

## THE ART OF MUSICAL PERFORMANCE AS CULTURAL PRACTICE

Subject (module) title		Subject code	Study Programme (-s)
The Art of Musical Performance as Cultural Practice		B182719	<i>Music Performance, Composition, Music Studies, All Others</i>
Lecturer (-s)			Department where the subject is delivered
Coordinator: Assoc. Prof. Dr. Lina Navickaitė-Martinelli			Department of Music History
Study Cycle			Type of the subject (module)
First (Bachelor)			Compulsory, optional
Mode of delivery	Semester or period when the subject is delivered		Language (-s) of instruction
Classwork, distance learning	Autumn / Spring, I – IV Semester / <i>Music Performance, Composition, Music Studies, All Others as Optional Subject for Erasmus</i>		English
Pre-requisites and co-requisites			
Pre-requisites:			Co-requisites (if any):
Number of ECTS credits	Total student workload (in hours)	Contact hours	Self-study hours
3	80	46	34
Aim of the subject (module)			
The aim of the subject <i>The Art of Performance as Cultural Practice</i> is to introduce students to the principles and tendencies of musical performance art, diversity of practices and assessments, problems of performers' activities and cultural context surrounding them; develop the ability to analyse and assess music performers' art from practical and general cultural perspectives.			
Abstract of the subject (module) (up to 500 characters)			
The content of the subject <i>The Art of Performance as Cultural Practice</i> is designed to provide students with a broad spectrum of principles of music performance art; briefly describe the most significant stages in the history of this art and analyse its main issues. Herein, the art of music performance is understood and interpreted as a distinct sociocultural practice by viewing the performer/interpreter as an independent and influential figure of cultural life. In the course, an overview of the notion and function of the performer-interpreter is provided; assessments of interpretation art of different nature are presented. In the historical part of the course, a chronological perspective on the art of music performance is provided; Baroque and Romanticist practices that made a huge impact on contemporary art of interpretation are discussed in detail. Taking into account today's topicalities and broad horizons of contemporary musicology, the performance art of art music performers with different artistic inclinations as well as of representatives of jazz and pop culture is studied. Broader issues of performers' activities and the cultural context around them constitute the theoretical aspects of the course. Such relevant topics as the sociocultural situation in the 20 <sup>th</sup> and 21 <sup>st</sup> centuries, repertoire trends, the standardization of music teaching, the problem of authenticity, the commercialisation and visualisation of the art of performance, recording technologies etc. are discussed. The studies take place in the classrooms and in distance mode; the video and audio material that best represents the problems of the performance art concerned are analysed during the seminars.			

Programme learning outcomes to be delivered	Learning outcomes of the subject (module) to be delivered	Teaching and learning methods	Assessment methods
Knowledge of music language and history, understanding of cultural contexts. Ability to understand different musical contexts.	Students will exhibit sound knowledge of the historical development of music interpretation; know how to assess the influence of historical and sociocultural circumstances on the practices of the art of music performance Students will know the most prominent representatives of performance art from different areas and periods, the impact of the concepts "school" and "authenticity" on the practices	Interpretation, problem teaching, research methods (information retrieval, case-study preparation and presentation), case study, group discussion, seminars, self-study, Case-study presentation during the exam	<i>Summarizing assessment:</i> active participation in seminars, preparation and presentation of a case-study)

	of the art of music performance; have sound knowledge of the main problems in contemporary music performance.	
Critical and self-critical thinking	Students will be able to assess music performers' art critically, compare different music interpretation practices, understand the music performer's role in the creative process. Students will know philosophical and theoretical assessments of the art of music performance; be able to apply them independently in the studies of practical cases.	
Ability to communicate, communicate and collaborate	Students will be familiar with the most relevant literature and video material on the topic in English; be able to provide their comments and ideas in this language.	

Topics	Contact Hours				Self – study hours	Self-study assignments
	Lectures in groups	Practical training in groups / seminars	Individual classes	Total contact work hours		
1. Introduction: the art of music performance as a cultural practice	2			2		Reading and analysis of literature, review and analysis of video and audio recordings, self-analysis, information retrieval, preparing and presenting a case study.
2. Music interpretation: considerations by philosophers and musicologists	2			2		
3. History of the cult of the “stars” in performance art	2			2		
4. Romantic virtuosos and their influence on later performance practices	2			2		
5. Sociology of performance art in the 20 <sup>th</sup> and 21 <sup>st</sup> Centuries (I)	2			2		
6. Sociology of Performing Arts in the 20 <sup>th</sup> and 21 <sup>st</sup> Centuries (II)	2	2		4		
7. “Authenticity” of music performance.	2	2		4	3	
8. Importance of “school” in music interpretation	2	1		3	3	
9. Performance of contemporary music	2	1		3	3	
10. “Meta-performer”: the figure of the conductor	2					
11. Performer’s bodily expression	2	2		4	2	
12. Reproduction and dissemination of the art of music performance	2	2		4	2	
13. Pop stars: the performer’s charisma as the key aspect of musical practice	2			2		
14. Performers in other arts	2	2		4	2	
15. Assessment and criticism of performance art	2					
16. Final Lecture	2	2		4	19	

<b>Total:</b>	<b>32</b>	<b>14</b>	<b>0</b>	<b>46</b>	<b>34</b>
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Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Attendance and activity	50	During the semester	The ability to absorb theoretical and historical knowledge, think critically and analytically, reveal, formulate and analyse the problems in the art of music performance, participate in the discussion are assessed.
Exam	50	During the exams session	The ability to select and organise sources for the case study on the selected problem of the art of music performance, think critically and analytically, interpret the problems in the art of music performance in a broader historical and cultural context, prepare oral text and PP slides in English independently, present and defend one's assessment are assessed.

Author	Year of publication	Title	No. of periodical or volume of publication	Publisher (place, publishing office) or Internet link
<b>Compulsory study materials</b>				
Clarke, Eric F.	2007	<i>The Impact of Recording on Listening</i>	<i>Twentieth-Century Music</i> 4: 47–70	
Dunsby, Jonathan	1995	<i>Performing Music. Shared Concerns</i>		Oxford: Clarendon Press
Navickaitė, Lina	2007	<i>On the Meanings and Media of the Art of Music Performance</i>	<i>Lietuvos muzikologija</i> VI II: 18–29	Internet access: <a href="http://harps.lmta.lt/en/wp-content/uploads/2013/12/Lina-Navickaite-On-the-meanings-and-media-of-music-performance.pdf">http://harps.lmta.lt/en/wp-content/uploads/2013/12/Lina-Navickaite-On-the-meanings-and-media-of-music-performance.pdf</a>
Navickaitė-Martinelli, Lina	2012	<i>Composing Identities: Visual Representations of Music Performers.</i>	<i>Principles of Music Composing: Links between Music and Visual Arts</i> , 12-oji tarptautinė muzikos teorijos konferencija, Vilnius, 2012, spalio 16–19. P. 154–160.	Vilnius: Lietuvos muzikos ir teatro akademija
Navickaitė-Martinelli, Lina	2014	<i>Piano Performance in a Semiotic Key : Society, Musical Canon and Novel Discourses</i>		Helsinki: Semiotic Society of Finland. Internet access: <a href="https://helda.helsinki.fi/bitstream/handle/10138/136475/pianoper.pdf?sequence=1">https://helda.helsinki.fi/bitstream/handle/10138/136475/pianoper.pdf?sequence=1</a>
Rink, John (ed.)	2005	<i>The Practice of Performance: Studies in Musical Interpretation</i>		Cambridge: Cambridge University Press
<b>Additional study materials</b>				
Auslander, Philip	1999	<i>Liveness. Performance in a Mediatized Culture</i>		London and New York: Routledge
Cook, Nicholas	2014	<i>Beyond the Score: Music as Performance</i>		Oxford: Oxford University Press

Leech-Wilkinson, Daniel	2009	<i>The Changing Sound of Music: Approaches to Studying Recorded Musical Performance</i>		London: CHARM. Internet access: <a href="http://www.charm.rhul.ac.uk/studies/chapters/intro.html">http://www.charm.rhul.ac.uk/studies/chapters/intro.html</a>
Philip, Robert	2004	<i>Performing Music in the Age of Recording</i>		New Haven and London: Yale University Press
Rink, John (ed.)	2002	<i>Musical Performance: A Guide to Understanding</i>		Cambridge: Cambridge University Press
Small, Christopher	1998	<i>Musicking. The Meanings of Performing and Listening</i>		Hanover/London: Wesleyan University Press
Taruskin, Richard	1995	<i>Text &amp; Act. Essays on Music and Performance</i>		Oxford: Oxford University Press

Approved by Department of <i>Music History</i> date and No. of Department Report	2019-11-07	Nr. 6
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