (5+5)	268 (134+134)	17 (8.5+8.5)	251 (125.5+125.5)
<b>Purpose of the subject (module)</b>			
The aim of subject <i>Score reading (Wind Orchestra Conducting)</i> is to teach students to have a grasp on the score; understand the role of orchestration in the dramaturgy of the piece; develop knowledge of the most recent music by Lithuanian and world composers; develop students' "orchestral" ear and abilities to assess the interpretation by the orchestra and conductor professionally.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
The subject <i>Score reading (Wind Orchestra Conducting)</i> is perceived as one of musical-theoretical subjects intended for conductors-bandmasters that is aimed at teaching students to have a grasp on the score and helping them understand the role of orchestration in the dramaturgy of the piece; develop knowledge of the most recent music by Lithuanian and world composers, as well as develop students' "orchestral" ear and abilities to assess the interpretation by the orchestra and conductor professionally when analysing the sound of orchestral pieces.			

<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the subject (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will be able to read (perform on the piano) pieces of different genres and styles for the wind instrument ensemble and orchestra while at the same time rendering the major elements of musical texture and stylistic features of the piece in the most efficient way.	Search for sources, studies of sound recordings, musical text and score, practical training	Creative assignment, preparation of the clavier from the score, oral survey
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	Students will know the transcription principles of scores for wind ensembles and orchestras; they will be able to base their decisions on knowledge of music theory and history, as well as practice of instrumentation for wind ensembles and orchestras.	Search for sources, studies of sound recordings, musical text and score, practical training	Creative assignment, test, oral survey
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and assess the quality of their and others' work in a critical, constructive and well-founded manner during discussions of assessments; they will be able to provide recommendations.	Analysis of sound recordings, musical text and scores, discussions	Oral survey
Ability to work and improve. (7.1)	Students will be able to analyse and learn the given or selected score independently and base their decisions on different information sources related to the performed piece, its cultural and stylistic context and/or contemporary interpretation.	Search for sources, studies of sound recordings, musical text and score	Performance of a musical programme, oral survey

<b>Topics</b>	<b>Time (hours) of contact and individual work</b>
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	Theoretical lectures	Individual lectures	Seminars	Practical training in small groups	Practical training in	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
<b>1<sup>st</sup> semester</b>										
World march wind instrument orchestras. Vertical and horizontal reading of orchestral scores created by composers from different countries around the world.	8						8		125.5	Analysis of theoretical sources, musical text and audio recordings, practical training. Preparation of clavier for two pianos from the score for march wind instrument orchestras (two medium-scope pieces by Western and Eastern European composers, at least 100 bars).
Exam.							0.5	0.5		
<b>Total:</b>	<b>8</b>						<b>0.5</b>	<b>8.5</b>	<b>125.5</b>	
<b>2<sup>nd</sup> semester</b>										
Grand wind orchestra. Vertical and horizontal reading of large-scope orchestral scores created by composers from different countries around the world.	8						8		125.5	Analysis of theoretical sources, musical text and audio recordings, practical training. Preparation of clavier for two pianos from the score for military march wind instrument orchestras (one original large-scope piece by Western and Eastern European composers, at least 200 bars).
Exam.							0.5	0.5		
<b>Total:</b>	<b>8</b>						<b>0.5</b>	<b>8.5</b>	<b>125.5</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Intermediate assessment	30 %	During semester	Submit clavier for two pianos prepared from scores. The clavier of orchestral works are prepared with a score editor (optional) and presented in print and digital version (in .SIB or .MUSX formats).
Exam	35 % +35 %	During exam session	<p><b>1) Oral survey.</b> The following is assessed: theoretical knowledge, argumentation, sources used for argumentation and ability to assess them critically.</p> <p><b>2) Sight-reading of the score for the piano.</b></p> <p>Requirements:</p> <p>1<sup>st</sup> semester: Transpose freely <i>in B, in F, in Es</i> and other combinations found in scores of different march wind instrument orchestras, play the prepared piece and sight-play; have good orientation in the score of 32 lines.</p> <p>2<sup>nd</sup> semester: Play a 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 contemporary wind instrument orchestra.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>● quick reaction and orientation in the vertical of the score;</li> <li>● accurate performance of the score in terms of the musical text;</li> <li>● artistic performance of a score: phrasing, dynamics, sense of musical dramaturgy;</li> <li>● appropriate level of piano playing skills.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
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Required study material				
Bailey, W.; Payne, B.	2015	<i>The Complete Marching Band Resource Manual: Techniques and Materials for Teaching, Drill Design, and Music Arranging</i>		University of Pennsylvania Press; 3 edition
Dickreiter, M.	2003	<i>Score Reading: A Key to the Music Experience</i>		Amadeus Press
Morris, R.O.; Ferguson, H.	1968	<i>Preparatory Exercises in Score Reading (Vorbereitende Ubungen im Partiturlernen)</i>		Oxford University Press; 1 edition
Stith, G.	2011	<i>Score And Rehearsal Preparation: A Realistic Approach For Instrumental Conductors</i>		Hal Leonard Corporation
Additional study material				
Battisti, F.	2007	<i>On Becoming a Conductor: Lessons and Meditations on the Art of Conducting</i>		Meredith Music, 49717th edition
Emerita, Elizabeth A. Green; Gibson, Mark	2004	<i>The Modern Conductor</i>	7 edition	Pearson
Garfalo, Robert	2000	<i>Improving Intonation in Band and Orchestra Performance</i>		Meredith Music
Markworth, Wayne	2008	<i>The Dynamic Marching Band</i>		Ajoyin Publishing
Meie, G.	2009	<i>The Score, the Orchestra, and the Conductor</i>		Oxford University Press
Miller, D.K.	2015	<i>Rehearsing the Band</i>	Volume 2	Meredith Music

### MILITARY BAND CEREMONIAL

Subject (module) title		Code	Study programme (s)
Military Band Ceremonial		M026517	<i>Music Performance (Wind Orchestra Conducting)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Egidijus Ališauskas.			Department of Conducting
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 <sup>st</sup> semester/ <i>Music Performance (Wind Orchestra Conducting)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: music performance and artistic expression skills that meet the requirements of entrance exams.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
5	133	17	116
Purpose of the subject (module)			
The aim of subject <i>Military Band Ceremonial</i> is to introduce students to the main ceremonies of military band, music performed during them and the major aspects of its performance, behavioural principles during representative events, specific features of conducting during representational events, the drum major's movements and their control.			
Short description of the subject (module) (up to 500 characters)			
During the course of subject <i>Military Band Ceremonial</i> , students are introduced to the main ceremonies of military band, music performed during them and the major aspects of its performance, behavioural principles during representative events, specific features of conducting during representational events, the drum major's movements and their control.			
During the course of practical classes, different aspects of ceremonial of military band are analysed and the performance technique, repertoire, specific features of conducting, innovations in the ceremonial of military band, and contemporary trends are discussed; different techniques of ceremonial of military band are tried out; students learn to select musical pieces according to the nature of ceremonies and conduct them.			

Programme competences to be developed (number of programme's learning	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
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<b>outcomes)</b>			
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as creative personalities with a developed ability to lead the military band; they will be able to interpret the pieces from the repertoire of military wind band creatively.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When conducting the military band, students will demonstrate a developed manual technique, specific techniques of military band ceremonial performance, developed ability of musical communication, and fast reaction to the momentary situation.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1; 2.2)	Students will know the major principles of ceremonial of military band; they will be able to recognise them in practice, name and describe them, perform the main actions of ceremonial of military band, and select appropriate music according to the representational purpose and level of the event.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to think critically, as well as react to the environment of the band while at the same time demonstrating good verbal abilities in work with orchestral artists.	Practical training, rehearsals, analysis and preparation of a musical text	Holding rehearsal, test
Inter-personal and communication skills, leadership. (5.1)	In their work with a band, students will demonstrate appropriate leadership, team work, negotiation and organisational skills, initiative and artistry.	Practical training, rehearsals, analysis and preparation of a musical text	Holding rehearsal, test
Systemic and analytical thinking. (6.1)	Students will have acquired detailed knowledge about the bandmaster's profession, be aware of the links between theoretical and practical studies and be able to use this knowledge in rehearsals and representational events.	Practical training, rehearsals, analysis and preparation of a musical text	Test
Ability to work and improve. (7.1)	Students will be able to analyse and learn the given or selected score independently by integrating their knowledge of music literature and history as well as ceremonial of military band; they will be able to work and improve independently.	Practical training, rehearsals, analysis and preparation of a musical text	Holding rehearsal, test

<b>Topics</b>	<b>Time (hours) of contact and individual work</b>								<b>Assignments</b>	
	Theoretical lectures	Individual lectures	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. Historical development and major principles of military band ceremonial.				2				2	10	Studies of musical text, audio and video recordings and literature
2. Major actions of military band ceremonial. Practical assignments.				2				2	13	Studies of musical text, audio and video recordings and literature, practical assignments
3. Basics of the statue of military formation.				2				2	10	Studies of musical text, audio and video recordings and literature
4. Major characteristics of a representational event protocol. Representational events and				2				2	10	Studies of musical text, audio and video recordings and literature

their characteristics.										
5. Music of representational events and their conducting characteristics. Practical assignments.				4				4	18	Studies of musical text, audio and video recordings and literature, practical assignments
6. Specific characteristics of drum major's lead. Practical assignments.				4				4	18	Studies of musical text, audio and video recordings and literature, practical assignments
7. Exam							1	1		
<b>Total:</b>				<b>16</b>			<b>1</b>	<b>17</b>	<b>116</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Accumulative score	20 %	During semester	Three assessments of practical assignments are mandatory per semester. <b>Assessment criteria:</b> <ul style="list-style-type: none"> <li>• Drum major's leading abilities;</li> <li>• Knowledge of representational events and the State Protocol;</li> <li>• Manual technique.</li> </ul>
Exam	80 % (70+10)	During exam session	<b>Practical exam assignments.</b> Assessment criteria: <ul style="list-style-type: none"> <li>• Abilities of band marching and leading;</li> <li>• Specific features of protocol events and performance of musical pieces;</li> <li>• Drum major's leading abilities;</li> <li>• Demonstration of knowledge about formation;</li> <li>• Marching skills.</li> </ul> <b>Oral survey:</b> analysis of literature and the observed audio and video material. Assessment criteria: <ul style="list-style-type: none"> <li>• Knowledge of military statute;</li> <li>• Analysis of performed marching and the drum major's actions;</li> <li>• Substantiation of efficiency of the formation commands.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Compulsory study material</b>				
		„Lietuvos Respublikos kariuomenės drausmės statutas“	V. ž., 1999-06-11, No. 51-1635	<a href="https://www.e-tar.lt/portal/lt/legalAct/TAR.29CFE27F6B13">https://www.e-tar.lt/portal/lt/legalAct/TAR.29CFE27F6B13</a>
		„Vidaus reikalų statutinių įstaigų rikiuotės ir ceremonijų statutas“	V. ž., 2006-09-14, No. 97-3789	<a href="https://www.e-tar.lt/portal/lt/legalAct/TAR.E0EE4EB8E5C7">https://www.e-tar.lt/portal/lt/legalAct/TAR.E0EE4EB8E5C7</a>
<b>Dobney, Jayson Kerr</b>	2004	„Military Music in American and European Traditions“	<i>The Met</i> (interactive)	<a href="http://www.metmuseum.org/toah/hd/ammu/hd_ammu.htm">http://www.metmuseum.org/toah/hd/ammu/hd_ammu.htm</a>

## INSTRUMENTATION

Subject (module) title	Code	Study programme (s)
Instrumentation (Wind Orchestra Conducting)	M022417	<i>Music Performance (Wind Orchestra Conducting)</i>
<b>Lecturer (s)</b>		<b>Department where the subject is implemented</b>
Coordinator: assoc. prof. Kazys Daugėla.		Department of Conducting
<b>Study cycle</b>		<b>Type of the subject (module)</b>
Second (Master)		Compulsory
<b>Mode of delivery</b>	<b>Semester or period when the subject is delivered</b>	<b>Language (s) of instruction</b>
Classwork	2 <sup>nd</sup> -3 <sup>rd</sup> semesters/ <i>Music Performance (Wind Orchestra</i>	Lithuanian, English, Russian

		<i>Conducting</i> )	
<b>Prerequisites</b>			
<b>Preliminary requirements:</b> score reading skills, knowledge of the specifics of wind instruments and orchestral music playing.			<b>Minor requirements (if any):</b> none.
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>	<b>Self-study hours</b>
20 (10+10)	268 (134+134)	17 (8.5+8.5)	251 (125.5+125.5)
<b>Purpose of the subject (module)</b>			
The aim of subject <i>Instrumentation</i> is to introduce students to the educational and concert aims of instrumentations, their differences; develop the abilities to understand and use musical dramaturgy, instrument colours and possibilities; build up the portfolio of originally instrumented pieces; learn to assess one's artistic activity critically when analysing the orchestral sound of the instrumented piece or listening to orchestra members' opinions.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
During the course of the studies of <i>Instrumentation</i> , the skills of instrumentation for wind instrument ensembles and orchestras, as well as the abilities to understand and use musical dramaturgy, instrument colours and possibilities are developed; students are introduced to the types of instrumentations, their educational and concert aims; the portfolio of originally instrumented pieces for wind instruments ensembles and orchestras is built up. 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.			

<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the subject (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to 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 repertoire for the wind orchestra.	Studies of sound recordings, musical text and score, creative assignments of instrumentation	Creative assignment, test
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	Students will be able to instrument originally the pieces of different genres and styles for wind instrument ensembles and orchestras by using the timbre characteristics of musical instruments and possibilities of the performance technique in the most efficient manner.	Studies of sound recordings, musical text and score, creative assignments of instrumentation	Creative assignment, test
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1, 2.2)	Students will know the principles of instrumentation for educational and concert purposes; they will be able to base their creative works and interpretation solutions on the knowledge of music theory and history, practice of instrumentation of pieces for wind instrument ensembles and orchestras, purpose of instrumentation.	Studies of sound recordings, musical text and score, creative assignments of instrumentation	Creative assignment, test
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up the repertoire that consists of at least eight originally instrumented pieces for wind instrument ensembles and orchestras for educational and concert purposes.	Creative assignments	Portfolio of creative works
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to analyse and assess the quality of their and others' work in a critical, constructive and well-founded manner during discussions of exams; they will be able to provide recommendations.	Analysis of sound recordings, musical text and scores	Test

<b>Topics</b>	<b>Time (hours) of contact and individual work</b>
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	Theoretical lectures	Individual lectures	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
<b>1<sup>st</sup> semester (M1)</b>										
Educational and concert purpose of instrumentation, selection of the piece. Instrumentation of educational and concert pieces for the wind instrument ensemble and orchestra.		8						8	125.5	Analysis of musical material and audio recordings, creative assignments of instrumentation (2 medium-scope plays by Western and Eastern European and Lithuanian composers for wind ensemble, 1 large-scope piece), preparation of score (at least 200 bars for fast tempo pieces or 100 bars for slow tempo pieces).
Exam.							0.5	0.5		
<b>Total:</b>		<b>8</b>					<b>0.5</b>	<b>0.5</b>	<b>125.5</b>	
<b>2<sup>nd</sup> semester (M2)</b>										
Instrumentation of pieces for a large mixed wind instrument orchestra.		8						8	125.5	Analysis of musical material and audio recordings, creative assignments of instrumentation (2 musical pieces by Western and Eastern European, Lithuanian composers or original large-scale works), preparation of score (at least 200 bars).
Exam.							0.5	0.5		
<b>Total:</b>		<b>8</b>					<b>0.5</b>	<b>0.5</b>	<b>125.5</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam	100 %	During exam session	<p><b>Requirements:</b></p> <ul style="list-style-type: none"> <li>• test (oral presentation of provided works);</li> <li>• instrumentation works of the semester are provided: 1st semester – preparation of score: 2 medium-scope pieces by Western and Eastern European, Lithuanian composers for wind ensemble; 1 large-scope piece (at least 200 bars for fast-paced works, or 100 – for slow-paced works); 2nd semester – preparation of score: 2 works by Western and Eastern European, Lithuanian composers or original large-scope works (at least 200 bars).</li> </ul> <p>Scores of instrumental works are prepared with a score editor (optional) and presented in printed and digital version (.PDF, .SIB or .MUSX formats).</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Originality and artistic value of instrumentation;</li> <li>• Appropriateness of the use of instruments;</li> <li>• Adaptation, remake, consistency with the given composition and purpose of instruments;</li> <li>• For test: number (percentage) of right answers.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Blatter, A.	1997	<i>Instrumentation and Orchestration.</i>		Schirmer, USA

		<i>Second Edition</i>		
Lawrence, Alexander P.	2008	<i>Professional Orchestration: Solo Instruments &amp; Instrumentation Notes</i>	<i>Vol 1</i>	Alexander University, Inc.
Lawrence, Alexander P.	2009	<i>Orchestrating the Melody Within the Woodwinds &amp; Brass</i>	<i>Vol 2b</i>	Alexander University, Inc.
Lawson, C., London College of Music, Thames Valley University	2003	<i>The Cambridge Companion to the Orchestra</i>		Cambridge University Press
<b>Additional study material</b>				
Adler, S.	1989	<i>The Study of Orchestration. Second Edition</i>		New York London: W. W. Norton and Company, Inc.
Carse, A.	2012	<i>The History of Orchestration</i>		Dover Publications
Meie, G.	2009	<i>The Score, the Orchestra, and the Conductor</i>		Oxford University Press
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.
Piston, W.	1958	<i>Orchestration</i>		London
Rimsky Korsakov, N.	1964	<i>Principles of Orchestration, New Edition</i>		Dover Publications, USA <a href="http://imslp.org/wiki/Principles_of_Orchestration_%28Rimsky-Korsakov,_Nikolai%29">http://imslp.org/wiki/Principles_of_Orchestration_%28Rimsky-Korsakov,_Nikolai%29</a>
Stone, K.	1980	<i>Music Notation in the Twentieth Century: A Practical Guidebook 1st Edition</i>		New York: W. W. Norton & Company

### PRACTICE OF REHEARSAL AND CONDUCTING A WIND ORCHESTRA

Subject (module) title		Code	Study programme (s)
Practice of Rehearsal and Conducting a Wind Orchestra		M012917	<i>Music Performance (Wind Orchestra Conducting)</i>
Lecturer (s)		Department where the subject is implemented	
<b>Coordinator:</b> assoc. prof. Egidijus Ališauskas. <b>Other (s):</b> assoc. prof. Dainius Pavilionis		Department of Conducting	
Study cycle			Type of the subject (module)
Second (Master)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	3 <sup>rd</sup> -4 <sup>th</sup> semesters/ <i>Music Performance (Wind Orchestra Conducting)</i>		Lithuanian, English, Russian
Prerequisites			
<b>Preliminary requirements:</b> music performance and artistic expression skills that meet the requirements of entrance exams.			<b>Minor requirements (if any):</b> none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
30 (10+10+10)	801 (267+267+267)	102 (34+34+34)	699 (233+233+233)
Purpose of the subject (module)			
The aim of <i>Practice of Rehearsal and Conducting a Wind Orchestra</i> is to expand the skills of rehearsal with the wind orchestra acquired in the BA studies.			
Short description of the subject (module) (up to 500 characters)			
The <i>Practice of Rehearsal and Conducting a Wind Orchestra</i> takes place in a form of rehearsals with the wind orchestra (military or civilian, professional or student, non-professional, music school). During the course of rehearsals, students learn to use the acquired conducting knowledge in practice, organise the orchestra's work methodologically, distribute the workload among individual orchestral groups rationally and distinguish between the main and secondary tasks.			

Programme competences	Learning outcomes of the subject (module)	Teaching and	Assessment
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to be developed (number of programme's learning outcomes)		learning methods	methods
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will be able to express themselves as 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 MA repertoire.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When conducting the wind orchestra, students will demonstrate the mastery of the manual technique, the ability of musical communication, and a fast reaction to the situation arising.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1; 2.2)	Students, as conductors, will be able to perform pieces of different musical styles, genres and periods for the wind orchestra, 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 tradition and demonstrate these abilities in rehearsals and concerts.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, test
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will be able to think critically, react to the environment of the band by demonstrating good verbal abilities in work with orchestral artists.	Practical training, rehearsals, analysis and preparation of a musical text	Holding rehearsal, test
Inter-personal and communication skills, leadership. (5.1)	In their work with an orchestra, students will demonstrate appropriate leadership, team work, negotiation and organisational skills, initiative and artistry.	Practical training, rehearsals, analysis and preparation of a musical text	Holding rehearsal, test
Systemic and analytical thinking. (6.1)	Students will have acquired detailed knowledge about the profession of a conductor; they will be aware of the links between theoretical and practical studies on the manual techniques of conducting and posture; they will be able to use this knowledge in rehearsals when preparing and discussing the musical programme under preparation.	Practical training, rehearsals, analysis and preparation of a musical text	Test
Ability to work and improve. (7.1)	Students will be able to analyse and learn the given or selected score independently by integrating their music literature and history; knowledge about the composer's period and style; they will be able to work and improve independently.	Practical training, rehearsals, analysis and preparation of a musical text	Holding rehearsal, test

Topics	Time (hours) of contact and individual work									
	Theoretical lectures	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1. Observation and				24				24	133	Studies of musical text, audio and

analysis of the process of repertoire preparation/rehearsals.										video recordings and literature, analysis of the rehearsal process
2. Orchestra rehearsals.				8				8	100	Studies of musical text, audio and video recordings and literature, practical training, rehearsals, planning of the rehearsal process, self-analysis
3. Pass/fail.							2	2		
<b>Total:</b>				<b>32</b>			<b>2</b>	<b>34</b>	<b>233</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Pass/fail	100 % (70+30)		<p><b>1. Holding the rehearsal of the military orchestra (conducting).</b> Assessment criteria:</p> <ul style="list-style-type: none"> <li>• Originality of interpretation;</li> <li>• Accurate performance of the repertoire in terms of musical text;</li> <li>• Manual technique;</li> <li>• Sense of style, genre and form;</li> <li>• Artistry and convincingness, quality of musical expression;</li> <li>• Ability to communicate and collaborate with orchestra artists;</li> <li>• Purposefulness and argumentation of creative tasks and remarks.</li> </ul> <p><b>2. Test:</b></p> <p>a) analysis of the programme performed and a justification for its interpretation;</p> <p>b) analysis of the rehearsal process (oral);</p> <p>c) plans of the headed rehearsals (written) and analysis of their implementation (oral).</p> <p>The following is assessed:</p> <ul style="list-style-type: none"> <li>• knowledge (of performance art history and interpretation theories, cultural contexts, etc.);</li> <li>• fluency and validity of the process analysis argumentation, information sources.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Schuller, G.	1997	<i>The Compleat Conductor</i>		New York, Oxford: Oxford University Press
Мусин, И.	1967	<i>Техника дирижирования</i>		Ленинград: «Музыка»
<b>Additional study material</b>				
Barenboim, D.	2003	<i>A Life In Music</i>		Arcade Books
Chesterman R.,	1992	<i>Conductors in Conversation: Herbert Von Karajan, Sir George Solti, Carlo Maria Giulini, Claudio Abbado, E. Ormandy, Richardo Muti, James Levine</i>		Lime light edition
Gardiner, J. E.	1999	<i>Die Gegenwart des musikalischen Vergangenheit. Meisterwerke der Musik in der Dirigenten-Werkstatt</i>		Residenz Verlag
Geniušas, R.	1973	<i>Dirigavimas ir Lietuvos dirigentai</i>		Vilnius
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>		Residenz Verlag
Klenickis, A.	1958	<i>Instrumentinio koncerto dirigavimas</i>		Vilnius: Laikraščių ir žurnalų leidykla
Kuzmickas, Vytautas	2014	„Pučiamieji orkestrai Birštone 1924–1939 m. (I)“	<i>Krašto vitrina</i> , 05/08/2014	<a href="http://kvitrina.lt/puciamuju-orkestrai-birstone-1924-1939-m-i/">http://kvitrina.lt/puciamuju-orkestrai-birstone-1924-1939-m-i/</a>
Kuzmickas, Vytautas	2014	„Kiti pučiamųjų orkestrai tarpukario Birštone“	<i>Krašto vitrina</i> ,	<a href="http://kvitrina.lt/kiti-puciamuju-orkestrai-">http://kvitrina.lt/kiti-puciamuju-orkestrai-</a>

			15/09/2014	tarpukario-birstone/
Kuzmickas, Vytautas	2014	„Pučiamųjų orkestrai Birštone 1924–1939 m. Kapelmeisterio Florijono Valeikos meistriskumo spindesys“	<i>Krašto vitrina</i> , 18/08/2014	<a href="http://kvitrina.lt/puciamuju-orkestrai-birstone-1924-1939-m-kapelmeisterio-florijono-valeikos-meistriskumo-spindesys/">http://kvitrina.lt/puciamuju-orkestrai-birstone-1924-1939-m-kapelmeisterio-florijono-valeikos-meistriskumo-spindesys/</a>
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»

## HISTORY AND THEORY OF MUSIC INTERPRETATION

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

## BASICS OF RESEARCH PAPER

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

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

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

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

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

## POLITICS OF CULTURE AND DEVELOPMENT OF PROFESSIONAL ARTS

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

### FINAL RESEARCH PAPER

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

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

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

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

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

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

### MASTER'S ART PROJECT (CONDUCTING WIND ORCHESTRA)

Subject (module) title	Code	Study programme (s)
Master's Art Project (Conducting Wind Orchestra)	M150317	<i>Music Performance (Wind Orchestra Conducting)</i>

<b>Lecturer (s)</b>			<b>Department where the subject is implemented</b>
Coordinator: assoc. prof. Dainius Pavilionis. Other (s): assoc. prof. Egidijus Ališauskas.			Department of Conducting
<b>Study cycle</b>		<b>Type of the subject (module)</b>	
Second (Master)		Compulsory	
<b>Mode of delivery</b>	<b>Semester or period when the subject is delivered</b>	<b>Language (s) of instruction</b>	
Classwork	4 <sup>th</sup> semester/ <i>Music Performance (Wind Orchestra Conducting)</i>	Lithuanian, English, Russian	
<b>Prerequisites</b>			
<b>Preliminary requirements:</b> all the requirements of semesters 1 to 3 of the study programme of the Music Performance fulfilled.			<b>Minor requirements (if any):</b> none.
<b>Number of ECTS credits</b>	<b>Total student's load</b>	<b>Contact hours</b>	<b>Self-study hours</b>
20	534	34	500
<b>Purpose of the subject (module)</b>			
The purpose of the preparation and defence of the <i>Master's Art Project</i> (performance of the prepared artistic programme) is to reveal the creative and artistic abilities acquired in the Master's studies, confirming the awarded Master's degree.			
<b>Short description of the subject (module) (up to 500 characters)</b>			
The <i>Master's Art Project</i> refers to preparation and performance of the final musical programme, demonstrating artistic and creative abilities acquired in the MA studies. During the course of individual classes and practical training, the artistic idea of the final art project and artistic material are selected under the teacher's supervision; the stages of project preparation are planned, the schedule of rehearsals and concerts are drawn up. 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. In parallel to the <i>Master's Art Project</i> , the <i>Final Research Paper</i> is prepared and defended, in which the art research related to the topics of the <i>Master's Art Project</i> are presented.			

<b>Programme competences to be developed (number of programme's learning outcomes)</b>	<b>Learning outcomes of the subject (module)</b>	<b>Teaching and learning methods</b>	<b>Assessment methods</b>
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.1)	Students will prepare and perform the programme of the final art project distinguished by an original artistic concept, while at the same time demonstrating the ability to develop and express their artistic ideas, an individual concept of interpretation and original point of view.	Practical training, rehearsals, literature analysis, analysis and preparation of musical text	Performance of a musical programme
Ability to inspire and realise original artistic ideas through the means of musical expression of the chosen specialisation. (1.2)	When performing the Master's art project, students will demonstrate the ability to make a purposeful use of the possibilities offered by the means of the manual technique in order to achieve the creative result, as well as a developed ability of musical communication.	Practical training, rehearsals, literature analysis, analysis and preparation of musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.1)	When performing the Master's art project, students will demonstrate an original interpretation based on their knowledge about the musical language, historical development and performance practice of the repertoire of the selected specialisation (individual periods, styles, genres, etc.).	Practical training, rehearsals, literature analysis, analysis and preparation of musical text	Performance of a musical programme
Good knowledge of music theory, history and cultural contexts, their links with interpretation traditions. (2.2)	By understanding the links between interpretation traditions in their specialisation, international performance standards and different contexts of artistic and cultural activity, students will be able to prepare and perform a conceptually integral musical programme intended for a particular cultural and/or social context.	Practical training, rehearsals, preparation of musical text	Performance of a musical programme
Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.1)	Students will have built up a representative concert repertoire of the scope that complies with the requirements for the Master's degree and selected specialisation; they will be able to demonstrate the gained concert experience when performing the final Master's art project.	Practical training, rehearsals	Performance of a musical programme

Ability to broaden creative experience through initiation of and engagement in independent artistic activity. (3.2)	Students will demonstrate abilities to develop artistic activity when preparing and performing the final Master's art programme in the form of a public concert.	Practical training, rehearsals	Performance of a musical programme
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.1)	By means of developed intellect and erudition, students will be able to analyse and assess the results of the creative process critically in different stages of preparation of the final art project; they will be able to apply these skills in predicting potential trends of cultural processes and possibilities for influencing them with their artistic ideas.	Literature analysis, analysis and preparation of musical text, discussions, rehearsals	Performance of a musical programme, test
Ability to analyse and critically assess creative processes and their significance in the context of contemporary culture. (4.2)	Students will have a developed ability of musical communication; they will be able to react fast and change the processes of musical creation and performance depending on the situation at all stages of final art project preparation and its presentation.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Inter-personal and communication skills, leadership. (5.1)	Students will have gained experience of constructive and well-founded business-like communication; they will be able to cooperate constructively in the creative process of preparation of the final art project.	Analysis of literature and audio recordings, discussions, rehearsals	Test
Systemic and analytical thinking. (6.1)	Students will prepare and perform the final art project by basing the artistic idea and its implementation on theoretical sources and practical experience.	Analysis of literature and audio recordings, discussions, practical training, rehearsals	Performance of a musical programme
Ability to work and improve. (7.1)	When preparing the programme of the final art project, students will be able to learn independently, integrate knowledge and complete artistic tasks in an organised manner.	Analysis of literature, audio recordings and musical text, practical training, rehearsals	Performance of a musical programme

Topics	Time (hours) of contact and individual work								Assignments	
	Theoretical lectures	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultations	Exam/course credit test	Total contact work		Self-study hours
1. Development of the programme of the final art project and the plan of its preparation and rehearsals. Requirements for the programme: 3 large-scope pieces. The programme is performed with one of the Lithuanian wind orchestras.		3						3	40	Studies of musical text, audio and video recordings, preparation of the work plan.
2. Analysis and solutions of the artistic idea of the Master's art project and its implementation.		2						2	60	Studies of musical text, audio and video recordings, practical training
3. Analysis of musical score and solution of individual artistic and technical problems.		27						27	400	Studies of musical text, audio and video recordings, analysis of scores of pieces and choral voices, preparation of a

										musical text.
5. Public hearing, defence of the Master's art project (public performance of the art programme).							2	2		
<b>Total:</b>			<b>32</b>				<b>2</b>	<b>34</b>	<b>500</b>	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By the start of the final exam session	<p><b>Requirements:</b> At least half of the programme of the final art project is performed with two accompanists.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Originality of interpretation;</li> <li>• Accurate performance of the repertoire in terms of musical text;</li> <li>• Manual technique;</li> <li>• Sense of style, genre and form;</li> <li>• Artistry and convincingness, quality of musical expression.</li> </ul>
Defence		During the final exam session	<i>The programme may be performed only if positive assessment is received during the public hearing.</i>
Performance of a musical programme	70 %		<p><b>Requirements for the final art project programme:</b> 3 large-scope pieces. The programme is performed with one of the Lithuanian wind orchestras in the form of a concert.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• Originality of interpretation;</li> <li>• Accurate performance of the repertoire in terms of musical text;</li> <li>• Manual technique;</li> <li>• Sense of style, genre and form;</li> <li>• Artistry and convincingness, quality of musical expression.</li> </ul>
Test	30 %		<p><b>Requirements:</b></p> <p>a) Analysis of the performed programme and justification of interpretation;</p> <p>b) Based on list of 10 to 15 musical pieces that has been provided additionally, discussions on the literature about symphonic and opera music, instruments, their tuning, technical possibilities and other issues related to the profession of the conductor take place.</p> <p><b>Assessment criteria:</b></p> <ul style="list-style-type: none"> <li>• knowledge (of performance art history and interpretation theories, cultural contexts, etc.),</li> <li>• fluency and validity of argumentation, sources of information.</li> </ul>

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
<b>Required study material</b>				
Schuller, G.	1997	<i>The Compleat Conductor</i>		New York, Oxford: Oxford University Press
Мусин, И.	1967	<i>Техника дирижирования</i>		Ленинград: «Музыка»
<b>Additional study material</b>				
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 dirigentai</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</i>		New York: Picador

		<i>Twentieth Century</i>		
Хайкин, Б.	1984	<i>Беседы о дирижерском ремесле</i>		Москва: «Советский композитор»