



STUDY FIELD OF MUSIC
FIRST STUDY CYCLE

STUDY PROGRAMME
MUSIC PERFORMANCE (PIANO)
(State code – 6121PX010)

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PIANO

Subject (module) title		Code	Study programme (s)
Piano		B020416	<i>Music Performance (Piano)</i>
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Jurgis Karnavičius. Other (s): prof. Petras Geniušas, prof. Zbignevas Ibelgaupas, prof. Sergejus Okruško, prof. Rūta Rikterė, prof. Birutė Vainiūnaitė, prof. Veronika Vitaitė, prof. Aleksandra Žvirblytė, doc. Daumantas Kirilauskas, assoc. prof. Albina Šikšniūtė, lect. Aidas Puodžiukas			Piano Department
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	1 st –7 th semesters/ <i>Music Performance (Piano)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: music performance and artistic expression skills when playing the piano that meet the requirements for entrance exams.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
45 (6+6+6+6+6+9)	1200 (160+160+160+160+160+160+240)	238 (34+34+34+34+34+34+34)	962 (126+126+126+126+126+126+206)
Purpose of the subject (module)			
The aim of subject <i>Piano</i> is to form higher level practical skills of performing various styles of music (solo or with accompaniment) than those developed by special music schools, as well as work on student's artistic expression, learning and rehearsing, music reading; to provide students with the basics of concert repertoire knowledge, develop repertoire skills according to needs and individual abilities, teach planning of repertoire stages of preparation and their consistent implementation, develop skills for self-study, observe and solve traditional problems in the creative process, form the ability to observe and analyse their creative process and critically evaluate its results, form the need to observe concert life and participate in it.			
Short description of the subject (module) (up to 500 characters)			
<i>Piano</i> is the major subject in performance art studies. During the course of the studies of this subject, practical and artistic skills of solo playing the chosen musical instruments, that are necessary for interpretation of various styles of music, such as artistic expression, repertoire creation, learning, rehearsing and reading musical text, are developed; students learn the main repertoire of the chosen branch, acquire concert practice, learn to critically evaluate their artistic activity. During the course of individual practical instrument playing training, the repertoire mandatory for a respective semester is selected under the teacher's supervision. Specific features of interpretation of selected musical pieces are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation stages are planned, the plan of rehearsals is drawn up and the schedule of concerts is prepared.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to perform musical works solo while at the same time demonstrating an understanding of the requirements for performing the chosen specialisation and the specific context of the musical work, and will reveal these abilities through exam programmes.	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 be able to select and use the most effective instrument control and performance techniques for the preparation and performance of music programmes.	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 convey musical thought through selected means of performing art artistically and convincingly.	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,	Students will be able to perform piano works of various musical styles, genres and epochs, demonstrating a unique style of interpretation for	Practical training, rehearsals, analysis and preparation of a musical	Performance of a musical programme

good understanding of cultural contexts. (3.1)	that work, based on historical knowledge and performance tradition; they will be familiar with international interpretive traditions.	text, independent artistic activity	
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the history of piano music, as well as the most important genres, composers and works, stylistic features of the main musical epochs and traditions of music interpretation.	Practical training, rehearsals, analysis and preparation of a musical text, discussions, independent artistic activity	Performance of a musical programme, interview
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have accumulated a representative concert piano music repertoire of an appropriate volume and will be able to assess the circumstances and context of the performance, as well as choose the appropriate repertoire accordingly, while at the same time rehearsing and performing it in at least one socio-cultural project-concert.	Practical training, rehearsals, independent artistic activity	Performance of a musical programme
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will be able to further develop the experience gained during their studies while at the same time focusing on the perspectives of music art and professional activities.	Practical training, rehearsals, independent artistic activity	Performance of a musical programme
Critical and self-critical thinking. (6.1)	Students will be able to use written and audio sources of information, purposefully select information, analyse it and use it in preparing concert exam programmes.	Search for sources and their analysis, practical training, rehearsals	Performance of a musical programme, interview
Critical and self-critical thinking. (6.2)	Students will be able to analyse and critically, constructively and argumentatively evaluate the quality of their and other's work during seminars, master classes, assessments and exam discussions, as well as provide recommendations.	Interview, discussions	Interview
Ability to work and improve independently. (7.1)	In order to achieve the set goals, students will be motivated, able to independently anticipate goals, plan and organise their activities in the context of studies, and choose appropriate artistic, organisational and methodological means to achieve the goal.	Practical training, rehearsals, analysis and preparation of a musical text, independent artistic activity	Performance of a musical programme, interview

Topics	Contact hours									Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/course credit	Total contact work	Self-study hours	
1st/3rd/5th semester										
1. 3 virtuoso etudes or plays. The total duration of the intermediate assessment programme is around 10 min.		14					1	15	63	Studies of musical text and sound recordings, practical training, rehearsals
2. Preparation of the exam programme: a) A polyphonic or large-scope piece (sonata, variations); b) The remaining part of the programme is selected freely. The duration of the exam programme is between 15 and 30 min.		18					1	19	63	Studies of musical text and sound recordings, practical training, rehearsals
		32					2	34	126	
2nd semester										

1. 3 virtuoso etudes or plays. The total duration of the intermediate assessment programme is around 10 minutes.		14					1	15	63	Studies of musical text and sound recordings, practical training, rehearsals
2. Preparation of the exam programme: a) A polyphonic piece by J. S. Bach (a prelude and fugue, parts from suites, partitas, toccatas - one of these parts must be a fugue); b) sonata (two parts of a different character) or variations (by J. Haydn, W. A. Mozart, L. van Beethoven, M. Clementi, F. Schubert); c) F. Chopin's <i>Nocturne</i> . The duration of the exam programme is 15–30 minutes.		18					1	19	63	Studies of musical text and sound recordings, practical training, rehearsals
		32					2	34	126	
4th semester										
1. 3 virtuoso etudes or plays. The total duration of the intermediate assessment is around 10 minutes.		14					1	15	63	Studies of musical text and sound recordings, practical training, rehearsals
2. Preparation of the exam programme: a) A polyphonic work; b) A large-scope work; c) Virtuoso play. The duration of the exam programme is 15–30 minutes.		18					1	19	63	Studies of musical text and sound recordings, practical training, rehearsals
		32					2	34	126	
6th semester										
1. 3 virtuoso etudes or plays. The total duration of the intermediate assessment programme is around 10 minutes.		14						14	63	Studies of musical text and sound recordings, practical training, rehearsals
2. Preparation of the exam programme: a) A polyphonic work; b) A large-scope work; c) An extended play (rhapsody, ballad, scherzo, etc.). The duration of the exam programme is 15–30 minutes.		18						18	63	Studies of musical text and sound recordings, practical training, rehearsals
3. Intermediate assessment, exam.							2	2		
		32					2	34	126	
7th semester										
1. Preparation of the exam programme: a) A polyphonic or large-scope piece (sonata, variations); b) The remaining part of the programme is selected freely. The duration of the exam programme is 15–30 minutes.		32						32	126	Studies of musical text and sound recordings, practical training, rehearsals
Exam							2	2		
		32					2	34	126	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st–6th semesters			
Intermediate assessment	20 %	In the middle of the semester	Requirements for the programme: 3 virtuoso etudes or plays. Total duration of the programme for intermediate assessment is around 10 min. Both etudes and plays must be performed during one year of studies.

			The performance of 3 etudes by F. Chopin is mandatory during three years of studies. Once in three years, plays created in the last 50 years are performed. The following is assessed: • Accurate performance of the repertoire in terms of musical text; • Specialisation instrument playing skills, virtuoso abilities; • Stylistically founded application of articulation, ornament and improvisation principles; • Sense of genre and form; • Artistry and convincingness, quality of musical expression.
Exam	80 %	During exam session	Requirements for the programme: Semesters 1/3/5: a) A polyphonic or large-scope piece (sonata, variations); b) The remaining part of the programme is selected freely. 2nd semester: a) A polyphonic piece by J. S. Bach (a prelude and fugue, parts from suites, partitas, toccatas – one of these parts must be a fugue); b) A sonata (two parts of different character) or variations by the following authors: J. Haydn, W. A. Mozart, L. van Beethoven, M. Clementi, F. Schubert; c) F. Chopin, Nocturne. 4th semester: a) A polyphonic piece; b) A large-scope piece; c) Virtuoso play. 6th semester: a) A polyphonic piece; b) A large-scope piece; c) An extended play (rhapsody, ballad, scherzo, etc.). Duration of the exam programme is between 15 and 30 min. Where the exam programme is performed in the form of a public concert, the mandatory duration of the programme is 30 min. <i>The exam may be taken only upon receipt of positive intermediate assessment.</i> <i>The exam in the form of a concert may be taken by the students having passed all the exams and pass/fail exams of the respective semester.</i> The following is assessed: • Accurate performance of the repertoire in terms of musical text; • Specialisation instrument playing skills, virtuoso abilities; • Stylistically founded application of articulation, ornament and improvisation principles; • Sense of genre and form; • Artistry and convincingness, quality of musical expression; Programme integrity, substantiation of logic behind its development.
7th semester			
Exam	100 %	During exam session	Requirements for the programme: a) A polyphonic or large-scope piece (sonata, variations); b) The remaining part of the programme is selected freely. Duration of the exam programme is between 15 and 30 min. Where the exam programme is performed in the form of a public concert, the mandatory duration of the programme is 30 min. <i>The exam in the form of a concert may be taken by the students having passed all the exams and course credit exams of the respective semester.</i> The following is assessed: • Accurate performance of the repertoire in terms of musical text; • Specialisation instrument playing skills, virtuoso abilities; • Stylistically founded application of articulation, ornament and improvisation principles; • Sense of genre and form; • Artistry and convincingness, quality of musical expression; Programme integrity, substantiation of logic behind its development.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Drąsutienė, Liucija	2004	<i>Fortepijono metodikos tradicijos ir dabartis</i>	ISBN 9986-503-46-9	Vilnius: Lietuvos muzikos akademija
Fraser, Alan	2003	<i>The craft of piano playing</i>	ISBN 0-8108-4591-1	Scarecrow Press
Additional study material				
Drąsutienė, Liucija	2015	<i>Lietuvos fortepijono pedagogikos puslapiai</i>	ISBN 978-609-8071-31-3	Vilnius: Lietuvos muzikos ir teatro akademija
Dubal, David	1997	<i>Reflections from the keyboard</i>	ISBN 0-8256-7211-2	Shirmer Trade Books
Mach, Elyse	1980	<i>Great pianists speak for themselves, vol.1</i>	ISBN 0-396-09213-6	New York; Dodd, Mead & Company
Mach, Elyse	1988	<i>Great pianists speak for themselves, vol.2</i>	ISBN 0-396-08850-3	New York; Dodd, Mead & Company
Matthews, Denis	1972	<i>Keyboard Music</i>	ISBN 0-7153-5612-7	London: David & Charles
Sandor, Gyorgy	1995	<i>On piano playing</i>	ISBN 0-02-872280-9	Schirmer
Schonberg, Harold C.	1987	<i>The great pianists</i>	ISBN 0-671-63837-8	Simon & Schuster/Fireside Books

PIANO ACCOMPANIMENT

Subject (module) title (LT/EN)		Code	Study programme (s)
Akompanimentas (fortepijonas) / Piano Accompaniment		B128817	Music Performance (Piano)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Irena Armonienė. Other (s): prof. Ramutė Vaitkevičiūtė, prof. Nijolė Ralytė, assoc. prof. Audronė Kisieliūtė, assoc. prof. Eglė Perkumaitė-Vikšraitienė, assoc. prof. Irena Markauskienė. assoc. prof. Irena Markauskienė, assoc. prof. dr. Indrė Baikštytė, lect. Jonė Punytė.			Department of Accompaniment
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 (Piano)		Lithuanian, English, German, French, Russian, Polish
Prerequisites			
Preliminary requirements: piano playing and artistic expression skills that meet the requirements for entrance exams; basics of accompaniment.			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)	480 (40+40+80+80+80+80+80)	119 (17+17+17+17+17+17+17)	441 (23+23+63+63+63+63+63)
Purpose of the subject (module)			
The aim of subject <i>Accompaniment (for Piano)</i> is to provide students with the fundamentals of accompaniment repertoire; develop performance art competences related to the ability to accompany singers and instrumentalists on piano; familiarise them with the specific nature of orchestral accompaniment for opera and instrumental music and various stylistic properties of <i>Lied</i> (art song) performance art; develop skills of cooperation with creative partners, noticing and solving problems arising in the creative process; plan preparation stages of the repertoire performed and implement them consistently; develop the ability to observe and analyse one's creative process and assess its results critically.			

Short description of the subject (module) (up to 500 characters)			
<i>Accompaniment</i> is a special subject in the programme of performance art studies. It develops practical and artistic abilities to accompany vocalists and instrumentalists (string, wind, folk, percussion instrument performers) on piano when performing pieces with piano accompaniment and perform orchestral accompaniment for vocal and instrumental pieces adapted to the piano (claviers) through acquisition of skills enabling to interpret music of different genres, periods and styles; one of its aims is to familiarise students with the main aspects of <i>Lied</i> (art song) interpretation. Under the teacher's supervision, students learn to read text from vocal and instrumental music claviers; they are familiarised with scores. The main accompaniment repertoire is built up; concert experience is gained; students learn how to work with soloist vocalists and instrumentalists as well as 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 prepare and perform the accompaniment programme of different styles, genres and forms professionally and demonstrate understanding of the historical and cultural context of a particular musical piece.	Practical training, rehearsals, analysis and preparation of a musical text, 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 be able to accompany soloists professionally and demonstrate appropriate artistic and technical performance expression means that comply with the specific requirements for performance of vocal opera and chamber as well as instrumental music.	Practical training, rehearsals, analysis and preparation of a musical text, 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 using the selected means of performance art.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme, discussion
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Building on their knowledge of musical theory and history, students will be able to analyse methodologically the scores of musical pieces pertaining to different styles, genres and forms in the cultural and historical context; they will know well the interaction between the elements of the musical language and the piece as a whole.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, discussion
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the main accompaniment repertoire of vocal opera and chamber as well as instrumental music; they will be familiar with the historically-derived interrelation between different parts of the soloist and accompaniment in pieces of different stylistic epochs, as well as the traditions of interpretation in accompaniment art and international performance standards.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme, discussion
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will gain concert accompaniment experience and be able to perform a representative concert repertoire of 18 th to 21 st century vocal and instrumental music pertaining to different genres on the piano with orchestral and piano accompaniment, as well as perform it publicly in different cultural and social contexts.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will be able to objectively assess their potential as accompanist and anticipate the ways of professional development when integrating into present specific conditions of musical cultural context.	Practical training in large groups, rehearsals, concert activity	Discussion
Ability to communicate, interact and cooperate. (5.1)	By demonstrating abilities of musical communication, students will communicate and cooperate with other musicians and/or artists from other areas efficiently and ethically when preparing and implementing musical and/or interdisciplinary projects.	Practical training in large groups, rehearsals, concert activity	Performance of a musical programme, discussion
Critical and self-critical thinking. (6.2)	Students will be able to analyse their and other performers' performance professionally in seminars, excellence courses and exams; they will be able to assess the creative process and its results critically, and provide their	Practical training in large groups, rehearsals, concert activity	Discussion

	recommendations in a well-founded manner in discussions.		
Ability to work and improve independently. (7.1)	Students will know how to plan and control the concert programme preparation process in all stages and how to properly prepare for rehearsals and public performances in a timely manner.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme, discussion
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 in different situations when solving problems related to the implementation of concert projects.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme

Topics	Contact hours									Assignments
	Theoretical	Individual	Seminars	Practical training	Practical training	Preparation for the	Exam/course credit test	Total contact work	Self-study hours	
1 st semester										
Preparation of a musical program. Requirements for the repertoire: 1. Instrumental Baroque suites and sonatas (e.g., by J. M. Leclair, L. Boccherini). 2. Arias of Baroque composers (e.g., by A. Stradella, A. Scarlatti). 3. Chamber vocal works (e.g., by F. Schubert, P. Tchaikovsky, E. Grieg).		16						16	23	Analysis and preparation of a musical text, rehearsals
4. Exam							1	1		
Total:		16					1	17	23	
2 nd semester										
Preparation of a musical program. Requirements for the repertoire: 1. Arias from operas, Mass, cantatas and oratoria by Baroque composers (e.g., by A. Vivaldi, G. F. Händel). 2. Baroque instrumental concert (e.g., by J. S. Bach, A. Vivaldi). 3. Chamber vocal works (e.g., a romance by Russian composers: P. Tchaikovsky, S. Rachmaninov).		16						16	23	Analysis and preparation of a musical text, rehearsals
4. Exam							1	1		
Total:		16					1	17	23	
3 rd semester										
Preparation of a musical program. Requirements for the repertoire: 1. Songs by composers of the Classicist era (e.g., by J. Haydn, W. A. Mozart, L. van Beethoven). 2. An instrumental concert of the Classicist era (e.g., by J. Haydn, W. A. Mozart). 3. Chamber vocal works (e.g., German <i>Lied</i> : F. Schubert, R. Schumann, J. Brahms). 4. Songs by Lithuanian composers (e.g., by J. Gruodis, B. Dvarionas).		16						16	63	Analysis and preparation of a musical text, rehearsals
5. Exam.							1	1		
Total:		16					1	17	63	
4 th semester										
Preparation of a musical program. Requirements for the repertoire: 1. Arias from classical operas (e.g., by W. A. Mozart, L. van Beethoven).		16						16	63	Analysis and preparation of a musical text, rehearsals

2. Arias of Romantic operas (e.g., by V. Bellini, G. Donizetti).										
3. Chamber vocal works (e.g., French <i>Mélodie</i> : G. Fauré, E. Chausson).										
4. Instrumental works with piano accompaniment (e.g., by H. Wieniawski, P. Tchaikovsky).										
5. Exam.							1	1		
Total:		16					1	17	63	
5th semester										
Preparation of a musical program. Requirements for the repertoire:										
1. Arias and duets from Romantic operas (e.g., by G. Verdi, G. Puccini).										
2. Chamber vocal pieces by composers of different countries (e.g., by M. de Falla, A. Dvořák, J. Sibelius).										
3. Large-scope instrumental pieces or parts thereof with piano accompaniment (e.g., by M. Ravel, E. Chausson).										
4. Exam.							1	1		
Total:		16					1	17	63	
6th semester										
Preparation of a musical program. Requirements for the repertoire:										
1. Arias of Romantic period operas (e.g., by Tchaikovsky, M. Mussorgsky).										
2. Instrumental concert from the Romantic period (e.g., by M. Bruch, C. Saint-Saëns).										
3. Chamber vocal works (e.g., German <i>Lied</i> : H. Wolf, R. Strauss, G. Mahler).										
4. Instrumental pieces with piano accompaniment by Lithuanian composers (e.g., by E. Balsys, Z. Bružaitė).										
5. Exam.							1	1		
Total:		16					1	17	63	
7th semester										
Preparation of a musical program. Requirements for the repertoire:										
1. Arias of Romantic period operas (e.g., by Ch. Gounod, G. Bizet).										
2. 20 th century instrumental concert (e.g., by D. Shostakovich, W. Walton).										
3. Chamber vocal works (e.g., French <i>Mélodie</i> : C. Debussy, M. Ravel, F. Poulenc).										
4. Chamber vocal works (e.g., songs by Russian composers: S. Prokofiev, D. Shostakovich).										
5. Exam.							1	1		
Total:		16					1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Academic concert	-	Once in one year of study	Requirements: During the academic concert, the programme with a soloist that lasts from 10 to 15 minutes is performed. Alternatives for the academic concert: a) Participation in the Department's concert where the programme that lasts from 10 to 15 minutes is performed with a soloist; b) Participation in the excellence course where 2 to 3 pieces prepared specially for the course are performed with a soloist; c) Performance of the programme that lasts from 10 to 15 minutes and its analysis from the perspective of style, genre, form, verbal and musical text ratio, musical language and means of performance expression.

Exam	100 %	During session exam	Requirements: Programme duration: In semester 1 – 15 minutes; semester 2 – 15 to 20 minutes; semesters 3 to 7 – 20 minutes. The programme may be performed with a soloist-vocalist and/or instrumentalist. The programme is developed freely, taking into account the requirements for the recommended repertoire: 1. A large-scope piece with orchestral accompaniment: a) An aria/arias, duet/duets from an opera, oratorio, cantata; b) A part/parts of an instrumental concert; 2. A song/songs from Classicism period; 3. A chamber vocal piece/pieces or a part of a cycle from Romanticism period: a) German composers' <i>Lied</i> ; b) French composers' <i>Mélodie</i> ; c) Russian composers' romance/romances; d) Chamber vocal pieces by Lithuanian and foreign composers; 4. Instrumental pieces with piano accompaniment (a suite, fantasia, rhapsody, etc.). Assessment criteria: • Accurate performance of the selected repertoire in terms of musical text; • Understanding and conveyance of the style of the piece performed; • Understanding of the specific nature of vocal and instrumental music accompaniment; • Professional accompaniment abilities; • Artistic expression; • Ensemble awareness; • Creativity.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Moor, Gerald	1953	<i>Singer and Accompanist</i>		London: Macmillan.
Autorių kolektyvas. Sud. Uss-Armonienė, I.	2012	<i>Akompanimento meno aktualijos ir vizijos</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Autorių kolektyvas. Sud. Vaitkevičiūtė, R.	2007	<i>Dainavimo ir akompanimento meno raida, pedagoginiai ir interpretaciniai aspektai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Шендерович, Евгений	1996	<i>В концертмейстерском классе</i>		Москва: Музыка

SIGHT-READING (FOR PIANO)

Subject (module) title (LT/EN)	Code	Study programme (s)
Skaitymas iš lapo (fortepijonas)/Sight-reading (for Piano)	B054117	<i>Music Performance (Piano)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: assoc. prof. Irena Markauskienė. Other (s): prof. Irena Armonienė, assoc. prof. Audronė Kisieliūtė, lect. Jonė Punytė, assoc. prof. dr. Indrė Baikštytė.		<i>Department of Accompaniment</i>
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 –4 th semesters/ <i>Music Performance (Piano)</i>	Lithuanian, English, German, Russian, French, Polish	
Prerequisites			
Preliminary requirements: piano playing skills that meet the requirements for entrance exams, sight-reading skills.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
9 (1.5+1.5+3+3)	240 (40+40+80+80)	68 (17+17+17+17)	172 (23+23+63+63)
Purpose of the subject (module)			
The aim of studies of subject <i>Sight-reading (for Piano)</i> is to develop specific accompaniment skills when performing an unknown musical text on the piano: develop the understanding of a musical piece as a whole, its style, genre, form and dramaturgy, as well as the ability to analyse elements of the musical language and performance expression means as a whole, and convey them during sight-reading.			
Short description of the subject (module) (up to 500 characters)			
The studies of subject <i>Sight-reading (for Piano)</i> are intended for further developing skills of sight-reading an unknown musical text. During the studies, students learn to understand the entirety of a musical texture in an integrated manner, as well as its individual parts, quickly convey it when performing an unknown piece on the piano by sight-reading, develop indispensable unknown musical text reading skills while accompanying, including the ear, sense of rhythm and style, as well as the skills of uninterrupted text following, “photographing” of graphical image of notes, “blind” playing; students are also taught how to critically assess the quality of musical text performance when sight-reading.			

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 an unknown musical text on the piano artistically and convincingly by sight-reading with or without a soloist and convey the key elements of the musical language characteristic of the genre, form and style.	Practical training in large groups, analysis and instant performance of a musical text	Performance of a musical programme, discussion
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will know the key sight-reading principles; they will be able to understand and convey the musical text as a literary one, will be capable of covering a polyphonic dramaturgical musical texture and differentiating the main and secondary details during performance, will be able to sight-read the musical text in the keys of G, F and C groups, and have a developed ability of musical communication.	Practical training in large groups, analysis and instant performance of a musical text	Performance of a musical programme, discussion
Ability to convey and develop the musical idea. (2.1)	Students will know the specific features of vocal and instrumental music accompaniment; they will be able to base the concept of unknown musical text performance and oral performance concept on this knowledge and performance practice, as well as apply this knowledge in practice.	Practical training in large groups, analysis and instant performance of a musical text	Performance of a musical programme, discussion
Ability to convey and develop the musical idea. (2.2)	Students will acquire basic improvisation skills; they will be able to reduce accompaniment parts of more complicated vocal and instrumental pieces.	Practical training in large groups, analysis and instant performance 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)	While sight-reading, students will be able to analyse the musical text, describe types of genre, style, form, piano texture of instrumental and vocal pieces; they will be able to distinguish the key texture elements.	Practical training in large groups, analysis and instant performance of a musical text	Performance of a musical programme, discussion
Ability to adapt to new, changing situations and solve problems. (8.1)	While sight-reading an unknown musical text, students will demonstrate intuition, emotional perception, ability to think, and react to the situation fast and work creatively, as well as solve problems related to musical text performance fast.	Practical training in large groups, analysis and instant performance of a musical text	Performance of a musical programme

Topics	Contact hours									Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in piano	Practical training in chamber music	Preparation for the exam	Exam/course credit test	Total contact work	Self-study hours	
1 st semester										
1. V. Tichy. Blattspielen für Pianisten – practical training in sight-reading.				2				2	3	Practical training in large groups
2. Pieces of Baroque or Classicism period (or part thereof) for the clavier (e.g., by A. Soler, D. Scarlatti, J. Haydn).				4				4	5	Analysis of a musical text, practical training in large groups.
3. Sight-reading of arias from operas and oratorios of Baroque and Classicism periods with a soloist's accompaniment (e.g., by A.Vivaldi, F. Haendel, W. A. Mozart).				4				4	6	
4. Sight-reading chamber vocal works of the Baroque and Classicist era (e.g., A. Caldara, H. Purcel, J. Haydn).				3				3	5	
5. Sight-reading of instrumental pieces with a soloist's accompaniment (e.g., by J. S. Bach, H. Wieniawski, L. Spohr).				3				3	4	
6. Course credit test.							1	17		
Total:				16			1	17	23	
2 nd semester										
1. J. Kembe's Sight-reading volumes 1–3. Practical training in sight-reading.				2				2	3	Practical training in large groups
2. Baroque or Classicist works (or parts thereof) for piano (e.g., by A Soler, D. Scarlatti, J. Haydn).				4				4	4	Analysis of a musical text, practical training in large groups.
3. Sight-reading chamber vocal works of the Romantic period with a soloist's accompaniment (e.g., by M. Glinka, P. Tchaikovsky, S. Rachmaninov).				4				4	6	
4. Sight-reading chamber vocal works of the Romantic period with a soloist's accompaniment (e.g., by F. Schubert, R. Schumann, E. Grieg).				3				3	5	
5. Sight-reading instrumental works with a soloist's accompaniment (e.g., by P. Tchaikovsky, P. Saraste, R. Schumann).				3				3	5	
6. Course credit test.							1	1		
Total:				16			1	17	23	
3 rd semester										
1. O. Gartenlaub Preparation au Dechiffrage Pianistique - practical training in sight-reading volumes 1, 2.				1				1	8	Practical training in large groups
2. Classical and Romantic works (or parts thereof) for piano (e.g., by W. A. Mozart, M. Clementi, R. Schumann).				3				3	11	Analysis of a musical text, practical training in large groups.
3. Sight-reading the arias of operas by Romantic composers with a soloist's accompaniment (e.g., by G. Donizzetti, V. Bellini).				3				3	14	
4. Sight-reading chamber vocal works of the Romantic period with a soloist's accompaniment (e.g., by J. Brahms, R. Strauss, H. Wolf).				4				4	12	
5. Sight-reading instrumental works with a soloist's accompaniment (e.g., by J. Suk, F. Kreisler, E. Lalo, L. Spohr).				3				3	8	

6. Sight-reading of instrumental duets in keys of G, F and C groups (e.g., by J. S. Bach, J. Haydn).				2				2	10	
7. Course credit test.								1	1	
Total:				16				1	17	63
4th semester										
1. O. Gartenlaub's <i>Preparation au Dechiffrage Pianistique</i> – practical training in sight-reading volumes 2, 3.				1				1	5	Practical training in large groups
2. Works for piano by composers of the 20 th –21 st century (e.g., by D. Shostakovich, B. Bartok, V. Barkauskas).				3				3	14	Analysis of a musical text, practical training in large groups.
3. Sight-reading opera arias by Romantic composers with a soloist's accompaniment (e.g., by G. Verdi, Ch. Gounod, P. Tchaikovsky).				4				4	14	
4. Sight-reading chamber vocal works of the Romantic era with a soloist's accompaniment (e.g., by G. Mahler, R. Strauss, G. Faure).				3				3	12	
5. Sight-reading instrumental works with a soloist's accompaniment (e.g., S. Prokofiev, D. Shostakovich).				3				3	8	
6. Sight-reading instrumental duo and trio works in the keys of groups G, F and C (e.g., M. Nelson, G. W. Glück).				2				2	10	
7. Exam.								1	1	
Total:				16				1	17	63

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Accumulative score (participation in practical training)	10 %	During the semester	Activeness, initiative, preparation for practical training.
Course credit test (1 st –3 rd semesters) Exam (4 th semester)	90 %	During exam session	Requirements for assessment: Sight-performing of intended pieces 1st semester: 1) Baroque piece/part thereof for the clavier; 2) Vocal piece of Baroque or Classicism period with a soloist; 3) Instrumental piece with a soloist. 2nd semester: 1) Piece of Baroque or Classicism period/part thereof for the clavier; 2) Chamber vocal piece of Romanticism period with a soloist; 3) Instrumental piece with a soloist. 3rd semester: 1) Piece of Baroque or Classicism period/part thereof for the piano; 2) Aria or chamber vocal piece of Romanticism period with a soloist; 3) Instrumental piece with a soloist; 4) Sight-reading of the score of an instrumental duet in the keys of G, F and C groups. 4th semester: During the exam, musical material from the topics studied in semesters from 1 to 4 is sight-read: 1) Piece of Baroque or Classicism period/part thereof for the clavier; 2) Vocal piece of Romanticism period with a soloist; 3) Instrumental piece with a soloist; 4) Sight-reading of the score of an instrumental duet or trio in the keys of G, F and C groups. Assessment criteria: • Tempo accuracy; • Understanding of the style, genre and form of the period the piece was created in;

			• Articulation accuracy, dynamics, sound formation, pedal use; • Ability to demonstrate specific features of vocal and instrumental music accompaniment; • Organisation of artistic harmony in an ensemble; • Ability to see the entire score.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Gartenlaub, O.	1969, 1972	<i>Préparation au déchiffrement pianistique</i>	Volume 1–3.	Paris: Editions rideau rouge
Keilmann, W.	1975	<i>Ich spiele vom Blatt</i>		Leipzig: Verlag/C.F.Peters
Kember, J.	2006	<i>Piano Sight-Reading</i>	Volume 1–3.	Mainz: Schott
Additional study material				
Tichy, V.	1972	<i>Blattspielen für Pianisten</i>		Wien: Universal Edition.AG

PIANO ENSEMBLE I

Subject (module) title (LT/EN)		Code	Study programme (s)
Fortepijoninis ansamblis I/Piano Ensemble I		B128916	Music Performance (Piano)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Rūta Rikterė. Prof. Birutė Vainiūnaitė, assoc. prof. Daumantas Kirilauskas, lect. Aidas Puodžiukas.			Piano Department
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 (Piano)</i>		Lithuanian, English, Russian, German, French
Prerequisites			
Preliminary requirements: piano playing and artistic expression skills that meet the requirements for entrance exams.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	34 (17+17)	126 (63+63)
Purpose of the subject (module)			
The aim of subject <i>Piano Ensemble</i> is to develop practical skills of performing the repertoire of piano ensembles of various styles, to form the ability to work in a team: to plan the stages of preparation of the selected repertoire with a partner and to implement them consistently, to develop skills and abilities to collectively solve problems in the creative process; to help students form the ability to monitor and analyse their creative process and critically evaluate its results.			
Short description of the subject (module) (up to 500 characters)			
<i>Piano Ensemble</i> is a special subject of the Piano study programme. While studying it, practical and artistic skills of playing in a piano ensemble with one, two or three pianos using four, six, eight hands are developed. During the course of the studies, the main repertoire of a piano ensemble of various compositions is learned, concert practice is acquired, and a critical evaluation of one's artistic activity is developed.			

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 pieces for the piano ensemble and demonstrate understanding of their style, musicality, and excellent skills of playing music in an ensemble.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to prepare and perform musical works of	Students will have a developed the ability of musical communication; they will be able to deal	Practical training, rehearsals, analysis and	Performance of a musical programme

different styles, genres and forms professionally. (1.2)	with problems arising in the creative process collectively.	preparation of a musical text	
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 know well and be able to perform the repertoire of different periods and musical styles from Baroque to the 21 st century for piano ensembles according to the following criteria: ➤ Large-scope pieces (sonatas, variations, suites); ➤ Small-scope pieces (e.g., plays, dances, etc).	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 able to perform exam programmes publicly in the form of a concert.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	When preparing and performing artistic programmes, students will be able to communicate and cooperate with other ensemble members efficiently and ethically, as well as plan and control the process of preparation of their concert programme collectively.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts fluently and in well-founded manner orally when discussing artistic and organisational issues of preparation and performance of the piano ensemble's programme.	Discussions, rehearsals	Interview
Critical and self-critical thinking. (6.2)	Students will be able to assess the creative process of the ensemble's work and its results; they will also be able to assess their and the ensemble partner's possibilities objectively and select the programme of musical pieces accordingly.	Practical training in large groups, rehearsals	Performance of a musical programme, interview
Ability to work and improve independently. (7.1)	Students will be able to plan and prepare for rehearsals, as well as public performance of their programmes independently.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
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 in different situations when solving problems arising in different stages of preparation and public performance of the piano ensemble's programme.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview

Topics	Contact hours									Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in large groups	Practical training in small groups	Preparation for the exam	Exam/course credit	Total contact work	Self-study hours	
1 st semester										
Freely selected musical programme of different styles. Obligatory pieces by composers of Baroque, Classicism or Romanticism periods.				16				16	63	Studies of literature and sound recordings, creative assignments, practical training in large groups, rehearsals
Course credit test.							1	1		

				16			1	17	63	
2nd semester										
Freely selected musical programme of different styles. Obligatory musical work of authors of the 20 th –21 st century.				16				16	63	Studies of literature and sound recordings, creative assignments, practical training in large groups, rehearsals
Exam.							1	1		
				16			1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test/exam (in the form of a concert)	100 %	During exam session	Requirements for the programme: 15-minute long programme consisting of the repertoire prepared during the semester. Assessment criteria: • Accurate performance of the musical text of the selected repertoire; • Artistic quality of musical sound; • Emotionality; • Sense of style; • Sense of genre and form; • Respective level of virtuoso abilities; • Artistic abilities; • Appropriate selection of the performed repertoire according to individual abilities and requirements of the study programme.

Assessment basis

10 (Excellent). Artistic maturity and mastery. Especially bright, artistic and emotional performance of the musical programme, showing exceptional and artistically meaningful sound quality, virtuoso abilities, and a clear understanding of the style, genre and form of the repertoire performed.

9 (Very good). Artistic maturity and mastery. Artistically mature and masterful performance of the selected repertoire. Emotional, artistic and stylistically orderly playing of a musical text, revealing clear virtuoso abilities, perception of style, genre and the ability to manage the situation with slight mistakes.

8 (Good). Artistic maturity. Accurate playing of a musical text, emotional and artistic performance of a musical programme, showing the necessary virtuoso skills, understanding of genre and form, but lacking a sense of style and the ability to use artistic and creative skills in case of a mistake.

7 (Highly satisfactory). Basic music performance skills. Accurate performance of a musical text with several errors, but lacking one or more of the following skills necessary for artistic maturity: emotionality, virtuosity, sense of style, understanding of genre and form.

6 (Satisfactory). Satisfactory music performance skills. Mechanical performance of a musical programme with major errors, demonstrating satisfactory artistic abilities related to deficiencies in artistic persuasion, virtuosity, style, genre, or sense of form.

5 (Sufficient). Weak music performance skills. Artistically and virtuosically weak performance of a musical programme with flaws in sense of style, genre, or form and quite significant errors.

1–4 (Unsatisfactory). Unsatisfactory performance of the musical programme according to the main evaluation criteria.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Сорокина, Е.	1988	<i>Фортепианный дуэт</i>		Москва: Музыка

PIANO ENSEMBLE II

Subject (module) title (LT/EN)	Code	Study programme (s)
Fortepijoninis ansamblis II/Piano Ensemble II	B129016	<i>Music Performance (Piano)</i>
Lecturer (s)		Department where the subject is implemented

Coordinator: prof. Rūta Rikterė. Prof. Birutė Vainiūnaitė, assoc. prof. Daumantas Kirilauskas, lect. Aidas Puodžiukas.			Piano Department
Study cycle			Type of the subject (module)
First (Bachelor)			Optional
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	3 rd –4 th semesters/ <i>Music Performance (Piano)</i>		Lithuanian, English, Russian, German, French
Prerequisites			
Preliminary requirements: course <i>Piano ensemble I</i> completed.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	34 (17+17)	126 (63+63)
Purpose of the subject (module)			
The aim of subject Piano Ensemble II is to continue studies of the course Piano Ensemble I: to develop practical skills of performing the repertoire of piano ensembles of various styles, to form the ability to work in a team: to plan the stages of preparation of the selected repertoire with a partner and to implement them consistently, to develop skills and abilities to collectively solve problems in the creative process; help students to form the ability to monitor and analyse their creative process and evaluate its results in a critical manner.			
Short description of the subject (module) (up to 500 characters)			
<i>Piano Ensemble II</i> is a continuation of the <i>Piano Ensemble I</i> . While studying it, practical and artistic skills of playing in a piano ensemble with one, two or three pianos using four, six, eight hands are further developed. During the course of the studies, the main repertoire of a piano ensemble of various compositions is learned, concert practice is acquired, and a critical evaluation of one's artistic activity is developed.			

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 pieces for the piano ensemble and demonstrate understanding of their style, musicality, and excellent skills of playing music in an ensemble.	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 have a developed ability of musical communication; they will be able to deal with problems arising in the creative process collectively.	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 know well and be able to perform the repertoire of different periods and musical styles from Baroque to the 21 st century for piano ensembles according to the following criteria: ➤ Large-scope pieces (sonatas, variations, suites); ➤ Small-scope pieces (e.g., plays, dances and so on).	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 able to perform exam programmes publicly in the form of a concert.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	When preparing and performing artistic programmes, students will be able to communicate and cooperate with other ensemble members efficiently and ethically, as well as plan and control the process of preparation of their concert programme collectively.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts fluently and in well-founded manner orally when discussing artistic and organisational issues of preparation and performance of the piano ensemble's programme.	Discussions, rehearsals	Interview

Critical and self-critical thinking. (6.2)	Students will be able to assess the creative process of the ensemble's work and its results; they will also be able to assess their and the ensemble partner's possibilities objectively and select the programme of musical pieces accordingly.	Practical training in large groups, rehearsals	Performance of a musical programme, interview
Ability to work and improve independently. (7.1)	Students will be able to plan and prepare for rehearsals and public performances of their programmes independently.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
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 in different situations when solving problems arising in different stages of preparation and public performance of the piano ensemble's programme.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview

Topics	Contact hours									Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in large groups	Practical training in small groups	Preparation for the exam	Exam/course credit	Total contact work	Self-study hours	
1 st semester										
Freely selected musical programme of different styles. Obligatory pieces by composers of Baroque, Classicism or Romanticism periods.				16				16	63	Studies of literature, sound recordings, report, creative assignments, practical training in large groups, rehearsals
Exam.							1	1		
				16			1	17	63	
2 nd semester										
Freely selected musical programme of different styles. Obligatory musical work of the authors of the 20 th –21 st century.				16				16	63	Studies of literature, sound recordings, report, creative assignments, practical training in large groups, rehearsals
Exam.							1	1		
				16			1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam	100 %	During exam session	Requirements for the programme: A 15-minute programme consisting of a repertoire prepared during the semester. It is requested to organise the exam in the form of a concert. Assessment criteria: • Accurate performance of the musical text of the selected repertoire; • Artistic quality of musical sound; • Emotionality; • Sense of style; • Sense of genre and form; • Respective level of virtuoso abilities; • Artistic abilities;

			Appropriate selection of the performed repertoire according to individual abilities and requirements of the study programme.
Assessment basis 10 (Excellent). Artistic maturity and mastery. Particularly bright, artistic and emotional performance of the musical programme, showing exceptional and artistically meaningful sound quality, virtuoso abilities, as well as a clear understanding of the style, genre and form of the repertoire performed. 9 (Very good). Artistic maturity and mastery. Artistically mature and masterful performance of the selected repertoire. Emotional, artistic and stylistically orderly playing of a musical text, revealing clear virtuoso abilities, perception of style, genre and the ability to manage the situation with slight mistakes. 8 (Good). Artistic maturity. Accurate playing of a musical text, emotional and artistic performance of a musical programme, showing the necessary virtuoso skills, understanding of genre and form, but lacking a sense of style and the ability to use artistic and creative skills in case of a mistake. 7 (Highly satisfactory). Basic music performance skills. Accurate performance of a musical text with several errors, but lacking one or more of the following skills necessary for artistic maturity: emotionality, virtuosity, sense of style, understanding of genre and form. 6 (Satisfactory). Satisfactory music performance skills. Mechanical performance of a musical programme with major errors, demonstrating satisfactory artistic abilities related to deficiencies in artistic persuasion, virtuosity, style, genre, or sense of form. 5 (Sufficient). Weak music performance skills. Artistically and virtuosically weak performance of a musical programme with flaws in sense of style, genre, or form and quite significant errors. 1–4 (Unsatisfactory). Unsatisfactory performance of the musical programme according to the main evaluation criteria.			

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Сорокина, Е.	1988	<i>Фортепианный дуэт</i>		Москва: Музыка

CHAMBER ENSEMBLE (PIANO)

Subject (module) title		Code	Study programme (s)
Kamerinis ansamblis (fortepijonas)/Chamber Ensemble (Piano)		B153717	Music Performance (Piano)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Dalia Balsytė. Other (s): prof. Donatas Katkus, prof. Audronė Pšibilskienė, prof. Audronė Vainiūnaitė, prof. Augustinas Vasiliauskas, assoc. prof. Vaida Paukštienė, assoc. prof. dr. Indrė Baikštytė, lect. Inga Gylytė, lect. Povilas Jacunskas, lect. Saulius Lipčius, lect. Ingrida Rupaitė-Petrikienė.			Department of Chamber Ensemble
Study cycle			Type of the subject (module)
First (Bachelor)			Optional
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	3 rd –4 th semesters/ <i>Music Performance (Piano)</i>		Lithuanian, English, Russian, German
Prerequisites			
Preliminary requirements: the study requirements of the 1 st and 2 nd semesters of the specialisation instrument subject fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	51 (25.5+25.5)	109 (54.5+54.5)
Purpose of the subject (module)			
The aim of the subject <i>Chamber Ensemble (Piano)</i> is to develop practical skills of performing various styles of chamber ensemble repertoire, form the ability to work in a group: plan the stages of preparing the selected repertoire with a partner and to implement them consistently, as well as develop music ensemble skills and ability to collectively solve problems occurring during the creative process; help students form the ability to monitor and analyse their creative process and critically evaluate its results.			
Short description of the subject (module) (up to 500 characters)			

The subject *Chamber Ensemble* is the study of large-scale works of two or more equivalent musical parts. While studying the subject of *Chamber Ensemble*, the practical and artistic skills of playing in a chamber ensemble, necessary for the interpretation of various styles of chamber music: musical text reading skills, learning and rehearsals, artistic expression, are developed. The main repertoire of chamber music is learned (ensembles with piano: duets, trio), concert practice is acquired, students learn to critically evaluate their artistic activity.

During the course of chamber ensemble individual lectures, the repertoire required for the respective semester is chosen: suite, variations, large multifaceted form, is selected with the help of the pedagogue of the Department of the Chamber Ensemble. It is required for works of different epochs to be studied every semester. One work is prepared for the assessment, the sketch of the other is studied during the semester. The peculiarities of the interpretation of selected musical works are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation periods are planned, a rehearsal plan is drawn up, and a concert calendar is 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 perform pieces for the chamber ensemble and demonstrate understanding of their style, musicality, excellent skills of playing music in an ensemble.	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 have a developed ability of musical communication; they be able to deal with problems arising in the creative process collectively.	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 familiarise practically with the repertoire for chamber ensembles pertaining to different periods and musical styles (from Romanticism to the 20 th century).	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 able to perform exam programmes publicly in the form of a concert.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	When preparing and performing artistic programmes, students will be able to communicate and cooperate with other ensemble members efficiently and ethically; they will be able to plan and control the process of preparation of their concert programme collectively.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts fluently and in a well-founded manner orally when discussing artistic and organisational issues of preparation and performance of the chamber ensemble's programme.	Discussions, rehearsals	Discussion of the exam
Critical and self-critical thinking. (6.2)	Students will be able to assess the creative process of the ensemble's work and its results; they will also be able to assess their and the ensemble partner's possibilities objectively and select the programme of musical pieces according to them.	Practical training in large groups, rehearsals	Performance of a musical programme, discussion of the exam
Ability to work and improve independently. (7.1)	Students will be able to plan and prepare for rehearsals, as well as public performance of programmes independently.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
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 in different situations when solving problems arising in different stages of preparation and public performance of the chamber ensemble's programme.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, discussion of the exam

Topics	Contact hours									Assignments
	Theoretical	Individual	Seminars	Practical training	Practical training	Preparation for the	Exam/course credit test	Total contact work	Self-study hours	
1 st semester (B2)										
Preparation of the programme for the chamber ensemble: Romanticism, 20th century. Programme duration: from 15 to 20 minutes. Examples of repertoire: Sonatas for violin and piano, piano trios by F. Schubert; Sonata for cello and piano by D. Shostakovich; Sonata for violin and piano by C. Debussy.				24				24	54.5	Studies of literature, sound recordings, practical training in large groups, rehearsals
Exam.							1.5	1.5		
Total:				24			1.5	25.5	54.5	
2 nd semester (B2)										
Preparation of the programme for the chamber ensemble: Neoclassicism, musical pieces by 20 th century authors or Lithuanian composers. Programme duration: from 15 to 25 minutes. Examples of repertoire: Sonata in the old style for alto and piano by D. Milhaud; Sonata-ballad for violin and piano by B. Dvarionas.				24				24	54.5	Studies of literature, sound recordings, practical training in large groups, rehearsals
Exam.							1.5	1.5		
Total:				24			1.5	25.5	54.5	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam	100 %	During exam session	A publicly performed programme of established duration consisting of the repertoire prepared during the semester. Musical pieces performed in contests or concerts may be included. 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 performed repertoire according to individual abilities and requirements of the study programme.
Assessment basis			

10 (Excellent). Exceptional artistic maturity and mastery. Extremely bright, artistic, emotional and especially convincing performance of a musical programme, showing exceptional and artistically meaningful ensemble and individual quality skills, as well as a clear understanding of the style, genre and form of the performed repertoire.
9 (Very good). Artistic maturity and mastery. Artistically mature and masterful performance of the chosen repertoire. Accurate in terms of musical text and style, artistic and convincing performance, revealing clear technical abilities of the chamber ensemble, the understanding of style and genre.
8 (Good). Artistic maturity. Accurate performance in terms of musical text, emotional and artistic performance of a musical programme, showing the necessary maturity of the chamber ensemble technique, understanding of genre and form, and the ability to manage the situation in case of accidental mistakes, but lacking persuasion.
7 (Highly satisfactory). Basic music performance skills. Accurate performance in terms of musical text, but lacking one or more of the following skills necessary for artistic maturity: ensemble technique, sense of style, understanding of genre or form.
6 (Satisfactory). Satisfactory music performance skills. Mechanical performance of a musical programme with significant errors, demonstrating artistically satisfactory abilities related to deficiencies in ensemble technique, artistic persuasion, style, genre, and sense of form.
5 (Sufficient). Weak music performance skills. Lacklustre, lacking ensemble technique and artistry, weak performance of the musical programme in terms of sense of style, genre or form.
4 (Unsatisfactory). The performance of the musical programme is unsatisfactory in terms of the main evaluation criteria.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Baron, J. H.	1998	<i>Intimate Music: A History of the Idea of Chamber Music</i>		New York: Pendragon Press
Flamm, Ch.	1968	<i>Stilkritische Untersuchung der Sonaten fuer Klavier, Violine und Violoncello</i>		Wien
Ulrich, H.	1966	<i>Chamber Music</i>		Columbia University Press
Баренбойм, Л. А.; Ямпольский, И. М.	1970	<i>Камерный ансамбль. Педагогика и исполнительство</i>		Москва
Готлиб, А.	1971	<i>Основы ансамблевой техники.</i>		Москва
Additional study material				
Almonaitienė, J. ir kt.(sud.)	2004	<i>Bendravimo psichologija</i>		Kaunas
Altmann, W.	1934	<i>Handbuch fuer Klaviertriospieler</i>		Wolfenbuettel
Gerulaitis, V.	1994	<i>Muzikos stilių raida: istorinė apybraiža</i>		Vilnius
Katkus, D.	2013	<i>Muzikos atlikimas. Istorija/Teorijos/Stiliai/Interpretacijos</i>		Vilnius
Newman, W. S.	1965	<i>Sonate in: MGG</i>	Bd. 12	
		<i>The Chamber music journal</i>		http://www.chambermusicjournal.org
		<i>The Chamber music network</i>		http://www.acmp.net/resources

CHAMBER ENSEMBLE (PIANO, STRINGS, WOODWIND INSTRUMENTS)

Subject (module) title (LT/EN)	Code	Study programme (s)
Kamerinis ansamblis (fortepijonas, styginiai, mediniai pučiamieji)/Chamber Ensemble (Piano, Strings, Woodwind Instruments)	B025617	<i>Music Performance (Piano, String Instruments, Wind and Percussion Instruments)</i>
Lecturer (s)		Department where the subject is implemented
Coordinator: prof. Dalia Balsytė. Other (s): prof. Donatas Katkus, prof. Audronė Pšibilskienė, prof. Audronė Vainiūnaitė, prof. Augustinas Vasiliauskas, assoc. prof. Vaida Paukštienė, assoc. prof. dr. Indrė Baikštytė, lect. Inga Gylytė, lect. Povilas Jacunskas, lect. Saulius Lipčius, lect. Ingrida Rupaitė-Petrikienė.		Department of Chamber Ensemble

Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered		Language (s) of instruction
Classwork	5 th –7 th semesters/ <i>Music Performance (Piano, String Instruments, Wind and Percussion Instruments)</i>		Lithuanian, English, Russian, German
Prerequisites			
Preliminary requirements: study requirements of the specialisation instrument subject for semesters 1 to 4 fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
9 (3+3+3)	240 (80+80+80)	76.5 (25.5+25.5+25.5)	163.5 (54.5+54.5+54.5)
Purpose of the subject (module)			
The aim of the subject <i>Chamber Ensemble (Piano, Strings, Woodwind Instruments)</i> is to develop practical skills of performing various styles of chamber ensemble repertoire, form the ability to work in a group: plan the stages of preparing the selected repertoire with a partner and to implement them consistently, as well as develop music ensemble skills and ability to collectively solve problems occurring during the creative process; help students form the ability to monitor and analyse their creative process and critically evaluate its results.			
Short description of the subject (module) (up to 500 characters)			
The subject of a chamber ensemble is the study of large-scope works of two or more equivalent musical parts. While studying the subject of a chamber ensemble, practical and artistic skills of playing in a chamber ensemble of mixed composition, necessary for the interpretation of various styles of chamber music, such as musical text reading skills, learning and rehearsals, artistic expression, are developed. The students learn the main repertoire of chamber music (ensembles with piano: duets, trios, quartets, other ensembles of various compositions), acquire concert practice, learn to critically evaluate his/her artistic activity. During the course of individual lectures of the chamber ensemble, students choose the repertoire required for the respective semester (i.e., suite, variations, large multifaceted form) with the guidance of the pedagogue of the Department of Chamber Ensemble. It is required for works of different epochs to be studied every semester – from classics to the musical works of the 21st century. One work is prepared for the assessment, the sketch of the other is studied during the semester. The peculiarities of the interpretation of selected musical works are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance technique. Repertoire preparation periods are planned, a rehearsal plan is drawn up, and a concert calendar is 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 perform works for a mixed chamber ensemble, while at the same time demonstrating the understanding of their style, musicality and excellent ensemble music skills.	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 have a developed ability of musical communication; they will be able to deal with problems arising in the creative process collectively.	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 performance art means.	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 practically acquainted with various musical epochs and styles, from classical to the 21 st century repertoire for chamber ensembles.	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 able to perform exam programmes publicly in the form of a concert.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	When preparing and performing artistic programmes, students will be able to communicate and cooperate with other ensemble members efficiently and ethically; they will be able to plan	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

	and control the process of preparation of their concert programme collectively.		
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts fluently and in a well-founded manner orally when discussing artistic and organisational issues of preparation and performance of the chamber ensemble's programme.	Discussions, rehearsals	Discussion of the exam
Critical and self-critical thinking. (6.2)	Students will be able to assess the creative process of the ensemble's work and its results; they will also be able to assess their and the ensemble partner's possibilities objectively and select the programme of musical pieces accordingly.	Practical training in large groups, rehearsals	Performance of a musical programme, discussion of the exam
Ability to work and improve independently. (7.1)	Students will be able to plan and prepare for rehearsals, as well as public performance of programmes independently.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
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 in different situations when solving problems arising in different stages of preparation and public performance of the chamber ensemble's programme.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, discussion of the exam

Topics	Contact hours									
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/course credit test	Total contact work	Self-study hours	Assignments
1 st semester										
Preparation of the chamber ensemble programme - Classicism. Programme duration: 10–12 minutes. Examples of the repertoire: L. van Beethoven’s sonata in G major (arrangement for double bass and piano), seven variations for cello and piano on the topic of <i>The Magic Flute</i> by W. A. Mozart, sonatas for violin and piano and piano trios op. 70; T. Dubois’ terzettino for flute, viola and harp; J. Haydn’s piano trio; W. A. Mozart’s sonatas for violin and clavier; A. Vivaldi’s sonatas for violin and continuo (arr. for guitar).				24				24	54.5	Studies of literature, sound recordings, practical training in large groups, rehearsals
Exam.							1.5	1.5		
Total:				24			1.5	25.5	54.5	
2 nd semester										
Preparation of the chamber ensemble programme - works of Neoclassical works or musical pieces by Lithuanian composers. Programme duration: 10–15 minutes. Examples of the repertoire: D. Milhaud’s sonata in ancient style for viola and piano; P. Hindemith’s sonata for clarinet and piano; K. V. Banaitis’ <i>Lietuviškos idilijos</i> for clarinet, violin and harp; J. Gruodis’ sonata for violin and piano.				24				24	54.5	Studies of literature, sound recordings, practical training in large groups, rehearsals
Exam.							1.5	1.5		
Total:				24			1.5	25.5	54.5	
3 rd semester										

Preparation of the chamber ensemble programme – Romanticism, 20th century. Programme duration: 20–30 minutes. Examples of the repertoire: F. Schubert's sonata in A minor, arpeggione for double bass and piano, sonatas for violin and piano (or cello, viola and piano, arrangement for violin/cello and guitar), J. Brahms' piano trio; A. Rossi's Otto Pezzi for guitar and cello; sonatas for violin and continuo (arr. for guitar) by A. Vivaldi and G. Ph. Handel; A. Jolivet's <i>Pastorales de Noël</i> for flute, double bass and harp; D. Shostakovich's sonata for cello and piano; C. Debussy's sonata for violin and piano.				24			24	54.5	Studies of literature, sound recordings, practical training in large groups, rehearsals
Exam.							1.5	1.5	
Total:				24			1.5	25.5	54.5

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Exam	100 %	During exam session	Publicly performed programme of established duration consisting of the repertoire prepared during the semester. Works performed during competitions or concerts may be included. Assessment criteria: • Ensemble technique (volume balance and metro-rhythmic synchronicity); • Accurate performance of the selected repertoire in terms of musical text; • Artistic quality of musical sound; • Sense of genre and form; • Sense of style; • Artistry, convincingness; • Appropriate selection of the performed repertoire according to individual abilities and requirements of the study programme.

Assessment basis

10 (Excellent). Exceptional artistic maturity and mastery. Extremely bright, artistic, emotional and especially convincing performance of a musical programme, showing exceptional and artistically meaningful ensemble and individual quality skills, as well as a clear understanding of the style, genre and form of the performed repertoire.

9 (Very good). Artistic maturity and mastery. Artistically mature and masterful performance of the chosen repertoire. Accurate in terms of musical text and style, artistic and convincing performance, revealing clear technical abilities of the chamber ensemble, the understanding of style and genre.

8 (Good). Artistic maturity. Accurate performance in terms of musical text, emotional and artistic performance of a musical programme, showing the necessary maturity of the chamber ensemble technique, understanding of genre and form, and the ability to manage the situation in case of accidental mistakes, but lacking persuasion.

7 (Highly satisfactory). Basic music performance skills. Accurate performance in terms of musical text, but lacking one or more of the following skills necessary for artistic maturity: ensemble technique, sense of style, understanding of genre or form.

6 (Satisfactory). Satisfactory music performance skills. Mechanical performance of a musical programme with significant errors, demonstrating artistically satisfactory abilities related to deficiencies in ensemble technique, artistic persuasion, style, genre, and sense of form.

5 (Sufficient). Weak music performance skills. Lacklustre, lacking ensemble technique and artistry, weak performance of the musical programme in terms of sense of style, genre or form.

4 (Unsatisfactory). The performance of the musical programme is unsatisfactory in terms of the main evaluation criteria.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Baron, J. H.	1998	<i>Intimate Music: A History of the Idea of Chamber Music</i>		New York: Pendragon Press

Katkus, D.	2013	<i>Muzikos Istorija/Teorijos/Stiliai /Interpretacijos</i>		Vilnius: Tyto alba
Ulrich, H.	1966	<i>Chamber Music</i>		Columbia University Press
Баренбойм, Л. А.; Ямпольский, И. М.	1970	<i>Камерный ансамбль. Педагогика и исполнительство</i>		Москва
Готлиб, А.	1971	<i>Основы ансамблевой техники.</i>		Москва
Additional study material				
Aguado, Dionisio	2005	<i>New guitar method</i>		Tecla
Badura-Skoda, E.; Badura-Skoda, P.	1957	<i>Mozart-Interpretation</i>		Wancura
Brun, Paul	2000	<i>A New History of the Double Bass</i>		P. Brun Productions
Hoppstock, Tilman	2015	<i>Polyphony in Bach's Fugues for Lute</i>		PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 2.	PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 1	PRIM - Musikverlag Darmstadt
Kappel, Hubert	2016	<i>The bible of classical guitar technique</i>		Edition Margaux
Parkening, Chr.; Marshall, J.	1997	<i>The Christopher Parkening Guitar Method: Guitar Technique</i>	Vol. 1	Hal Leonard; Revised edition
Planyavsky, Alfred	1998	<i>The baroque double bass violone</i>		Langam, MD and London: Scarecrow Press
Renié, Henriette	1946	<i>Méthode complète de harpe. HarpePremier volume: Technique</i>		Paris: Alphonse Leduc http://petruccilibrary.ca/download.php?file=files/imglnks/caimg/b/b7/IMSLP317808-PMLP496260-Renié_Méthode_de_Harpe_Score.pdf
Salzedo, Carlos	1917	<i>L'Etude. Moderne de la Harpe</i>		New York: G. Schirmer, Inc. http://hz.imsip.info/files/imglnks/usimg/0/08/IMSLP166593-PMLP296867-SALZEDO_L'etude_moderne_de_la_harpe.pdf
Tennant, Scott	2016	<i>Pumping nylon</i>	2 ed.	Alfred Music
		<i>The Chamber music journal</i>		http://www.chambermusicjournal.org
		<i>The Chamber music network</i>		http://www.acmp.net/resources

I ALTERNATIVES OF EAR TRAINING AND MUSIC THEORY:

EAR TRAINING

HARMONY

POLYPHONY

BASICS OF MUSICAL WORKS ANALYSIS

II ALTERNATIVES OF EAR TRAINING AND MUSIC THEORY:

EAR TRAINING (LEVEL A/B)

LANGUAGE OF MUSIC: MEDIEVAL PERIOD, RENAISSANCE

LANGUAGE OF MUSIC: BAROQUE

LANGUAGE OF MUSIC: CLASSICISM

LANGUAGE OF MUSIC: ROMANTICISM

LANGUAGE OF MUSIC: THE 20TH CENTURY

HISTORY OF LITHUANIAN MUSIC AND CULTURE

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

HISTORY OF PIANO ART

Subject (module) title (LT/EN)		Code	Study programme (s)
Fortepijono meno istorija / History of Piano Art		B020717	Music Performance (Piano)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. dr. Ramunė Kryžauskienė, lect. Gabrielė Kondrotaitė			Department of Pedagogy
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 (Piano)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: piano playing skills, knowledge of music history.			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 Piano Art</i> is to get acquainted with the most important facts of piano art history that influenced the development of piano music interpretation, the changes in instrument design, the most significant written documents, the most outstanding works, their performers and the most striking musical recordings.			
Short description of the subject (module) (up to 500 characters)			
The <i>History of Piano Art</i> is a basic subject that complements the courses of general and special music history with the art history of the chosen instrument (piano) from the late Renaissance to the present day. The lectures introduce the history of the instrument, from the first harpsichord and piano chord to string instruments to the latest piano constructions. The subject consists of two modules, which examine the most striking works of clavier art, as well as works by M. Clementi, W. A. Mozart and L. van Beethoven in historical and performance terms, art of the 19 th century pianist virtuosos and the traditions of performance formed by them; the role of the emergence of sound recordings in the art of performance in the 20 th century is discussed, and recordings of interpretations of specific works are analysed, compared and evaluated.			

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 well the origins of clavier art; they will be able to analyse the pieces by the most prominent composers, describe in detail their stylistic and performance technique features, as well as analyse and assess different interpretations of the same piece.	Studies of literature and sound sources, preparation and presentation of an oral report, discussions	Report, oral survey
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the major facts in the history of piano art and works by the most prominent piano theoreticians.	Studies of literature and sound sources, preparation and presentation of an oral report, discussions	Report, oral survey
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts fluently and in a well-founded manner orally when discussing solutions related to the performance technique, style and interpretation of piano music, as well as other issues related to the topics of the course.	Studies of literature and sound sources, preparation and presentation of an oral report, discussions	Report, oral survey
Critical and self-critical thinking. (6.2)	Students will be able to analyse and assess the art of the most prominent pianists critically, constructively and in a well-founded manner; they will be able to compare and assess the personal and global experience of artists.	Studies of literature and sound sources, preparation and presentation of an oral report, discussions	Report, oral survey

Topics	Contact hours									Assignments
	Theoretical	Individual	Seminars	Practical training	Practical training	Preparation for the	Exam/course credit	Total contact work	Self-study hours	
1 st semester										
1. Origins of piano art in Lithuania. Culture of manors, pianists and their repertoire, foreign composers in Lithuania. First professional Lithuanian composers (J. Naujalis, M. Petrauskas, J. Tallat–Kelpša, M. K. Čiurlionis).	2							2	2	Studies of literature, musical text and audio recordings
2. The hot spots of music teaching from 1923 to 1939 in Kaunas and Vilnius; Klaipėda and Šiauliai music schools.	2							2	2	Literature studies
3. Promoters of Western European pianism traditions: V. Bacevičius, B. Dvarionas, S. Vainiūnas, J. Karnavičius.	2							2	3	Studies of literature, musical text and audio recordings
4. Representatives of Russian piano schools: V. Ružickis, E. Stanek-Laumenskienė, L. Dauguvietytė-Malko-Hiršienė, M. Azizbekova, O. Steinberg.	2							2	3	
5. New generation of Lithuanian pianists.	4							4	3	
6. Piano culture of the Lithuanian diaspora in the USA: musical culture of the old Lithuanian emigrants, the new post-war emigrants. Pedagogy, performance art. V. Bacevičius.	4							4	3	
7. Seminar.			2					2	6	Preparation of a report
8. Clavier art. Keyboard instruments prior to the invention of the piano: harpsichord, virginal, spinet, clavichord.	2							2	3	Studies of literature, musical text and sound recordings
9. French clavierists. Formation of French school: L.C. Daquin, F. Couperin, J. Ph. Rameau. Main interpretation aspects.	2							2	3	
10. D. Scarlatti. M. Clementi. Features of performers, characteristics of their works. Use of possibilities offered by the instrument.	2							2	3	
11. J. S. Bach: performer and pedagogue. Pieces for clavier by J. S. Bach. Issues related to the interpretation of pieces by J. S. Bach: symbolism, rhythemics, tempo, dynamics, articulation, ornament. Famous interpreters.	2							2	3	
12. J. Haydn. The dilemma of the instrument. W. A. Mozart. A. Walter’s piano. Main interpretation aspects.	2							2	3	
13. L. van Beethoven. Influence of instruments with Viennese and English mechanics. Main interpretation aspects.	2							2	3	
14. Seminar.			2					2	6	Preparation of a report
15. Course credit test.							2	2		
Total:	28		4				2	34	46	
2 nd semester										
1. F. Schubert. Instruments of Viennese type (C. Graf). The main aspects of the interpretation of creation.	2							2	2	Studies of literature, musical text and sound recordings
2. R. Schumann. Characteristics of his works. Analysis of crytical articles. Development of interpretation.	2							2	3	
3. F. Chopin. F. Liszt.	4							4	4	

4. Seminar.			2					2	6	Preparation of a report
5. J. Brahms. Main features of Romantic piano playing art. Development of interpretation of J. Brahms.	2							2	2	Studies of literature, musical text and sound recordings
6. A. Scariabin, S. Rachmaninov. Features of performers, characteristics of their works. Development of interpretation.	2							2	3	
7. C. Debussy, M. Ravel. Characteristics of their works. Development of interpretation.	2							2	3	
8. 19 th century pianists. Students of F. Liszt and T. Leszetyckij. Main features of 19 th century piano art.	2							2	3	
9. A. Cortot, F. Busoni, J. Hofman. Main features of their musical activity.	2							2	3	
10. A. Rubinstein, C. Arrau, V. Horowitz. G. Gould. Main features of their musical activity.	2							2	3	Studies of literature, musical text and sound recordings
11. Most famous 20 th century pianists (1): Russian (K. Igumnov, A. Goldenveizer, H. Neuhaus, S. Richter, E. Gilels, V. Sofronickij), Austrian (A. Schnabel, E. Fischer), Hungarian (G. Ciffra).	4							4	4	
12. Most famous 20 th century pianists (2): Polish (S. Spinalski, W. Malcuzinski), French (M. Long, R. Casadesus, S. Francois), Italian (A. Benedetti Michelangelo, A. Ciccolini), etc.	4							4	4	
13. Seminar.			2					2	6	Preparation of a report
14. Exam.								2	2	
Total:	28		4					2	34	46

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Oral report	50 %	During the semester	Oral presentation. requirements: one mandatory report per semester, duration from 10 to 15 min., presented with slides. The report is delivered during seminars. Assessment criteria: • Informativeness, concreteness and fluency of oral presentation; • Level of knowledge and argumentation; • Analytical and critical thinking.
Course credit test/exam	50 %	During exam session	Oral interview. Assessment criteria: • Level of knowledge and argumentation; • Analytical and critical thinking. • Language fluency;

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Dubal, D.	1997	<i>Reflections from the Keyboard</i>		New York
Fabian, D.	2003	<i>Bach performance practice 1945 – 1975: a comprehensive review of sound recordings and literature.</i>		Aldershot
Mach, E.	1988	<i>Great Pianists Speak for Themselves</i>		New York
Schoenberg, A.	1987	<i>The Great Pianists,</i>		New York
Additional study material				
Ignatonis, E.	1997	<i>XX amžiaus pianistai</i>		Vilnius
Somfai, L.	1995	<i>The Keyboard Sonatas of Joseph Hayd</i>		Chicago
Tunley, D.	2004	<i>Francois Couperin and “the perfection of music”</i>		Aldershot

PROFESSIONAL PRACTICE

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

FINAL ART PROJECT (PIANO)

Subject (module) title (LT/EN)		Code	Study programme (s)
Baigiamasis meno projektas (fortepijonas)/Final Art Project (Piano)		B018916	Music Performance (Piano)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Jurgis Karnavičius. Other (s): prof. Petras Geniušas, prof. Zbignevas Ibelgaupas, prof. Sergejus Okruško, prof. Rūta Rikterė, prof. Birutė Vainiūnaitė, prof. Veronika Vitaitė, prof. Aleksandra Žvirblytė, assoc. prof. Daumantas Kirilauskas, assoc. prof. Albina Šikšniūtė, lect. Aidas Puodžiukas.			Piano Department
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 (Piano)</i>		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: all requirements of semesters 1 to 7 of the study programme 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 (Piano)</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 (Piano)</i> refers to preparation and solo performance of the final programme of piano musical pieces demonstrating artistic and creative abilities acquired during Bachelor studies. During the course of individual practical training, the repertoire for the final art project is selected under the speciality teacher's supervision. Specific features of interpretation of selected musical pieces are discussed, and students learn how to perform them properly in accordance with the requirements for 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. Along with the musical programme, students prepare the portfolio of their achievements as it pertains to their artistic activity, where they present their most significant artistic/professional achievements of the study period and the analysis of the final artistic programme.			

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 piano music while at the same time demonstrating understanding of 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 in large groups, rehearsals, analysis and preparation of a musical text, independent concert 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, as well as convey the musical idea artistically and convincingly.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert 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 style, genre 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 in large groups, rehearsals, analysis and preparation of a musical text, independent concert 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 piano music and 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, interview
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have accumulated a representative concert repertoire of the scope of the chosen specialisation that meets the requirements of the Bachelor's programme and experience of its public performance in different (cultural, social) contexts. They will be able to assess the circumstances and context of the performance and choose the repertoire to be performed accordingly.	Practical training, rehearsals, independent artistic activity	Performance of a musical programme, portfolio of achievements
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will be able to develop experience gained during studies while focussing on the prospects of music art and professional activity.	Practical training, rehearsals, independent artistic activity, compilation of the portfolio of achievements	Performance of a musical programme, portfolio of achievements
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts fluently and in a well-founded manner when presenting their artistic ideas and discussing different aspects of music performance and perception.	Analysis and preparation of a musical text, discussions, compilation of the portfolio of achievements	Interview, portfolio of achievements
Critical and self-critical thinking. (6.1)	Students will be able to use written and audio information sources, and purposefully select information to substantiate the interpretation of the final art project programme.	Search for sources and their analysis, practical training in large groups, rehearsals, compilation of the portfolio of achievements	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 work critically, constructively and in a well-founded manner in different stages of preparation of the final art project; they will be able to provide their founded opinion in the portfolio.	Interview, discussions, compilation of the portfolio of achievements	Interview, portfolio of achievements
Ability to work and improve independently. (7.1)	In their pursue of set aims, students will be motivated, able to set aims, plan and organise their activity independently in the context of studies, as well as select the most suitable artistic, organisational and methodological means for achieving the aim.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme, interview, portfolio of achievements
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 related to the implementation of the final art project.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activity	Performance of a musical programme, interview, portfolio of achievements

Topics	Contact hours							Self-study hours and assignments		
	Theoretical	Individual	Seminars	Practical training	Practical training	Preparation for the	Exam/course credit	Total contact work	Self-study hours	Assignments
1. Preparation of the programme for the final art project. Requirements for the programme: a) A polyphonic piece with a fugue (by the following authors: J. S. Bach, G. F. Handel, D. Shostakovich, R. Shchedrin, P. Hindemith); b) A sonata or variations; c) A play (one or several); d) A play by a Lithuanian composer ¹ ; e) A concerto.		30						30	266	Studies of literature sources, sound recordings and musical text, rehearsals
2. Portfolio of achievements (<i>portfolio</i>).		2						2	20	Compilation of the portfolio of achievements.
3. Public hearing, defence.							2	2		
Total:		32					2	34	286	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By the start of the final exam session	Requirements: the entire programme of the final art project is performed.
Defence			<i>The student is allowed to defend the final work (perform the programme of the art project) only after receiving a positive evaluation during the public hearing.</i>
Portfolio of achievements (<i>portfolio</i>)	10 %	During the final exam session	The following is assessed: • 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, informativeness of submitted documents, correct language use, etc.).
Final art project (performance of the concert programme)	90 %	During the final exam session	Requirements: a) A polyphonic piece with a fugue (by the following authors: J. S. Bach, G. F. Handel, D. Shostakovich, R. Shchedrin, P. Hindemith); b) A sonata or variations; c) A play (one or several); d) A play by a Lithuanian composer¹; e) A concerto. Programme duration - between 40 and 50 minutes. One large-scope piece (sonata, variations, concerto) performed in its entirety. The programme must include pieces of at least three different musical styles (Baroque, Classicism, Romanticism, Impressionism, music of the 20th and 21st centuries). The performance of a piece pertaining to Classicism (J. Haydn, W. A. Mozart, L. van Beethoven, F. Schubert, M. Clementi) is mandatory. The final art project may include one piece from the exam programmes of previous academic years which is no longer than 10 minutes.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Drasutienė, Liucija	2004	<i>Fortepijono metodikos tradicijos ir dabartis</i>	ISBN 9986-503-46-9	Vilnius: Lietuvos muzikos akademija
Fraser, Alan	2003	<i>The craft of piano playing</i>	ISBN 0-8108-4591-1	Scarecrow Press
Additional study material				
Drasutienė, Liucija	2015	<i>Lietuvos fortepijono pedagogikos puslapiai</i>	ISBN 978-609-8071-31-3	Vilnius: Lietuvos muzikos akademija
Dubal, David	1997	<i>Reflections from the keyboard</i>	ISBN 0-8256-7211-2	Shirmer Trade Books
Mach, Elyse	1980	<i>Great pianists speak for themselves, vol.1</i>	ISBN 0-396-09213-6	New York; Dodd, Mead & Company
Mach, Elyse	1988	<i>Great pianists speak for themselves, vol.2</i>	ISBN 0-396-08850-3	New York; Dodd, Mead & Company
Matthews, Denis	1972	<i>Keyboard Music</i>	ISBN 0-7153-5612-7	London: David & Charles
Sandor, Gyorgy	1995	<i>On piano playing</i>	ISBN 0-02-872280-9	Schirmer
Schonberg, Harold C.	1987	<i>The great pianists</i>	ISBN 0-671-63837-8	Simon & Schuster/Fireside Books

PIANO ACCOMPANIMENT ART PROJECT

Subject (module) title (LT/EN)		Code	Study programme (s)
Akompanimento meno projektas (fortepijonas) / Piano Accompaniment Art Project		B003817	Music Performance (Piano)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Irena Armonienė Other (s): prof. Ramutė Vaitkevičiūtė, prof. Nijolė Ralytė, assoc. prof. Audronė Kisieliūtė, assoc. prof. Eglė Perkumaitė-Vikšraitienė, assoc. prof. Irena Markauskienė, assoc. prof. dr. Indrė Baikštytė, lect. Jonė Punytė.			Department of Accompaniment
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 (Piano)</i>		Lithuanian, English, German, French, Polish, Russian
Prerequisites			
Preliminary requirements: all the requirements of the 1 st –7 th semesters of the Bachelor of Music Performance study programme 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 the <i>Accompaniment Art Project (Piano)</i> is to reveal the most prominent competencies of student performance art related to the ability to accompany works of different styles, genres and forms for singers and instrumentalists (string, wind, folk instrument performers) and meeting the requirements of a Bachelor's degree in music.			
Short description of the subject (module) (up to 500 characters)			
The Accompaniment Art Project (Piano) is a programme developed and performed by a student that reveals the artistic and creative abilities of a pianist accompanist acquired during his Bachelor's studies. During the course of individual activities, the repertoire of the accompaniment art project is selected under the guidance of the teacher, the peculiarities of interpretation of selected musical works are discussed and students learn to perform them properly according to style, genre, form, interpretation and performance techniques; the repertoire preparation periods, rehearsal plan and concert calendar 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 perform the musical programme of the final art project professionally and artistically while at the same time demonstrating the mastered skills of professional accompaniment art and sense of ensemble awareness.	Practical training, rehearsals, analysis and preparation of a musical text, 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 be able prepare and perform professionally a representative repertoire of vocal and instrumental music accompaniment of different styles, genres and forms that is compliant with the requirements of the Bachelor programme.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	When performing the programme of accompaniment art project, students will convey the interpretation concept of a musical piece artistically and convincingly, and base it on their theoretical knowledge and artistic experience.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme, discussion
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will understand the interrelation between the parts of the soloist and accompaniment in pieces of different stylistic periods and traditions of accompaniment art; they will be able to demonstrate their knowledge when performing the programme of the accompaniment art project.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme, discussion
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have built up a representative accompaniment repertoire compliant with the requirements for the volume of the Bachelor 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 performed repertoire accordingly.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	When preparing the programme of the final art project, students will be able to communicate and cooperate with ensemble partners (vocalists and instrumentalists) and other participants of the creative process (teachers, students) ethically and constructively.	Practical training in large groups, rehearsals, concert activity, discussions	Performance of a musical programme, discussion
Critical and self-critical thinking. (6.2)	Students will be able to assess the quality of their work with soloists critically and constructively in all stages of project preparation, as well as analyse the results of the creative process and express their opinion fluently and in a well-founded manner.	Practical training in large groups, rehearsals, concert activity, interview	Discussions
Ability to work and improve independently. (7.1)	Students will demonstrate independence and organisation when planning and controlling the process of concert programme preparation, while at the same time preparing for rehearsals and public presentation of accompaniment art project in a timely and appropriate manner.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme, discussion
Ability to adapt to new, changing situations and solve problems. (8.1)	When performing the programme of accompaniment art project, students will efficiently use their imagination, intuition, emotional perception, ability to think fast and adapt rapidly to the situation during the performance of the concert programme.	Practical training, rehearsals, analysis and preparation of a musical text, artistic activity	Performance of a musical programme

Topics	Contact hours							Self-study hours	Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the exam/rehearsals/consult	Exam/course credit test	Total contact work	
Preparation of the final programme for the accompaniment art project: • Development of the work plan; • Selection of the programme; • Solution of technical problems related to the musical text and performance; • Preparation of interpretation idea; • Rehearsals with a soloist. Requirements for the programme: The programme may be performed with one or two soloists (vocalist and instrumentalist). Duration of the programme - between 20 and 25 min. Requirements for the programme: 1) A large-scope vocal or instrumental piece or part thereof pertaining to Baroque or Classicism; 2) A large-scope 19th century vocal or instrumental piece or part thereof; 3) 19th to 21st century chamber vocal pieces or instrumental pieces with piano accompaniment; 4) A vocal or instrumental piece by Lithuanian composers is required.		16						16	63
Defence.							1	1	
Total:		16					1	17	63

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Defence (concert performance of the programme)	100 %	During the final exam session	<i>The permission to defend the final project is approved by the Head of the Department of Accompanist on the recommendation of the teacher supervising the preparation of the Accompaniment Art Project.</i> Requirements for the Accompaniment Art Project: The programme may be performed with one or two soloists (vocalist and instrumentalist). Duration of the programme - between 25 and 30 min. The programme may include no more than 30 % of pieces prepared in previous semesters. Requirements for the programme: • A large-scope vocal or instrumental piece or part thereof pertaining to Baroque or Classicism; • A large-scope 19th century vocal or instrumental piece or part thereof; • 19th to 21st century chamber vocal pieces or instrumental pieces with piano accompaniment; • A vocal or instrumental piece by Lithuanian composers is required. Assessment criteria: • Accurate performance of the selected repertoire in terms of musical text; • Sense of genre and form; • Professional accompaniment abilities; • Emotionality; • Original style of interpretation of the performed piece based on historical knowledge and performance tradition; • Artistic abilities; • Compliance of the programme with the requirements of the study programme taking into account individual abilities.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Katkus, Donatas	2006	<i>Muzikos atlikimas. Istorija. Teorijos. Stiliai. Interpretacijos</i>		Vilnius: Lietuvos muzikų sąjunga

CHAMBER ENSEMBLE ART PROJECT (PIANO, STRINGS, WOODWIND INSTRUMENTS)

Subject (module) title (LT/EN)		Code	Study programme (s)
Kamerinio ansamblio meno projektas (fortepijonas, styginiai, mediniai pučiamieji)/Chamber Ensemble Art Project (Piano, Strings, Woodwind Instruments)		B129317	Music Performance (Piano, String Instruments, Wind and Percussion Instruments)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Dalia Balsytė. Other (s): prof. Donatas Katkus, prof. Audronė Pšibilskienė, prof. Audronė Vainiūnaitė, prof. Augustinas Vasiliauskas, assoc. prof. Vaida Paukštienė, assoc. prof. dr. Indrė Baikštytė, lect. Inga Gylytė, lect. Povilas Jacunskas, lect. Saulius Lipčius, lect. Ingrida Rupaitė-Petrikienė.			Department of Chamber Ensemble
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 (Piano, String Instruments, Wind and Percussion Instruments)		Lithuanian, English, Russian, German
Prerequisites			
Preliminary requirements: the requirements of the 1st–7th semesters of the first cycle Music Performance study programme fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student’s load	Contact hours	Self-study hours
3	80	25.5	54.5
Purpose of the subject (module)			
The aim of the subject Chamber Ensemble Art Project (Piano, Strings, Woodwind Instruments) is to reveal the ensemble, artistic and creative abilities acquired in the first cycle studies, which confirm the qualification degree of Bachelor of Music.			
Short description of the subject (module) (up to 500 characters)			
The Chamber Ensemble Art Project (Piano, Strings, Woodwind Instruments) refers to the preparation and performance of the final programme of the musical pieces in a mixed ensemble, revealing the artistic and creative abilities acquired during the course of Bachelor’s studies. During the course of individual activities, the repertoire of the final art project is selected under the guidance of the teacher of the main instrument. The peculiarities of the interpretation of selected musical works are discussed and students learn to perform them properly in terms of style, genre, form, interpretation and performance techniques. Repertoire preparation periods are planned, a rehearsal plan is drawn up, and a concert calendar is 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 and perform chamber works in mixed ensembles while at the same time demonstrating ensemble skills and the understanding of the requirements of performing on the specialisation instruments and the context of a specific piece of music.	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 have developed musical communication skills and ensemble playing skills, and will be able to choose and use the most effective instrument control and performance techniques.	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 anticipate the concept for interpretation of a musical piece/pieces based on theoretical knowledge and performance practice, as well as convey the musical idea artistically and convincingly.	Practical training, rehearsals, analysis and preparation of a musical text, studies of literature, sound recordings 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 (in the form of a public concert) a representative musical programme of the chamber ensemble.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to communicate, interact and cooperate. (5.1)	When preparing and conducting the chamber ensemble programme, students will demonstrate the skills of businesslike and ethical 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 critically, constructively and argumentatively evaluate the quality of their work and that of other members of the ensemble in various stages of project preparation, as well as to present their reasoned opinion.	Practical training, rehearsals, discussions	Performance of a musical programme, interview
Ability to work and improve independently. (7.1)	When preparing the chamber ensemble art project programme, students will be motivated, able to independently anticipate goals, plan and organise their activities, choose appropriate artistic, organisational and methodological means to achieve the goal.	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 effectively apply imagination, intuition, emotional perception, as well as the ability to think quickly and work creatively, and solve problems related to the implementation of an art project.	Practical training, rehearsals, analysis and preparation of a musical text	Performance of a musical programme, interview

Topics	Contact hours									Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in	Practical training in	Preparation for the	Exam/course credit test	Total contact work	Self-study hours	
Preparation of the programme for the final art project. Programme duration – 20–40 minutes. Repertoire requirements: pieces that are complicated in terms of ensemble, technique and musical content for a chamber ensemble of mixed composition, e.g.: E. Dressel's sonata for saxophone and piano; M. Glinka's pathetic trio for oboe, bassoon and piano; J. Brahms's piano trio op.101 No. 3 in C minor; A. Previn's trio for oboe, bassoon and piano; B. Martinu's sonata for viola and piano No. 1; J. Manookian's trio for clarinet, flute and piano.				24				24	54.5	Studies of literature sources, sound recordings and musical text, rehearsals
Public hearing, defence.							1.5	1.5		
Total:				24			1.5	25.5	54.5	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	–	By the start of the final exam session	Requirements for the programme: the entire programme of the final art project is performed.
Defence (concert performance of the programme)	100 %	During the final exam session	<i>The student is allowed to perform the programme only after receiving a positive evaluation during the public hearing.</i> Requirements for the programme: programme duration - between 20 and 40 min. Assessment criteria: • Ensemble technique (volume balance and metro rhythmic synchronicity); • Accurate performance of the selected repertoire in terms of musical text; • Artistic quality of musical sound; • Sense of genre and form; • Sense of style; • Artistry, convincingness; • Appropriate selection of the repertoire to be performed according to individual abilities and requirements of the study programme.

Assessment basis

10 (Excellent). Exceptional artistic maturity and mastery. Extremely bright, artistic, emotional and especially convincing performance of a musical programme, showing exceptional and artistically meaningful ensemble and individual quality skills, as well as a clear understanding of the style, genre and form of the performed repertoire.

9 (Very good). Artistic maturity and mastery. Artistically mature and masterful performance of the chosen repertoire. Accurate in terms of musical text and style, artistic and convincing performance, revealing clear technical abilities of the chamber ensemble, the understanding of style and genre.

8 (Good). Artistic maturity. Accurate performance in terms of musical text, emotional and artistic performance of a musical programme, showing the necessary maturity of the chamber ensemble technique, understanding of genre and form, and the ability to manage the situation in case of accidental mistakes, but lacking persuasion.

7 (Highly satisfactory). Basic music performance skills. Accurate performance in terms of musical text, but lacking one or more of the following skills necessary for artistic maturity: ensemble technique, sense of style, understanding of genre or form.

6 (Satisfactory). Satisfactory music performance skills. Mechanical performance of a musical programme with significant errors, demonstrating artistically satisfactory abilities related to deficiencies in ensemble technique, artistic persuasion, style, genre, and sense of form.

5 (Sufficient). Weak music performance skills. Lacklustre, lacking ensemble technique and artistry, weak performance of the musical programme in terms of sense of style, genre or form.

4 (Unsatisfactory). The performance of the musical programme is unsatisfactory in terms of the main evaluation criteria.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Baron, J. H.	1998	<i>Intimate Music: A History of the Idea of Chamber Music</i>		New York: Pendragon Press
Ulrich, H.	1966	<i>Chamber Music</i>		Columbia University Press
Баренбойм, Л. А.; Ямпольский, И. М.	1970	<i>Камерный ансамбль. Педагогика и исполнительство</i>		Москва
Готлиб, А.	1971	<i>Основы ансамблевой техники.</i>		Москва
Additional study material				
Aguado, Dionisio	2005	<i>New guitar method</i>		Tecla
Badura-Skoda, E.; Badura-Skoda, P.	1957	<i>Mozart-Interpretation</i>		Wancura
Brun, Paul	2000	<i>A New History of the Double Bass</i>		P. Brun Productions
Hoppstock, Tilman	2015	<i>Polyphony in Bach's Fugues for Lute</i>		PRIM - Musikverlag Darmstadt
Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 2.	PRIM - Musikverlag Darmstadt

Hoppstock, Tilman	1990	<i>Bach's lute works from a guitarist's perspective</i>	Vol. 1	PRIM - Musikverlag Darmstadt
Kappel, Hubert	2016	<i>The bible of classical guitar technique</i>		Edition Margaux
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COURSES DETERMINED BY THE ACADEMY:

FOREIGN LANGUAGE

PHILOSOPHY

BASICS OF AESTHETICS

BASICS OF MUSIC AESTHETICS

LANGUAGE OF THE PROFESSION

OPTIONAL SUBJECT

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