



STUDY FIELD OF MUSIC

FIRST STUDY CYCLE

STUDY PROGRAMME

MUSIC PERFORMANCE (ACCORDION)

(State code – 6121PX010)

DESCRIPTIONS OF SUBJECTS

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ACCORDION

Subject (module) title		Code	Study programme (s)
Accordion		B045317	Music Performance (Accordion)
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Raimondas Sviackevičius. Other (s): prof. Eduardas Gabnys, prof. Ričardas Sviackevičius.			Department of Accordion
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/Music Performance (Accordion)		Lithuanian, English, Russian, Polish
Prerequisites			
Preliminary requirements: skills of accordion performance and artistic expression compliant with the requirements of entrance exam.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
45 (6+6+6+6+6+6+9)	1120 (160+160+160+160+160+160+240)	238 (34+34+34+34+34+34+34)	882 (126+126+126+126+126+126+206)
Purpose of the subject (module)			
The aim of subject <i>Accordion</i> is to develop the skills of professional accordion performance and artistic expression; introduce students to the principles of development and preparation of the concert repertoire; teach them to learn and work independently, analyse and assess the results of their creative process critically.			
Short description of the subject (module) (up to 500 characters)			
In studies of <i>Accordion</i> , practical and artistic abilities of playing the accordion solo, i.e. skills of artistic expression, learning and rehearsals, reading musical text, are developed, as they are necessary for interpretation of different musical styles. The concert repertoire is built up, practical concert experience is gained, students learn how to assess their artistic activity critically. During the individual practical training of playing the instrument, 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. 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 perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express themselves as creative personalities; they will be able to perform musical pieces solo (with accompaniment) by demonstrating the understanding of the requirements for accordion performance and the context of a particular musical piece.	Practical training, rehearsals, analysis and preparation of a 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)	Students will have a developed ability of musical communication; they will be able to select the most efficient instrument playing and performance technique.	Practical training, rehearsals, analysis and preparation of a 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 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 from the artistic perspective using selected performance art means.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme
Knowledge of the language of music 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 a musical text, independent artistic activity	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the most prominent pieces of accordion music; they will be familiar with international traditions of their interpretation.	Practical training, rehearsals, analysis and preparation of a musical text, discussions, independent artistic activity	Performance of a musical programme, discussion of the exam
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have built up a representative concert repertoire of the selected specialisation compliant with the requirements for the volume of the BA programme and gain experience of its public performance in different (cultural, social) contexts. They will be able to assess the circumstances and context of performance and select the repertoire for performance accordingly.	Practical training, rehearsals, interpretation seminars and masterclasses, independent artistic activity	Performance of a musical programme, practice report
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will be able to develop experience gained during the studies by focussing on the prospects of music art and professional activity; they will be able to present them orally in the discussions of exams.	Practical training, rehearsals, interpretation seminars and masterclasses, independent artistic activity	Performance of a musical programme, practice report
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, interpretation seminars and masterclasses, analysis and preparation of a musical text, independent artistic activity, discussions	Discussion of the exam
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts in a fluent and well-founded manner when presenting their artistic ideas and discussing different aspects of music performance and perception as well as other issues related to the profession of the musician.	Analysis and preparation of musical text, discussions	Discussion of the exam
Critical and self-critical thinking. (6.1)	Students will be able to use the sources of written and audio information; they will be able to select information purposefully, analyse and use it in preparation of concert programmes for exams.	Search for sources and their analysis, practical training, rehearsals, interpretation seminars and masterclasses,	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; they will be able to select the most	Practical training, rehearsals, interpretation seminars and masterclasses, analysis and	Performance of a musical programme, discussion of the

	suitable artistic, organisational and methodological means for achieving the aim.	preparation of a musical text, independent artistic activity	exam, practice report
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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/Course credit test	Total contact work	Self-study hours		
1 st semester (B1)										
1. A polyphonic piece, e.g., prelude and fugue (optional) by J.S. Bach.		8					8	28	Analysis of a musical text, literature, audio recordings, practical training, rehearsals	
2. A piece of Baroque music, e.g., sonata in E-Major by D. Scarlatti.		8					8	28		
3. Large-scope piece or part thereof, e.g., <i>Concertino</i> by B. Dowlasz.		10					8	38		
4. Two plays of different character (e.g., <i>Bulgarian Suite</i> by V. Semionov, nocturne by W. Richter).		6					6	28		
5. Report of independent professional practice.								4	Filling of practice register	
6. Intermediate course credit test, exam.							2	2		
Total:		32					2	34	126	
2 nd semester (B1)										
1. A polyphonic piece (e.g., prelude and fugue from part 1 of <i>The Well-Tempered Clavier</i> by J. S. Bach (optional)).		8					8	28	Analysis of a musical text, literature, audio recordings, practical training, rehearsals	
2. A piece of Baroque music (e.g., sonata in A major by D. Scarlatti).		8					8	28		
3. Two plays of different character (e.g., <i>A non-serious Rondo</i> by A. Pozharicki, a play by J. Bazhant).		10					8	38		
4. Two plays of different character (e.g., <i>A non-serious Rondo</i> by A. Pozharicki, a play by J. Bazhant).		6					8	28		
5. Report of independent professional practice.								4	Filling of practice register	
6. Intermediate course credit test, exam							2	2		
Total:		32					2	34	126	
3 rd semester (B2)										
1. A polyphonic piece (e.g., prelude and fugue in B major from <i>The Well-Tempered Clavier</i> by J. S. Bach (Part 2)).		8					8	28	Analysis of a musical text, literature, audio recordings, practical training, rehearsals	
2. A piece of Baroque music (e.g., Sonata in H major by D. Scarlatti).		8					8	28		
3. Large-scope piece or part thereof (e.g., Russian Mosaic by J. Derbenko (3 parts).		10					8	38		
4. Two plays of different character (e.g., <i>From the Depth of the Heart</i> by F. Angeli, Three Plays by V. Zolotariov).		6					8	28		

5. Report of independent professional practice.								4	Filling of practice register
6. Intermediate course credit test, exam.						2	2		
Total:		32				2	34	126	
4th semester (B2)									
1. A polyphonic piece (e.g., prelude and fugue in F sharp minor by D. Buxtehude).		8					8	28	Analysis of a musical text, literature, audio recordings, practical training, rehearsals
2. A piece of Baroque music (e.g., Sonata in F major by D. Scarlatti).		8					8	28	
3. Large-scope piece or part thereof (e.g., Sonata op. 13 by A. Nagajev).		10					8	38	
4. Two plays of different character (e.g., <i>Capriccio</i> by V. Zolotariov, Bachiana by V. Runchak).		6					8	28	
5. Report of independent professional practice.								4	Filling of practice register
6. Intermediate course credit test, exam.						2	2		
Total:		32				2	34	126	
5th semester (B3)									
1. A polyphonic piece (e.g., Organ prelude and fugue by J. S. Bach).		8					8	28	Analysis of a musical text, literature, audio recordings, practical training, rehearsals
2. A piece of Baroque music (e.g., Sonata by D. Scarlatti).		8					8	28	
3. Large-scope piece or part thereof (e.g., <i>Sonatina rustica</i> by B. K. Przybylski).		10					8	38	
4. Two plays of different character (e.g., Lyrical Play by A. Cholminov, Toccata by V. Banakov).		6					8	28	
5. Report of independent professional practice.								4	Filling of practice register
6. Intermediate course credit test, exam.						2	2		
Total:		32				2	34	126	
6th semester (B3)									
1. A polyphonic piece (e.g., Organ fantasia No. 4 (concert fugue) by J. S. Bach).		8					8	28	Analysis of a musical text, literature, audio recordings, practical training, rehearsals
2. A piece of Baroque music (e.g., Sonata by D. Scarlatti).		8					8	28	
3. Large-scope piece or part thereof (e.g., <i>Suitta</i> by J. Tamulionis).		10					8	38	
4. Two plays of different character (e.g., <i>Capriccio</i> by A. Repnikov, <i>Butterfly</i> by L. Levale).		6					8	28	
5. Report of independent professional practice.								4	Filling of practice register
6. Intermediate course credit test, exam.						2	2		
Total:		32				2	34	126	
7th semester (B4)									
1. A polyphonic piece (e.g., Organ prelude and fugue in A minor by J. S. Bach).		8					8	50	Analysis of a musical text, literature, audio recordings, practical training, rehearsals
2. A piece of Baroque music (e.g., Sonata by J. F. Kuperen).		8					8	50	
3. Large-scope piece or part thereof (e.g., <i>Dječja suita</i> by V. Zubicki).		10					8	58	
4. Two plays of different character (e.g., 10 etudes by J. Tamulionis, <i>Kalina Krasnaya</i> by V. Semionov).		6					8	48	

5. Intermediate course credit test, exam.							2	2		
Total:		32					2	34	206	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria	
1 st –6 th semesters				
Intermediate course credit test	30 %	In the middle of the semester	Performance of a musical programme. Requirements: two plays (learned by heart). Assessment criteria: • Technical level of performance; • Artistic expression; • Creativity; • Demonstration of an original interpretation style of the performed piece based on historical knowledge and performance tradition.	
Exam	70 % (65+5)/70	During exam session	1. Performance of a musical programme (65/70 % of the final assessment). Requirements: a polyphonic piece, a large-scope piece, a play (the whole programme is performed by heart). Assessment criteria – see intermediate course credit exam.	
			2. Report of independent professional practice (5 % of the final assessment; 1 st –6 th semesters). Requirements: the exam commission is provided with the practice register of the established form with entries about the results of accumulative professional practice in a respective semester confirmed by the signatures of teachers in charge.	
			Activity	Minimum summative requirements for semesters 1 to 6
			Participation in concerts	Participation in at least six concerts, including at least three solo performances, is mandatory.
			Active participation in excellence classes/courses	Participation in at least two classes is mandatory.
			Concert attendance	Attendance of at least 20 concerts/events in total is mandatory.
			Professional development events (seminars, excellence classes, contests, courses, etc.) attended	At least seven hours of excellence courses must be attended.
			Completion of subjects of module <i>Career Management and Entrepreneurship</i>	It is recommended to complete 30 % of the module.
			Illustration and/or accompaniment to other students during assessments	Unregulated
			Assessment criteria: • Compliance of activity with the minimum requirements; • Intensity of artistic activity and professional development; • Complexity of performed musical programmes, cultural/artistic value and/or prestigiousness of attended events.	
7 th semester				

Intermediate course credit test	40 %	In the middle of the semester	Performance of a musical programme. Requirements: two plays (learned by heart). Assessment criteria: • Technical level of performance; • Artistic expression; • Creativity; • Demonstration of an original interpretation style of the performed piece based on historical knowledge and performance tradition.
Exam	60 %	During exam session	Performance of a musical programme. Requirements: a polyphonic piece, a large-scope piece, a play (the whole programme is performed by heart). Assessment criteria – see intermediate course credit exam.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Имханицкий, М. И.	2004	<i>Музыка зарубежных композиторов для баяна и аккордеона</i>		М.: РАМ им. Гнесиных
Толстобров, М. (сост.)	2006	<i>Как исполнять Баха</i>		М.: Классика-XXI
Additional study material				
Adamowicz-Kaszuba, T.	2009	<i>Con fisarmonica. Akordeon w muzyce kameralnej w składach mieszanych w kontekście źródeł współczesnej praktyki artystycznej</i>		Poznań
Бычков, В. В.	1997	<i>Баянная музыка России</i>		Челябинск: Версия
Бычков, В. В.	1997	<i>Акордеонная музыка Европы</i>		Челябинск: Версия
Власов, В. П.	2004	<i>Методика работы пианиста над полифоническими произведениями</i>		Москва
Давыдов, Н. А.	1982	<i>Методика переложений инструментальных произведений для баяна</i>		М.: Музыка
Липс, Ф.	1998	<i>Искусство игры на баяне</i>		М.: Музыка

PIANO

Subject (module) title	Subject code	Study Programme (s)
Piano (Orchestral Instruments)	B144716	<i>Music Performance (Accordion, Lithuanian Folk Instruments, Wind and Percussion Instruments, string Instruments)</i>
Lecturer (-s)		Department where the subject is delivered
Coordinator: asist. dr. Gabija Rimkutė. Others: Prof. habil. dr. Leonidas Melnikas, prof. Aušra Motuzienė, assoc. prof. Melitina Diamandidi, assoc. prof. Jūratė Kuodienė, assoc. prof. Jolanta Patamsienė, lect. Janina Puodžiukienė, lect. Irena Puzienė, lect. Jūratė Tamulėnienė.		Department of General Piano
Study cycle		Type of the subject (module)
First (bachelor)		Compulsory

1. Polyphonic composition.		4					4	14	To prepare and perform polyphonic composition (educated polyphonic hearing, studied polyphonic facture, revised phrasing, articulation, fingering, pedalling, etc.).
2. Etude (gamma).		4					4	14	To study and perform a sketch and gamuts (development of the technique of playing the piano, and specific skills of performance: chord, manual, left hand and right hand separately and other types of techniques. While playing gamuts students are introduced to the fingering of gamuts, <i>arpeggio</i> and chords; the acquired skills are later on used in practice of playing musical pieces).
3. Play.		3					3	14	To study and perform short form composition (trained a sense musical colour and style, emotional expression, etc.).
4. Piano ensemble or accompaniment.		3					3	10	To study and perform ensemble (educated ensemble music skills).
5. Score reading, sketch (short) perception of musical literature.		2					2	11	To develop the experience of score reading. Score reading tasks.
6. Intermediate assessment, pass / fail.							1		
In total:		16					1	17	63
2nd semester									
1. Polyphonic composition.		4					4	16	To prepare and perform polyphonic composition (educated polyphonic hearing, studied polyphonic facture, revised phrasing, articulation, fingering, pedalling, etc.).
2. Large form composition (Sonata for piano, chamber sonata, concert, variations, rondo)		4					4	18	To study and perform large form composition (trained a perception of style and dramaturgy).
3. Short form composition / Play		3					3	12	To study and perform short form composition (trained a sense musical colour and style, emotional expression, etc.).
4. Piano ensemble		3					3	12	To study and perform ensemble (educated ensemble music skills).
5. Score reading, sketch (short) perception of musical literature.		2					2	5	To develop the experience of score reading.
6. Intermediate assessment, exam.							1		
In total:		16					1	17	63

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Intermediate assessment	50 %	End of October or beginning of November; End of March or beginning of April	Assessment requirements: To prepare and perform two compositions from the semester program (upon the assessment students play by heart: for pass/fail – one piece for the piano solo, for exam – two pieces for the piano solo). Assessment criteria:

			• technical level of performance; • artistic expression; • creativity; • demonstration of unique interpretation style of the piece being played, based on historical knowledge and performance tradition.
Pass / fail / Exam	50 %	During exams' session	Assessment requirements: To prepare and perform two compositions from the semester program (upon the assessment students play by heart: for pass/fail – one piece for the piano solo, for exam – two pieces for the piano solo). Assessment criteria: • technical level of performance; • artistic expression; • creativity; • demonstration of unique interpretation style of the piece being played, based on historical knowledge and performance tradition.

Substantiation of assessment:

10 (excellent): excellent music performance skills. Artistically expressive and professional performance of a chosen repertoire. Artistic, emotional and accurate playing in terms of style and musical text, which reveals obvious abilities of the performer and his/her perception of style and genre.

9 (very good): very good music performance skills. Artistic performance of a musical programme which accurate in terms of musical text, and which reveals the necessary abilities of the performer, his/her perception of genre, form, and style, as well as ability to control the situation in the case of small mistakes.

8 (good): good music performance skills. Performance is accurate in terms of musical text with one or several occasional mistakes, which, however, lacks one or several abilities necessary for artistic maturity: emotional, professional manner, sense of style, perception of genre and form.

7 (average): average music performance skills. Mechanical performance of a musical programme with occurring mistakes, which reveals average artistic abilities determined by the lack of artistic impression, mastership, and perception of style, genre or form.

6 (satisfactory): satisfactory music performance skills Inaccurate performance of a musical programme with obvious mistakes, which reveals satisfactory artistic abilities determined by the lack of artistic impression, mastership, and perception of style, genre or form.

5 (poor): poor music performance skills. Artistically weak performance of a musical programme with numerous mistakes, which reveals low level of mastership and an abysmal lack of perception of style, genre and form.

4 (unsatisfactory). Unsatisfactory performance of a musical programme in terms of the main assessment criteria.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material				
Drasutienė, L.	2004	<i>Fortepijono metodikos ir dabartis</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Fraser, A.	2003	<i>The Craft of Piano Playing. A New Approach to Piano Technique</i>		Lanham, Maryland, Oxford: The Scarecrow Press
Additional study material				
Drasutienė, L.	2015	<i>Lietuvos fortepijono pedagogikos puslapiai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Jacobson, J. M.	2015	<i>Professional Piano Teaching. A Comprehensive Piano Pedagogy Textbook</i>	Vol. I and II	Los Angeles: Alfred Music https://books.google.lt/books?id=dRq2CgAAQBAJ&pg=PR3&dq=Professional+Piano+Teaching.+A+Comprehensive+Piano+Pedagogy+Textbook&hl=lt&sa;https://books.google.lt/books?id=8wjmCAAQBAJ&printsec=frontcover&dq=Professional+Piano+Teaching.+A+Comprehensive+Piano+Pedagogy+Textbook&

Maris, B. E.	2000	<i>Making Music at the Piano. Learning Strategies for Adult Students</i>		New York: Oxford University Press
Newman, W. S.	1984	<i>The Pianist's Problems</i>		New York: Da Capo Press

CHAMBER ENSEMBLE (ACCORDION)

Subject (module) title		Code	Study programme (s)
Chamber Ensemble (Accordion)		B127917	Music Performance (Accordion)
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Raimondas Sviackevičius. Other (s): prof. Eduardas Gabnys, prof. Ričardas Sviackevičius.			Department of Accordion
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	1st–7 th semesters/ <i>Music Performance (Accordion)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: skills of artistic expression and performing music on a chosen instrument that meet the requirements of the entrance exam.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
18 (1.5+1.5+3+3+3+3+3)	180 40+40+80+80+80+80+80	119 (17+17+17+17+17+17+17)	361 (23+23+63+63+63+63+63)
Purpose of the subject (module)			
The purpose of the subject Chamber Ensemble is to acquaint students with the repertoire of chamber music of different periods, styles and genres; to provide them with theoretical knowledge and practical skills of playing in a chamber ensemble that exceed the level of requirements of special music schools in the areas of artistic expression, learning, preparation and performance of concert programmes; to develop skills of creative work in the ensemble, ability to solve arising artistic problems in a focussed manner, plan the stages in the preparation of the repertoire and implement them consistently.			
Short description of the subject (module) (up to 500 characters)			
The object of studies of the course <i>Chamber Ensemble</i> is the development of artistic and professional abilities to play large and small-scope pieces of chamber music of different epochs and styles in homogeneous and mixed ensembles of different composition. While playing music, problems related to formation and performance of collective interpretation, excellence of playing in an ensemble are solved, as well as concert experience of playing in an ensemble is gained. During the studies, the repertoire is prepared for homogeneous (accordion duets, trio quartets, quintets) and mixed chamber ensembles playing with other instruments. During practical training in groups, the repertoire required for a respective semester is selected under the 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 aim is to reach the harmony of technical and timbre possibilities, phrasing and articulation. 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 perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to perform chamber pieces while at the same time demonstrating the perception of their style, genre and form,	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme

	musicality, excellent skills of playing in the ensemble.		
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to select and use the instrument playing technique properly in order to prepare and perform the intended programme of musical pieces.	Practical training, rehearsals, analysis and preparation of a musical text	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 selected means of performance art.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to read the scores of chamber pieces; they will be able to sight-read the parts of their instrument with ease, classify and organise the repertoire of chamber pieces and participate in its performance according to the following criteria: large-scope pieces, cycles or suites, small-scope pieces, accompaniments, arrangements.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme, discussion of the exam
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have built up a representative concert repertoire of chamber pieces compliant with the requirements for the scope and gain concert experience by participating in at least three public concerts during the years of studies.	Practical training, rehearsals, discussions	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	When preparing and performing accordion ensemble programmes, students will be able to communicate and cooperate with other members of the ensemble efficiently and ethically.	Practical training, rehearsals, discussions	Discussion of the exam
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 discussing artistic and organisational issues of preparation and performance of the ensemble's programme.	Practical training, rehearsals, discussions	Discussion of the exam
Critical and self-critical thinking. (6.2)	Students will be able to analyse and assess the process of their work and its results critically in the ensemble; they will also be able to provide constructive suggestions as to improvement of quality of their and colleagues' work.	Practical training, rehearsals, discussions	Discussion of the exam
Ability to work and improve independently. (7.1)	Students will be able to estimate, plan and independently organise their preparation for rehearsals and concerts of the ensemble's programme.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme, discussion of the exam
Ability to adapt to new, changing situations and solve problems. (8.1)	Students will be able to efficiently use their imagination, intuition, emotional perception, ability to think fast and work creatively when solving problems arising in different stages of preparation and public performance of the ensemble's programme.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme, discussion of the exam

Topics	Time (hours) of contact and individual work
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	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										
Preparation of the programme for the accordion ensemble. Requirements for the programme: three pieces of different character for chamber trio (e.g., <i>Rondo</i> op. 169 by J. Tamulionis, <i>Trio No. 1</i> in G Major by G. B. Pergolesi, <i>Ballad</i> by I. Kaschlik).				16				16	23	Analysis of a musical text, practical training, rehearsals.
Exam.							1	1		
Total:				16			1	17	23	
2nd semester										
Preparation of the programme for the accordion ensemble. Requirements for the programme: three pieces of different character for accordion duet (e.g., <i>Gimtinėje</i> by J. Juozapaitis, <i>Andante and Variations</i> by L. van Beethoven, <i>Picture</i> by Ph. Glass).				16				16	23	Analysis of a musical text, practical training, rehearsals.
Exam.							1	1		
Total:				16			1	17	23	
3rd semester										
Preparation of the programme for the accordion ensemble. Requirements for the programme: three pieces of different character for accordion trio (e.g., <i>Trys legendos</i> by J. Paulikas, <i>Concerto grosso</i> , parts 2 and 3 by A. Byzov, <i>Unforgettable Melodies</i> by Y. Derbenko).				16				16	63	Analysis of a musical text, practical training, rehearsals.
Exam.							1	1		
Total:				16			1	17	63	
4th semester										
Preparation of the programme for the accordion ensemble. Requirements for the programme: three pieces of different character (e.g., organ concerts by J. S. Bach and A. Vivaldi, <i>Assahra</i> by H. Rechberger, <i>New York Tango</i> by R. Galliano).				16				16	63	Analysis of a musical text, practical training, rehearsals.
Exam.							1	1		
Total:				16			1	17	63	
5th semester										
Preparation of the programme for the accordion ensemble. Requirements for the programme: three pieces of different character for accordion duet (e.g., J.				16				16	63	Analysis of a musical text, practical training, rehearsals.

Tamulionis <i>Kontraste</i> , <i>Pastorale</i> by C. Frank, <i>Untertango</i> by A. Piazzolla).										
Exam.							1	1		
Total:				16			1	17	63	
6th semester										
Preparation of the programme for the accordion ensemble. Requirements for the programme: three pieces of different character (e.g., choral and toccata by V. Bartulis, Ch. Förster's sonata in C minor, parts 1 to 4, K. W. Gluck's melody from the opera <i>Orpheus</i>)				16				16	63	Analysis of a musical text, practical training, rehearsals.
Exam.							1	1		
Total:				16			1	17	63	
7th semester										
Preparation of the programme for the accordion ensemble. Requirements for the programme: three pieces of different character for accordion and clarinet (e.g., <i>Perpetum mobile</i> No. 2 by J. Juozapaitis, <i>Greek Suite</i> , parts 1 to 4 by P. Ituralde, <i>Adios</i> , <i>Nonino</i> by A. Piazzolla).				16				16	63	Analysis of a musical text, practical training, rehearsals.
Exam.							1	1		
Total:				16			1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Quality of the work process	10 %	During semester	The following is assessed: - Efficiency and ethics of communication with other members of the ensemble; - Fluency of presentation of ideas and results, argumentation and constructiveness; - Independence, organisation, punctuality.
Exam (Performance of a musical programme)	90 %	During exam session	Requirements: Three pieces of different character. Programme duration: 30 minutes Assessment criteria: - Ensemble awareness; - Artistic expression; - Technical level of performance; - Accuracy of musical text performance; - Argumentation of interpretation substantiation, analysis of performance (orally).

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Давыдов, Н. А.	1982	Методика переложений инструментальных произведений для баяна		М.: Музыка

ACCORDION ORCHESTRA

Subject (module) title	Code	Study programme (s)
Accordion Orchestra	B128017	Music Performance (Accordion)

Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Ričardas Sviackevičius.			Department of Accordion
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	1st–8 th semesters/ <i>Music Performance (Accordion)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: skills of artistic expression and performing music on the chosen instrument that meet the requirements of the entrance exam.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
24 (3+3+3+3+3+3+3+3)	540 40+40+80+80+80+80+80	544 (68+68+68+68+68+68+68+68)	96 (12+12+12+12+12+12+12+12+12)
Purpose of the subject (module)			
The aim of the <i>Accordion Orchestra</i> is to provide practical skills in performing various styles of orchestral music (including solo with orchestral accompaniment) in the areas of learning and rehearsals and music reading; to provide the basis for knowledge of the characteristic repertoire of the accordion orchestra; to develop the skills of its selection, which allow to combine the posed requirements and individual abilities; to form the ability to plan the stages of repertoire preparation and their consistent implementation; to develop self-learning skills that allow students to fully realise themselves in the activities of the orchestra, to notice and solve difficulties arising in the creative process; to develop the ability to observe and analyse the creative process and critically evaluate the results; to form the need to analyse the concert life and motivate the students to participate in it.			
Short description of the subject (module) (up to 500 characters)			
In the studies of <i>Accordion Orchestra</i> , practical and artistic ensemble and orchestral playing skills that are necessary for interpretation of different styles of music (i.e. skills of artistic expression, repertoire, learning and rehearsals, musical text reading) are developed. Students become familiar with the characteristic repertoire of accordion orchestra, gain concert experience, learn how to assess their artistic activity critically.			

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 implement their artistic ideas in the orchestra; they will perform pieces of folk instruments orchestra in a way that is compliant with the requirements for the BA repertoire.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to freely use the technical and artistic performance possibilities offered by their instrument in order to perform the intended repertoire of folk instruments orchestra.	Practical training, rehearsals, analysis and preparation of a musical text	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 means of performance art.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to freely read the script of music, interpret accordion orchestra pieces of different stylistics, compare, classify and organise the repertoire of accordion orchestra pieces and participate in its performance according to the following criteria: large-scope pieces, cycles or suites, small-scope pieces, accompaniments, arrangements.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will be familiar with the representative concert repertoire of folk instruments compliant with the requirements for scope; they will rehearse it in the orchestra and perform it in at least one sociocultural project – concert.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	Students will have a well-developed ability of musical communication; they will react fast to changing artistic processes, adapt to changing conditions in the cultural context and supplement them with their knowledge, insights and artistic abilities.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Critical and self-critical thinking. (6.2)	Students will be able to assess the process and results of their work critically; they will be able to evaluate their possibilities objectively when participating in joint creative projects of the orchestra.	Practical training, rehearsals, analysis and preparation of a musical text	Discussion of the concert
Ability to work and improve independently. (7.1)	Students will be able to plan independently and control their preparation for the rehearsals and concerts of the orchestra.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme
Ability to adapt to new, changing situations and solve problems. (8.1)	Students will be ready to react flexibly and deal with artistic and organisational issues arising under certain circumstances. They will be able to prepare their parts of orchestral pieces professionally and perform them in the orchestra in at least one sociocultural project-concert.	Practical training, rehearsals, artistic activity	Performance of a musical programme

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	Total contact work	Self-study hours	
1 st /3 rd /5 th /7 th (autumn) semester										
1. Preparation of the programme of accordion orchestral/ensemble music. E.g., An overture from the opera <i>The Abduction from Seraglio</i> by W. A. Mozart; <i>In montal</i> by H. Boll; <i>Habanera</i> by E. Balsys; Waltz from the film <i>Kanonada</i> by E. Balsys; <i>Akvarelė Akordionui</i> by B. Gorbulskis.					64			64	12	Analysis of a musical text, practical training, rehearsals.
2. Course credit test.							4	4		
Total:					64		4	68	12	
2 nd /4 th /6 th /8 th (spring) semester										
1. Preparation of the programme of accordion orchestral/ensemble music. E.g., overture of S. Moniuszko's op. <i>Halka</i> ; <i>Meditango</i> by A. Piazzolla's ; F. Latėnas' pasodoble from the film <i>Miesčioniškas gyvenimas</i> ; <i>Tokata Diavoleska</i> by J. Tamulionis; <i>Verziada</i> by F. Dobler.					64			64	12	Analysis of a musical text, practical training, rehearsals.
2. Course credit test							4	4		
Total:					64		4	68	12	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
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Quality of the work process	50 %	During semester	The following is assessed: • Efficiency and ethics of communication with other members of the ensemble; • Fluency of presentation of ideas and results, argumentation and constructiveness; • Independence, organisation, punctuality. Requirements for attendance: at least 80 %.
Course credit test	50 %	During exam session	Requirements: public concert in the concert hall of the Academy, city, Lithuania. Assessment criteria: • Ensemble awareness; • Artistic expression; • Technical level of performance; • Accuracy of musical text performance.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Давыдов, Н. А.	1982	<i>Методика переложений инструментальных произведений для баяна</i>		М.: Музыка

BASICS OF CONDUCTING (ACCORDION, FOLK INSTRUMENTS, WIND INSTRUMENTS, PERCUSSION INSTRUMENTS)

Subject (module) title		Code	Study programme (s)
Basics of Conducting (Accordion, Folk instruments, Wind Instruments, Percussion Instruments)		B128117	Music Performance (Accordion, Lithuanian Folk Instruments, Wind Instruments and Percussion)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Ričardas Sviackevičius. Other (s): assoc. prof. Egidijus Ališauskas, assoc. prof. Robertas Šervenikas, prof. Juozas Domarkas, 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	1 st –2 nd semesters/ <i>Music Performance (Accordion, Folk Instruments)</i> 5 th –6 th semesters/ <i>Music Performance (Wind Instruments and Percussion Instruments)</i>		Lithuanian, German, English, Russian
Prerequisites			
Preliminary requirements: skills of artistic expression and music performance that meet the requirements of the entrance exam.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
3 (1.5+1.5)	80 (40+40)	34 (17+17)	46 (23+23)
Purpose of the subject (module)			
The aim of subject <i>Basics of Conducting</i> is to introduce students to the main principles of the conductor's work, elements of the manual technique; teach them to deal with simple artistic problems, where necessary, when conducting an unprofessional instrumental ensemble or small orchestra.			
Short description of the subject (module) (up to 500 characters)			

Topics	Time (hours) of contact and individual work									
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the Exam/Course credit test	Total contact work	Self-study hours	Assignments	
1st semester										
1. Basics of the conducting technique: - conducting mechanism and its functions; - elements of the conducting technique (upbeat, schemes of 2, 3, 4 parts, fermatas, dynamic contrasts).		16					16	23	Studies of musical text and audio recordings, practical training.	
2. Preparation of the musical programme. Requirements: two to three pieces of different character. E.g., Pieces for piano <i>Children's Album</i> P. Tchaikovsky, piano pieces by E. Grieg.										
3. Course credit test							1	1		
Total:		16					1	17	23	
2nd semester										

1. Improvement of conducting technique elements: - main conducting gestures; - changes in tempo and metro; - training of left hand independence; - regulation of the movement amplitude and position; - showing of entries in all parts of the bar (including weak beats); - showing of pauses and held sounds.		16						16	23	Studies of musical text and audio recordings, practical training.
2. Preparation of the musical programme. Requirements: two to three pieces of different character. E.g., <i>Songs Without Words</i> by F. Mendelssohn Bartholdy.										
3. Exam.							1	1		
Total:	32	16					1	17	23	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test/exam	100 %	During exam session	1. Performance of a musical programme: conducting of two or three small-scale pieces with the accompaniment by the accompanist. Assessment criteria: - 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. 2. Test: analysis of performed musical pieces and oral substantiation of interpretation. The following is assessed: - Knowledge about performed pieces (history of music performance and interpretation theory, cultural contexts and so on), - Fluency and substantiation of argumentation.

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				
Harnoncourt, N.	1976	<i>Musik als Klangrede. Essays und Vorträge</i>		Residenz Verlag
Lebrecht, N.	1991	<i>The Maestro Myth</i>		London: Simon & Schuster
Хайкин, Б.	1984	<i>Беседы о дирижерском ремесле</i>		Москва: «Советский композитор»

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 viktoria.papieve@lmta.lt.

INSTRUMENTATION (ACCORDION)

Subject (module) title		Code	Study programme (s)
Instrumentation (Accordion)		B162817	Music Performance (Accordion)
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Raimondas Sviackevičius, Other (s): prof. Ričardas Sviackevičius			Department of Accordion
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	5–6 semesters/Music Performance (Accordion)		Lithuanian, Russian, English
Prerequisites			
Preliminary requirements: Music performance skills, knowledge of music literature, instruments and specific nature of playing orchestral music.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	34 (17+17)	126 (63+63)
Purpose of the subject (module)			
The aim of subject <i>Instrumentation</i> is to introduce students to the basics of orchestral scores, develop practical skills of instrumentation for the accordion, as well as the ability to plan instrumentation activities, the skills of independent study of orchestral (as well as wind orchestra, symphonic) scores, the ability to observe and analyse their and colleagues' creative process and assess its results critically.			
Short description of the subject (module) (up to 500 characters)			
In the studies of <i>Instrumentation</i> , the skills of instrumentation for the accordion, the abilities to understand and use dramaturgy, instrument colours and possibilities are developed; students are familiarised with classical, national and folk music pieces, they gain experience in reading orchestral scores, and possibilities for performing the score (by including an instrumented piece into the orchestral repertoire) are provided. Students learn to assess their artistic activity critically through the analysis of the orchestral sound of the instrumented piece.			

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 select and instrument musical pieces of different styles, genres and forms suitable for the study and concert repertoire of accordion orchestra, prepare and perform them professionally by making the most efficient use of the instrument timbre qualities, possibilities offered by their management and performance technique.	Analysis of methodical literature and musical sources, practical assignments of instrumentation.	Test, practical assignments
Ability to convey and develop the musical idea. (2.1)	Students will be able to anticipate 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 when instrumenting the concert repertoire or the repertoire included in the curriculum.	Analysis of methodical literature and musical sources, practical assignments of instrumentation.	Test, practical assignments
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will know and be able to define the major elements of the language of music 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	Analysis of methodical literature and musical sources, practical assignments of instrumentation.	Test, practical assignments

	stylistics methodologically; they will also be able to describe in detail the elements of the language of music, style and performance technique of instrumentation for the accordion orchestra.		
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 and discussions of the exams; they will be able to provide recommendations.	Analysis of methodical literature and musical sources, practical assignments of instrumentation.	Practical assignments

Topics	Time (hours) of contact and individual work									Assignments
	Theoretical	Individual	Seminars	Practical training	Practical training	Preparation for the	Exam/Course	Total contact work	Self-study hours	
1 st semester (B3)										
1. Introduction. Accordion: specific features of timbre, texture, articulation, notation. Notation editors (<i>Sibelius, Finale</i>).		4						4	10	Analysis of musical material and sound recordings, practical assignments (preparation of the score using a notation editor).
2. Instrumentation of pieces for accordion ensembles (duets, trio, quartets and quintets).		12						12	53	Analysis of musical material and sound recordings, creative assignments of instrumentation.
3. Exam.							1	1		
Total:		16					1	17	63	
2 nd semester (B3)										
1. Instrumentation of accompaniment parts for the accordion orchestra.		6						6	24	Analysis of musical material and sound recordings, creative assignments of instrumentation.
2. Instrumentation of solo instrumental parts (marimba, trumpet, saxophone) with the accordion orchestra.		4						4	15	
3. Instrumentation of a large-scope piece for the accordion orchestra.		6						6	24	
4. Exam.							1	1		
Total:		16					1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st semester			

Course credit test	100 %	During exam session	Requirements: Two small pieces, two larger pieces (by E. Grieg, J. Sibelius, R. Schumann, A. Dvořák; pieces by Lithuanian composers). Scores of instrumented pieces of at least 150 beats (total volume) are provided for the course credit exam. Scores of instrumented pieces are prepared using the notation editor (selected by the student) and are submitted in paper and digital versions (SIB or.MUSX formats). Assessment criteria: • 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.
2nd semester			
Exam		During exam session	
Practical works of instrumentation	100 %		Instrumentation work (a large-scope piece, cycle of pieces, original work) is presented during the exam (in writing and orally). Total volume: at least 200 beats). Scores of instrumented pieces are prepared using the notation editor (selected by the student) and are submitted in paper and digital versions (SIB or.MUSX formats). Assessment criteria: • 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; • Substantiation of argumentation; • Language fluency.
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 a 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. Significant 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				
Adler, S.	1989	<i>The Study of Orchestration. Second Edition</i>		New York London: W. W. Norton and Company, Inc.
Давыдов, Н. А.	1982	<i>Методика переложений инструментальных произведений для баяна</i>		М.: Музыка
Additional study material				
Abrashev, B.	2006	<i>The Illustrated Encyclopedia of Musical Instruments: From all Eras And Regions of the World</i>		Köln: Könemann
Belkin, A.	2001	<i>Artistic Orchestration</i>		http://www.dolmetsch.com/O.pdf
Kazlauskas, J.	1975	<i>Muzikos instrumentai ir partitūra</i>		Vilnius: Vaga
Shepherd, J.	2003	<i>Continuum Encyclopedia of Popular Music of the World, Part 1: „Performance and Production“</i>	Part 1	Continuum International Publishing Group
Urnėžius, R.	2001	<i>Instrumentuotė ir orkestruotė. Pažintinė knyga</i>		Šiaulių universiteto leidykla

HISTORY OF ACCORDION ART

Subject (module) title (LT/EN)		Code	Study programme (s)
Akordeono meno istorija/History of Accordion Art		B000817	Music Performance (Accordion)
Lecturer (s)			Department where the subject is implemented
Coordinator: lect. Gintaras Balčiūnas.			Department of Accordion
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 –6 th semesters/ <i>Music Performance (Accordion)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: completion of courses in music history and the language of music.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	68 (34+34)	92 (46+46)
Purpose of the subject (module)			
The aim of the subject <i>History of Accordion Art</i> is to introduce students to the development of the art of accordion and related bellows instruments from their origins to these days, the most prominent composers and performers of accordion music, specific features of national accordion schools, and the instrument's place in traditional European cultures and history of professional music; another aim is to develop the ability to assess the purpose of accordion in the contemporary culture in a free and well-founded manner.			
Short description of the subject (module) (up to 500 characters)			
During the course of the studies of <i>History of Accordion Art</i> , the development of the art of accordion and related bellows instruments is presented from its origins to the end of the 20 th century; students are introduced to different instruments of accordion type. During the period of said the course, the main trends in the development of accordion art are discussed, specific features of national schools are highlighted, the overview of the lives and works of famous performers and composers who were very significant in the history of accordion art is given.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will know and be able to recognise the genres and forms of folk music playing with bellows instruments; they will be able to define the historical development of this type of music playing.	Studies of literature and audio sources	Test, oral survey
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the historical context of accordion prevalence in Western and Eastern Europe; they will be able to distinguish the relation between the formation of original music for accordion and traditional, recreational and academic music.	Studies of literature and audio sources, discussions	Test, oral survey
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 discussing matters related to the topics of the course.	Studies of literature and audio sources, discussions	Oral survey
Critical and self-critical thinking. (6.2)	Students will be able to analyse and assess different aspects of accordion art in a critical, constructive and well-founded manner; they will be able to assess their and others' statements during exams, as well as to provide recommendations.	Discussions	Oral survey

Topics	Time (hours) of contact and individual work									
	Theoretical lectures	Individual activities	Seminars	Practical training in small	Practical training in large groups	Preparation for the	Exam/Course credit test	Total contact work	Self-study hours	Assignments
1st semester										
1. Introduction.	2							2		
2. Development of accordion as a musical instrument.	3							3	4	Studies of literature and audio recordings.
3. Prevalence of accordion in Western Europe at the end of the 19 th century.	2							2	3	Studies of literature and audio recordings.
4. Prevalence of accordion in Eastern Europe at the end of the 19 th century.	2							2	3	Studies of literature and audio recordings.
5. Prevalence of accordion in the traditional Lithuanian musical culture.	4							4	6	Studies of literature and audio recordings.
6. Links between folk music playing with the garmon and ethnic and recreational music.	4							4	6	Studies of literature and audio recordings.

7. Reflections of ethnic music in academic works for accordion by the composers of the end of the 20 th century.	3							3	4	Studies of literature and audio recordings.
8. Prevalence of accordion in the country's recreational culture from 1920 to 1940.	2							2	6	Studies of literature and audio recordings.
9. Reflections of recreational music of the start of 20 th century in academic works for accordion by the composers of the end of the 20 th century.	3							3	4	Studies of literature and audio recordings.
10. Prevalence of accordion in the country's academic music from 1920 to 1940.	3							3	4	Studies of literature and audio recordings.
11. Academic accordion music playing in Western and Eastern Europe till 1940.	2							2	3	Studies of literature and audio recordings.
12. Final lecture.	2							2	3	Studies of literature and audio recordings.
13. Course credit test.								2	2	
Total:	32							2	34	46
2nd semester										
1. Introduction.	2							2		
2. Prevalence of accordion in the country's recreational culture from 1940 to 1980.	2							2	3	Studies of literature and audio recordings.
3. Recreational accordion playing in Western Europe from 1940 to 1980.	2							2	3	Studies of literature and audio recordings.
4. Recreational accordion playing in Eastern Europe from 1940 to 1980.	2							2	3	Studies of literature and audio recordings.
5. Prevalence of accordion in the country's academic music culture from 1940 to 1975.	2							2	3	Studies of literature and audio recordings.
6. Prevalence of accordion in Western European academic music culture from 1940 to 1975.	2							2	3	Studies of literature and audio recordings.
7. Prevalence of accordion in Eastern European academic music culture from 1940 to 1975.	2							2	3	Studies of literature and audio recordings.
8. Prevalence of accordion in Lithuanian recreational music culture after 1980.	3							3	5	Studies of literature and audio recordings.
9. Prevalence of accordion in Western European recreational music culture after 1980.	2							2	3	Studies of literature and audio recordings.
10. Prevalence of accordion in Eastern European recreational music culture after 1980.	2							2	3	Studies of literature and audio recordings.
11. Prevalence of accordion in Lithuanian academic music culture after 1975.	3							3	5	Studies of literature and audio recordings.
12. Prevalence of accordion in Western European academic music culture after 1975.	2							2	3	Studies of literature and audio recordings.

13. Prevalence of accordion in Eastern European academic music culture after 1975.	2							2	3	Studies of literature and audio recordings.
14. Development of academic accordion playing in other continents of the world in the 20 th century.	2							2	3	Studies of literature and audio recordings.
15. Final lecture.	2							2	3	Studies of literature and audio recordings.
16. Exam.								2	2	
Total:	32							2	34	46

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test/exam	100 %	During exam session.	Test. The number of correct answers is assessed. Oral survey. The following is assessed: - Acquired knowledge; - Analytical and critical thinking; - Ability to express one's thoughts fluently, discuss, substantiate one's statements.

Assessment basis

10 (Excellent). The student managed to fully fulfil requirements determined in the description of the subject. The student has excellent knowledge of the historical development of bellows instruments, as well as the works for the said instrument by different authors. The student is able to explain fluently the causes and main features of the formation/emergence of the phenomenon or fact concerned, to define pointedly the essence of the phenomenon concerned, analyse, assess it and make conclusions. He/she provides pointed argumentation for his/her statements and bases them on musical examples. The student is able to think analytically, critically and originally.

9 (Very good). The student managed to fulfil requirements determined in the description of the subject. The student has very good knowledge of the historical development of bellows instruments, as well as the works for the said instrument by different authors. The student is able to explain the causes and main features of the formation/emergence of the phenomenon or fact concerned, as well as to define the essence of the phenomenon concerned, analyse, assess it and make conclusions. He/she provides pointed argumentation for his/her statements and bases them on musical examples. The student is able to think analytically and originally.

8 (Good). The student managed to fulfil requirements determined in the description of the subject. The student has good knowledge of the historical development of bellows instruments, as well as the works for the said instrument by different authors. The student is able to explain fluently the causes and main features of the formation/emergence of the phenomenon or fact concerned, as well as to define the essence of the phenomenon concerned, analyse, assess it and make conclusions. He/she provides argumentation for his/her statements and bases them on musical examples.

7 (Highly satisfactory). The student managed to fulfil more than a half of the requirements determined in the description of the subject. The student knows the historical development of bellows instruments, as well as the works for the said instrument by different authors. The student is able to explain the causes and main features of the formation/emergence of the phenomenon or fact concerned, as well as to define the essence of the phenomenon concerned, analyse it and make conclusions. He/she is able to base his/her statements on musical examples.

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 the historical development of bellows instruments, as well as the works for the said instrument by different authors. The student can identify the most important individual features of the style of a certain historical development phenomenon or performance trend, as well as examine it. He/she is able to distinguish and identify examples of music or historical phenomena.

5 (Sufficient). The student managed to fulfil half of the requirements determined in the description of the subject. The student has poor knowledge of the historical development of bellows instruments, as well as the works for the said instrument by different authors. The student is able to name some major individual stylistic features of a particular phenomenon in the historical development/performance trend. He/she knows the most prominent aspects of the instrument's historical development.

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
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Required study material				
Baika, Albertas	1994	<i>Kaimo armonika</i>		Vilnius
Егоров, Б.	1984	„К вопросу о систематизации баянных штрихов“	Баян и баянисты, вып. 6.	Москва
Егоров, Б.	1981	„О некоторых акустических характеристиках процесса звукообразования на баяне“	Баян и баянисты, вып. 5.	Москва
Additional study material				
Matonis, V.	1991	<i>Muzika. Asmenybė. Kultūra</i>		Vilnius
Rapoportas, S.	1997	<i>Mėnas ir emocijos</i>		Vilnius

PROFESSIONAL PRACTICE (ACCORDION)

Subject (module) title		Code	Study programme (s)
Professional Practice (Accordion)		B157217	Music Performance (Accordion)
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Raimondas Sviackevičius. Other (s): prof. Eduardas Gabnys, prof. Ričardas Sviackevičius.			Department of Accordion
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 (Accordion)</i>		Lithuanian, English, Russian, Polish
Prerequisites			
Preliminary requirements: Completion of <i>Music Performance</i> studies, years 1 to 3.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15 (6+9)	400 (160+240)	65 (32.5+32.5)	335 (127.5+207.5)
Purpose of the subject (module)			
The aim of <i>Professional Practice</i> is to consolidate and improve the competences developed during the studies through independent participation in the artistic activity of LMTA and the city/country, contests, excellence courses, other professional and general competence development events; to introduce students to practical principles of organisation and legal regulation of artistic activity, methodologies of body and emotion control on the stage and elsewhere; to summarise the results of accumulative professional practice of the whole study period.			
Short description of the subject (module) (up to 500 characters)			
<i>Professional Practice (Accordion)</i> is the final part of independent artistic practice that is integrated into the subject of specialisation instrument in years from 1 to 3. It sums up the student's professional activity performed in the whole period of studies. Professional practice may take different forms which demonstrate to the society that the student has acquired professional abilities, e.g., public concerts (solo, in a chamber ensemble, etc.), participation in national and international contests of performers, art projects, festivals, conferences and so on. Having completed the module <i>Career Management and Entrepreneurship</i> , which is integrated into <i>Professional Practice</i> , the future performer gets acquainted with the organisational and legal aspects of the music performer's profession, as well as methodologies of body and emotion management control while performing on stage and getting ready for concert performances. In the report of professional practice, the student sums up the activities of the whole period of studies and prepares material for the written part of the <i>Final Art Project</i> , i.e. the <i>portfolio</i> .			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to perform pieces of music publicly, broaden the	During the period of studies, students will have participated as performers in at least eight different public concerts and/or events in the Academy or outside it.	Artistic activity	Practice report

experience of public performances. (4.1)			
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will present all their active and passive professional activity (performance of a musical programmes in concerts and/or events, participation in excellence courses, illustration to other students during their assessment, attended concerts, etc.) and submit supporting documents in the form of a portfolio.	Attendance of concerts, professional development events, artistic activity, preparation of the report	Practice report
	When planning their personal career, students will be able to think strategically, act purposefully, be active, motivated and full of initiative.	CMEM ¹ , preparation of the career plan	Practice report
Ability to communicate, interact and cooperate. (5.1)	Students will be able to participate actively, communicate and cooperate when completing team assignments, while at the same time encouraging uniting forces for the achievement of a common goal; they 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-introduction means: a curriculum vitae (CV) and a motivational letter, that are in line with job/internship/voluntary/self-employment offers.	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 assess and compare themselves and others objectively in the context of professional activity; they will know how to present themselves efficiently during the job interview and will be able to create the adequate image of themselves.	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 rights as well as intellectual property rights and be able to exercise them in practice.	CMEM	Practice report
	Students will acquire knowledge in management and financial management and be able to use it when organising personal artistic activity; they will be able to prepare a well-founded application for receiving the funding for the art project being initiated, plan its implementation stages.	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 coping with stage fright, as well as anxiety and stress management techniques related to the public performance of a work of art.	Artistic activity, preparation of the practice report	Practice report
	Students will have developed good posture skills enabling to control the body in the most efficient way which is not harmful to their health.	CMEM	Practice report

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
1 st semester (B4)										
1. Career Management and Entrepreneurship (1):										Preparation of the professional
a) Creative leadership.	8							8	27.5	

¹ Career Management and Entrepreneurship module.

										career plan, CV, motivational letter, project plan, drawing up of the budget, preparation of the application for an art project.
b) Career planning and management.	8							8		
c) Management of legal and financial risks to creative activity.	8							8		
d) Specific features of art project preparation and management.	8							8		
2. Student's/music performer's independent professional activity (semesters 1 to 7): a) Participation in concerts; b) Illustration/accompaniment; c) Participation in contests, excellence classes/courses, etc.; d) Attendance of professional development events (excellence classes, seminars, contests, etc.), concerts and other art events; e) Other artistic and/or organisational activity.									100	Participation in concerts, excellence classes, contests, illustration, attendance of concerts, excellence classes, seminars, keeping of the practice register
Course credit test.							0.5	0.5		
Total:	32						0.5	32.5	127.5	
2nd semester (B4)										
1. <i>Career Management and Entrepreneurship (2):</i>										
a) Alternatives: psychological cognition of oneself and others/basics of coaching for artists.					16			16	27.5	Practical training
b) Alternatives: Alexander technique/Body Mind Centering technique.					16			16		
2. Student's/music performer's independent professional activity: a) Participation in concerts; b) Illustration/accompaniment; c) Participation in contests, excellence classes/courses, etc.; d) Attendance of professional development events (excellence classes, seminars, contests, etc.), concerts and other art events; e) Other artistic and/or organisational activity.									100	Participation in concerts, master classes, competitions, illustration, concerts, master classes, seminars, preparation of practice report
Course credit test.							0.5	0.5		
Total:					32		0.5	32.5	127.5	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria	
1 st semester (B4)				
Course credit test	100 %	During exam session	Requirements: The practice register of the established form with entries about the results of professional practice in semester 7 confirmed by the signatures of teachers in charge is submitted for the course credit exam.	
			Activity	Minimum requirements
			1. Participation in concerts	Unregulated
			2. Active participation in excellence classes/courses	Unregulated
			3. Concerts and/or events attended	Unregulated
			4. Professional development events (seminars, excellence classes, contests, courses, etc.) attended	Unregulated
			5. Completion of subjects of module <i>Career Management and Entrepreneurship</i>	At least 50 % of the whole module
			Assessment criteria: • Compliance of activity with the minimum requirements; • Intensity of artistic activity; • Complexity of musical programmes, • Artistic value and/or prestigiousness of events.	
2 nd semester (B4)				
Course credit test	100 %	During exam session	The report on professional practice which is printed and bound (in a file with thin covers). Mandatory parts of the practice report: 1. Curriculum Vitae (it recommended to prepare it according to the requirements of <i>Europass</i>: https://europass.cedefop.europa.eu/lt/documents/curriculum-vitae). 2. Material for the personal website (recommended). 3. Report on professional and artistic activity carried out during the period of studies: a) List of the most significant concerts in which the student participated as a performer; b) Illustration and/or accompaniment during other students' assessments (list of pieces performed) c) Participation in the performers' contests (list); d) Participation in excellence classes/courses (list); e) List of built-up repertoire; f) List of the most significant concerts and/or events attended; g) List of completed subjects in the module <i>Career Management and Entrepreneurship</i>; h) Other artistic and/or organisational activities, the list of activities unrelated to the studies: participation in concerts, recordings, art projects, organisation of concerts and other events, heading art ensembles and so on. 4. Documents confirming the activities presented in the portfolio: practice register, previews, annotations, reviews, posters, programmes, contracts and other documents or their copies. It is not mandatory to submit any additional supporting	

			documents for the student's professional activity which is confirmed by the responsible teacher's signature in the practice register. Assessment criteria: • Compliance of professional activity with the established requirements; • Intensity of artistic activity; • Complexity of musical programmes; • Prestigiousness of the event/concert stage; • Complexity and scope of built-up repertoire; • Compliance of the portfolio with the formal requirements (tidiness, informativeness of documents provided, correct language use, etc.). <i>Note: Departments reserve the right to establish additional requirements and/or conditions for the professional activity and structure of the Practice report</i>
Minimum requirements for professional activity for the whole period of studies			
Activity		Minimum requirements	
1. Participation in concerts		At least eight concerts, including at least four solo concerts.	
2. Active participation in excellence classes/courses for performers		2 lessons.	
3. Attendance of professional development events (excellence classes/courses)		At least eight hours of excellence courses.	
4. Attendance of concerts and/or events		At least 22 concerts/events.	
5. Completion of module <i>Career Management and Entrepreneurship</i>		The whole module must be completed.	
6. Illustration and/or accompaniment during assessments of other students		Unregulated	
7. Other significant artistic and/or organisational activity unrelated to the studies that was conducted in the period of studies: participation in concerts, recordings, art projects, organisation of concerts and other events, heading of art ensembles, prepared 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

FINAL ART PROJECT (ACCORDION)

Subject (module) title	Code	Study programme (s)
Final Art Project (Accordion)	B004517	<i>Music Performance (Accordion)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: assoc. prof. Raimondas Sviackevičius. Other (s): prof. Eduardas Gabnys, prof. Ričardas Sviackevičius.		Department of Accordion

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 (Accordion)</i>		Lithuanian, English, Russian, Polish
Prerequisites			
Preliminary requirements: requirements for semesters 1 to 7 of the first cycle study programme <i>Music Performance</i> fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
12	320	34	286
Purpose of the subject (module)			
The aim of preparation and defence of <i>Final Art Project</i> is to demonstrate professional and generic competences acquired in the first cycle studies that comply with the requirements for the Bachelor's Degree in Music.			
Short description of the subject (module) (up to 500 characters)			
The <i>Final Art Project</i> refers to preparation and solo performance of the final programme of musical pieces demonstrating 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 main instrument 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 implement their artistic ideas when performing the pieces compliant with requirements for the BA repertoire.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to use instrument playing and performance means that are most suitable for a particular musical piece in a professional and well-founded manner.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece that is based on historical knowledge and performance tradition; they will be familiar with international interpretation traditions and demonstrate these abilities in rehearsals and performances.	Practical training, rehearsals, analysis and preparation of a musical text, studies of literature, audio sources and musical text	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to analyse and learn the given or selected piece independently by integrating their knowledge of musical language and history; they will be able to work and improve independently.	Analysis of a musical text, studies of literature, audio sources and musical text	Interview
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the most prominent pieces of accordion repertoire; they will be familiar with international traditions of their interpretation.	Analysis of a musical text, studies of literature, audio sources and musical text	Interview
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have built up a representative concert repertoire of accordion music that is compliant with the requirements for the scope; they will be able to assess the circumstances and context of performance and select the repertoire for performance properly according to them; they	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

	will also rehearse and perform it in at least one social-cultural project, i.e. concert.		
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will have accumulated the necessary experience of concert practice, which, taking into account the changing trends in the development of music art, he/she will be ready to develop in the perspective of his artistic activity.	Self-evaluation of artistic activity, preparation of the portfolio	Portfolio
Ability to communicate, interact and cooperate. (5.1)	Students will have gained experience of professional communication; they will be able to express their artistic ideas when communicating with other artists and preparing joint projects.	Practical training, rehearsals	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.2)	Students will develop the ability to express their thoughts fluently orally and in writing when presenting and implementing their creative ideas publicly.	Practical training, rehearsals	Interview, portfolio
Critical and self-critical thinking. (6.1)	Students will be able to collect and organise information related to their artistic and creative achievements when preparing their portfolio.	Search for sources and their analysis	Interview, portfolio.
Critical and self-critical thinking. (6.2)	Students will develop critical thinking; they will be able to observe and analyse their personal process of creation and assess its results objectively.	Practical training, rehearsals	Interview, portfolio.
Ability to work and improve independently. (7.1)	Students will be able to analyse and learn the given or selected repertoire independently by integrating their knowledge of music literature and history about the period and style of the composer; they will work and improve independently when rehearsing and implementing the final art project-concert and preparing the portfolio.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview, portfolio.
Ability to adapt to new, changing situations and solve problems. (8.1)	Students will be able to react to changing processes that take place in the performance tradition of their instrument; they will be able to adapt to changing conditions of the cultural context and supplement them with their knowledge, insights and performer's abilities.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview, portfolio.

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	Total contact work	Self-study hours	
1. Preparation of concert programme lasting between 30 and 40 minutes. Requirements for the programme: • A polyphonic piece (e.g., J. S. Bach's organ prelude and fugue in A minor). • A large-scope piece (e.g., B. Dowlasz <i>Sonoris</i>). • A large-scope original piece (e.g., ten etudes by J. Tamulionis). • Two plays (e.g., <i>Red Viburnum</i> by V. Semionov, <i>Silhouettes</i> by J. Ganzer)		30						2	266	Studies of literature and audio recordings, studies of musical text, rehearsals
2. Portfolio.		2						2	20	Preparation of portfolio.

3. Public hearing, defence.							2	2		
Total:		32					2	34	286	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By start of the final exam session	The portfolio is submitted for the public hearing and the whole programme of the final art project is performed. Assessment criteria: • Artistry of the programme; • Creativity, artistry, convincingness and professionalism of performance; • Technical level of performance; • Compliance of the portfolio with the formal requirements.
Defence		During the final exam session	<i>The student is allowed to defend the final project (perform the programme of the final art project for the qualification commission) only upon receipt of positive assessment during the public hearing.</i>
Final art project (performance of a concert programme)	90 %		Requirements for the final art project programme: • A polyphonic piece; • A large-scope piece; • A large-scope original piece; • Two plays. Programme duration: 30 to 40 minutes. Assessment criteria: • Artistry of the programme; • Creativity, artistry, convincingness and professionalism of performance; • Technical level of performance.
Portfolio	10 %		Requirements for the structure of the portfolio: 1. Title page; 2. Table of contents; 3. Statement of integrity; 4. Curriculum vitae; 5. Annotation of the artistic programme of the final project; 6. List of built-up repertoire; 7. Analysis of professional activity carried out during the period of BA studies; 8. Plan of professional career development; 9. Annexes: copies of documents supporting the activities listed in the portfolio. The portfolio must be executed in accordance with the Provisions of the Formal Requirements for Written Works of the LMTA, all the activities listed in the portfolio must be proven by supporting documents. Assessment criteria: • Intensity of artistic activity; • Complexity of musical programmes, • Prestigiousness of concert halls; • Substantiation of self-evaluation of artistic activity and prospects of professional activity. • Compliance of the portfolio with the formal requirements, tidiness, reliability and informativeness of submitted documents, correct language use, etc.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Липс, Ф.	1998	<i>Искусство игры на баяне</i>		М.: Музыка
Additional study material				
Adamowicz-Kaszuba, T.	2009	<i>Con fisarmonica. Akordeon w muzyce kameralnej w składach mieszanych w kontekście źródeł współczesnej praktyki artystycznej</i>		Poznań
Бычков, В. В.	1997	<i>Аkkордеонная музыка Европы</i>		Челябинск: Версия
Имханицкий, М. И.	2004	<i>Музыка зарубежных композиторов для баяна и аккордеона</i>		М.: РАМ им. Гнесиных

CHAMBER ENSEMBLE ART PROJECT (ACCORDION)

Subject (module) title		Code	Study programme (s)
Chamber Ensemble Art Project (Accordion)		B023717	Music Performance (Accordion)
Lecturer (s)			Department where the subject is implemented
Coordinator: assoc. prof. Raimondas Sviackevičius. Other (s): prof. Eduardas Gabnys, prof. Ričardas Sviackevičius.			Department of Accordion
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/Music Performance (Accordion)		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: requirements for semesters 1 to 7 of the first cycle study programme Music Performance 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 Chamber Ensemble Art Project is to demonstrate artistic and ensemble abilities developed in the first cycle studies that confirm the Bachelor's Degree in Music and professional qualification of the performer.			
Short description of the subject (module) (up to 500 characters)			
The Chamber Ensemble Art Project refers to preparation and performance of the final programme of ensemble musical pieces demonstrating artistic and creative abilities developed in the BA studies. During the course of individual practical training, the repertoire for the final art project is selected under the main instrument 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; they will be able to perform pieces of chamber music while at the same time demonstrating the understanding of the requirements for main instrument performance and the context of a particular musical piece.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres	Students will have a developed ability of musical communication and skills of playing in an ensemble;	Practical training, rehearsals, analysis	Performance of a musical programme

and forms professionally. (1.2)	they will be able to select and use the most efficient instrument playing and performance technique.	and preparation of a musical text	
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.	Practical training, rehearsals, analysis and preparation of a musical text, studies of literature, audio sources and musical text	Performance of a musical programme
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will prepare and perform a representative musical programme for the chamber accordion ensemble (in the form of a public concert).	Practical training, rehearsals, discussions	Performance of a musical programme, interview
Ability to communicate, interact and cooperate. (5.1)	When preparing and performing the final programme of the chamber ensemble, students will demonstrate the skills of professional and ethic communication.	Practical training, rehearsals, discussions	Performance of a musical programme, interview
Critical and self-critical thinking. (6.2)	Students will be able to analyse and assess the quality of their and other ensemble members' work in a critical, constructive and well-founded manner in different stages of project preparation; they will be able to provide their founded opinion.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview
Ability to work and improve independently. (7.1)	When preparing the programme for the chamber ensemble art project, students will be motivated, able to set aims, plan and organise their activity independently; they will be able to select the most suitable artistic, organisational and methodological means for achieving the aim.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview
Ability to adapt to new, changing situations and solve problems. (8.1)	Students will be able to efficiently use their imagination, intuition, emotional perception, ability to think fast and work creatively; they will be able to solve problems related to the implementation of the art project.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview, portfolio

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	Total contact work	Self-study hours	
Preparation of the musical programme for the chamber ensemble art project. Requirements for the programme: three pieces of different character, e.g., <i>View from the Dutch Train</i> by J. Ter Veldhuis, <i>Suite The Emperor's Nightingale</i> by V. Trojan, <i>Sonata Fatum</i> by V. Zubitsky. Programme duration: 30 minutes.				16				16	63	Studies of literature and audio recordings, studies of musical text, rehearsals
Public hearing, defence (Performance of a musical programme).							1	1		
Total:				16			1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
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Public hearing	–	By the final exam session	Requirements for the programme: the whole programme of the final art project is performed. Assessment criteria: • Accurate performance of the selected repertoire in terms of musical text; • Ensemble technique (volume balance and metro-rhythmic synchronicity); • Artistic quality of musical sound; • Sense of genre and form; • Sense of style; • Artistry; • Convincingness; • Appropriate selection of the repertoire for performance in terms of individual abilities; • Analysis of programme interpretation, oral self-evaluation of the work process.
Final art project (performance of a concert programme)	100 %	During the final exam session	<i>The student is allowed to defend the final project (perform the programme of the final art project) only upon receipt of positive assessment during the public hearing.</i> Requirements for the programme: duration – 30 minutes; repertoire – three pieces of different character. Assessment criteria: • Accurate performance of the selected repertoire in terms of musical text; • Ensemble technique (volume balance and metro-rhythmic synchronicity); • Artistic quality of musical sound; • Sense of genre and form; • Sense of style; • Artistry; • Convincingness; • Appropriate selection of the repertoire for performance in terms of individual abilities.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Давыдов, Н. А.	1982	<i>Методика переложений инструментальных произведений для баяна</i>		М.: Музыка

I ALTERNATIVES OF EAR TRAINING AND MUSIC THEORY:

EAR TRAINING

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.

HARMONY

Subject (module) title	Subject code	Study Programme (s)
Harmony	B022016	Music Performance
Lecturer (-s)	Department where the subject is delivered	
Coordinator: assist. Jurgis Paliauka	Department of Musicology	
Study cycle	Type of the subject (module)	

First (bachelor)		Optional	
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (s) of instruction
Classwork	5 th semester / Music Performance		Lithuanian
Prerequisites and co-requisites			
Preliminary requirements: completion of elementary musical theory and functional harmony		Neighbouring requirements (if any): none	
Number of ECTS Credits	Total Student's load	Contact hours	Self-study hours
3	80	34	46
Purpose of the subject (module)			
The purpose of the subject is to introduce students to complex phenomena of music harmony and music harmonization methods.			
Short Abstract of the subject (module)(up to 500 symbols)			
During the studies of the subject, students extend their knowledge on classical music harmony by being introduced to complex harmony phenomena. Upon successful completion of the subject <i>Harmony</i> , students will be able to supplement their harmonisations with septachords and chains of septachords, chord alterations, chords of non-tertian structure and non-chord sounds. Students will be able to practically apply the knowledge gained during lectures not only for the analysis of musical pieces written during various historical periods, but also for harmonizing melodies or composing small free form pieces.			

Programme (s) competences to be delivered (numbers of programme (s) learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to communicate, interact and cooperate. (<i>Music Performance: 5.2</i>)	Will be able think critically, smoothly and reasoned thought, discussing the basic music theory questions. Master the special terminology used in musical theory indicated to describe the musical harmony, will be able to use it in discussing or analysing a variety of musical compositions.	Lectures in large groups, practical training in large groups	<i>Accumulative assessment:</i> homework assignments, intermediate assessment (test), exam (test)
Knowledge of musical language and music history, good understanding of cultural contexts. (<i>Music Performance: 3.2</i>)	Will acquire theoretical knowledge base, necessary for further self-classical functional and contemporary harmony studies.		
Ability to convey and develop the musical idea. (<i>Music Performance: 2.2</i>)	Will acquire skills in the harmonization of melodies, necessary for the creation of arrangements of melodies and accompaniment.		
Knowledge of musical language and music history, good understanding of cultural contexts. (<i>Music Performance: 3.1</i>)	Will be able to analyse harmonic structure of the musical compositions and know traditional and individual harmony uses.		
	Will be able by hearing understand and identify the harmonic processes ongoing in compositions.		

Topics	Time (hours) and assignments of contact and self-study hours
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	Lectures in large groups	Consultations	Seminars	Practical training in large	Practice	Exam / Pass/Fail	Total contact work	Self-study hours	Assignments
1. Introduction: knowledge of subject, program content, settlement form, requirements and evaluation criteria. Concept of musical harmony and classical functional music harmony.	1	-	-	1	-	-	2	2	Reading and analysis of literature indicated
2. Macro-harmony.	1	-	-	1	-	-	2	3	Reading and analysis of literature indicated, practical homework assignment.
3. Chord. Chord structure. Classification of chords. Isomorphic chords. Ways of picturing chords.	2	-	-	2	-	-	4	6	
4. Chords of tertian structure with non-chord sounds. Chords of non-tertian structure. Polychords.	1	-	-	1	-	-	2	3	
5. Factors determining the building of chord sequences. Affinity of chords. Theoretical and practical knowledge and skills test.	1	-	-	1	-	1	3	3	
6. Rhythm of harmony.	1	-	-	1	-	-	2	3	
7. Non-chord sounds – suspensions, transitional, auxiliary and flowing-in sounds. Fracture polyphonizing.	1	-	-	1	-	-	2	3	
8. Secondary septachords (T ₇ , III ₇ , S ₇ , VI ₇) and septachord sequences (chains).	1	-	-	1	-	-	2	3	
9. Point of organs. Keynote and dominant organ points.	1	-	-	1	-	-	2	3	
10. Modulation. Modulation to the family circle tonalities.	1	-	-	1	-	-	2	3	
11. Ellipse and enharmonic modulations.	2	-	-	2	-	-	4	6	
12. Peculiarities of musical harmony of the late 19 th century.	1	-	-	1	-	-	2	3	
13. Peculiarities of musical harmony of the 20 th century	2	-	-	2	-	-	4	5	Reading and analysis of literature indicated.
14. Exam.	-	-	-	-	-	2	2	-	...
Total	16	0	0	16	0	2	34	46	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
<i>Intermediate assessment:</i> test	25 %	During midterm session	Students' knowledge and abilities obtained until midterm session are assessed. The test consists of 2 practical tasks. Each mistake takes away 0.5 of the score: 10: 0-1 mistake; 9: 2 - 3 mistakes; 8: 4 - 5 mistakes; 7: 6 - 7 mistakes, etc.*
<i>Exam:</i> test	25 %.	During exams' session	The level of students' knowledge obtained during the term and their ability to apply it while performing various tasks is assessed. The test consists of 4 practical tasks. Each task is assessed by 0.5 score. Each mistake takes away 0.5 of the score: 10: 0-1 mistake;

			9: 2 - 3 mistakes; 8: 4 - 5 mistakes; 7: 6 - 7 mistakes, etc.*
Practical assignments	50 %	During semester	During the semester students have to perform 12 practical self-study tasks. Each task is assessed by 10 score system (the formula of the final score is the sum total of all tasks / 12). Assessment is conducted in the following way - each mistake takes away 0.5 of the score: 10: 0-1 mistake; 9: 2 - 3 mistakes; 8: 4 - 5 mistakes; 7: 6 - 7 mistakes, etc.*

* Final score is calculated using the following formula: (the score of intermediate assessment + the score of exam + (the score of homework assignments * 2)) / 4

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material				
Gaubas, Romualdas	2014	Populiariosios muzikos teorijos ir harmonijos pagrindai		Šiauliai: Šiaulių universitetas
Šileika, Remigijus	1994	Įvadas į šiuolaikinę harmoniją		Klaipėda: Lietuvos muzikos akademijos Klaipėdos fakultetas
Kašponis, Rimtautas	1988	Kūriniai harmoninei analizei		Kaunas: Šviesa
Kašponis, Rimtautas	1984	Harmonija		Kaunas: Šviesa
Kašponis, Rimtautas	1988	Harmonija. Kūriniai harmoninei analizei		Kaunas: Šviesa
Additional study material				
Holst, Imogen	2003	An ABC of music: a short practical guide to the basic essentials of rudiments, harmony, and form		Oxford: Oxford University Press
Ottman, Robert W.,	1983	Elementary harmony: theory and practice		Englewood Cliffs (N. J.), Prentice-Hall
Piston, Walter	1978	Harmony		New York: W. W. Norton & Company
Naus, Wayne J.	1998	Beyond functional harmony		Rottenburg: Advance Music
Jaffe, Andrew	2009	Jazz harmony		Essen: Advance Music
Ulehla, Ludmila	1994	Contemporary harmony: romanticism through the twelve-tone row		Essen: Advance Music

POLYPHONY

Subject (module) title		Subject code	Study Programme (s)
Polyphony		B049716	Music Performance
Lecturer (-s)		Department where the subject is delivered	
Coordinator: assist. Jurgis Paliauka		Department of Musicology	
Study cycle		Type of the subject (module)	
First (bachelor)		Optional	
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (s) of instruction
Classwork	6 th semester / <i>Music Performance</i>		Lithuanian
Prerequisites and co-requisites			

Preliminary requirements: Completion of the subject <i>Harmony</i>		Neighbouring requirements (if any): none	
Number of ECTS Credits	Total Student's load	Contact hours	Self-study hours
3	80	34	46
Purpose of the subject (module)			
To introduce students to the composing tradition of polyphonic music and its historical development.			
Short Abstract of the subject (module)(up to 500 symbols)			
During the studies of the subject students gradually acquire knowledge about yet more complex composing techniques of polyphonic music. Studies of two-voice strict counterpoint are an introduction to three-voice counterpoint, imitation polyphony and canons, and finally the subject ends with studies of the free style counterpoint. Theoretical knowledge is used in practice by writing small two-voice or three-voice inventions and three-voice fugues.			

Programme (s) competences to be delivered (numbers of programme (s) learning outcomes))	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to communicate, interact and cooperate. (<i>Music Performance: 5.2</i>)	Will be able to think critically and express thoughts fluently and reasonably while discussing essential issues of music theory related to polyphony.	Lectures in large groups, practical training	<i>Accumulative assessment:</i> homework assignments, intermediate assessment (test), exam (test)
	Having mastered the specific terminology used in music theory will be able to characterise polyphony manifestations in musical works, to use it while discussing and analysing various musical compositions.		
Knowledge of musical language and music history, good understanding of cultural contexts. (<i>Music Performance: 3.2</i>)	Will be able to identify and differentiate the main structural elements of music polyphony in specific musical works.		
Ability to convey and develop the musical idea. (<i>Music Performance: 2.2</i>)	Will be able to apply the knowledge acquired on polyphony in musical practice - to create a small-scale free-style two or three voices fugues.		
Knowledge of musical language and music history, good understanding of cultural contexts. (<i>Music Performance: 3.1</i>)	Knowledge gained in the study of the subject will be able to adapt while analysing the manifestations of polyphony in musical works; will know the traditional and individual uses of polyphony.		
	Will be able to understand and identify polyphony processes occurring in musical work by ear.		
	Based on the knowledge gained during the study of the subject will be able independently study musical polyphony phenomena in strict polyphony style range and outside this style.		

Topics	Time (hours) and assignments of contact and self-study hours
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	Lectures in large groups	Consultations	Seminars	Practical training in large groups	Practice	Exam / Pass/Fail	Total contact work	Self-study hours	Assignments
1 Introduction (introduction to the subject, program content, assessment form, requirements and evaluation criteria). Polyphony. Provisions of the simple two-voice counterpoint of strict polyphony style.	1	-	-	1	-	-	2	2	Reading and analysis of literature provided, practical homework assignment
2. The simple two-voice counterpoint of strict style. Discarding sounds in weak parts of shifts – transitional and auxiliary.	1	-	-	1	-	-	2	3	
3. The simple two-voice counterpoint of strict style. Discarding sounds in strong parts of shifts – suspensions.	1	-	-	1	-	-	2	3	
4. Metronymic structure of the simple two-voice counterpoint of strict style.	1	-	-	1	-	-	2	3	
5. Provisions of the simple three-voice counterpoint of strict polyphony style.	1	-	-	1	-	-	2	3	
6. The simple three-voice counterpoint of strict style. Discarding sounds in weak and strong parts of shifts – transitional, auxiliary and suspensions.	1	-	-	1	-	-	2	3	
7. Metronymic structure of the simple three-voice counterpoint of strict style. Inventions of two and three voices.	1	-	-	1	-	-	2	3	
8. Imitation technique of strict style counterpoint. Vertically changeable imitations. Test of theoretical and practical knowledge and skills.	1	-	-	1	-	1	3	3	
9. Imitation technique of strict style counterpoint. Two-fold changeable imitations (vertically and horizontally). Various forms of imitation (inversion, retrograde, augmentation and diminution).	1	-	-	1	-	-	2	3	
10. Provisions of the complex (octave and duodecimal) two-voice counterpoint of strict polyphony style.	1	-	-	1	-	-	2	3	
11. Canon. The simple one-theme three-voice canon.	1	-	-	1	-	-	2	3	
12. Provisions of the simple two-voice counterpoint of free polyphony style.	1	-	-	1	-	-	2	3	
13. Provisions of the simple three-voice counterpoint of free polyphony style.	1	-	-	1	-	-	2	3	
14. Fugue. Constructive elements of fugue structure (theme, response, subtheme, middle-entries, coda).	1	-	-	1	-	-	2	3	
15. Fugue exposition.	1	-	-	1	-	-	2	3	
16. Middle and final parts of fugue.	1	-	-	1	-	-	2	2	Reading and analysis of literature provided
17. Exam	-	-	-	-	-	2	2	-	
Total	16	0	0	16	0	2	34	46	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Intermediate assessment: test	25 %	During midterm session	Students' knowledge and abilities obtained until midterm session are assessed. The test consists of 2 practical tasks. Each mistake takes away 0.5 of the score: 10: 0-1 mistake; 9: 2 - 3 mistakes; 8: 4 - 5 mistakes; 7: 6 - 7 mistakes, etc.*
Exam: tests	25 %	During exams' session	The level of students' knowledge obtained during the term and their ability to apply it while performing various tasks is assessed. The test consists of 2 practical tasks. Each task is assessed by 0.5 score. Each mistake takes away 0.5 of the score: 10: 0-1 mistake; 9: 2 - 3 mistakes; 8: 4 - 5 mistakes; 7: 6 - 7 mistakes, etc.*
Practical homework assignments	50 %	During semester	During the semester students have to perform 15 practical self-study tasks. Each task is assessed by 10 score system (the formula of the final score is the sum total of all tasks / 15). Assessment is conducted in the following way - each mistake takes away 0.5 of the score: 10: 0-1 mistake; 9: 2 - 3 mistakes; 8: 4 - 5 mistakes; 7: 6 - 7 mistakes, etc.*

* Final score is calculated using the following formula: (the score of intermediate assessment + the score of exam + (the score of homework assignments *2)) / 4

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material (in Lithuanian)				
Sudarytoja Daunoravičienė G;	2003	Muzikos kalba. Viduramžiai. Renesansas.	I dalis	Vilnius: Lietuvos mokslų akademijos leidykla.
Sudarytoja Daunoravičienė G.;	2006	Muzikos kalba. Barokas.	II dalis	Vilnius: Lietuvos mokslų akademijos leidykla.
Vildžiūnienė R.	2012	Griežtasis polifonijos stilius: teorija ir praktinės užduotys .		Klaipėda: Klaipėdos universiteto leidykla.
Klova V.	1966	Polifonija	I dalis	Vilnius: Vaga
Klova V.	1978	Polifonija	II dalis	Vilnius: Vaga
Additional study material (in Lithuanian)				
Ambrasas A.	1977	Muzikos kūrinių analizės pagrindai		Vilnius: Vaga
Dženkaitienė D.	2001	Notacijos ir komponavimo principai Renesanso daugiabalsėje muzikoje		Vilnius: Lietuvos muzikos akademija.
Mikėnaitė R.	1987	XX a. polifonija ir jos apraiškos šiuolaikinėje lietuvių muzikoje		Vilnius

BASICS OF MUSICAL WORKS ANALYSIS

Subject (module) title	Subject code	Study Programme (s)
Basics of Musical Work Analysis	B041816	Music Performance
Lecturer (-s)		Department where the subject is delivered

Coordinator: assist. Jurgis Paliauka		Department of Musicology	
Study cycle		Type of the subject (module)	
First (bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (s) of instruction
Classwork	7 th semester / <i>Music Performance</i>		Lithuanian
Prerequisites and co-requisites			
Preliminary requirements:		Neighbouring requirements (if any): none	
Number of ECTS Credits	Total Student's load	Contact hours	Self-study hours
3	80	34	46
Purpose of the subject (module)			
To introduce students to form of musical pieces and ways of analysing them.			
Short Abstract of the subject (module)(up to 500 symbols)			
During the studies of <i>Musical Works Analysis</i> students are introduced to the ways of musical material development and various musical forms. First of all, musical expression forms like melody or facture are discussed as well as smaller structural elements of musical pieces, such as motifs, phrases, sentences and periods. As students acquire this theoretical and practical knowledge, they are further introduced to the analysis of more complex musical forms. Theoretical knowledge is applied for the analysis of musical pieces written during various musical epochs, and for performing various creative tasks.			

Programme (s) competences to be delivered (numbers of programme (s) learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to communicate, interact and cooperate. (<i>Music Performance: 5.2</i>)	Will be able to think critically and express thoughts fluently and reasonably while discussing essential issues of music theory related to the form of musical creations. Will be able to master the specific terminology used in music theory, i.e. concepts meant to characterise the form of music creations, and will be able to use these concepts while discussing and analysing various music creations.	Lectures in large groups, practical training in large groups	<i>Accumulative assessment:</i> homework assignments, intermediate assessment (test), exam (test)
Knowledge of musical language and music history, good understanding of cultural contexts. (<i>Music Performance: 3.2</i>)	Will be able to identify and differentiate basic structural types of music compositions, i.e. their form, genre and style certain music compositions.		
Ability to convey and develop the musical idea. (<i>Music Performance: 2.2</i>)	Will be able to understand by ear and identify the regular structural processes that take place in the music composition and relate them to the specific forms of music compositions, musical genres and styles. Will obtain theoretical and historical basics of the analysis of music compositions; will be able to apply the knowledge obtained while analysing the music compositions of various periods and genres taking into account the specifics of a certain music compositions.		
Knowledge of musical language and music history, good understanding of cultural contexts. (<i>Music Performance: 3.1</i>)	Will be able to perform a complex analysis of entire music compositions or their segments written in various periods for various compositions of instruments, i.e. interrelate musical processes that take place at the vertical and horizontal level of the piece of music as		

	well as relate these processes to the form of music.		
	Will be able to go deeper into the studies of the analysis of music creations individually on the basis of the knowledge obtained while studying the subject.		

Topics	Time (hours) and assignments of contact and self-study hours								Assignments
	Lectures in large groups	Consultations	Seminars	Practical training in large groups	Practice	Examination / Pass/Fail	Total contact work	Self-study hours	
1. Introduction, i.e. introducing the subject, the content of the programme, form of assessment, requirements and assessment criteria. Is music a language?	-	-	-	2	-	-	2	2	Reading and analysis of literature provided
2. Elements of musical language – melody and facture. Ways of varying facture.	-	-	-	4	-	-	4	6	Reading and analysis of literature provided, practical homework assignment
3. Principles of developing musical forms. Unity and contrast. Recapitulations and their types.	-	-	-	2	-	-	2	3	
4. The syntactic structure of the musical language. Caesura and segmentation provisions. Types of syntactic structures – motif.	-	-	-	2	-	-	2	3	
5. Thematic structure of musical piece. Analysis basics of thematic and motif music. Verisimilitude.	-	-	-	4	-	-	4	6	
6. Music with no theme and dodecaphonic music. Mid-term assessment.	-	-	-	2	-	-	2	3	
7. Small forms – sentence and period.	-	-	-	4	-	-	4	6	
8. Simple forms: two-part simple and three-part simple forms.	-	-	-	2	-	-	2	3	
9. Small forms: two-part simple and three-part complex forms.	-	-	-	2	-	-	2	3	
10. Variations in music and their form. Ornamental, random variations and variations of steady melody. The form of variations in contemporary music.	-	-	-	2	-	-	2	3	
11. Musical genre and style, historical and theoretical review.	-	-	-	4	-	-	4	6	
12. Genres and forms of vocal music.	-	-	-	2	-	-	2	2	
13. Exam	-	-	-	-	-	2	2	-	
Total	0	0	0	32	0	2	34	46	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Intermediate assessment: test	25 %	During midterm session	Students' knowledge and abilities obtained until midterm session are assessed. The test consists of 2 practical tasks. Each mistake takes away 0.5 of the score:

			10: 0-1 mistake; 9: 2 - 3 mistakes; 8: 4 - 5 mistakes; 7: 6 - 7 mistakes, etc.*
Exam: test	25 %	During exams' session	The level of students' knowledge obtained during the term and their ability to apply it while performing various tasks is assessed. The test consists of 2 practical tasks. Each task is assessed by 0.5 score. Each mistake takes away 0.5 of the score: 10: 0-1 mistake; 9: 2 - 3 mistakes; 8: 4 - 5 mistakes; 7: 6 - 7 mistakes, etc.*
Practical homework assignments	50 %	During semester	During the semester students have to perform 11 practical self-study tasks. Each task is assessed by 10 score system (the formula of the final score is the sum total of all tasks / 11). Assessment is conducted in the following way - each mistake takes away 0.5 of the score: 10: 0-1 mistake; 9: 2 - 3 mistakes; 8: 4 - 5 mistakes; 7: 6 - 7 mistakes, etc.*

* Final score is calculated using the following formula: (the score of intermediate assessment + the score of exam + (the score of homework assignments *2)) / 4

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material (in Lithuanian)				
Ambrasas, Algirdas Jonas (red.)	2010	Muzikos kūrinių analizės pagrindai		Vilnius: Lietuvos muzikos ir teatro akademija
Sudarytoja Daunoravičienė G.;	2006	Muzikos kalba. Barokas.	II dalis	Vilnius, Lietuvos mokslų akademijos leidykla.
Jurgutis, Vytautas	1979	Muzikos kūrinių analizės chrestomatija		Vilnius
Additional study material				
Burkhart, Charles	2004	Anthology for musical analysis		Belmont: Thomson: Schirmer
Rosen, Charles	2002	Beethoven's piano sonatas: a short companion		London: Yale University Press
Caplin, William Earl,	1998	Classical form: a theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven		Oxford: Oxford University Press
Irving, John.	1997	Mozart's piano sonatas: contexts, sources, style		Cambridge: Cambridge University Press
Plantinga, Leon	1984	Romantic music: a history of musical style in nineteenth-century Europe		New York; London: W. W. Norton & Company
Ratner, Leonard G.	1980	Classic music: expression, form, and style		New York; London: Schirmer Books
Berry, Wallace,	1966	Form in music: an examination of traditional techniques of musical structure and their application in historical and contemporary styles		Englewood Cliffs, (N. J.): Prentice-Hall

Ройтерштейн, Михаэль Иосифович	2001	Основы музыкального анализа : учебник для студентов педагогических высших учебных заведений	...	Москва : ВЛАДОС
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Approved by Department of <i>Music Theory</i>	2016-03-10, Department Report No. 5
No. and date of registration in study subjects (modules) register	2016-06-02, R(16)-78

II ALTERNATIVES OF EAR TRAINING AND MUSIC THEORY:

EAR TRAINING (LEVEL A)

Subject (module) title		Subject code	Study Programme (s)	
Ear Training (Level A)		B056116	Music Performance (specialisations – Accordion, Piano, Harpsichord, Percussion, Wind Instruments, String Instruments, Organ)	
Lecturer (-s)		Department where the subject is delivered		
Coordinator: assoc. prof. dr. Vida Umbrasienė Others: lect. Gabrielius Simas Sapięga, assist. Giedrė Paukštytė, assist. Jurgis Paliauka.		Department of Music Theory		
Study cycle		Type of the subject (module)		
First (bachelor)		Optional		
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (s) of instruction	
Classwork	1 st –2 nd semester / <i>Music Performance</i>		Lithuanian	
Prerequisites and co-requisites				
Preliminary requirements: Skills corresponding to higher level academic aural training requirements to intone accurately singing solo; single voice and multiple voice (two-voice– four-voice) singing skills; an ability to recognise intervals, chords and their sequences, analyse functional chord sequences (diatonic, with variations and modulations); musical literacy.			Neighbouring requirements (if any): None	
Number of ECTS Credits	Total Student's load	Contact hours	Self-study hours	
6 (3+3)	160 (80+80)	68 (34+34)	92 (46+46)	
Purpose of the subject (module)				
The purpose of the subject <i>Ear Training (Level A)</i> is to introduce students to psychological aspects of music listening and analysing by ear; to analyse individual shortfalls of perception by ear and to find ways of their elimination; to develop abilities of listening and interpreting musical texts of various epochs with respect to peculiarities of their styles; to teach students to apply acquired skills in daily artistic activity; to teach students to appreciate their own abilities, to apply their knowledge in practice.				
Short Abstract of the subject (module)(up to 500 symbols)				
Ear Training (Level A) is a core study subject dedicated to develop musical ear. Higher (A) level is considered to meet the needs of students with higher musical abilities. This course is aimed at training musical ear, listening to recordings of original music fragments of all epochs and genres, analysis by listening and note taking, singing solo, in ensemble and choir, focusing on texture, melody, rhythm and harmony. Classes are based on psychological principles of music perception. The course consists of two modules covering 16 themes focused on music of different nations' folk and Gregorian chant up to the 21st century compositions, their recognition while listening and also singing.				

Programme (s) competences to be delivered (numbers 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	By performing the indicated practical tasks in the classroom and during self-study, students will be able to notice, to identify and to correct flaws and mistakes of intonation and rhythm of music that is	Explanation, demonstration, practical training in large groups,	<i>Accumulative assessment:</i>

forms professionally. (<i>Music Performance</i> , 1.2)	being performed; will be able to understand, to identify and to write the perceived musical fragments in notes.	practical tasks, work in group, preparation of art project, self-study	during cumulative score, auditorial tests, exam (implementing of art project)
Knowledge of musical language and music history, good understanding of cultural contexts. (<i>Music Performance</i> , 3.1)	On the basis of acquired theoretical knowledge and skills of analysing while listening, students will be able to compare the musical language and interpretation of examples of music being performed, to identify the style of music being performed and substantiate their opinion.		
	Students will know special terminology and will be able to use it to describe peculiarities of the feature, the tune, the rhythm and the development of music being performed.		
Critical and self-critical thinking. (<i>Music Performance</i> , 6.2;	On the basis of the acquired theoretical knowledge and experience of listening, while performing self-study tasks students will be able to control and evaluate the quality of examples of music performed by themselves and others.		

Topics	Time (hours) and assignments of contact and self-study hours									Assignments
	Lectures in large groups	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/ Retake / Resubmission	Exam / Pass/Fail	Total contact work	Self-study hours	
1 st semester										
1. Introductory lecture. The goals and objectives of the course. The content of workshops and modes of assessment.					2			2	2	Studies of literature and workshop material
2. Psychology of music-listening. Music-listening.					2			2	2	
3. Rhythm perception and cognition. Harmony perception and cognition.					2			2	3	Tasks indicated in the study material No. 5-9
4. Musical sensitivity.					2			2	3	Tasks indicated in the study material No. 12-14
5. Acoustic text. Analysis while listening.					2			2	3	Tasks indicated in the study material No. 20-25
6. Sounding style.					2			2	3	Tasks indicated in the study material No. 29-36
7. Texture, types of texture.					2			2	3	Tasks indicated in the study material No. 41- 46
8. Ways of texture development.					2			2	3	Tasks indicated in the study material No. 53-60
9. Auditorial test (1)					2			2	3	Independent preparation for the test
10. Melodics. Modal melody. Listening and perception of harmony.					4			4	3	Tasks indicated in the study material No. 71-80
11. Main rhythmic types.					2			2	3	Tasks indicated in the study material No. 87-95

12. Polyphony. Organum.					2			2	3	Tasks indicated in the study material No.102. Students of performance art can choose 3 examples. All examples are a must for musicologists.
13. Strict style.					2			2	3	Tasks indicated in the study material No. 108 – to choose one of the recordings provided, No. 109-112. Students of performance art choose one two-part and one multi-part musical examples. All examples are a must for musicologists
14. Free style.					2			2	3	Tasks indicated in the study material No. 116, 118 – to be able to sing all parts well.
Auditorial test (2)					2			2	3	Independent preparation for the test
Exam: implementing of art project							2	2	3	Preparation to implement an art project with a team
Total	0	0	0	0	32	0	2	34	46	
2nd semester										
1. Introductory lecture. Introduction to semester topics and procedure of assessment.					2			2	3	Studies of literature and workshop material
2. Baroque melisma.					4			4	4	Tasks indicated in the study material No. 119-121, 124 – to perform orally and in writing; No. 125-126 – to sing melodies at a convenient register, by playing an accompaniment; No. 127-128 – to choose <i>one</i> piece of the provided ones and to prepare an art project together with a chosen team of peers.
3. Fugue.					2			2	3	Tasks indicated in the study material No. 129, 130, 131– to perform orally and in writing; No. 133 - to choose <i>one</i> piece of the provided ones and to prepare an art project together with a chosen team of peers; No. 134-135 – to prepare by singing, the rest of the parts by playing the piano.
4. Harmonic polyphony.					2			2	3	Tasks indicated in the study material No. 136-140 - to perform orally and in writing; No. 143, 144, 146 - to choose <i>one</i> piece

									of the provided ones and to prepare an art project together with a chosen team of peers; No. 145, 147 - to prepare by singing, the rest of the parts by playing the piano.	
5. Homophony. General features of homophonic texture.					2			2	3	Tasks indicated in the study material No. 148-153 - to perform orally and in writing; No. 155-159 – to choose and perform <i>three</i> melodies; 160-163 – to choose <i>two</i> pieces of the provided ones and to sing while playing an accompaniment.
6. Functional harmony.					4			4	4	Tasks indicated in the study material No. 164-168 – to perform orally and in writing; No. 170 – to sing a melody while playing an accompaniment; No. 171-172 - to choose <i>one</i> piece of the provided ones and to prepare an art project together with a chosen team of peers.
7. Mixed texture.					2			2	3	Tasks indicated in the study material No. 173-176 – to perform orally and in writing; No. 178-179 - to choose <i>one</i> piece of the provided ones and to sing melody by playing an accompaniment; No. 180 - to prepare an art project together with a chosen team of peers.
8. Auditorial test (1)					2			2	3	Independent preparation for the test
9. Texture in the 20 th century. New melody.					4			4	4	Tasks indicated in the study material No. 181-183 – to perform orally and in writing; No. 187-190 – to choose and to perform <i>two</i> pieces. Tasks indicated in the study material No. 185-186 - to perform orally and in writing; No. 191-193 – to choose and to perform <i>two</i> examples by playing or by performing in an ensemble with peers.
10. Poli-, poli-, poli.					2			2	3	Tasks indicated in the study material No. 194-196 – to perform orally and in writing; No. 198-

										200 - to choose and to perform <i>one</i> piece by playing or by performing in an ensemble with peers; No. 201 - to prepare an art project together with a chosen team of peers
11. Modality, sonorism, microtonal music.					2			2	3	Tasks indicated in the study material No. 202, 203 – to perform orally and in writing; No. 204-207 - to choose and to perform <i>two</i> examples by playing or by performing in an ensemble with peers.
12. Improvisation, jazz, aleatoric music.					2			2	3	Tasks indicated in the study material No. 208-210 – to perform orally and in writing; No. 211 - to sing a melody while playing an accompaniment; No. 212 - to prepare an art project together with a chosen team of peers.
13. Auditorial test (2)					2			2	3	Independent preparation for the test
14. Exam: implementing of art project							2	2	4	Preparation to implement an art project (No. 213 in the study material) with all team.
Total	0	0	0	0	32	0	2	34	46	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
1st-2nd semester			
Cumulative score	25 %	During semester	Assessment of students work during workshops in a classroom: • learning theoretical material and ability to discuss, to offer clear and well-grounded answers, • quality of performing tasks of independent work, • intonation accurateness of extracts from pieces of music, • ability to work in a team.
Auditorial tests (2)	50 %	During semester	Assessment of the ability to apply theoretical knowledge gained during workshops and self-study, the ability to listen, to recognize, to analyse and to interpret musical texts of various epochs, the ability to hear and to write down musical dictations of various complexity taking peculiarities of style, facture, melody, rhythmic, and harmony into account.
Exam: implementing of art project	25 %	During exams' session	Assessment of students' ability to work in a team, to share roles and to play them appropriately, to intone accurately.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material				

Kaiser U.	1999	<i>Gehörbildung. Grundkurs</i>		Bärenreiter-Verlag Kassel-Basel-London, New York-Prag
Kaiser U.	2000	<i>Gehörbildung. Aufbaukurs</i>		Bärenreiter. Kassel- Basel-London, New York-Prag
Mackamul R.	1991	<i>Lehrbuch der Gehörbildung</i>	B II	Bärenreiter-Verlag Kassel-Basel-London
Mackamul R.	1989	<i>Lehrbuch der Gehörbildung</i>	B I	Bärenreiter-Verlag Kassel-Basel-London
Umbrasienė V.	2003	<i>Muzikinės klausos seminarai</i>	I dalis	Vilnius: Lietuvos muzikos akademija
Umbrasienė V.	2004	<i>Muzikinės klausos seminarai</i>	II dalis	Vilnius: Lietuvos muzikos akademija
Additional study material				
Umbrasienė V.	2000	<i>XX amžiaus lietuvių autorių kūriniai solfedžio pratyboms</i>		Vilnius: Lietuvos muzikos akademija

EAR TRAINING (LEVEL B)

Subject (module) title		Subject code	Study Programme (s)	
Ear Training (Level B)		B058416	Music Performance (specialisations – Accordion, Piano, Harpsichord, Percussion, Wind Instruments, String Instruments, Organ)	
Lecturer (-s)		Department where the subject is delivered		
Coordinator: lect. Gabrielius Simas Sapięga Others: assoc. prof. dr. Vida Umbrasienė, assist. Giedrė Paukštytė, assist. Jurgis Paliauka.		Department of Music Theory		
Study cycle		Type of the subject (module)		
First (bachelor)		Optional		
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (s) of instruction	
Classwork	1 st –2 nd semester / Music Performance		Lithuanian	
Prerequisites and co-requisites				
Preliminary requirements: Basic skills corresponding to general level academic requirements of aural training to intone while singing solo; one- and two-voice singing skills; the ability to identify intervals, chords and their basic sequences while listening; musical literacy			Neighbouring requirements (if any): none	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours	
6 (3+3)	160 (80+80)	68 (34+34)	92 (46+46)	
Purpose of the subject (module)				
The purpose of the subject <i>Ear Training (Level B)</i> is to develop students' musical ear by consolidating basic academic knowledge of ear training which are related to the ability to solmisate from notes, to listen and to recognize musical structures and their sequences in notes and by ear.				
Short Abstract of the subject (module) (up to 500 characters)				
<i>Ear Training (Level B)</i> is a subject devoted to the training of musical ear. During workshops of professional musical ear training students develop musical ear and memory, accurateness of intonation, skills of sight-singing, analysis of musical structures, sense of harmony and rhythm and writing of musical dictations. During workshops students develop their skills of listening to and recognizing musical structures, skills of sight-singing and singing by ear; they develop their ability to control and evaluate the quality of tasks performed by themselves.				

Programme (s) competences to be delivered (numbers 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	Students will be able to sight-sing musical examples of regular and irregular rhythmic of various complexities and epochs.	Explanation, demonstration, practical	Accumulative assessment:

forms professionally. (<i>Music Performance</i> , 1.2)		training in large groups, practical tasks, work in group, self-study	cumulative score, ear training tests, during exam (implementing of art project)
Knowledge of musical language and music history, good understanding of cultural contexts. (<i>Music Performance</i> , 3.1)	Students will be able to perceive by ear, to recognize and to sing various musical structures: intervals and chords in a key and from sound, sequences of chords (closes, variations, modulations); will know the peculiarities of recognizing by ear and performing the main composing techniques of the 20 th century.		
Critical and self-critical thinking. (<i>Music Performance</i> , 6.2;	On the basis of the acquired theoretical knowledge and experience of listening, while performing self-study tasks students will be able to control and evaluate the quality of examples of music performed by themselves and others.		

Topics	Time (hours) and assignments of contact and self-study hours									
	Lectures in large groups	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam / Debate / Consultation	Examination / Pass/Fail	Total contact work	Self-study hours	Assignments
1 st semester										
1. Introduction. Rhythmic: various regular and irregular rhythmic structures. Mixed and changing metres.					2			2	2	Review of the material indicated, improvisation according to individual rhythmic formulas
2. Workshop of rhythmic and solfeggio.					2			2	2	Solmization of the provided musical exercises
3. Tune and its perception. Folk music tunes. Examples of folk music of various nations.					2			2	2	Solmization of the provided musical exercises; by performing two-part exercises, one part is played by an instrument
4. Chromatic, altered and double-harmonic major and minor tunings.					2			2	2	Solmization of the provided musical exercises
5. Modality.					2			2	2	Work in group: art project – <i>Ave Regina caelorum</i> by O. di Lasso
6. The blues, full-tonality and artificial tunings.					2			2	2	Creation of the blues boxes; Solmization of the provided musical exercises
7. Chromatic tonality. Polytonality.					2			2	2	Work in group: art project – <i>Ave verum corpus</i> by F. Poulenc
8. Preparation for ear training test.					2			2	8	Independent preparation for a test
9. Ear training test I.					2			2	-	-
10. Simple and compound intervals.					2			2	2	Solmization of the provided musical exercises
11. Typical intervals of tunings.					2			2	2	Solmization of the provided musical exercises; by performing two-part exercises, one part is played by an instrument

12. Septachords and their inversions.					2			2	2	Practical task; Solmization of the provided musical exercises
13. Polychords. Clusters.					2			2	2	Work in group: art project – <i>Varpai</i> by K. Brundzaitė or <i>Septynios Omaro Chajamo miniatiūros I</i> by V. Barkauskas
14. Harmonic facture. Analysis of chords.					2			2	2	Solmization of the provided musical exercises
15. Preparation for ear training test.					2			2	8	Independent preparation for the test
16. Ear training test II.					2			2	6	Work in group: preparation for exam
17. Exam: implementing of art project							2	2		
Total					32			2	34	46
2nd semester										
1. Introduction. Team assignments: a puzzle, dictation of 4 timbres.					2			2	2	Review of the material indicated
2. Functional harmony.					2			2	2	Solmization of the provided musical exercises; by performing two-part exercises, one part is played by an instrument
3. Variations to diatonic affinity tonalities.					2			2	2	Solmization of the provided musical exercises
4. Modulations to diatonic affinity tonalities.					2			2	2	
5. Enharmonic modulations.					2			2	2	Solmization of the provided musical exercises; Work in group: art project – <i>Hallelujah</i> by L. Cohen (arr. M. Conte)
6. Transposition in the keys of the violin and the bass.					2			2	2	Solmization of musical exercises provided by transposing them
7. Transposition in other keys (soprano, mezzo-soprano, alto, tenor, baritone)					2			2	2	Solmization of musical exercises provided by transposing them
8. Preparation for ear training test.					2			2	6	Independent preparation for the test
9. Ear training test I.					2			2	-	-
10. Jazz harmony and melody.					2			2	2	Solmization of musical exercises provided with self-accompaniment
11. Aleatoric music. Sonorism. Microtonal music.					2			2	2	Work in group: art project – <i>Paserbenčio dainos, Kukučio turgus</i> by Algirdas Martinaitis
12. Dodecaphony. Pointillism.					2			2	4	Work in group: art project – <i>Am Scheideweg</i> , op. 28, Nr. 1 by Arnold Schoenberg
13. Minimalism. Collage.					2			2	4	Work in group: art project – <i>Lacrimosa</i> by Mindaugas Urbaitis
14. Popular music. Popmusic. Melody and harmony.					2			2	2	Solmization of the provided musical exercises
15. Preparation for ear training test.					2			2	6	Independent preparation for the test

16. Ear training test II.					2			2	6	Work in group: preparation for exam
17. Exam: implementing of art project							2	2		
Total	0	0	0	0	32	0	2	34	46	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
1st-2nd semester			
Cumulative score	25 %	During semester	Assessment of students work during workshops in a classroom: • learning theoretical material and ability to discuss, to offer clear and well-grounded answers, • quality of performing tasks of independent work, • accurateness of somisating exercises, • ability to work in a team.
Ear training tests (2)	50 % (25 % + 25 %)	During semester	Assessment of student's ability to apply theoretical knowledge gained during workshops and self-study, to recognize and to analyse various musical structures and/or their sequences, the ability to hear and to write musical dictations of various complexity.
Exam: implementing of art project	25 %	During exams' session	Assessment of students' ability to work in a team, to share roles and to play them appropriately, to intone accurately.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material				
Ладухин Н. М.	2007	<i>Одноголосное сольфеджио</i>		Москва: Музыка
Block Gerard	2003	<i>Traplopen & Springstof</i>	Deel 1	Ascolta Music Publishing
Noreikaitė L.	1980	<i>Harmoninis solfedžio</i>		Vilnius
Островский А. Л., Соловьев С. Н., Шокин В. П.	1975	<i>Сольфеджио</i>	II	Москва: Музыка
Островский А. Л.	1978	<i>Учебник сольфеджио</i>	IV	Москва: Музыка
Рубец А.	1966	<i>Одноголосное сольфеджио</i>		Москва: Музыка
Additional study material				
Сост. Способин	1982	<i>Сольфеджио. Двухголосие и трехголосие</i>		Москва: Музыка

LANGUAGE OF MUSIC: MEDIEVAL PERIOD, RENAISSANCE

Subject (module) title	Subject code	Study Programme (s)
Language of Music: Medieval Period, Renaissance	B091714	<i>Music Performance</i>
Lecturer (-s)	Department where the subject is delivered	
Coordinator: assoc. prof. dr. Danutė Kalavinskaitė Others: assoc. prof. Virginija Apanavičienė, assoc. prof. dr. Audra Versekėnaitė	Department of Musicology	
Study cycle	Type of the subject (module)	
First (bachelor)	Compulsory	
Mode of delivery	Semester or period when the subject is delivered / Study Programme	Language (s) of instruction
Mixed	3 rd semester / <i>Music Performance</i>	Lithuanian
Prerequisites and co-requisites		

Preliminary requirements: skills which were developed in studies of the academic subjects of elementary music theory, harmony and analysis of musical works.		Neighbouring requirements (if any): none	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
3	80	51	29
Purpose of the subject (module)			
To introduce students to the evolution of music language of the Middle Ages and the Renaissance, to musical genres and forms, strict style technology, to develop their practical skills to analyse the musical pieces of the most important genres of the Middle Ages and the Renaissance.			
Short Abstract of the subject (module) (up to 500 characters)			
The subject is aimed at the studies of the tunes systems, musical genres, composing techniques and the strict style counterpoint of the Middle Ages and the Renaissance. During the lectures the following topics are analysed: the church monody, early medieval polyphony, music creation and theory evolution <i>Ars nova</i> during the Renaissance as well; students are provided with the terms and concepts necessary for the musical analysis of these epochs, they analyse musical pieces, and develop skills of musical analysis and counterpoint creation. Practical assignments are meant for independent students' analysis of pieces, and for the development of the strict style counterpoint technique as well as the ability to reconstruct the style of the musical genres of the Middle Ages and the Renaissance.			

Programme competences to be delivered (numbers of programme (s) learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
<i>Music Performance:</i> Critical and self-critical thinking. (6.2)	Students will be able to think critically, to fluently express their thoughts in an argument-based manner when discussing forms and genres of the medieval and the Renaissance music, their evolution, the issues of music perception, creation and performance in the Middle Ages and the Renaissance.	Lectures, analysis of musical text, practical training in large groups, reports, self-study.	<i>Accumulative assessment:</i> practical tasks, paper, survey (oral and / or written), test, exam.
<i>Music Performance:</i> Critical and self-critical thinking. (6.1)	Students will have developed the skills of working independently when collecting, analysing and interpreting information (they will be able to find the necessary theoretical material and musical pieces, to choose analysis methods appropriate for the medieval and the Renaissance music, and typical composing techniques).		
<i>Music Performance:</i> Knowledge of musical language and music history, good understanding of cultural contexts. (3.1)	Students will be able to use terms and concepts necessary for the theoretical analysis, to analyse pieces in terms of musical language (melody, rhythmic, harmony, counterpoint), structure and composing technique, will have developed practical skills of creating music in the strict style.		
<i>Music Performance:</i> Knowledge of musical language and music history, good understanding of cultural contexts. (3.2)	Students will be able to discuss the development of music in the Middle Ages and the Renaissance, historical and theoretical contexts of these periods, will know the most prominent artists, genres, forms and specific musical pieces that all represent these epochs.		
<i>Music Performance:</i> Ability to communicate, interact and cooperate. (5.2)	Students will be able to present the genres and peculiarities of the stylistic interpretation of the medieval and the Renaissance music by announcing, organizing or hosting musical events, also in the media.		

Topics	Time (hours) and assignments of contact and self-study hours
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	Lectures in large groups	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam / Debate / Consultation	Examination / Pass/Fail	Total contact work	Self-study hours	Assignments
1. Object and structure of the music language course. The origins of professional European music.	2			1				3	1	Reading the given literature and training material, completing a practical assignment (creative or analytic).
2. Theory and practice of medieval monody.	2			1				3	2	
3. Medieval polyphony. Organum.	2			1				3	2	
4. Interconnections between <i>Ars Antiqua</i> and <i>Ars Nova</i> . Secular poetic music genres.	2			1				3	2	
5. Renaissance musical culture. Concept of the strict style. Peculiarities of melic poetry, rhythmic and modal arrangement.	2			1				3	2	
6. Conception of counterpoint. Simple binary counterpoint.	2			1				3	2	
7. Complex two-voice counterpoint and its types.	2			1				3	2	
8. Imitational two-voice counterpoint. Imitation, canon, canonical sequence.	2			1				3	2	
9. Simple and complex three-voice counterpoint.	2			1				3	2	
10. Imitative three-voice ternary counterpoint. Three-voice canon.	2			1				3	2	
11. Renaissance motet. Isoperiodic compositional technique. Variation of strophic form.	2			1				3	2	
12. Mass. Mass cycle and their variety.	2			1				3	2	
13. Madrigal, <i>chanson</i> , <i>Lied</i> , <i>Quodlibet</i> .	2			1				3	2	
14. Overview of Renaissance instrumental music styles, genres and forms.	2			1				3	2	
15. Characteristics of Renaissance harmony.	2			1				3	2	
16. Reviewing material and test.	2			1				3		
17. Exam							3	3		
Total	32	0	0	16	0	0	3	51	29	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Practical tasking	50 %	During semester	Assessment of the ability to analyse the genres and forms typical of the Middle Ages and the Renaissance and to practically apply the knowledge of melody, harmony, and

			counterpoint for the creation of sketches in a style typical of the genre. Accumulative score – the average of homework assignments assessments.
Auditorial test	25 %	The end of October	Assessment of the ability to use terms and concepts necessary for the theoretical analysis, the knowledge of the medieval and <i>Ars nova</i> musical genres, skills to analyse and reconstruct the style of the musical pieces of these epochs. The test consists of two parts of equal weight: theoretical and practical (analysis).
Exam	25 %	During exams' session	Assessment of the perception of historical and theoretical context of the Renaissance music, ability to use terms and concepts necessary for the theoretical analysis, fluency of expressing thoughts and ability to provide arguments, skills of analysing pieces of the Renaissance epoch, ability to create the strict style counterpoint.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material				
Daunoravičienė, G. (sud.)	2003	<i>Muzikos kalba</i> , I dalis. Viduramžiai. Renesansas		Vilnius: Lietuvos mokslų akademijos leidykla
	2000 2003 2007	<i>Muzikos enciklopedija</i>	T. 1 T. 2 T. 3	Vilnius: Lietuvos muzikos akademija, Mokslo ir enciklopedijų leidybos institutas
Klova, V.	1966 1985	<i>Polifonija</i>	Dalis 1 Dalis 2	Vilnius: Vaga
Additional study material				
Apanavičienė, V.	2012	Nuotolinis mokymo kursas „Muzikos kalba: viduramžiai, Renesansas“ LMTA Moodle sistemoje		http://moodle.lmta.lt/course/category.php?id=6
Ambrasas, A. (sud.)	² 2010	<i>Muzikos kūrinių analizės pagrindai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Ambrasas, A.	1980	<i>Nuo Carlino iki Rymano</i>		Vilnius
Blume, F. (ed.)	1949–1989	<i>Musik in Geschichte und Gegenwart (MGG)</i>	T. 1–17	München: Deutscher Taschenbuch Verlag, Kassel, Basel, Bärenreiter-Verlag
	1979–2012	<i>Encyklopedia muzyczna</i>	T. 1–12	Krakow: Polskie wydawnictwo muzyczne
Fellerer, K.G. (Hrsg.)	2005	<i>Das Musikwerk. Eine Beispielsammlung zur Musikgeschichte.</i>	Bd. 1-39	Laaber: Laaber-Verlag
Sadie, S.; Tyrrell, J. (ed.)	2001	<i>The New Grove Dictionary of Music and Musicians (or) Grove Music Online</i>	T. 1–29	London: Macmillan publishers limited Oxford University Press http://www.oxfordmusiconline.com/public/
	1973–1982	<i>Музыкальная энциклопедия</i>	T. 1–6	Москва: издательство "Советская энциклопедия"
<i>Пэрриш, К., Оул, Дж.</i>	1975	<i>Образцы музыкальных форм от григорианского хора до Баха</i>		Ленинград: издательство „Музыка“

LANGUAGE OF MUSIC: BAROQUE

Subject (module) title	Subject code	Study Programme (s)
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Language of Music: Baroque	B074216	Music Performance	
Lecturer (-s)		Department where the subject is delivered	
Coordinator: assoc. prof. dr. Danutė Kalavinskaitė Others: assoc. prof. Virginija Apanavičienė, assoc. prof. dr. Rūta Gaidamavičiūtė, lect. Laimutė Ligeikaitė, assoc. prof. dr. Audra Versekėnaitė.		Department of Musicology	
Study cycle		Type of the subject (module)	
First (bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (s) of instruction
Mixed	4 th semester / Music Performance		Lithuanian
Prerequisites and co-requisites			
Preliminary requirements: skills which were developed in studies of the academic subjects of elementary music theory, harmony and analysis of musical works		Neighbouring requirements (if any): none	
Number of ECTS Credits	Total Student's load	Contact hours	Self-study hours
3	80	51	29
Purpose of the subject (module)			
To introduce students to the evolution of music language of the Baroque, to musical genres and forms, to develop their practical skills to analyse the musical pieces of the most important genres of the Baroque.			
Short Abstract of the subject (module)(up to 500 symbols)			
The subject <i>Language of Music: Baroque</i> is aimed the studies of the baroque instrumental and vocal-instrumental genres, basic and complex forms, composing techniques (digital bass, free style counterpoint) and ways of expressing the baroque music. During the lectures historical and theoretical contexts of the Baroque epoch are analysed, students are provided with the terms and concepts necessary for the musical analysis of the Baroque, they analyse musical pieces, their historical development and composition peculiarities; students also develop skills of musical analysis and music creation in the baroque style. Practical assignments are meant for independent students' analysis of pieces, and for the development of the free style counterpoint technique as well as the ability to reconstruct the style of the musical genres of the Baroque by using appropriate stylizing tools.			

Programme (s) competences to be delivered (numbers of programme (s) learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
<i>Music Performance:</i> Critical and self-critical thinking. (6.2)	Students will be able to think critically, to fluently express their thoughts in an argument-based manner when discussing forms and genres of the baroque music, their evolution, the style of the baroque music, the issues of music perception, creation and performance in the Baroque epoch.	Lectures, analysis of musical text, practical training in large groups, reports, self-study.	<i>Accumulative assessment:</i> practical tasks, paper, survey (oral and / or written), test, exam.
<i>Music Performance:</i> Critical and self-critical thinking. (6.1)	Students will have developed the skills of working independently when collecting, analysing and interpreting information (they will be able to find the necessary theoretical material and musical pieces, to choose analysis methods appropriate for the baroque music, and composing techniques typical of the baroque genres).		
<i>Music Performance:</i> Knowledge of musical language and music history, good understanding of cultural contexts. (3.1)	Students will be able to use terms and concepts necessary for the theoretical analysis, to analyse pieces in terms of musical language (melody, rhythmic, harmony, counterpoint), structure and composing technique, will have developed practical skills of creating music in the baroque style.		
<i>Music Performance:</i> Knowledge of musical language and music history, good	Students will be able to discuss the development of music during the Baroque, historical, aesthetic and theoretical contexts of this periods, will know the most		

understanding of cultural contexts. (3.2)	prominent artists, genres, forms and specific musical pieces that all represent this epoch.		
<i>Music Performance:</i> Ability to communicate, interact and cooperate. (5.2)	Students will be able to present the genres and peculiarities of the stylistic interpretation of the baroque music by announcing, organizing or hosting musical events, also in the media.		

Topics	Time (hours) and assignments of contact and self-study hours									Assignments
	Lectures in large groups	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups*	Preparation for the exam/ Rehearsals / Consultations	Exam / Pass/Fail	Total contact work	Self-study hours	
1. Overview of Baroque music culture.	2	-		1	-	-		3	1	Reading the given literature and training material, completing a practical assignment (creative or analytic).
2. Digital bass.	2	-		1	-	-		3	2	
3. Protestant chorale. Protestant <i>Choralbearbeitung</i> .	2	-		1	-	-		3	2	
4. Baroque musical theatre. Opera. Rhetoric of music.	2	-		1	-	-		3	2	
5. Simple forms of Baroque. Ancient period. Ancient two or three-part form. Multi-piece and simple one-piece form.	1	-		1	-	-		2	2	
6. Baroque cyclic instrumental genres: suite, ensemble sonata. Complex forms.	1	-		1	-	-		2	2	
7. Forms of variations. Double variations. Basso ostinato variations. Passacaglia, chaconne.	2	-		1	-	-		3	2	
8. Oratorio, cantata, passion, mass. Their composition. Rhetoric of music. Ritornella aria.	2	-		1	-	-		3	2	
9. Forms of baroque rondo. Baroque concert.	2	-		1	-	-		3	2	
10. Free style polyphony. Simple and complex two-voice counterpoint.	2	-		1	-	-		3	2	
11. Free style three-voice counterpoint: simple and compound counterpoint, peculiarities of imitative counterpoint.	2	-		1	-	-		3	2	
12. Fugue. Its genre and technological origins. Constructive elements of fugue compositional structure. Expository part of fugue.	2	-		1	-	-		3	2	
13. Fugue middle and final parts.	2	-		1	-	-		3	2	
14. Characteristics of fugue entire structure. Methods of Fugue analysis. J. S. Bach polyphonic cycles.	2	-		1	-	-		3	2	
15. Ancient form of sonata. Ensemble sonata – cyclic genre of Baroque epoch.	2	-		1	-	-		3	2	
16. Baroque music theory and practice. Functional preconditions of harmony formation.	2	-		1	-	-		3		
Auditorial test (1, 2)	2							2		
Exam				-			3	3		

Total	32	0	0	16	0	0	3	51	29	
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Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Practical tasking	20 %	During semester	Assessment of the ability to analyse the genres and forms typical of the Baroque and to practically apply the knowledge and skills of harmony and the free style counterpoint for the creation in the baroque style. Accumulative score – the average of homework assignments assessments.
Auditorial test (1)	20 %	The middle of April	Assessment of the ability to use terms and concepts necessary for the theoretical analysis, the knowledge of the baroque musical genres, forms and composition techniques, skills to analyse the musical pieces of the Baroque. The test consists of two parts of equal weight: theoretical and practical (analysis).
Auditorial test (2)	20 %	The end of May	Assessment of the ability to use terms and concepts necessary for the theoretical analysis, the knowledge of the baroque musical genres, forms and composition techniques, skills to analyse the musical pieces of the Baroque. The test consists of two parts of equal weight: theoretical and practical (analysis). Accumulative scores – the average of the theoretical part assessments of both tests and the average of the practical part assessments of both tests.
Exam	40 %	During exams' session	Assessment of the perception of historical and theoretical context of the baroque music and of the baroque music style evolution patterns; ability to use terms and concepts necessary for the theoretical analysis, fluency of expressing thoughts and ability to provide arguments, skills of analysing pieces of the Baroque epoch; ability to perform digital bass assignments, to create the free style counterpoint, imitations, fugue.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material				
Ambrasas, A. (sud.)	2010	<i>Muzikos kūrinų analizės pagrindai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Daunoravičienė, G. (sud.)	2006	<i>Muzikos kalba</i> , II dalis: Barokas		Vilnius: Enciklopedija
	2000; 2003; 2007	<i>Muzikos enciklopedija</i>	T. 1; 2; 3	Vilnius: Lietuvos muzikos akademija, Mokslo ir enciklopedijų leidybos institutas
Additional study material				
Blume, F. (Hrsg.)	1949–1989	<i>Musik in Geschichte und Gegenwart</i>	T. 1–17	München: Deutscher Taschenbuch Verlag, Kassel, Basel, Bärenreiter-Verlag
Daunoravičienė, G. (sud.)	2003	<i>Muzikos kalba</i> , I dalis: Viduramžiai, Renesansas		Vilnius: Lietuvos mokslų akademijos leidykla
	1979–2012	<i>Encyklopedia muzyczna</i>	T. 1–12	Krakow: Polskie wydawnictwo muzyczne
Fellerer, K.G. (Hrsg.)	2005	<i>Das Musikwerk. Eine Beispielsammlung zur Musikgeschichte</i>	Band 1–39	Laaber: Laaber-Verlag
Kalavinskaitė, D.; Versekėnaitė, A.	2013	Nuotolinis mokymo kursas „Muzikos kalba:		http://moodle.lmta.lt/course/category.php?id=6

		barokas“ LMTA Moodle sistemoje		
Kašponis, R.	1984; 1988	<i>Harmonija</i>	Dalis 1; 2	Kaunas: Šviesa
Klova, V.	1966; 1985	<i>Polifonija</i>	Dalis 1; 2	Vilnius: Vaga
Stanley Sadie, J. Tyrrell (ed.)	2001	<i>The New Grove Dictionary of Music and Musicians (or) Grove Music Online</i>	T. 1–29	London: Macmillan publishers limited Oxford University Press http://www.oxfordmusiconline.com/public/
	1973–1982	<i>Музыкальная энциклопедия</i>	T. 1–6	Москва: Издательство «Советская энциклопедия»

LANGUAGE OF MUSIC: CLASSICISM

Subject (module) title	Subject code	Study Programme (s)	
Language of Music: Classicism	B075416	Music Performance	
Lecturer (-s)		Department where the subject is delivered	
Coordinator: assoc. prof. dr. Danutė Kalavinskaitė Others: assoc. prof. Virginija Apanavičienė, assoc. prof. dr. Rūta Gaidamavičiūtė, lect. Laimutė Ligeikaitė, assoc. prof. dr. Audra Versekėnaitė.		Department of Musicology	
Study cycle		Type of the subject (module)	
First (bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered / Study Programme		Language (s) of instruction
Mixed	5 th semester / <i>Music Performance</i>		Lithuanian
Prerequisites and co-requisites			
Preliminary requirements: skills which were developed in studies of the academic subjects of elementary music theory, harmony and analysis of musical works		Neighbouring requirements (if any): none	
Number of ECTS Credits	Total Student's load	Contact hours	Self-study hours
3	80	51	29
Purpose of the subject (module)			
To provide students with theoretical basic knowledge and to develop their practical skills of analysing pieces of the most important genres of the Classicism epoch which dominate in performers' repertoire, to develop their critical and self-critical thinking.			
Short Abstract of the subject (module)(up to 500 symbols)			
The subject of the studies <i>music language</i> is a musical piece in historical and theoretical Classicism context, where the pieces of the most important musical genres are discussed, as well as their historical evolution and peculiarities of composition. In group theoretical lectures and individual workshops, the theoretical material and examples of music are analysed. During individual workshops students' creative works are presented and analysed, which conform to the requirements of the topic. The tasks for individual workshops are given in advance at the beginning of the period of assessment. The tasks are assessed in parts according to the arranged schedule.			

Programme (s) competences to be delivered (numbers of programme (s) learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
<i>Music Performance:</i> Critical and self-critical thinking. (6.2)	Students will be able to think critically, to fluently express their thoughts in an argument-based manner when discussing forms and genres of the Classicism music, their evolution, the style, the issues of music perception, creation and performance in the Classicism.	Lectures in large groups, analyse of musical text, practical training in large groups, reports, self-study.	<i>Accumulative assessment:</i> practical assignments, paper, survey (oral and / or
<i>Music Performance:</i> Critical and self-critical thinking. (6.1)	Students will have developed the skills of working independently when collecting, analysing and interpreting information (they will be able to find		

	the necessary theoretical material and musical pieces, to choose analysis methods appropriate for the Classicism music, and composing techniques typical of the Classicism genres).		written), test, exam.
<i>Music Performance:</i> Knowledge of musical language and music history, good understanding of cultural contexts. (3.1)	Students will be able to use terms and concepts necessary for the theoretical analysis, to analyse pieces in terms of musical language (melody, rhythmic, harmony, counterpoint), structure and composing technique, will have developed practical skills of creating music in the Classicism style.		
<i>Music Performance:</i> Knowledge of musical language and music history, good understanding of cultural contexts. (3.2)	Students will be able to define the development of music during the Classicism, historical, aesthetic and theoretical contexts of this periods, will know the most prominent artists, genres, forms and specific musical pieces that all represent this epoch.		
<i>Music Performance:</i> Ability to communicate, interact and cooperate. (5.2)	Students will be able to present the genres and peculiarities of the stylistic interpretation of the Classicism music in a business-like and proper manner by announcing, organizing or hosting musical events, also in the media.		

Topics	Time (hours) and assignments of contact and self-study hours									Assignments
	Lectures in large groups	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam / Rehearsals / Consultations	Exam / Pass/Fail	Total contact work	Self-study hours	
1. Introduction. General peculiarities of classical music language. Melody. Harmony. Rhythm. The role of classical music forms in music art development.	2			1				3	1	Reading the given literature and training material, completing a practical assignment (creative or analytic).
2. Typical forms and genres of music of Classical period. Classification of musical forms. Classification criteria. General characteristics of structure. Analysis model of classical music works (basic aspects and principles of classical music works analysis).	2			1				3	2	
3. Syntax of music language. Motif, phrase, sentence, period. Homophonic theme. Ways of developing musical material (exposition, variation, free development). Basic principles of musical material development (i, m, t).	2			1				3	2	
4. Compositional peculiarities of simple forms. Period. Simple binary form. Simple ternary form. Features of dividing forms into sections. Typical vocal and instrumental music genres.	2			1				3	2	

5. Shapes of compound forms. Compound form of 3 elements and its types: with trio, with episode. Compound double form of 3 elements, compound form of 3-5 elements. Interjacent shapes of simple-compound forms aBa, aBA. Peculiarities of Beethoven's compound form of 3 elements.	2			1				3	2
6. Concept, purpose and artistic expression of non-chord sounds. Classification: in strong and weak parts of measure. Interaction of non-chord sounds with dramaturgy and form of musical piece.	2			1				3	2
7. Issues of musical facture. Historical types of facture. Classicism facture and functional differentiation of musical texture.	2			1				3	2
8. Interaction of classicistic form and harmony. Formative factors of harmony. Concept of modulation, variety of modulation processes in a form: the lesser, the large modulation. Structure of classicistic modal system.	2			1				3	2
9. Classical (strict, ornamental) composition of variations. Variation technique and variety of methods. Links between a theme and variations. Variations as cycle solutions, internal grouping of variations (macro-forms of the 2 nd , the 3 rd projections), problem of finales. Double variations.	2			1				3	2
10. Model of classical rondo, multiple themes and polytonality. Simple/compound rondo, varieties of rondo (rondo variations, variations with episode, refrain with variations).	2			1				3	2
11. Rondo sonata and genre projection of form. Haydn's, Mozart's rondo, grand rounds of Beethoven and sonata.	2			1				3	2
12. Structural peculiarities of classicistic sonata. Historical prototypes, classicistic canon of form. Functions of sonata form segments (exposition, development, recapitulation), thematic, structural and harmonic structure, dramaturgical aspects. Features of forms and themes in sonatas of Haydn, Mozart and Beethoven. Atypical cases of sonata form (without development of themes, with episode, with mirror recapitulation). Form of instrumental concert (sonata allegro) as a transformation of sonata form and expression of concert principle.	4			1				5	2
13. Structure of cyclic form. Evolution of suit cycle and its genre expression, sonata-suite cycle and its conceptual ideas. Classical symphony model and its development. String quartet	2			1				3	2

compositional and expression peculiarities.										
14. Variety and structural types of classicistic opera genres. Peculiarities of opera dramaturgy, structure of classicistic opera. Composition and dramaturgical functions of separate opera elements (overture, recitative, aria, ensemble, choir, scene, action, finale). Analysis technique of characters and scenes.	1			1				2	2	
15. Classicism polyphony, polyphonic technique in homophonic style. Adaptation of counterpoint, imitation, canon and fugue principles in homophonic forms, penetration of fugue into sonata, variations, fugue in finales of cyclic forms. Polyphonic forms in J. Haydn, W. A. Mozart and L. Beethoven's creative work.	1			1				2	2	
Reviewing material and test	2			1				3		
Exam							3	3		
Total	32	0	0	16	0	0	3	51	29	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Cumulative score (practical assignments / homeworks, participation in lectures)	40 %	During semester	Assessment of the ability to analyse the genres and forms typical of the Classicism and to practically apply the knowledge of harmony for the creation in the classicistic style. Accumulative score – the average of homework assignments assessments.
Auditorial test (1)	20 %	The end of October	Assessment of the ability to use terms and concepts necessary for the theoretical analysis, the knowledge of the Classicism musical genres and forms, skills to analyse the musical pieces of the Classicism. The test consists of two parts of equal weight: theoretical and practical (analysis).
Auditorial test (2)	20 %	The end of December	Assessment of the ability to use terms and concepts necessary for the theoretical analysis, the knowledge of the Classicism musical genres and forms, skills to analyse the musical pieces of the Classicism. The test consists of two parts of equal weight: theoretical and practical (analysis).
Exam	20 %	During exams' session	Assessment of the perception of historical and theoretical context of the classicistic music and of the Classicism music style evolution patterns; ability to use terms and concepts necessary for the theoretical analysis, skills of analysing pieces of the Classicism epoch, ability to create a period, variations.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material				
Ambrasas, A. (sud.)	2010	<i>Muzikos kūrinų analizės pagrindai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Katkus, D.	2013	<i>Muzikos atlikimas. Istorija, teorijos, stiliai</i>		Vilnius

	2000 2003 2007	<i>Muzikos enciklopedija</i>	T. 1 T. 2 T. 3	Vilnius: Lietuvos muzikos akademija, Mokslo ir enciklopedijų leidybos institutas
Additional study material				
Daunoravičienė, G. (sud.)	2006	<i>Muzikos kalba</i> , II dalis: Barokas		Vilnius: Enciklopedija
Gerulaitis, V.	1994	<i>Muzikos stilių raida</i>		Vilnius, MŠC
Kašponis, R.	1984 1988	<i>Harmonija</i>	Dalis 1 Dalis 2	Kaunas: Šviesa
Klova, V.	1985	<i>Polifonija</i>	t. 2	Vilnius, Vaga
Sadie, S.; Tyrrell, J. (ed.)	2001	<i>The New Grove Dictionary of Music and Musicians</i> (or) <i>Grove Music Online</i>	T. 1–29	London: Macmillan publishers limited Oxford University Press http://www.oxfordmusiconline.com/public/
Кюрегян, Т.	1998	<i>Форма в музыке XVII–XX веков</i>		Москва
Холопов, Ю. Н.	1988	<i>Гармония. Теоретический курс</i>		Москва
Холопова, В.Н.	1999	<i>Формы музыкальных произведений</i>		Санкт Петербург
Протопопов, В.	1985	<i>История полифонии: западноевропейская музыка XVII–первой четверти XIX века</i>		Москва
Sposobin, I.V.	1980	<i>Muzykalnaja forma</i>		Москва, Muzyka

LANGUAGE OF MUSIC: ROMANTICISM

Subject (module) title		Subject code		Study Programme (s)	
Music Language: Romanticism		B074316		Music Performance	
Lecturer (-s)				Department where the subject is delivered	
Coordinator: assoc. prof. dr. Rima Povilionienė. Others: assoc. prof. Virginija Apanavičienė, assoc. prof. dr. Rūta Gaidamavičiūtė, lect. Laimutė Ligeikaitė.				Department of Musicology	
Study cycle			Type of the subject (module)		
First (bachelor)			Compulsory		
Mode of delivery		Semester or period when the subject is delivered / Study Programme		Language (s) of instruction	
Mixed		6 th semester / Music Performance		Lithuanian	
Prerequisites and co-requisites					
Preliminary requirements: skills which were developed in studies of the academic subjects of elementary music theory, harmony and analysis of musical works			Neighbouring requirements (if any): none		
Number of ECTS Credits		Total Student's load		Contact hours	
3		80		51	
				Self-study hours	
				29	
Purpose of the subject (module)					
To provide students with theoretical basic knowledge and to develop their practical skills of analysing pieces of the most important genres of the Romanticism epoch which dominate in performers' repertoire, to develop their critical and self-critical thinking.					
Short Abstract of the subject (module) (up to 500 symbols)					
The subject of the studies <i>music language</i> is a musical piece in historical and theoretical context, where the pieces of the most important musical genres of the epoch are discussed, as well as their historical evolution and peculiarities of composition. In group theoretical lectures and individual workshops, the theoretical material and examples of music are analysed. During individual workshops students' creative works are presented and analysed, which conform to the requirements of the topic. The tasks for individual workshops are given in advance at the beginning of the period of assessment. The tasks are assessed in parts according to the arranged schedule.					

Programme (s) competences to be delivered (numbers of programme (s) learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
<i>Music Performance:</i> Critical and self-critical thinking. (6.2)	Students will be able to think critically, to fluently express their thoughts in an argument-based manner when discussing forms and genres of the Romanticism music, their evolution, the style, the issues of music perception, creation and performance in the Romanticism	Lectures, analysis of musical text, practical training, reports, self-study.	<i>Accumulative assessment:</i> practical tasks, paper, survey (oral and / or written), test, exam.
<i>Music Performance:</i> Critical and self-critical thinking. (6.1)	Students will have developed the skills of working independently when collecting, analysing and interpreting information (they will be able to find the necessary theoretical material and musical pieces, to choose analysis methods appropriate for the Romanticism music, and composing techniques typical of the Romanticism genres).		
<i>Music Performance:</i> Knowledge of musical language and music history, good understanding of cultural contexts. (3.1)	Students will be able to use terms and concepts necessary for the theoretical analysis, to analyse pieces in terms of musical language (melody, rhythmic, harmony, counterpoint), structure and composing technique, will have developed practical skills of creating music in the Romanticism style.		
<i>Music Performance:</i> Knowledge of musical language and music history, good understanding of cultural contexts. (3.2)	Students will be able to define the development of music during the Romanticism, historical, aesthetic and theoretical contexts of this periods, will know the most prominent artists, genres, forms and specific musical pieces that all represent this epoch.		
<i>Music Performance:</i> Ability to communicate, interact and cooperate. (5.2)	Students will be able to present the genres and peculiarities of the stylistic interpretation of the Romanticism music in a business-like and proper manner by announcing, organizing or hosting musical events, also in the media.		

Topics	Time (hours) and assignments of contact and self-study hours						
	Lectures in large groups						
	Individual lectures						
	Seminars						
	Practical training in small groups						
	Practice						
	Exam / Pass/Fail						
	Total contact work						
	Self-study hours						
Assignments							

1. Introduction. General trends of changes in 19 th century music in Romanticism context. Typical genres, forms and expression innovations of Romantic music language. Chord, functional interrelations and modulation process changes. Major-minor system. Influence of programmatic and colourist tendencies.	2	-		1	-	-	3	1	Reading the given literature and training material, completing a practical assignment (creative or analytic).
2. Peculiarities of expression and structural changes in small forms and genres of Romantic music. Period: expansion of form, dominance of complex constructions, multiple phrases in sentences, functions of introductions, pedal points, codas. Simple forms: tendency to burdens, refrains, form upscaling, assumptions for two themes. Characteristic (programme) pieces, dances, vocal music for solo singing and choir. Suite cycles	2	-		1	-	-	3	1	
3. Complex form transformations. Decline of contrast of segments, contrasts of factures, assimilation of trio and episode types, dynamics of recapitulations. Combined double and transitional forms. Concentric form.	2	-		1	-	-	3	2	
4. General trends of Romantic harmony, assumptions of chromaticization, increasing complexity of chord structures and personification tendency, polyharmony, changes in functional logic of chord sequence. Concept of mono-chords and poly-chords, polyfunctional chords. Aesthetics of compressed modulation, expansion of sudden, enharmonic modulations. Romantic part-writing.	2	-		1	-	-	3	2	
5. Variations of romantics: free, two-theme, soprano-ostinato. Changes of theme-variation relationship, programmatic effect on Romantic variation cycles. Organizing a variation cycle and variety of contrast aspects.	2	-		1	-	-	3	2	
6. Romantic rondo form: structural liberty, increase in numbers of segments, influence of programmatic and contrast principles. Changes in functions and meaning of refrain and episode. Refrain as introduction, connection, etc. Procession, suit, concert rondo and rondo of homogeneous genres.	2	-		1	-	-	3	2	
7. Links between Romantic rondo and sonata forms, localization of sonata principles, intensification of sonata conversion function (also influence on other partitions).	2	-		1	-	-	3	2	
8. Romantic treatment of sonata form, changes in exposition and recapitulation, expression of single-theme, modal aspects. New types of sonata form treatment: suit, poem, interjacent. Ballad, rhapsody, poem.	2	-		2	-	-	4	3	
9. Prosperity of suit cycle, striving for distinctive images, tendency to miniaturization, programmatic tendencies. The new suit – genre structure, variety of forms, decline of uniting tonality, programmatic significance to cycle organization. Vocal and instrumental cycles.	2	-		1	-	-	3	2	
10. Deconstruction of classical forms in 19 th century symphonic music: sonata symphony cycle, programme symphony, symphonic poem. Mono-cycle. Single-themes, leading themes, thematic recapitulation.	2	-		1	-	-	3	2	

11. Free and mixed (synthetic) forms. Functional interpretation of form structure. Free form genesis in Renaissance, baroque music. Improvisation of form. Joint/suit, mixed/synthetic and concert manners of mixed form formation. Shapes of mixed forms. Identification problem of sonata form and sonata-symphonic cycle form.	1	-		1	-	-	2	2	
12. Bobrovsky's theory about modulating form. Compositional modulation, compositional deviation, compositional ellipse, transition of rising and falling direction from one type of form to another.	1	-		1	-	-	2	2	
13. Changes in means of expression and genre interpretation in the 19th century stage music. Opera, ballet, musical drama. Wagner's ideas, aesthetic and theoretical assumptions of opera reform. Wagner's opera dramaturgy, system of motifs, symphonism, poetics of infinite melody. Genre application of sonata form.	2	-		1	-	-	3	2	
14. Romanticism polyphony. Structural changes of polyphonic forms. Fugue symphonism, fugue in large cyclic, mono-cyclic forms. Effect of polyphonic principles for non-programme instrumental music. Polyphony of Romantic facture, multilayeredness.	2	-		1	-	-	3	2	
15. Late Romantic musical language and modernism. New styles. Impressionism. New modality. Generalization of peculiarities of Romantic musical language in modernism context.	2	-		1	-	-	3	2	
Auditorial test (1)	2	-	-	-	-	-	2	-	
Auditorial test (2)	2	-	-	-	-	-	2	-	
Exam	-	-	-	-	-	3	3	-	
In total:	32	0	0	16	0	3	51	29	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Cumulative score (practical assignments / homeworks, participation in lectures)	40	During semester	Assessment of the ability to analyse the genres and forms typical of the Romanticism and to practically apply the knowledge of harmony for the creation in the Accumulative score – the average of homework assignments assessments.
Auditorial test (1)	20	The end of March	Assessment of the ability to use terms and concepts necessary for the theoretical analysis, the knowledge of the Romanticism musical genres and forms, skills to analyse the musical pieces of the Romanticism. The test consists of two parts of equal weight: theoretical and practical (analysis).
Auditorial test (2)	20	The end of May	Assessment of the ability to use terms and concepts necessary for the theoretical analysis, the knowledge of the Romanticism musical genres and forms, skills to analyse the musical pieces of the Romanticism. The test consists of two parts of equal weight: theoretical and practical (analysis).

Exam	20	During exams' session	Assessment of the perception of historical and theoretical context of the Romantic music and of the Romanticism music style evolution patterns; ability to use terms and concepts necessary for the theoretical analysis, skills of analysing pieces of the Romanticism epoch, ability to create Romantic miniature in interjacent shape of the simple/complex form, and free variations.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material				
Ambrazas, A. (sud.)	² 2010	<i>Muzikos kūrinių analizės pagrindai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Katkus, D.	2013	<i>Muzikos atlikimas. Istorija, teorijos, stiliai</i>		Vilnius
	2000 2003 2007	<i>Muzikos enciklopedija</i>	T. 1 T. 2 T. 3	Vilnius: Lietuvos muzikos akademija, Mokslo ir enciklopedijų leidybos institutas
Additional study material				
Gerulaitis, V.	1994	<i>Muzikos stilių raida</i>		Vilnius, MŠC
Kašponis, R.	1984 1988	<i>Harmonija</i>	Dalis 1 Dalis 2	Kaunas: Šviesa
Sadie, S.; Tyrrell, J. (ed.)	2001	<i>The New Grove Dictionary of Music and Musicians (arba) Grove Music Online</i>	T. 1–29	London: Macmillan publishers limited Oxford University Press http://www.oxfordmusiconline.com/public/
Бобровский, В.	1978	<i>Функциональные основы музыкальной формы</i>		Москва
Кюреган, Т.	1998	<i>Форма в музыке XVII–XX веков</i>		Москва
Sposobin, I.V.	1980	<i>Muzykalnaja forma</i>		Москва, Muzyka
Холопов, Ю. Н.	1988	<i>Гармония. Теоретический курс</i>		Москва
Холопова, В.Н.	1999	<i>Формы музыкальных произведений</i>		Санкт Петербург

Approved by Department of Music Theory	2016-06-21, Department Report No. 6
No. and date of registration in study subjects (modules) register	R(16)-127, 2016-10-25

LANGUAGE OF MUSIC: THE 20TH CENTURY

Subject (module) title	Subject code	Study Programme (s)
Language of Music: the 20 th Century	B075616	Music Performance
Lecturer (-s)		Department where the subject is delivered
Coordinator: prof. dr. Audronė Žiūraitytė Others: lect. Eglė Gudžinskaitė		Department of Musicology
Study cycle		Type of the subject (module)
First (bachelor)		Compulsory
Mode of delivery	Semester or period when the subject is delivered / Study Programme	Language (s) of instruction
Mixed	7 th semester / Music Performance	Lithuanian
Prerequisites and co-requisites		
Preliminary requirements: skills which were developed in studies of the academic subjects of elementary music theory, harmony and analysis of musical works		Neighbouring requirements (if any): none

Number of ECTS Credits	Total Student's load	Contact hours	Self-study hours
3	80	51	29
Purpose of the subject (module)			
To introduce students to a variety of styles and composition techniques of modern musical phenomena and to develop their practical skills of analysing and interpreting the 20 th century musical pieces.			
Short Abstract of the subject (module)(up to 500 symbols)			
The content of the subject covers a wide range of the 20 th century music and focuses on compositional, structural and technical peculiarities of music language rather than on the chronology of phenomena. The subject also focuses on the continuity of new phenomena of modern music, and puts stress on novel and original organization principles of time (rhythm and form), pitch, and space in music that were exposed by the 20 th century artists. New compositional systems shaped by the 20 th century music authors are discussed in detail, students are provided with the basic knowledge of how to use them (in analytical and creative tasks), discussions are also held about their expression and perspective in modern music (creation) context. Problematic aspects of the 20 th century music composition, perception and performance are highlighted.			

Programme (s) competences to be delivered (numbers of programme (s) learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
<i>Music Performance:</i> Critical and self-critical thinking. (6.2)	By performing tasks indicated in the course description, students will be able to find the necessary information, to independently analyse, interpret and present it (they will be able to choose proper analysis methods of the 20 th century music, to describe historical context of a musical piece or phenomenon, etc.).	Lectures, analysis of musical text, practical training, reports, self-study.	<i>Accumulative assessment:</i> practical tasks, paper, survey (oral and / or written), test, exam.
<i>Music Performance:</i> Critical and self-critical thinking. (6.1)	Students will have developed the skills of working independently when collecting, analysing and interpreting information (they will be able to find the necessary theoretical material, to choose appropriate analysis methods and will be able to identify compositional techniques).		
<i>Music Performance:</i> Knowledge of musical language and music history, good understanding of cultural contexts. (3.1)	Students will be able to use terms and concepts necessary for the theoretical analysis, to analyse modern musical repertoire in terms of musical language (pitch, time organization, variety of approaches to timbre), structure and composing technique.		
<i>Music Performance:</i> Knowledge of musical language and music history, good understanding of cultural contexts. (3.2)	Students will be able to evaluate and to present the 20 th century music object, process or phenomenon in a wider historical and cultural context, they will be able to creatively apply their knowledge in practice, i.e. to reconstruct a particular style or compositional technique.		
<i>Music Performance:</i> Ability to communicate, interact and cooperate. (5.2)	Students will be able to present the peculiarities of musical language and different styles of the 20 th century music in a business-like and proper manner by announcing, organizing or hosting musical events, also in the media.		

Topics	Time (hours) and assignments of contact and self-study hours
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	Lectures in large groups	Individual lectures	Seminars	Practical training in small groups	Practice	Exam / Pass/Fail	Total contact work	Self-study hours	Assignments
1. 1 st half of the 20 th century background for music language transformations. Destruction of tonal system.	2			1			3	1	Reading the given literature and training material, completing a practical assignment (creative or analytic).
2. New structural types of tonality. Polytonality. Twelve-tone technique systems. The new tonality.	2			1			3	2	
3. Dodecaphony technique theory and practice. Puntalism. Serialism.	4			2			6	2	
4. Evolution of modal technique. Polydermism.	3			2			5	2	
5. Compositional models and their projections in neoclassical compositions.	2			1			3	2	
6. Trends of harmony, rhythm and musical forms in 20 th century compositions. Solutions of time and space.	3			1			4	2	
7. Metamorphoses in tradition and innovations in the second half of 20th century avant-garde compositions.	2			1			3	3	
8. Composing technique interconnections and oppositions. Serialism and aleatoric MUSIC.	3			2			5	3	
9. Sonorism. Timbre thematism constructiveness. Spectral music.	2			1			3	3	
10. Polystylism and its dissemination (quotation, collage, allusion, adaptation), Intertextuality.	3			2			5	3	
11. Expression of electronic and computer music. Music of noise. Problem of notation, textual and graphic scores.	2			1			3	3	
12. Pluralism of ideas and musical texts at the end of 20 th century. Musical work (opus) and its authorship issue. Post-modern manipulations.	2			1			3	3	Reading the given training material, preparation for the seminar
Auditorial test (1)	1						1		
Auditorial test (2)	1						1		
Exam						3	3		
Total	32	0	0	16	0	3	51	29	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Practical tasking	20 %	During semester	Assessment of the ability to analyse the 20 th century musical pieces created by different compositional techniques, the ability to practically apply the knowledge of pitch, rhythm organization, development of timbre ideas and various 20 th century compositional techniques, to independently find the necessary information and to properly present it. Accumulative score – the average of homework assignments assessments.

Auditorial test (1)	20 %	In the middle of semester	Assessment of the ability to use terms and concepts necessary for the theoretical analysis, the knowledge of the 20 th century musical styles, compositional techniques, various language elements and phenomena, skills to analyse the musical pieces. The test consists of two parts of equal weight: theoretical and practical (analysis).
Auditorial test (2)	20 %	In the end of semester	Assessment of the ability to use terms and concepts necessary for the theoretical analysis, the knowledge of the 20 th century musical styles, compositional techniques, various language elements and phenomena, skills to analyse the musical pieces. The test consists of two parts of equal weight: theoretical and practical (analysis).
Exam	40 %	During exams' session	Assessment of the perception of historical and theoretical context of the 20 th century music and of the historical evolution of compositional phenomena; ability to use terms and concepts necessary for the theoretical analysis, skills of analysing pieces of the 20 th century.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or Web link
Compulsory study material				
Cope, D.	2000	<i>New Directions in Music</i>		Waveland Press
Naus, W.J.	2009	<i>Advanced harmonic concepts</i>		Essen: Advance Music
Stein, L.	1979	<i>Structure and Style: The Study and Analysis of Musical Forms</i>		
Ulehla, L.	1994	<i>Contemporary harmony: romanticism through the twelve-tone row</i>		Essen: Advance Music
Whittall, A.	1999	<i>Musical Composition in the Twentieth Century.</i>		Oxford University Press
Additional study material				
	2000 2003 2007	<i>Muzikos enciklopedija</i>	T. 1 T. 2 T. 3	Vilnius: Lietuvos muzikos akademija, Mokslo ir enciklopedijų leidybos institutas
Nakas, Š.	2001	<i>Šiuolaikinė muzika</i>		Vilnius: Alma littera
Sadie, S.; Tyrrell, J. (ed.)	2001	<i>The New Grove Dictionary of Music and Musicians</i> (arba) <i>Grove Music Online</i>	T. 1-29	London: Macmillan publishers limited Oxford University Press www.oxfordmusiconline.com/
Sloboda, J.A. (ed.)	2000	<i>Generative processes in music: the psychology of performance, improvisation, and composition</i>		Oxford: Clarendon Press
Григорьева, Г.В.	2004	<i>Музыкальные формы XX века</i>		Москва
Холопова, В.Н.	1999	<i>Формы музыкальных произведений</i>		Санкт-Петербург
Кюрегян, Т.	1998	<i>Форма в музыке XVII–XX веков</i>		Москва: Музыка
Холопов, Ю. Н.	1974	<i>Очерки современной гармонии</i>		Москва: Музыка

Approved by Department of Music Theory	2016-06-21, Department Report No. 6
No. and date of registration in study subjects (modules) register	R(16)-128, 2016-10-25

**COURSES DETERMINED BY THE ACADEMY:
FOREIGN LANGUAGE**

Subject (module) title	Subject code	Study Programme (s)
Foreign language (general course)	B064016	<i>Music Performance, History and Criticism of Performing and Film Arts, Film Art</i>
Lecturer (-s)		Department where the subject is delivered
Coordinator: lect. Leonas Kižla. Others: lect. Leonas Kižla; lect. Ana Maleckaitė; lect. Viltė Gridasova-Rusevičienė; assist. Dmitrij Tonkich.		Department of Languages

Study cycle			Level of the subject (module)
First (bachelor)			Compulsory, optional
Mode of delivery	Semester or period when the subject is delivered / Study programme		Language (s) of instruction
Face to face	1–2 semesters / <i>Performance, History and Criticism of Performing and Film Arts, Film Art</i>		English, German, French, Russian
Prerequisites and co-requisites			
Preliminary requirements: 1 semester: competences acquired at secondary school; 2 semester: competences acquired at secondary school and semester 1.			Neighbouring requirements (if any): None
Number of ECTS Credits	Total Student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	68 (34+34)	92 (46+46)
Purpose of the subject (module)			
To improve the knowledge of the foreign language acquired at secondary school, develop main language abilities related to professional topics, review and annotate original professional literature and familiarise with the major professional terminology.			
Short annotation of subject (module)			
During the studies of the general course in <i>Foreign Language</i> , students learn professional language related to the professional qualification they intend to acquire and improve standard language abilities. In the lectures of the course, abilities of all language-related activities, i.e. reading, listening, writing and speaking, required for communication in a foreign language in professional area are developed.			

Study Programme (s) competences to be delivered (number of study programme (s) learning outcomes)	Learning outcomes of the subject (module)	Study methods	Assessment methods
Ability to communicate and collaborate (<i>Music Performance</i> , 5.2). To present a professional and reasonable assessment in a public. (<i>History and Criticism of Performing and Film Arts</i> , 2.1). Ability to communicate (<i>Dance</i> , 2.1). Ability to search for information in different sources, process, analyse, organise and originally interpret it (<i>Film Art</i>).	Ability to think critically, express one's thoughts fluently and in a founded manner orally (intermediate assessment) and in writing (assessment in writing) in discussing the key issues related to music perception, performance and teaching in different historical, cultural and social contexts as well as ethic and scientific profession-related issues.	Practical learning in small groups self-study	Individual and group assignments, report, written works (annotation, abstract), tests
Critical and self-critical thinking (<i>Music Performance</i> , 6.1; <i>General Didactics of Music</i> , 1.2; <i>Film Dramaturgy</i> , 4.1, <i>Art Management</i> , 2). Critical and self-critical thinking (<i>History and Criticism of Performing and Film Arts</i> , 1.1). Ability to search for information in different sources, process, analyse, organise and originally interpret it (<i>Film Art</i>).	Ability to apply in practice grammatical rules in different communication situations, use professional terminology properly and correctly in writing and orally, review and annotate original professional literature in the foreign language.	Practical learning in small groups, self-study	Individual and group assignments, report, written works (annotation, abstract), tests
Ability to work, learn and improve independently (<i>Music Performance</i> , 7.1; <i>Film Dramaturgy</i> , 4.1, <i>Composition</i> , 1.1; <i>Art Management</i> , 5). Ability to work, learn and improve independently taking into account constant changes in the areas of performing arts and film theory and practice (<i>History and Criticism of Performing and Film Arts</i> , 3.1). Ability to work, learn and improve independently (<i>Dance</i> , 3.1). Ability to work, learn and improve independently taking into account constant technological changes in the area of audiovisual arts. (<i>Film Art</i>).	Through the pursue of determined goals, students will be motivated, able to work independently and collect, analyse and interpret information, develop critically-based ideas.	Practical learning in small groups, self-study	Individual and group assignments, report, written works (annotation, abstract), tests

Topics*	Time (hours) of contact work							Self-study hours	Self-study hours and assignments	
	Group lectures	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups	Preparation for exams/ Rehearsals/ Consultations	Exam / Credit			Total contact work
1 st semester										
1. Education/studies. Verb: tenses, modal verbs, active and passive case.					10			10	12	Learning of the vocabulary, preparation of the presentation, completion of grammar assignments.
2. My occupation. Noun: use of the article, formation of plural nouns, declension, compound nouns.					10			10	12	
3. Travelling and getting to know the world. Adjective: declension, comparison. Pronoun.					10			10	12	
4. Independent reading of literature.									8	Reviewing professional literature
5. Test.					2			2	2	Completion of lexical and grammatical assignments.
6. Credit							2	2		
Total:					32		2	34	46	
2 nd semester										
1. Music/theatre in my life. Music as a form of creative expression. Prepositions. Combinability of verbs.					10			10	12	Learning of the vocabulary, preparation of the presentation, completion of grammar assignments.
2. Art and culture in Lithuania and the world. Verb: imperative and subjunctive mood.					10			10	12	
3. Work and career. Subordinate clauses: objective, attributive, temporal, final, causal, circumstantial and conditional clauses.					10			10	12	
4. Independent reading of literature.									8	Reviewing professional literature
5. Test					2			2	2	Completion of vocabulary and grammar assignments
6. Exam							2	2		
Total					32		2	34	46	

*Grammar topics provided in this plan are of indicative nature.

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
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1st semester			
Work during practical training (individual and group assignments, presentations, small pieces of writing)	60%	During semester	The following is assessed: active participation in practical training; ability to write, read (text comprehension), speak and listen; and fulfilment of programme requirements. Students who fulfil more than 50 per cent of the study programme requirements for the subject are assessed in a pass/fail exam.
Test (in writing)	40%	At the end of semester	The following is assessed: ability to write, read (text comprehension) and listen.
2nd semester			
Work during practical training (individual and group assignments, presentations, small pieces of writing)	40%	During semester	The following is assessed: active participation in practical training; ability to write, read (text comprehension), speak and listen; and fulfilment of programme requirements.
Test (in writing)	40%	At the end of semester	The following is assessed: ability to write, read (text comprehension) and listen.
Exam	20%	During exams' session	Examination assignments: - presentation of the lexical topic related to the area of studies; - text comprehension and presentation in the foreign language. The following is assessed: reading/text comprehension and speaking skills.
Assessment basis: 10 (<i>excellent</i>). Excellent language abilities. The student is able to understand with ease practically everything what he/she hears and reads, express his/her ideas fluently and without mistakes on professional and general topics, review professional literature. 9 (<i>very good</i>). Very good language abilities. The student is able to communicate easily, react properly, understand and speak without any major mistakes on professional and general topics, review professional literature. 8 (<i>good</i>). Good language abilities. The student is able to understand correctly the main point of the heard or read text, participate in the conversation, express his/her thoughts quite fluently, review simple professional literature by making some mistakes. 7 (<i>average</i>). Average language abilities. The student is able to understand simple texts, participate in the conversation using simple language means, review a short, simple professional article. Makes quite a few mistakes while speaking. 6 (<i>satisfactory</i>). Satisfactory language abilities. The student is able to understand only the main points of simple texts, express thoughts on simple topics using limited language means. Makes a lot of mistakes while speaking. 5 (<i>poor</i>). Poor language abilities meeting minimum requirements of the programme. The student is able to understand and use only necessary expressions and major phrases related to general and professional topics. 4 (<i>unsatisfactory</i>). Unsatisfactory language abilities. Knowledge does not meet minimum requirements of the programme.			

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office)
Compulsory study material				
Gude, K.; Duckworth, M.; Rogers, L.	2012	<i>Proficiency Masterclass</i>	ISBN978019 4705172	Oxford University Press
Osborne, Ch.; Nuttall, C.	2009	<i>CAE: Practice Tests</i>	ISBN978-1-4240-2827-6	Heinle, Cengage Learning
Kenny, N.; Newbrook, J.	2013	<i>Cambridge English Advanced: Practice Tests</i>	ISBN978-1-4082-6787-5	Pearson Education
Harrison, M.	2001	<i>CPE: Practice Tests</i>	ISBN 0194329089	Oxford University Press
Hindley, G.	1997	<i>The Larousse Encyclopedia of Music</i>	ISBN 1-85152-436-3	Paris

Worthen, W.B.	1996	<i>The Harcourt Brace Anthology of Drama</i>	ISBN 0-15-502087-0	Northwestern University
Jones, L.	2003	<i>New Progress to Proficiency</i>	ISBN 0-521-63553-5	Cambridge University Press
Stephens, M.	2002	<i>New Proficiency Reading</i>	ISBN 978-0-582-45100-1	Pearson Educated Limited
Machlis, J.	1977	<i>The Enjoyment of Music</i>	ISBN 0-393-09118-x	New York
Mc Graw Hill inc.	1988	<i>Music: An Appreciation</i>		Printed in the USA
Kiškytė, M.	2009	<i>Basic English of Performing Arts</i>	ISBN 978-9955-519-96-6	Vilnius: UAB CIKLONAS
Hilpert, S. u.a.	2009	<i>Schritte international 5</i>	ISBN 978-3-19-001855-0	Hueber Verlag
Hilpert, S. u.a.	2011	<i>Schritte international 6</i>	ISBN 978-3-19-001856-7	Hueber Verlag
Perlmann-Balme, M.; Schwalb, S.; Matussek, M.	2014	<i>Sicher. B2.1</i>	ISBN 978-3-19-501207-2	Hueber Verlag
Perlmann-Balme, M.; Schwalb, S.	2009	<i>Em neu. Hauptkurs. Kursbuch</i>	ISBN 978-3-19-501695-7	Heuber Verlag
Perlmann-Balme, M.; Schwalb, S.	2008	<i>Em neu. Hauptkurs. Arbeitsbuch</i>	ISBN 978-3-19-511695-4	Heuber Verlag
Aufderstrasse, H.; Muller, J.; Storz, Th.	2005	<i>Delfin. Lehrbuch</i>	ISBN 3-19-001601-1	Heuber Verlag
Aufderstrasse, H.; Muller, J.; Storz, Th.	2006	<i>Delfin. Arbeitsbuch</i>	ISBN 3-19-011601-6	Heuber Verlag
Blondeau, N.; Allouache, F.; Né, M.- F.	2004	<i>Littérature progressive du Français</i>	ISBN 209-033756-7	CLE International
Barféty, M. Beaujouin, P.	2005	<i>Expression orale. Niveau 2</i>	ISBN 209-035207-8	CLE/SEJER International
Poisson-Quinton, S.; Mimran, R.	2005	<i>Compréhension écrite. Niveau 2</i>	ISBN 209-035204-3	CLE/SEJER International
Barkauskienė, A. ir kt.	2003	<i>Au fil des mots (premier livre)</i>	ISBN 9955-567-02-3	Vilnius: Presvika
Barkauskienė, A. ir kt.	2003	<i>Au fil des mots (deuxième livre)</i>	ISBN 9955-567-02-1	Vilnius: Presvika
Барышникова, Т. К.	1996	<i>Азбука хореографии</i>	ISBN 5-7345-0061-5	СПб.: "ЛЮКСИ", "ПЕЧЕКС"
Additional study material				
		<i>Das Orchester</i>		www.dasorchester.de
		<i>Kulturchronik</i>		www.goethe.de
Balaišienė, I.	2004	<i>Prancūzų-lietuvių kalbų žodynas</i>	ISBN 9968-69-9	Vilnius: Žodynas
Balaišienė, I.; Mickienė, V.	1997	<i>Praktinė prancūzų kalbos gramatika</i>	ISBN 9986-465-01-X	Vilnius: Žodynas
Križinauskas, J.	1992	<i>Vokiečių-lietuvių kalbų žodynas</i>	ISBN 5-420-00112-8	Vilnius: Mokslo
Norkaitienė, I. M.	1994	<i>Vokiečių kalbos praktinė gramatika</i>	ISBN 5-417-00692-0	Vilnius: Mokslo ir enciklopedijų leidykla
Piesarskas, B.	2004	<i>Anglų-lietuvių kalbų žodynas</i>		Vilnius: Alma littera
Specialybės literatūra iš įvairių šaltinių (spauda, internetas ir kt.). Garso ir vaizdo įrašai.				

Number and date of registration in the Register of Study Subjects/Modules	No. R(16)-94, 2016-07-21
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PHILOSOPHY

Subject (module) title	Subject code	Study Programme (s)	
Philosophy	B017514	Music Performance, Film Art, History and Criticism of Performing and Film Arts, Theatre Art, Dance	
Lecturer (-s)		Department where the subject is delivered	
Coordinator: assoc. prof. dr. Laimutė Jakavonytė Others:		Department of Philosophy and Culture Sciences	
Study cycle		Level of the subject (module)	
First (bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered / Study programme		Language (s) of instruction
Face to face	1 and 2 or 3 and 4 semesters / Music Performance, Film Art, History and Criticism of Performing and Film Arts, Theatre Art, Dance		Lithuanian
Prerequisites and co-requisites			
Preliminary requirements: General education		Neighbouring requirements (if any): None	
Number of ECTS Credits	Total Student's load	Contact hours	Self-study hours
3+3	80+80	51+51	29+29
Purpose of the subject (module)			
Teach Western philosophy and familiarize with the cultural history in the broad context of development of civilisations.			
Short annotation of subject (module)			
Philosophy is a fundamental theoretical science affecting all areas of culture through the world view. It is also a significant methodological foundation of the humanities. Philosophy is discussed as a special area of the society's spiritual life and a way of an individual's self-cognition and self-creation. In this course, students familiarise with fundamental problems in philosophy, learn the language of philosophy, analyse the phenomena of social existence independently and critically. The will be able to use acquired knowledge in philosophy in writing course papers and final bachelor theses in other areas of the humanities. Two study methods, i.e. lectures and seminars, are used for teaching philosophy, and students' gained knowledge in philosophy is assessed using the accumulative score strategy.			

Study Programme (s) competences to be delivered		
Ability to search for information in different sources, process, analyse, organise and interpret it originally. Ability to use efficiently theoretical and historical knowledge revealing the regularities in the development of music and stylistic diversity.		
Learning outcomes of the subject (module)	Study methods	Assessment methods
Ability to analyse and compare the peculiarities of thinking traditions in different historical periods, assess critically the development of ideas, theories and ideologies of the Western world, their argumentation, recognise the main argumentation mistakes.	Lectures in large groups, seminars	<i>Accumulative assessment:</i> participation in seminars, oral assignments during lectures, creative projects, participation in philosophy events, intermediate assessments, exam
Ability to think critically, formulate thoughts fluently and clearly, defend one's view in discussions in a founded, consistent and polite manner; ability to realise the assumptions for one's existential attitude or actions, analyse them critically.		
Ability to analyse and assess different phenomena in everyday life, identify the philosophical orientation and argumentation of different positions (held by contemporary creators and the ones in the past), use acquired knowledge for generation of new ideas in creation and everyday life.		

Topics	Time (hours) of contact work	Self-study hours and assignments
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	Lectures	Consultations	Seminars	Practical Training	Practice	Exam / Pass/fail	Total contact work	Self-study hours	Assignments
1st semester									
1. What is philosophy? Origin of philosophy, definitions and structure. Specific qualities of philosophical thinking. Place of philosophy in culture.	1	-	4	-	-	-	5	1	Literature reading and analysis
2. Ionian philosophy.	1	-	2	-	-	-	3	1	
3. Italic people's philosophy.	1	-	2	-	-	-	3	2	
4. Late pre-Socratic philosophy of nature.	-	-	2	-	-	-	2	1	
5. Anthropologic turn in Greek philosophy.	1	-	2	-	-	-	3	1	
6. Plato's ontology, gnoseology and cosmology.	2	-	2	-	-	-	3	2	
7. Plato's utopian state theory.	1	-	2	-	-	-	3	3	
8. Aristotle's theoretical philosophy.	2	-	2	-	-	-	3	3	
9. Aristotle's practical philosophy.	1	-	2	-	-	-	3	3	
10. Hellenistic philosophy.	-	-	2	-	-	-	2	1	
11. Formation of Christian philosophy.	2	-	2	-	-	-	4	1	
12. Aurelius Augustinus.	2	-	2	-	-	-	4	2	
13. Medieval philosophy in Western Europe.	-	-	2	-	-	-	4	2	
14. Thomas Aquinas.	1	-	2	-	-	-	3	2	
15. Renaissance and Reformation: birth of humanism traditions.	1	-	2	-	-	-	3	1	
Preparation for the exam	-	-	-	-	-	-	-	3	Preparation for the exam
Exam	-	-	-	-	-	3	3	-	
Total	16	0	32	0	0	3	51	29	
2nd semester									
1. Philosophy of New Ages (1-2): new relations between philosophy and science, problems of founding the criteria of scientific method and truth.	1	-	4	-	-	-	5	1	Literature reading and analysis
2. Enlightenment philosophy.	1	-	2	-	-	-	3	2	
3. Immanuel Kant.	2	-	4	-	-	-	6	2	
4. Georg Hegel.	-	-	2	-	-	-	2	2	
5. Marxist philosophy.	1	-	2	-	-	-	3	2	
6. Søren Kierkegaard: origins of existentialism philosophy.	1	-	2	-	-	-	3	2	
7. Friedrich Nietzsche: power and interpretation.	1	-	2	-	-	-	3	2	
8. Positivist philosophy.	1	-	2	-	-	-	3	2	
9. Phenomenological philosophy.	1	-	2	-	-	-	3	2	
10. Philosophy of dialogue.	-	-	2	-	-	-	2	2	
11. Hermeneutic philosophy.	2	-	2	-	-	-	4	2	
12. Post-structuralism: Michel Foucault.	2	-	2	-	-	-	4	2	
13. Post-modernism.	2	-	2	-	-	-	4	2	
14. Emergence of philosophy traditions in Lithuania.	1	-	2	-	-	-	3	2	
Preparation for the exam	-	-	-	-	-	-	-	2	Preparation for the exam
Exam	-	-	-	-	-	3	3	-	
Total	16	0	32	0	0	3	51	29	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Accumulative assessment strategy; assessment on a ten-point (100 per cent) scale.			
1. Accumulative score: - Sum of points collected during seminars*, - Sum of points collected during lectures, - Additional points**. * Attendance of seminars is mandatory. ** Additional points are awarded for creative projects and attending philosophical events.	60 %	In the course of semester: autumn semester (from 1 September to 21 December); spring semester (from 4 February to 20 May)	1. Work in seminars is assessed on a ten-point scale. Passive participation in seminars is awarded 4 points, and active participation is given up to 10 points. 2. Lecture attendance. Passive participation is awarded 4 points. Students can increase this number of points by answering questions asked by teachers during lectures, participating in events recommended by teachers. Penalty points (from 50 to 100 penalty points) may be awarded for violation of the requirements of academic ethics at any stage of the study process. Mechanism for calculation of the accumulative score: The total amount of seminars and lectures (it is a variable value due to national holidays and other potential circumstances) multiplied by two numbers: a) 1/2, 2/3, 3/4 or 4/5 (students who participated passively in half of classes are entitled to taking the exam; those who intend to receive 5 or 6 as final score must attend 2/3 of classes. Those who intend to receive 7 – 3/4, and 8 - 4/5 of classes b) and the score. The largest amount of points collected in seminars and lectures during the semester : 15+8=23 Score 8: more than 147 points must be accumulated (23x4/5x8=147) Score 7: more than 120 points must be accumulated (23x3/4x7)=120 Score 6: more than 92 points must be accumulated (23x2/3x6=92) Score 5: more than 76 points must be accumulated (23x2/3x5=76) Score 4: more than 46 points must be accumulated (23x1/2x4=46). Maximum value of the accumulative score is 8 because the results of tests constitute the second part of assessment.
Intermediate assessments* *Two tests in autumn semester and two tests in spring semester.	20 %	During the weeks of small session and pass/fail exams. Autumn semester (from 25 October to October 31); spring semester (from 3 April to 10 April;	The test result receives positive assessment when more than half of assignments are completed correctly. Every test having received positive assessment is awarded one point additionally.

		from 20 May to 31 May)	
Exam (in writing) * * The exam is mandatory for everyone.	20 %	During the session: autumn semester (from 3 January to 18 January); spring semester (from 3 June to 19 June)	Five questions are asked in the exam. A good answer to the question receives 0.5 point. If the student is successful, the final score can be improved up to 2 points. Assessment is as follows: Two points are awarded for exhaustive and correct answers to four questions and one for answering two questions. When one question is answered exhaustively and correctly, the total assessment of the semester remains valid (accumulative score + results of tests). In case of failure (when even one question is not answered exhaustively enough), assessment depends on the results of tests: the student having passed both tests will worsen the overall assessment by one point, and the one who failed at least one test by two points. General assessment criteria: 10. <i>Excellent</i>. Maximum of the requirements specified in the subject descriptor have been met. The student is able to analyse the major philosophical concepts and theories, compare them. Building on their theoretical competence and individual practical experience, the student is able to interpret and comment on philosophical texts, analyse their content by adapting knowledge to contemporary social context. 9. <i>Very good</i>. The set requirements have been met. The student knows the theoretical system of philosophical problems, understands the importance of philosophical concepts for the humanities and culture, expresses his/her thoughts clearly and in a founded manner. 8. <i>Good</i>. The requirements have been met. The student knows well the system of philosophical sciences, does not get lost in the abundance of main categories and philosophical interpretations as well as comments, operates the major concepts of philosophy. 7. <i>Average</i>. Most of the requirements specified in the subject descriptor have been met. The student has an average ability to distinguish philosophical problems, provide practical examples illustrating theoretical texts but is unable to compare different philosophical theories. The student's philosophical vocabulary is limited. 6. <i>Satisfactory</i>. A small part of the requirements specified in the subject descriptor have been met. The student has a satisfactory ability to distinguish philosophical problems and categories, is not good at the nuances of interpretations and comments. The student uses only basic concepts and categories. 5. <i>Poor</i>. The student has a poor ability to distinguish philosophical theories and categories, his/her experience in the analysis and interpretation of philosophical texts is minimum. He/she is unable to define most of philosophical concepts, explain major philosophical categories. 4. <i>Unsatisfactory</i>. The requirements specified in the subject descriptor have not been met the student was absent from more than 50 per cent of seminars, did not complete seminar assignments, did not participate in the considerations and discussions of philosophical topics, his/her results were negative during the intermediate assessment, he/she attended lectures poorly.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office)
Compulsory study material				
Anzelmas Kenterberietis	1996	Proslogionas		Vilnius: Aidai
Aristotelis	1997	Politika		Vilnius: Pradai
Aristotelis	1990	Rinktiniai raštai		Vilnius: Mintis
Aurelijus Augustinas	2004	Išpažinimai		Vilnius: Aidai
M. Buber	2001	Dialogo principas I. Aš ir Tu		Vilnius: Katalikų pasaulis
R. Dekartas	1978	Rinktiniai raštai		Vilnius: Mintis
M. Foucault	1998	Disciplinuoti ir bausti. Kalėjimo gimimas		Vilnius: Baltos lankos
H.-G. Gadamer	1999	Istorija. Menas. Kalba.		Vilnius: Baltos lankos
B. Genzelis	1997	Lietuvos filosofijos istorijos bruožai		Vilnius: Mokslo ir enciklopedijų leidybos institutas
J. Girmius	1991	Filosofijos įvadas // Raštai	T.I	Vilnius: Mintis
	1974-1987	Filosofijos istorijos chrestomatija	T. I-VI	Vilnius: Mintis
G. Hegelis	1990	Istorijos filosofija		Vilnius: Mintis
Herakleitas	1995	Fragmentai		Vilnius: Aidai
L. Jakavonytė, A. Noreika	2003	Filosofija: Metodinės rekomendacijos ir seminarų užduotys. Metodinė mokomoji knyga		Vilnius: Lietuvos muzikos akademijos leidykla
K. Jaspersas	1989	Filosofijos įvadas		Vilnius: Mintis
I. Kantas	1980	Dorovės metafizikos pagrindai		Vilnius: Mintis
I. Kantas	1993	Prolegomenai		Vilnius: Mintis
S. Kierkegaard	1995	Baimė ir drebjimas		Vilnius: Aidai
Ksenofontas	1993	Atsiminimai apie Sokratą		Vilnius: Pradai
A. Maceina	1990	Jobo drama // Raštai	T.III	Vilnius: Mintis
N. Makiavelis	1992	Valdovas // Rinktiniai raštai		Vilnius: Mintis
K. Marksas ir F. Engelsas	1974	Vokiečių ideologija		Vilnius: Mintis
E. Nekrašas	2004	Filosofijos įvadas		Vilnius: Mokslo ir enciklopedijų leidybos institutas
F. Nyčė	1991	Anapus gėrio ir blogio // Rinktiniai raštai		Vilnius: Mintis
Platonas	2000	Valstybė		Vilnius: Pradai
R. Plečkaitis	2004	Lietuvos filosofijos istorija	T. I. Viduramžiai-Renesansas-Naujieji amžiai	Vilnius: Kultūros, filosofijos ir meno institutas
S. Šalkauskis	1990	Raštai	T.I	Vilnius: Mintis
W. Tatarkiewicz	2001–2004	Filosofijos istorija	T. I–III	Vilnius: Alma littera
Tomas Akvinietis	2009	Apie esinį ir esmę // Filosofijos traktatų rinktinė		Vilnius: Margi raštai
Additional study material				
A. Anzenbacher	1995	Etikos įvadas		Vilnius: Aidai

A. Anzenbacher	1992	Filosofijos įvadas		Vilnius: Katalikų pasaulis
E. Aster	1995	Filosofijos istorija		Vilnius: Alma littera
J. Baranova	2000	Istorijos filosofija		Vilnius: Alma littera
M. Fürs, J. Trinkas	1995	Filosofija		Vilnius: Lumen
G.W.F. Hegel	1999-2001	Filosofijos istorijos paskaitos	T.I-III	Vilnius: Alma littera
J. Huizinga	1996	Viduramžių ruduo		Vilnius: Amžius
L. Karsavinas	1991-1998	Europos kultūros istorija	T.I-V	Vilnius: Vaga
P. Kunzmann, F.-P. Burkard, F. Wiedmann	1999	Filosofijos atlasas		Vilnius: Alma littera
P. Leonas	1995	Teisės filosofijos istorija		Vilnius: Mintis
A. MacIntyre	2000	Trumpa etikos istorija. Dorovės filosofijos istorija nuo Homero iki dvidešimtojo amžiaus		Vilnius: Charibdė
E. Nekrašas	2010	Pozityvus protas. Jo raida ir įtaka modernybei ir postmodernybei		Vilnius: Vilniaus universiteto leidykla
A. Plėšnys	1996	Filosofijos įvadas		Vilnius: Taura
A. Plėšnys	1999	Metafizikos reikšmė gamtos mokslų plėtrai		Vilnius: Via Recta
K.R. Popper	1998	Atviroji visuomenė ir jos priešai		Vilnius: Pradai
J. Ratzinger	1991	Krikščionybės įvadas		Vilnius: Katalikų pasaulis
G.H. Sabin, T.L. Thorson	1995	Politinių teorijų istorija		Vilnius: Pradai
V. Sezemanas	1997	Raštai. Filosofijos istorija. Kultūra		Vilnius: Mintis
A. Sikora	2004	Susitikimai su filosofija: nuo Herakleito iki Husserlio		Vilnius: Alma littera
A. Stöcklis	1926	Filosofijos istorijos bruožai		Kaunas: Valstybės Spaustuvė
A. Sverdiolas	1983	Kultūros filosofija Lietuvoje		Vilnius: Mintis
A. Šliogeris	1996	Transcendencijos tylą		Vilnius: Pradai
J. Štrauchas	1996	Naujųjų amžių filosofijos istorija		Vilnius: Amžius

Approved by the department of <i>Philosophy and Culture Sciences</i>	2013-02-22, Protocol No. 2
Confirmed by: 1. Committee of the <i>General Didactics of Music</i> study programme 2. Working group for the preparation of <i>Dance</i> study programme	1. 2013-11-29, Meeting protocol No. 2 2. 2014-05-30, Meeting protocol No. 14.05.30-2

BASICS OF AESTHETICS

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

BASICS OF MUSIC AESTHETICS

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LANGUAGE OF THE PROFESSION

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OPTIONAL SUBJECT

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ADDITIONAL STUDIES OF CONDUCTING: CONDUCTING (ADDITIONAL - LITHUANIAN FOLK INSTRUMENTS, ACCORDION)

Subject (module) title		Code	Study programme (s)
Conducting (Lithuanian Folk Instruments, Accordion)		B128217	Music Performance (Accordion, Lithuanian Folk Instruments)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Ričardas Sviackevičius. Other (s): assoc. prof. Egidijus Ališauskas, assoc. prof. Robertas Šervenikas, assoc. prof. Modestas Pitrenas, prof. Juozas Domarkas, assoc. prof. Dainius Pavilionis.			Department of Conducting
Study cycle			Type of the subject (module)
First (Bachelor)			Elective (additional)
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	3 rd –7 th semesters/ <i>Music Performance (Accordion, Lithuanian Folk Instruments)</i>		Lithuanian, English, German, Russian
Prerequisites			
Preliminary requirements: students must have completed a mandatory two-semester course in <i>Conducting Basics</i> and acquired basic conducting skills, as well as won a possibility to continue conducting studies by way of competition.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
15 (3+3+3+3+3)	400 (80+80+80+80+80)	85 (17+17+17+17+17)	315 (63+63+63+63+63)
Purpose of the subject (module)			
The aim of the subject <i>Conducting</i> is to continue conducting studies started in the mandatory course <i>Conducting Basics</i> : to improve the manual technique, become familiar with the repertoire of simple orchestral pieces, as well as the principles of the conductor's work with instrumental ensembles/orchestras of different compositions.			
Short description of the subject (module) (up to 500 characters)			
The course in <i>Conducting</i> is the continuation of conducting studies started in the mandatory course <i>Conducting Basics</i> . During the course of the studies, the manual technique is improved and students become familiar with the repertoire of simple orchestral pieces, and the principles of the conductor's work with instrumental ensembles/orchestras of different compositions. During the course of 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; the stages of repertoire preparation are planned.			

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 perform/conduct simple musical pieces for instrumental ensembles of different compositions.	Analysis of score, musical text and audio recordings, practical training, rehearsals	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	When performing the exam programme, students will demonstrate the skills of the manual technique, abilities of musical communication and the ability to react adequately to the momentary situation.	Analysis of score, musical text and audio recordings, practical training, rehearsals	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will perform the programme of the course credit test/exam properly; they will render the content of the musical piece, its form, means of expression, style, structure, metro-rhythmic and articulation characteristics by combining them with individual interpretation solutions within the framework of traditional manner of performance.	Analysis of score, musical text and audio recordings, practical training, rehearsals	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to analyse the content of the piece, its form, means of expression, style, structure, metro-rhythmic and articulation properties.	Analysis of score, musical text and audio recordings, practical training, rehearsals	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, rehearsals, assessments, discussions of exams.	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 epoch and style.	Analysis of score, musical text and audio recordings, practical training, rehearsals	Performance of a musical programme, test

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 (B2)										
Preparation of the programme. Requirements:										
- Four small-scope pieces. E.g., pastorelle from Suite No 2 <i>L'Arlesienne</i> by G. Bizet; <i>selected Song without Words</i> for piano by F. Mendelssohn-Bartholdy; <i>selected Lyric Piece</i> for piano by E. Grieg; <i>Morning Mood</i> from Suite <i>Peer Gynt</i> by E. Grieg. - Two small-scope musical pieces. E.g., overture from opera <i>The Marriage of Figaro</i>		16						16	63	Studies of musical text and audio recordings, practical training.

by W. A. Mozart; overture from opera <i>Oberon</i> by C. M. Weber.										
3. Course credit test.							1	1		
Total:		16					1	17	63	
2nd semester (B2)										
Preparation of the programme. Requirements: • <u>Four small-scope pieces.</u> E.g., Solveig's song from the suite <i>Peer Gynt</i> (E. Grieg); Anitra's Dance from the suite <i>Peer Gynt</i> (E. Grieg); P. Tchaikovsky's <i>Barcarole</i> from the cycle <i>Seasons</i>; P. Tchaikovsky's <i>Sweet Dreams</i> from the Children's Album. • <u>3 small-scope pieces.</u> 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 and audio recordings, practical training.
3. Exam.							1	1		
Total:	32	16					1	17	63	
3rd semester (B3)										
Preparation of the programme. Requirements: • <u>3 small-scope pieces.</u> E.g., one part of Ch. Gounod's <i>Walpurgis Night</i> (opera <i>Faustus</i>); P. Tchaikovsky's flower waltz from the ballet <i>The Nutcracker</i>; S. Prokofiev's gavotta from <i>Symphony No. 1</i>. • <u>4 small-scope pieces.</u> E.g., M. Glinka's waltz-fantasy; overture from G. Rossini's opera <i>The Italian Girl in Algiers</i>; overture from W. Gluck's opera <i>Alceste</i>; overture from W. A. Mozart's <i>The Magic Flute</i>.		16						16	63	Studies of musical text and audio recordings, practical training.
3. Exam.							1	1		
Total:	32	16					1	17	63	
4th semester (B3)										
Preparation of the programme. Requirements: • <u>3 small-scope pieces.</u> E.g., C. M. Weber's <i>Invitation to the Dance</i>; J. Brahms Hungarian Dance No. 5 (6); A. Dvořák Slavic dance (optional). • <u>4 small-scope pieces.</u> E.g., P. Tchaikovsky's overture <i>1812</i>; M. Mussorgsky symphonic picture <i>Night on the Bare Mountain</i>; F. Mendelssohn-Bartholdy's overture <i>Hebrides</i>; March by H. Berlioz <i>Racozis</i>'s march from the dramatic legend <i>The Damnation of Faust</i>.		16						16	63	Studies of musical text and audio recordings, practical training.
Exam.							1	1		
Total:	32	16					1	17	63	
5th semester (B4)										
Preparation of the programme. Requirements: • <u>3 small-scope pieces.</u> E.g., Ch. Gounod's march from op. <i>Faust</i>; G. Verdi's march from the opera <i>Aida</i>; overtures from R.		16						16	63	Studies of musical text and audio

Wagner's operas <i>The Mastersingers of Nuremberg</i> or <i>Rienzi</i> ; • <u>Three medium-scope pieces.</u> 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's operetta <i>The Bat</i> .										recordings, practical training.
Exam.							1	1		
Total:	32	16					1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test /exam	100 %	During exam session	1. Performance of a musical programme: conducting the programme with the accompanist's accompaniment. Assessment criteria: • 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. 2. Test: Analysis of performed pieces, substantiation of interpretation, repertoire of orchestral music, instruments, their expression and technical possibilities, etc. The following is assessed: knowledge; smoothness and validity of reasoning.

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 Vergangenen. 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»

CONDUCTING ART PROJECT (ACCORDION, FOLK INSTRUMENTS, WIND INSTRUMENTS, PERCUSSION INSTRUMENTS)

Subject (module) title	Code	Study programme (s)
Conducting Art Project (Accordion, Folk Instruments, Wind Instruments, Percussion Instruments)	B128317	<i>Music Performance (Accordion, Lithuanian</i>

		<i>Folk, Wind Instruments and Percussion)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: prof. Ričardas Sviackevičius. Other (s): assoc. prof. Egidijus Ališauskas, assoc. prof. Robertas Šervenikas, assoc. prof. Modestas Pitrenas, prof. Juozas Domarkas, assoc. prof. Dainius Pavilionis.		Department of Conducting
Study cycle		Type of the subject (module)
First (Bachelor)		Elective (additional)
Mode of delivery	Semester or period when the subject is delivered	Language (s) of instruction
Classwork	8 th semester/ <i>Music Performance (Accordion, Lithuanian Folk, Wind Instruments and Percussion)</i>	Lithuanian, English, German, Russian
Prerequisites		
Preliminary requirements: all requirements for additional conducting studies of 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
3	80	17
Purpose of the subject (module)		
The aim of preparation and defence of <i>Conducting Art Project</i> is to demonstrate the artistic abilities of conducting developed in the BA studies that prove the acquisition of artistic and creative competences of the wind orchestra conductor.		
Short description of the subject (module) (up to 500 characters)		
<i>Conducting Art Project</i> refers to the final programme of conducting 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 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 when performing the programme of the final Bachelor's art project.	Analysis of a musical text, audio and video recordings, practical training, rehearsals	Performance of a musical programme
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 and the ability of musical communication, and a fast reaction to the situation arising.	Analysis of a musical text, audio and video recordings, practical training, rehearsals	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will prepare and perform the programme of the final art project of the intended scope by rendering the musical idea artistically and convincingly when conducting the orchestra.	Analysis of a musical text, audio and video recordings, practical training, rehearsals	Performance of a musical programme, test
Knowledge of the language of music 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 convey the musical idea artistically and convincingly when conducting the orchestra.	Analysis of a musical text, 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 with other musicians efficiently and ethically in the	Practical training, rehearsals	Performance of a musical

	course of preparation and performance of the programme of the conducting art project.		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 when 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 a musical text	Test
Ability to work and improve independently. (7.1)	When preparing the final art project, students will be motivated, able to set aims, plan and organise the process of work independently; they will be able to select the most suitable artistic, organisational and methodological means for achieving the aim.	Practical training, rehearsals	Performance of a musical programme, test

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
Rehearsals of the concert programme with the wind or folk instrument or accordion orchestra and preparation for the performance of the final art project, i.e. the concert. Requirements for the programme: one large-scope work, two or three pieces or other small-scope works; programme duration – 15 to 30 minutes. Examples of repertoire: Wind instruments and percussion instruments – overture from L. J. F. Herold’s opera <i>Zampa</i> ; intermezzo from P. Mascagni’s op. <i>Country Code of Honour</i> ; P. Tchaikovsky’s ballet suite <i>Nutcracker</i> : march, shepherd’s dance, trepak; A. Dvořák’s <i>Slavic Dance</i> No. 8; K. Vlák’s <i>New York Overture</i> ; J. de Haan’s <i>The Heart of Lithuania</i> ; Lithuanian Folk Instruments – G. Bizet’s menuet from Suite I <i>L’arlésienne</i> ; B. Darionas’ concerto for violin and orchestra in B minor (part 2); E. Grieg’s <i>In the Hall of the Mountain King</i> from the suite <i>Peer Gynt</i> ; Accordion – J. Feld’s partita piccola: <i>Burlesca</i> , <i>Elegia</i> , <i>Capriccio</i> ; J. Sibelius’ romance op. 24 No. 9; <i>Fantastinė tokata</i> by V. Barkauskas.		16						16	63	Studies of literature and audio recordings, studies of musical text, practical training, rehearsals.
Public hearing, defence (concert).							1	1		
Total:		16					1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By the final exam session	Requirements: The whole programme is performed in public hearing with the accompaniment of two accompanists.

			Assessment criteria: • 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 project (perform the programme of the final art project for the qualification commission) only upon receipt of positive assessment during the public hearing.</i>
Performance of a musical programme	70 %		Requirements for the programme of the final art project: Requirements for the programme: one large-scope work, two or three pieces or other small-scope works; programme duration – 15 to 30 minutes. The programme is performed in the form of a concert with one of the Lithuanian wind, folk instrument or accordion orchestra. Assessment criteria: • 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	30 %		a) Analysis of the performed programme and substantiation of interpretation; b) According to the list of 10 to 15 musical works that has been provided additionally, discussions on the literature, the repertoire of the military wind orchestra, instruments, their tuning, technical possibilities and other issues related to the profession of the conductor take place. • Knowledge (history of music performance and interpretation theory, cultural contexts, etc.), • Smoothness and validity of argumentation, information sources.

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