



STUDY FIELD OF MUSIC
FIRST STUDY CYCLE

STUDY PROGRAMME

MUSIC PERFORMANCE (VOCAL PERFORMANCE)
(State code – 6121PX010)

DESCRIPTIONS OF SUBJECTS

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VOCAL PERFORMANCE

Subject (module) title (Lithuanian/English)		Code	Study programme (s)
Dainavimas/Vocal Performance		B128517	Music Performance (Vocal Performance)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Asta Krikščiūnaitė. Other (s): prof. Virgilijus Noreika, prof. Regina Maciūtė, prof. Vladimiras Prudnikovas, prof. Sigutė Stonytė, doc. Algirdas Janutas, doc. Aušra Stasiūnaitė Čepulkauskienė, doc. Judita Leitaite, doc. Julija Supniane Kalėdienė, doc. Deividas Staponkus, lect. Liudas Norvaišas, lect. Aušra Liutkutė Povilaitienė, asist. Saulė Šerytė, asist. Giedrius Žalys, asist. Ernesta Juškaitė.			Department of Vocal Performance
Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st –7 th semesters/Music Performance (Vocal Performance)		Lithuanian, English, German, Russian, Italian,

		French	
Prerequisites			
Preliminary requirements: vocal abilities and 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
39 (6+6+4.5+4.5+4.5+9)	1040 (160+160+120+120+120+120+240)	357 (51+51+51+51+51+51+51)	683 (109+109+69+69+69+69+189)
Purpose of the subject (module)			
The aim of subject <i>Vocal Performance</i> is to introduce students to physiological properties of the vocal apparatus and vocal hygiene; develop practical vocal performance skills and individual vocal technical possibilities; teach them to develop their personal repertoire by taking into account the individual type of voice; develop the ability to learn independently, notice and solve voice training and health problems arising in the creative process; assess and analyse the results of one's learning process critically.			
Short description of the subject (module) (up to 500 characters)			
During the course of the studies of <i>Vocal Performance</i> , the possibilities of the performer's vocal technique, as well as practical music performance abilities are developed. Students are taught to seek for convincing artistic expression; skills of repertoire development and independent learning of the musical text are developed; students are encouraged to assess and analyse the results of the creative process critically. In individual practical training, the repertoire mandatory for a particular semester is selected with the vocal performance teacher's help by taking into account the student's inborn vocal characteristics and technical possibilities. Vocal and interpretation characteristics of musical pieces are analysed. Students learn to recognise and perform musical pieces according to the requirements of style, genre, form and vocal technique.			

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 their creative personality; they will be able to perform pieces of vocal music solo and with accompaniment while at the same time demonstrating the understanding of the context of the style and performance of a particular musical piece.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	When performing the programme of the private concert or exam, students will demonstrate improving possibilities of vocal and interpretation technique, as well as the ability to select and use the means of performance technique, acting and body plasticity, and combine them.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	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 and the literary text of the vocal piece artistically and convincingly.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece that is based on historical knowledge and performance tradition.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	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 vocal music; they will be familiar with international traditions of their interpretation.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, discussions, independent concert	Performance of a musical programme, interview

		activities	
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have built up a representative concert repertoire of the vocal performance specialisation compliant with the requirements for the scope of the bachelor programme and gain experience of its public performance in different (cultural, social) contexts. Students will be able to assess the circumstances and context of performance and select the repertoire to be performed accordingly.	Practical training in large groups, rehearsals, independent concert activity	Performance of a musical programme, report of the concert activity
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will be able to develop experience gained during the studies by focussing on the prospects of music art and professional activity.	Practical training in large groups, rehearsals, independent concert activity, compilation of the portfolio of achievements	Performance of a musical programme, report of the concert activity, interview
Ability to communicate, interact and cooperate. (5.1)	Students will have gained experience of constructive and well-founded professional communication; they will be able to cooperate with the teacher, accompanist and/or other students constructively and professionally during the preparation of the final project.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities, work in a group	Interview
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts in a fluent and well-founded manner when presenting their artistic ideas and discussing different aspects of music performance and perception.	Analysis and preparation of a musical text, discussions, creation of a portfolio of achievements	Interview, report of the concert activity
Critical and self-critical thinking. (6.1)	Students will be able to use written and audio information sources, as well as select information purposefully for substantiation of interpretation of the programme of the final art project.	Search and analysis of sources, practical training in large groups, rehearsals, creation of a 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 in a critical, constructive and well-founded manner; they will be able to provide their founded opinion during lectures and discussions of assessments.	Interview, discussions, compilation of the portfolio of achievements	Interview
Ability to work and improve independently. (7.1)	In pursuit of set aims, students will be motivated, able to set aims, plan and organise their activity independently in the context of studies, as well as select the most suitable artistic, organisational and methodological means for achieving the aim.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme, interview, report of the concert activity
Ability to adapt to new, changing situations, ability to 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 the process of studies.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme, interview, report of the concert activity

Topics	Contact hours	Self-study hours and assignments
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	Theoretical	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester										
Preparation of the vocal programme. Programme requirements: 6 musical works (2 for a private concert and 4 for the exam). Repertoire: 1) Two vocalises (e.g., by N. Vaccai, O. Sefferi, G. Seidler, G. B. Lamperti, J. Concone, J. Venzoni, H. Panofka); 2) Two Baroque pieces (e.g., by A. Stradella, A. Scarlatti, J. Peri, C. Monteverdi, A. Cesti, G. Caccini, B. Caldara, B. Vivaldi, F. Cavalli, J. Caccini, A. Hammerschmidt, G. F. Händel, H. Purcell, Dowland, M. Locke, J. Blow, J. Lully, J. Ramo, H. Schütz, J. S. Bach, R. Keizer); 3) A piece that reveals the student's vocal possibilities: an aria, song from an operetta, musical, popular song, etc.; 4) An optional piece (a popular song or aria, a song from an operetta, musical); 5) A Lithuanian folk song (preferably, one that is more complicated).		48						48	109	Practical training in large groups, rehearsals, analysis of audio and video recordings
Private concert, exam.							3	3		
Total:		48					3	51	109	
2nd semester										
Preparation of the vocal programme. Programme requirements: 6 musical works (2 for a private concert and 4 for the exam). Repertoire: 1) A vocalise (Cantilena); 2) A vocalise (complicated); 3) A piece of Italian Baroque (e.g., by A. Scarlatti, N. Porpora, G. Pergolesi, D. Scarlatti, L. Vinci, L. Cherubini, G. Bononcini, T. Paisiello); 4) A Late Baroque piece; 5) An optional piece (e.g., a piece by J. Haydn or W. A. Mozart or others, the choice depends on the complexity of the pieces sung previously); 6) A piece by Lithuanian composers of the 19 th and 20 th centuries or a multi-stanza Lithuanian folk song/ballad (e.g., Lithuanian folk song Ulijona harmonised by E. Balsys, part 1 of <i>Anoj pusėj Dunojėlio</i> or <i>Už aukštųjų kalnelių</i> by J. Tallat-Kelpša).		48						48	109	Practical training in large groups, rehearsals, analysis of audio and video recordings
Private concert, exam.							3	3		
Total:		48					3	51	109	
3rd semester										
Preparation of the vocal programme. Programme requirements: 7 musical works (2 for a private concert and 5 for the exam). Repertoire: 1) A vocalise (for vocal agility); 2) Aria (e.g., by G. F. Händel, J. S. Bach); 3) A work by W. A. Mozart (may be an aria or a song); 4) Songs (<i>Lied</i>) (e.g., by F. Schubert, R. Schuman, J. Brahms, F. Mendelssohn);		48						16	63	Practical training in large groups, rehearsals, analysis of audio and video recordings

5) An optional aria (e.g., an aria from A German Romantic opera); 6) Two optional pieces (one piece reflecting the student's vocal ability, and the other may be a piece by A. Račiūnas, J. Karnavičius, A. Kačanauskas, J. Gruodis, J. Tallat-Kelpša, S. Šimkus or an aria from operas by Lithuanian composers); 7) Pieces by Lithuanian composers (1918–1940).										
Concert practice report							1	1	6	
Private concert, exam.							2	2		
Total:		48					3	51	69	
4th semester										
Preparation of the vocal programme. Programme requirements: 7 musical works (2 for a private concert and 5 for the exam). Repertoire: 1) A vocalise; 2) Two arias from operas (one aria, by G. Rossini, V. Bellini, G. Donizetti (optional), Bel canto. The other one, by J. Haydn, W. A. Mozart, Ch. W. Gluck, L. van Beethoven (optional)); 3) Songs (<i>Lied</i>) (e.g., by R. Schumann, F. Schubert, J. Brahms, F. Mendelssohn); 4) An aria from an oratorio, cantata or Mass (options for a soprano: aria from <i>Tone Poems</i> op. 3 by J. Sibelius; options for a mezzo-soprano: aria from <i>Peleas et Melisande</i> op. 46 by J. Sibelius, options for a tenor: aria from A. Dvořák <i>Messa</i> in D major <i>Agnus Dei</i> , options for baritone, bass: P. Tchaikovsky's <i>Девять духовных музыкальных сочинений</i>); 5) Two optional pieces (one – a piece by a Russian composer, an ancient song, romance or aria, the other one depends on the need to improve the vocal technique); 6) Work of Lithuanian composers (1940–1960. For example, A. Kačanauskas, J. Žilevičius, J. Strolia, V. Jakubėnas, K. V. Banaitis).		48						16	63	Practical training in large groups, rehearsals, analysis of audio and video recordings
Concert practice report							1	1	6	
Private concert, exam.							2	2		
Total:		48					3	51	69	
5th semester										
Preparation of the vocal programme. Programme requirements: 7 or 8 musical works (2–3 for a private concert and 5 for the exam). Repertoire: 1) Classicist aria (e.g., J. Haydn, W. A. Mozart); 2) Romantic aria; 3) Romance by Russian composers (e.g., P. Tchaikovsky, S. Rachmaninov, M. Musorgsky, A. Borodin, M. Glinka, N. Rimsky-Korsakov, etc.); 4) Two selected musical pieces; 5) aria from an oratorio, cantata or Mass (options for soprano: aria from F. Liszt's oratorio <i>The Legend of St. Elizabeth</i> ; options for mezzo-soprano: aria from C. Saint-Saëns' <i>Oratoria di Noel</i> op. 12; options for tenor: aria from A. Dvořák's <i>Messa</i> in D major, options for baritone, bass: aria from J. Sibelius' <i>Karelia</i> , op 11); 6) A piece of pop music; 7) Work of Lithuanian composers (1960–1988, cycles of Lithuanian composers' songs; arias from operas by V. Klova, B. Dvarionas, K. V. Banaitis, J. Juzeliūnas and others).		48						16	63	Practical training in large groups, rehearsals, analysis of audio and video recordings

Concert practice report							1	1	6	
Private concert, exam.							2	2		
Total:		48					3	51	69	
6th semester										
Preparation of the vocal programme. Programme requirements: 8 musical works (3 for a private concert and 5 for the exam). Repertoire: 1) Romantic aria, 2) aria of Russian composers (e.g., by P. Tchaikovsky, M. Glinka); 3) A piece pertaining to verismo or Late Romanticism (e.g., by G. Puccini, R. Leoncavallo, P. Masagni); 4) a work of Spanish, American, Latin American vocal music (e.g., by M. de Falla, H. Villa-Lobos); 5) A piece by American, English composers (e.g., by A. Copland, J. Gerschwin, B. Britten, A. Sullivan); 6) A piece by French composers (songs, arias, pop music by French composers); 7) a work of choice (works by Polish composers, e.g., by S. Moniuszko, K. Szymanowski, K. Penderecki); 8) Work of Lithuanian composers (after 1988. For example, by B. Kuprevičius, J. Juzeliūnas, V. Laurušas, V. Barkauskas, V. Kairiūkštis, O. Balakauskas, A. Raudonikis, V. Jakubėnas).		48						16	63	Practical training in large groups, rehearsals, analysis of audio and video recordings
Concert practice report							1	1	6	
Private concert, exam.							2	2		
Total:		48					3	51	69	
7th semester										
Preparation of the vocal programme. Programme requirements: 8 musical works (3 for closed concert and 5 for the exam (3 optional arias and 2 optional musical works)). Repertoire: 1) A work of late Romanticism (e.g., by G. Fauré, C. Franc, C. Saint-Saëns, F. Liszt, E. Grieg, J. Sibelius, H. Berlioz, A. Dvořák, B. Smetana, P. Tchaikovsky, S. Taneev, H. Wolf, R. Strauss, G. Mahler, S. Moniuszko, M. Musorgsky, S. Rachmaninov, K. Szymanowski); 2) A piece pertaining to Impressionism, Expressionism, an example of Neoclassicism or atonal music. Other composition trends (e.g., by C. Debussy, M. Ravel, P. Diuk, M. de Falla, O. Respighi, A. Schönberg, A. Berg, A. Webern, P. Hindemith, A. Kapela, F. Poulenc, I. Stravinsky, D. Kabalevsky, S. Prokofiev, R. Shchedrin, etc. (In a private concert, students may sing using notes); 3) Aria by a composer of 20 th –21 st century (e.g., by B. Britten, A. Vebern, G. Kuprevičius, V. Klova); 4) An aria from an oratorio, cantata or Mass (oratorios, cantatas or Masses by the composers of the 20 th century); 5) Three selected pieces; 6) An optional piece by Lithuanian composers (cooperation with composers when performing premières of musical pieces is encouraged).		48						48	189	Practical training in large groups, rehearsals, analysis of audio and video recordings
Private concert, exam.							3	3		
Total:		48					3	51	189	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Intermediate assessment	25 %	In the middle of the semester	Performance of the musical programme. Requirements: the repertoire is developed in accordance with the requirements for a

(private concert)			particular semester. All the pieces included in the programmes are performed by heart. Assessment criteria: • Quality of voice formation; • Accurate performance of the repertoire in terms of musical and literary text; • Emotionality; • Artistic abilities; • Sense of style, genre and form; Appropriate selection of the repertoire for performance in terms of individual abilities.														
Exam (concert)	70 %	During exam session															
Intermediate assessment (private concert)	5 %	During exam session	Report on independent professional activity. Requirements: a practice journal of the established form must be submitted to the exam commission, which must contain entries signed by the responsible lecturers on the results of the respective semester of cumulative professional practice. <table><tr><th>Activity</th><th>Minimum total requirements for semesters 3–7</th></tr><tr><td>Participation in concerts</td><td>The student must have attended at least 7 concerts, of which at least 3 must be solo performances.</td></tr><tr><td>Active participation in master classes/courses</td><td>Must have attended at least 2 classes.</td></tr><tr><td>Attended concerts</td><td>Must have attended at least 20 concerts/events.</td></tr><tr><td>Attended professional development events (seminars, master classes, competitions, courses, etc.)</td><td>The student must have attended at least 7 hours of masterclasses.</td></tr><tr><td>The subjects of the <i>Career Management and Entrepreneurship</i> module were taken and completed</td><td>It is recommended for the student to have attended 50 % of the scope of the module.</td></tr><tr><td>Illustrating other students during their assessments</td><td>Unregulated</td></tr></table> Assessment criteria: • compliance of the activity with the minimum requirements; • intensity of artistic activity and professional development; • complexity of the performed musical programmes, the cultural/artistic value and/or prestigiousness of the events in which they took part.	Activity	Minimum total requirements for semesters 3–7	Participation in concerts	The student must have attended at least 7 concerts, of which at least 3 must be solo performances.	Active participation in master classes/courses	Must have attended at least 2 classes.	Attended concerts	Must have attended at least 20 concerts/events.	Attended professional development events (seminars, master classes, competitions, courses, etc.)	The student must have attended at least 7 hours of masterclasses.	The subjects of the <i>Career Management and Entrepreneurship</i> module were taken and completed	It is recommended for the student to have attended 50 % of the scope of the module.	Illustrating other students during their assessments	Unregulated
Activity	Minimum total requirements for semesters 3–7																
Participation in concerts	The student must have attended at least 7 concerts, of which at least 3 must be solo performances.																
Active participation in master classes/courses	Must have attended at least 2 classes.																
Attended concerts	Must have attended at least 20 concerts/events.																
Attended professional development events (seminars, master classes, competitions, courses, etc.)	The student must have attended at least 7 hours of masterclasses.																
The subjects of the <i>Career Management and Entrepreneurship</i> module were taken and completed	It is recommended for the student to have attended 50 % of the scope of the module.																
Illustrating other students during their assessments	Unregulated																

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
<i>Duey, Philip A.</i>	1951	<i>Bel canto in its Golden Age</i>	<u>ISBN 978-1-4067-5437-7</u>	<i>Da Capo Press</i>
Hines, Jerome	1992	<i>Great singers on great singing</i>	ISBN 0-87910-025-7	Doubleday, 1982 N.Y
<u>Marchesi, Mathilde</u>	1970	<i>Bel Canto: A Theoretical and Practical Vocal Method</i>	<u>ISBN 0-486-22315-9</u>	Dover
Murray, Dena	2009	<i>Vocal Strength & Power</i>	ISBN 978-1-4234-6514-0	Hall Leonard Corporation
Additional study material				
Stevens, Denis	1970	<i>A history of song</i>	ISBN-10: 0393005364 ISBN-13: 978-0393005363	W. W. Norton & Company
Taylor, David C.	1917	<i>The psychology of singing; a</i>		New York: The

		<u>rational method of voice culture based on a scientific analysis of all systems, ancient and modern</u>		Macmillan Company https://archive.org/stream/psychologyofsing00taylrich#page/n6/mode/1up
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CHAMBER SINGING (VOCAL PERFORMANCE)

Subject (module) title		Code	Study programme (s)
Kamerinis dainavimas/Chamber Singing (Vocal Performance)		B026317	Music Performance (Vocal Performance)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Asta Krikščiūnaitė. Other (s): prof. Virgilijus Noreika, prof. Regina Maciūtė, prof. Vladimiras Prudnikovas, prof. Sigutė Stonytė, doc. Algirdas Janutas, doc. Aušra Stasiūnaitė Čepulkauskienė, doc. Judita Leitaitė, doc. Julija Supnianek Kalėdienė, doc. Deividas Staponkus, lect. Liudas Norvaišas, lect. Aušra Liutkutė Povilaitienė, asist. Ernesta Juškaitė, asist. Dr. Saulė Šerytė, asist. Giedrius Žalys.			Department of Vocal Performance
Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	5 th –7 th semesters/Music Performance (Vocal Performance)		Lithuanian, English, German, Russian
Prerequisites			
Preliminary requirements: requirements of subject <i>Vocal Performance</i> for semesters from 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)	51 (17+17+17)	189 (63+63+63)
Purpose of the subject (module)			
The aim of subject <i>Chamber Singing</i> is to develop practical skills of chamber singing; provide students with the basics of concert repertoire; develop the skills of repertoire development according to the needs and individual abilities, as well as the ability to learn independently, notice and solve the problems arising in the creative process and assess the results of their creative process critically.			
Short description of the subject (module) (up to 500 characters)			
During the course of the studies of <i>Chamber Singing</i> , practical abilities of chamber music performance that are necessary for interpretation of different styles of music are developed. Students are taught to seek for convincing artistic expression; skills of repertoire development and independent learning of the musical text are developed; they are encouraged to assess the results of the creative process critically. During the course of individual practical training, the repertoire mandatory for a respective semester is selected under the chamber singing 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 of style, genre, and form and performance technique.			

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 musical works solo and with accompaniment, while at the same time demonstrating an understanding of the requirements for performance of the chosen instrument and the specific context of the musical work.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	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, will be able to choose and use the most effective instrument control and performance techniques.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert	Performance of a musical programme

		activities	
Ability to convey and develop the musical idea. (2.1)	Students will be able to anticipate the concept of interpretation of a musical work (s) based on theoretical knowledge and performance practice, and artistically and creatively convey musical thought through selected means of performance art.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece that is based on historical knowledge and performance tradition.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	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 significant works of chamber vocal music and will be acquainted with the traditions of their interpretation.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, discussions, independent concert activities	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 and experience of public performance in different (cultural, social) contexts. They will be able to assess the circumstances and context of the performance and choose the appropriate repertoire accordingly.	Practical training in large groups, rehearsals, independent concert activities	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 the period of studies by focussing on the prospects of music art and professional activity.	Practical training in large groups, rehearsals, independent concert activities	Performance of a musical programme
Interpersonal and communication skills, leadership. (5.1)	Students will have accumulated experience of constructive and reasoned subject-related communication; they will be able to constructively and subjectively cooperate with the teacher, accompanist and/or other students during the study process.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities, discussion	Discussion
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts fluently and argumentatively when presenting artistic ideas and discussing various aspects of music performance and perception, and other issues related to the music profession.	Analysis and preparation of a musical text, discussions	Discussion
Critical and self-critical thinking. (6.1)	Students will be able to use written and audio sources of information, purposefully select information, as well as analyse it and use it when preparing concert exam programs.	Search and analysis of sources, practical training in large groups, rehearsals	Performance of a musical programme, discussion
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, reports, exam discussions, as well as to provide recommendations.	Interview, discussion	Discussion
Ability to work and improve independently. (7.1)	In pursuit of set aims, students will be motivated, able to set aims, plan and organise their activity independently in the context of studies; they will be able to select the most 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 activities	Performance of a musical programme, discussion

Topics	Contact hours	Self-study hours and assignments
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	Theoretical	Individual activities	Seminars	Practical training in small groups	Practical training	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester										
1. Preparation of chamber vocal programme, improvement of the sung German language. Requirements for the programme: six pieces (two for the private concert and four for the exam). 2. Repertoire examples: works by G. F. Händel, J. Haydn, W. A. Mozart, L. van Beethoven. <i>Note: Arias must be sung with recitatives.</i>		16						16	63	Practical training in large groups, rehearsals, analysis of audio and video recordings
2. Exam.							1	1		
Total:		16					1	17	63	
2nd semester										
Preparation of a chamber vocal programme, chamber vocal musical works of the Romantic era: songs by F. Schubert, R. Schumann, J. Brahms, E. Grieg. Requirements for the programme: Six pieces (two for the private concert and four for the exam). Repertoire examples: Options for the soprano, mezzo-soprano – songs from R. Schumann's cycles <i>Woman's Love and Life (Frauenliebe und Leben, op. 42)</i> , <i>Song Circle (Liederkreis, op. 24)</i> . Options for the tenor – songs from F. Schubert's cycles <i>The Fair Maid of the Mill (Die schöne Müllerin, op. 25)</i> , <i>Winter Journey (Winterreise, op. 89)</i> ; songs from R. Schumann's song cycle <i>The Poet's Love (Dichterliebe, op. 48)</i> . Options for the baritone, bass – R. Schumann's song cycle <i>The Poet's Love (Dichterliebe, op. 48)</i> , J. Brahms' <i>Four Serious Songs (Vier ernste Gesänge, op. 121)</i> .		16						16	63	Practical training in large groups, rehearsals, analysis of audio and video recordings
2. Exam.							1	1		
Total:		16					1	17	63	
8th semester										
Preparation of a chamber vocal programme. Requirements for the programme: six pieces (two for the private concert and four for the exam). The repertoire includes romances by Russian composers (e.g., by A. Dargomyzhsky, M. Glinka, P. Tchaikovsky, S. Rachmaninov, etc.) and songs by the 19th c. Western European composers (e.g., by F. Liszt, H. Wolf, G. Mahler, R. Strauss, etc.). <i>Note: romances by 3 Russian composers must be sung during the exam.</i>		16						16	63	Practical training in large groups, rehearsals, analysis of audio and video recordings
Exam.							1	1		
Total:		16					1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Intermediate assessment	30 %	In the middle of the semester	Requirements: two pieces from the programme of the semester are performed. Assessment takes place in the form of a private concert.
Exam (concert)	70 %	During exam	Requirements: four pieces from the semester programme are

		session	performed. Assessment criteria: • Vocal technique; • Artistic expression; • Creativity; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Parsons, James (compiled by)	2011	<i>The Cambridge Companion to the Lied</i>	ISBN: 9781139000987	Cambridge University Press
Stevens, Denis	1970	<i>A history of song</i>	ISBN-10: 0393005364 ISBN-13: 978-0393005363	W. W. Norton & Company
Additional study material				
Dostal, Terhi	2010	<i>Romantic poetry as inspiration of Brahms</i>	ISBN 978-952-5959-19-2	Sibelius Academy
Emmons, Shirlee; Sonntag, Stanley	1970	<i>The Art of the Song Recital</i>	ISBN 0-02-870530-0	New York: Schirmer,
Kaukaitė, Giedrė	2005	<i>Dainininkui apie baroką (istorijos, kūrybos ir interpretacijos apžvalga)</i>		Vilnius: BMK spaustuvė
Walter, Michael	2015	<i>Richard Strauss und seine Zeit</i>	2ed	Laaber: Laaber-Verlag

ITALIAN LANGUAGE

Subject (module) title (Lithuanian/English)		Code	Study programme (s)
Italų kalba/Italian Language		B023116	Music Performance (Vocal Performance)
Lecturer (s)		Department where the subject is implemented	
Coordinator: lect. L. Kižla. Other (s): lect. D. Trezzi.		Department of Languages	
Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st –4 th semesters/Music Performance (Vocal Performance)		Lithuanian
Prerequisites			
Preliminary requirements: none.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
12 (3+3+3+3)	320 (80+80+80+80)	136 (34+34+34+34)	184 (46+46+46+46)
Purpose of the subject (module)			
The aim of subject <i>Italian Language</i> is to learn the basics of the Italian language, i.e. vocabulary, phonetics and grammar; develop the major skills of communication on general and professional topics; develop the skills of translation into the Lithuanian language and introduce students to the main professional terminology.			
Short description of the subject (module) (up to 500 characters)			
In the course <i>Italian Language</i> , students learn correct and clear pronunciation and accentuation when singing in and speaking Italian. In lectures, students learn the basics of Italian grammar; the abilities of all types of linguistic activity, i.e. reading, listening, writing and speaking, the skills of translation of texts of opera and chamber vocal repertoire into Lithuanian are developed; students are introduced to the professional terminology.			

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 communicate, interact and cooperate (<i>Music Performance</i> , 5.2).	Students will be able to express their thoughts in Italian orally and in writing at the basic level when discussing different topics related to the daily life and the singer's profession as well as	Practical training in small groups, self-study hours	Individual and group assignments, presentation, small assignments performed

	the topics related to the art of singing.		in writing (annotation, statements), tests
Critical and self-critical thinking (<i>Music Performance</i> , 6.1).	Students will be able to use main grammar rules in practice in everyday communication situations; they will be able to use basic professional terminology in writing and orally.	Practical training in small groups, self-study hours	Individual and group assignments, presentation, small assignments performed in writing (annotation, statements), tests
Ability to work and improve independently (<i>Music Performance</i> , 7.1).	In pursuit of set aims, students will be motivated and able to work independently when collecting, analysing, interpreting information and developing critically founded ideas.	Practical training in small groups, self-study hours	Individual and group assignments, presentation, small assignments performed in writing (annotation, statements), tests

Topics	Contact hours							Self-study hours	Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/hearings/course credit test	Total contact work		
1st semester									
1. General knowledge about the Italian language. Brief characterisation of the structure of the Italian language. Greeting and saying goodbye. Phonetics, rules of pronunciation, accentuation of the Italian language. Auxiliary verbs <i>essere</i> and <i>avere</i> . Genders of nouns and adjectives. Numerals from 0 to 10. Definite and indefinite articles. Verb forms <i>c'è/ci sono</i> .					10		10	12	Learning vocabulary, preparing a presentation, going grammar exercises
2. Asking, thanking. Family. Numerals from 10 to 100. Conjugation of regular verbs. Irregular verbs <i>andare</i> and <i>venire</i> .					12		12	12	Learning vocabulary, preparing a presentation, going grammar exercises
3. Days of the week. Time. Work. Profession. Age. Agreement, refusal. Apologising. Months and seasons. Use of prepositions. Ordinal numbers.					10		10	12	Learning vocabulary, preparing a presentation, going grammar exercises
4. Independent reading of literature.								6	Review of professional literature
5. Course credit test (small-scale test).						2	2	4	Doing vocabulary and grammar exercises
Total:					32	2	34	46	
2nd semester									
1. Reflexives and their past tense. Possessive pronouns. Modal verbs. Prepositions + definite article.					12		12	12	Learning vocabulary, preparing a presentation, going grammar exercises
2. Indicative past tense. Irregular forms of past tense participles.					10		10	12	Learning vocabulary, preparing a presentation, going grammar exercises
3. Partitive article. Indirect object pronouns. Direct object pronouns. Constructions with infinitive.					10		10	12	Learning vocabulary, preparing a presentation, going grammar exercises
4. Independent reading of literature.								6	Review of professional literature

5. Small-scale test								4	Doing vocabulary and grammar exercises
6. Exam						2	2		
Total:				32		2	34	46	
3rd semester									
1. Imperative of regular and irregular verbs. Imperative and pronouns. Double object pronouns. Past tense and pronouns.				10			10	12	Learning vocabulary, preparing a presentation, going grammar exercises
2. <i>Imperfetto</i> tense. Prepositions of time. Impersonal verb constructions with particle <i>si</i> . Weather. Terminology of music.				12			12	12	Learning vocabulary, preparing a presentation, going grammar exercises
3. Comparison of adjectives. <i>Futuro semplice</i> tense. Regular and irregular forms.				10			10	12	Learning vocabulary, preparing a presentation, going grammar exercises
4. Independent reading of literature.								6	Review of professional literature
5. Course credit test (small-scale test).						2	2	4	Doing vocabulary and grammar exercises
Total:				32		2	34	46	
4th semester									
1. <i>Condizionale presente</i> tense. Adjectives and adverbs <i>molto, poco, tanto, troppo</i> . Indefinite pronouns.				10			10	12	Learning vocabulary, preparing a presentation, going grammar exercises
2. Impersonal verb forms expressing necessity. Stressed personal pronouns. Educational system. Demonstrative pronouns. Human body. Terminology of music.				12			12	12	Learning vocabulary, preparing a presentation, going grammar exercises
3. Relative and interrogative pronouns. Irregular forms of imperative. Irregular forms of <i>condizionale presente</i> .				10			10	12	Learning vocabulary, preparing a presentation, going grammar exercises
4. Independent reading of literature.								6	Review of professional literature
5. Small-scale test								4	Doing vocabulary and grammar exercises
6. Exam						2	2		
Total:				32		2	34	46	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st/3rd semester			
Practical training (individual and group assignments, presentations, small pieces of writing)	80 %	During the semester	The following is assessed: active participation in practical training and completion of independent assignments. Upon fulfilment of the study programme requirements for the subject and at least satisfactory completion of given assignments, students are considered having passed the course credit exam.
Small-scale test	20 %		
2nd/4th semester			
Practical training (individual and group assignments, presentations, small pieces of writing)	15 %	During the semester	The following is assessed: active participation in practical training and fulfilment of programme requirements.
Small-scale test	15 %		
Exam	70 %	During exam session	Exam assignments: - Translation of the text on a professional topic

			into Lithuanian; - Text comprehension and presentation in the foreign language.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Magnelli, S.; Marin, T.	2010	<i>Corso multimediale di lingua e civiltà italiana</i>	ISBN:978-960663259	Roma: Edilingua
Mazzetti, A.; Falcinelli, M., Servadio, B.	2005	<i>Lingua e grammatica</i>	ISBN:978-8800853569	Firenze: La Monnier
Marin, T.; Magnelli, S.	2009	<i>Corso multimediale di lingua e civiltà italiana</i>	ISBN:970-9606632242	Roma: Edilingua
Salsa, P. A.; Marinoni, A.	2005	<i>Grammatica italiana</i>		Milano: Modern Languages
Additional study material				
Petrauskas, V. V.	2002	<i>Italy-Lietuvių kalbų žodynas</i>		Vilnius: Žodynas
Vaičiulienė, V.	1998	<i>Lietuvių-italų pokalbiai</i>		Vilnius: Mintis
Žindžiūtė-Michelini, B.	2005	<i>Lietuvių-italų kalbų žodynas</i>		Vilnius: Žodynas
Specialty literature from various sources (press, Internet, etc.). Audio and video recordings.				

Approved by the Department of Languages	16/06/2016, Protocol No. 3
Date and No. of registration in the register of study subjects (modules)	R(16)-91, 21/07/2016

PHONETICS OF FOREIGN LANGUAGES

Subject (module) title (Lithuanian/English)		Code	Study programme (s)
Užsienio kalbų fonetika/Phonetics of Foreign Languages		B128416	Music Performance (Choir Conducting, Vocal Performance)
Lecturer (s)			Department where the subject is implemented
Coordinator: lect. L. Kižla. Other (s): lect. L. Kižla, lect. A. Maleckaitė, lect. D. Trezzi, asist. D. Tonkich.			Department of Languages
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st –4 th semesters/ <i>Music Performance (Choir Conducting)</i> 3 rd –6 th semesters/ <i>Music Performance (Vocal Performance)</i>		Lithuanian
Prerequisites			
Preliminary requirements: none.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (1.5+1.5+1.5+1.5)	160 (40+40+40+40)	136 (34+34+34+34)	24 (6+6+6+6)
Purpose of the subject (module)			
The aim of subject <i>Phonetics of Foreign Language</i> is to develop correct skills of reading, pronunciation, accentuation and intonation in French, German, Russian, Italian and Spanish that are necessary for the performance of vocal pieces in respective languages.			
Short description of the subject (module) (up to 500 characters)			
During the course of the studies of <i>Phonetics of Foreign Language</i> , students are introduced to the rules of French, German, Russian, Italian and Spanish pronunciation and accentuation, as well as intonations that are necessary for the performance of the vocal repertoire in respective languages.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
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Ability to prepare and perform musical works of different styles, genres and forms professionally (1.2).	When performing vocal pieces in foreign languages (French, German, Russian, Italian and Spanish), students will be able to pronounce correctly the sounds of the respective language, as well as stress the vocal text and intonate.	Analysis of audio recordings, practical training in large groups	Oral assessment
Critical and self-critical thinking (6.1).	Students will be able to choose appropriate recordings of vocal pieces for the preparation of programmes in foreign languages.	Analysis of audio recordings, practical training in large groups	Oral assessment
Critical and self-critical thinking (6.2).	Students will be able to distinguish by the ear the examples of correct pronunciation when listening to vocal pieces in a foreign language, as well as assess their and other students' pronunciation and intonations.	Analysis of audio recordings, practical training in large groups	Oral assessment

Topics	Contact hours								Self-study hours and assignments	
	Theoretical lectures	Individual lectures	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1st semester: French; 2nd semester: German; 3rd semester: Russian; 4th semester: Spanish.										
1. Alphabet. Transcription. Exercises.					4			4	1	Pronunciation exercises
2. Consonants: classification, articulation. Exercises.					6			6	1	Pronunciation exercises
3. Vowels: classification, articulation. Exercises.					6			6	1	Pronunciation exercises
4. Diphthongs: articulation. Exercises.					4			4	1	Pronunciation exercises
5. Accentuation. Exercises.					6			6	1	Pronunciation exercises
6. Intonation. Exercises.					6			6	1	Pronunciation exercises
7. Course credit test.							2	2		
Total:					32		2	34	6	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Reading of poetry and texts of vocal pieces. Oral assessment.	–	During the semester	A cumulative assessment system that encourages the student to work and be assessed constantly, i.e. accumulate points throughout the whole semester (oral assessments), is used. The student is considered having passed when he/she completes more than 50 % of assignments in a phonetically correct manner. The following is assessed: correct pronunciation, accentuation and intonation.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Middleman, D.	2005	<i>Sprechen Hören Sprechen.</i> Übungsbuch mit 3 CDs		Ismaning: Hueber Verlag
Frey, E.	1999	<i>Phonetik. Lehr- und Übungsbuch mit 2 CDs.</i> Kursbuch		Ismaning: Hueber Verlag

	2003	<i>Das Aussprachewörterbuch</i>	Bd. 6.	Mannheim, Leipzig, Wien, Zürich: Dudenverlag
Charliac, L.; Motron, A. C.	2004	<i>Phonétique progressive du français avec 600 exercices</i>		Paris: CLE International SEJER
Martinie, B.; Wachs, S.	2006	<i>Phonétique en dialogues.</i>		Paris : CLE International SEJER
Charliac, L.; Motron A. C.; Le Bougnec, J. Th.; Loreil, B.	2003	<i>Phonétique progressive du français avec 400 exercices</i>		Paris: CLE. International
González, A.; Homero, C.	2006	<i>Fonética, entonación y ortografía</i>		Madrid: Edelsa
Poch, D.	2007/ 2008	<i>Fonética para aprender español: pronunciación</i>		Madrid: Editorial Edi Numen
Additional study material				
Norkaitienė, I. M.	1996	<i>Vokiečių kalbos praktinė gramatika</i>		Vilnius: Mokslo ir enciklopedijų leidykla
Križinauskas, J.; Smagurauskas, S.	2003	<i>Vokiečių-Lietuvių kalbų žodynas</i>		Vilnius: Mokslo ir enciklopedijų leidybos institutas
Balaišienė, I.; Mickienė, V.	1997	<i>Praktinė prancūzų kalbos gramatika</i>		Vilnius: Žodynas
Balaišienė, I. J.	2004	<i>Prancūzų-Lietuvių kalbų žodynas</i>		Vilnius: Žodynas
Deikuvienė, T.; Rusina, A.	1998	<i>Ispanų kalba pradedantiesiems</i>		Kaunas: Vytauto Didžiojo universitetas
Petrauskas, V. V.	2001	<i>Ispanų-Lietuvių kalbų žodynas</i>		Vilnius: Žodynas

PIANO (SINGING)

Subject (module) title (Lithuanian/English)		Code	Study programme (s)
Fortepijonas (dainavimas) / Piano (Singing)		B144116	Music Performance (Vocal Performance)
Lecturer (s)			Department where the subject is implemented
Coordinator: Asist. dr. Gabija Rimkutė. Other (s): Prof. habil. dr. Leonidas Melnikas, prof. Aušra Motuzienė, doc. Melitina Diamandidi, doc. Jūratė Kuodienė, doc. Jolanta Patamsienė, lect. Janina Puodžiukienė, lect. Irena Puzienė, lect. Jūratė Tamulėnienė.			Department of Interdisciplinary Piano
Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st –2 nd semesters/Music Performance (Vocal Performance)		Lithuanian, Russian, English, German
Prerequisites			
Preliminary requirements: basics of piano playing, music performance and artistic expression skills that meet the requirements for entrance exams.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	34 (17+17)	126 (63+63)
Purpose of the subject (module)			
The aim of the subject <i>Piano (Singing)</i> is to provide the basic piano playing skills and abilities required for artistic			

activities; to form effective and efficient means of self-improvement and professional development.
Short description of the subject (module) (up to 500 characters)
<i>Piano (Singing)</i> is an introductory course of the first academic year. Instruction of the subject is based on the studies of repertoire of different periods and genres which shape the broad professional horizon from theoretical and historical perspectives, as well as provide students with experience of practical music playing and develop artistic competences prerequisite for educational activity in music. At the end of the course, the level of students' abilities and skills is assessed, and upon the decision of the Commission of the <i>Department of Interdisciplinary Piano</i>, the students with better results continue studies at level A (higher), and the ones with poorer results at level B (general).

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express themselves as creative personalities with a developed ability to perform piano music while at the same time demonstrating an understanding of the stylistics of a particular piece of music.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to choose and use the most effective piano performance technique.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to perform works of various musical styles, genres and epochs while at the same time conveying musical thought through selected means of performing art artistically and creatively.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to analyse the structure of the work and the elements of musical language; they will understand and be able to convey the musical dramaturgy and specific elements of style while performing the work.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to work and improve independently. (7.1)	Students will be able to apply the experience of playing the piano as a mean of self-improvement and professional development.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

Topics	Contact hours							Self-study hours	Assignments	
	Theoretical	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/consultation	Exam/course credit test			Total contact work
1 st semester										
1. Polyphonic piece.		4						4	14	To prepare and perform a polyphonic work (polyphonic hearing is developed; polyphonic texture is studied; phrasing, articulation, fingering, pedalling and other elements are revised).
2. Scale (with sharps) and singing exercises.		3						3	14	To study and sing-scales or do singing exercises (the piano performance technique is improved, students are introduced to fingering of-

										scales, arpeggio and chords; the acquired skills are later used in the practical performance of musical pieces).
3. Play.		3						3	14	To study and perform a play (musical colour, sense of style, emotional expression and other elements are developed).
4. Piano ensemble.		3						3	10	To study and perform the ensemble (skills of playing in the ensemble are developed).
5. Accompaniment.		3						3	11	To study and perform accompaniment (accompaniment skills are developed).
6. Intermediate assessment, course credit test.								1		
Total:		16					1	17	63	
2nd semester										
1. Large-scale work (solo).		4						4	16	To study and perform a work of a large-scale (sense of style and an understanding of the dramaturgy of the work are developed).
2. Etude or virtuoso play (solo).		3						3	13	To study and perform an etude or virtuoso play (the technique of performing the piano is developed).
3. Piano ensemble (preferably transcription of a vocal work).		3						3	12	To study and perform the ensemble (skills of playing in the ensemble are developed).
4. Accompaniment (it is recommended that the student sings a solo part and accompanies himself/herself).		3						3	12	To study and perform accompaniment (accompaniment skills are developed, as well as the ability to accompany the works of the speciality repertoire to oneself).
5.-scales (flat) or singing exercises.		3						3	10	To study and sing-scales or do singing exercises (the piano performance technique is improved, students are introduced to fingering of-scales, arpeggio and chords; the acquired skills are later used in the practical performance of musical pieces).
5. Intermediate assessment, exam.								1		
Total:		16					1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Intermediate assessment	50 %	Late October – early November/late March – early April	Assessment criteria: To prepare and perform two works from the programme planned for the semester (During the assessment, the following musical pieces are performed by heart: one work for piano solo for the course credit test , two works for piano solo for the exam).

			Assessment criteria: • Technical level of performance; • Artistic expression; • Creativity; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.
Course credit test/exam	50 %	During exam session	Assessment criteria: To prepare and perform two works from the programme planned for the semester (During the assessment, the following musical pieces are performed by heart: one work for piano solo for the course credit test , two works for piano solo for the exam). Assessment criteria: • Technical level of performance; • Artistic expression; • Creativity; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.

Assessment basis:

10 (Excellent). Excellent music performance skills. Artistically expressive and professional performance of the chosen repertoire. In terms of style and musical text, student demonstrates artistic, emotional and orderly playing, revealing the performer's obvious abilities, perception of style and genre.

9 (Very good). Very good music performance skills. Artistic, neat performance of a musical programme in terms of musical text, showing the necessary skills of the performer, as well as his/her understanding of genre, form, style, and the ability to manage the situation in case of small mistakes.

8 (Good). Basic music performance skills. A neat performance with one or more random mistakes in terms of musical text, but lacking one or more of the following skills necessary for artistic maturity: emotionality, professionalism, sense of style, understanding of genre and form.

7 (Highly satisfactory). Average music performance skills. Mechanical performance of a musical programme with errors that show mediocre artistic abilities related to deficiencies in artistic persuasion, mastery, style, genre, or sense of form.

6 (Satisfactory). Satisfactory music performance skills. Disordered performance of a musical programme with significant errors, demonstrating artistically satisfactory abilities associated with serious deficiencies in artistic allure, mastery, style, genre, or sense of form.

5 (Sufficient). Weak music performance skills. Weak performance of a musical programme from an artistic point of view with many mistakes, testifying to the low level of mastery and fundamental shortcomings in the understanding of style, genre, form.

4 (Unsatisfactory). Unsatisfactory performance of a musical programme 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				
Drąsutienė, L.	2004	<i>Fortepijono metodikos ir dabartis</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Fraser, A.	2003	<i>The Craft of Piano Playing. A New Approach to Piano Technique</i>		Lanham, Maryland, Oxford: The Scarecrow Press
Additional study material				
Drąsutienė, L.	2015	<i>Lietuvos fortepijono pedagogikos puslapiai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Jacobson, J. M.	2015	<i>Professional Piano Teaching. A Comprehensive Piano Pedagogy Textbook</i>		Los Angeles: Alfred Music
Maris, B. E.	2000	<i>Making Music at the Piano. Learning</i>		New York:

		<i>Strategies for Adult Students</i>		Oxford University Press
Newman, W. S.	1984	<i>The Pianist's Problems</i>		New York: Da Capo Press

PIANO (SINGING, LEVEL A)

Subject (module) title (Lithuanian/English)		Code	Study programme (s)
Fortepijonas (dainavimas, A lygis)/Piano (Singing, Level A)		B144216	Music Performance (Vocal Performance)
Lecturer (s)			Department where the subject is implemented
Coordinator: Asist. dr. Gabija Rimkutė. Other (s): Prof. habil. dr. Leonidas Melnikas, prof. Aušra Motuzienė, doc. Melitina Diamandidi, doc. Jūratė Kuodienė, doc. Jolanta Patamsienė, lect. Janina Puodžiukienė, lect. Irena Puzienė, lect. Jūratė Tamulėnienė.			Department of Interdisciplinary Piano
Study cycle		Type of the subject (module)	
First (Bachelor)		Optional	
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	3 rd –4 th semester/Music Performance (Vocal Performance)		Lithuanian, Russian, English, German
Prerequisites			
Preliminary requirements: higher-level piano playing, music performance and artistic expression skills; completed course of the first year of study of the subject.		Minor requirements (if any): decision by the Commission of the Department of Interdisciplinary Piano on continuation of the studies of the subject Piano at level A (higher).	
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 the subject is to provide advanced piano playing skills and abilities required for artistic activities, as well as to form effective and efficient means of self-improvement and professional development.			
Short description of the subject (module) (up to 500 characters)			
Piano (Singing, level A) is the continuation of the introductory first year course in the subject Piano at a higher level. Instruction of the subject is based on the studies of repertoire of different periods and genres, which shape the broad professional horizon from theoretical and historical perspectives, provide students with experience of practical music playing, and develop artistic competences necessary for educational activity in the field of music.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express themselves as creative personalities with a developed ability to perform piano music while at the same time demonstrating an understanding of the stylistics of a particular piece of music.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to choose and use the most effective piano performance technique.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to perform works of various musical styles, genres and epochs while at the same time conveying musical thought through selected means of performing art artistically and creatively.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

Total:		16				1	17	63	
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Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Intermediate assessment	50 %	Late October – early November/late March – early April	Assessment criteria: To prepare and perform two works from the programme planned for the semester (during the assessment, the following musical pieces are performed by heart: one work for piano solo for the course credit test, two works for piano solo for the exam). Assessment criteria: • Technical level of performance; • Artistic expression; • Creativity; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.
Course credit test/exam	50 %	During exam session	Assessment criteria: To prepare and perform two works from the programme planned for the semester (during the assessment, the following musical pieces are performed by heart: one work for piano solo for the course credit test, two works for piano solo for the exam). Assessment criteria: • Technical level of performance; • Artistic expression; • Creativity; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.

Assessment basis:

10 (Excellent). Excellent music performance skills. Artistically expressive and professional performance of the chosen repertoire. In terms of style and musical text, student demonstrates artistic, emotional and orderly playing, revealing the performer's obvious abilities, perception of style and genre.

9 (Very good). Very good music performance skills. Artistic, neat performance of a musical programme in terms of musical text, showing the necessary skills of the performer, as well as his/her understanding of genre, form, style, and the ability to manage the situation in case of small mistakes.

8 (Good). Basic music performance skills. A neat performance with one or more random mistakes in terms of musical text, but lacking one or more of the following skills necessary for artistic maturity: emotionality, professionalism, sense of style, understanding of genre and form.

7 (Highly satisfactory). Average music performance skills. Mechanical performance of a musical programme with errors that show mediocre artistic abilities related to deficiencies in artistic persuasion, mastery, style, genre, or sense of form.

6 (Satisfactory). Satisfactory music performance skills. Disordered performance of a musical programme with significant errors, demonstrating artistically satisfactory abilities associated with serious deficiencies in artistic allure, mastery, style, genre, or sense of form.

5 (Sufficient). Weak music performance skills. Weak performance of a musical programme from an artistic point of view with many mistakes, testifying to the low level of mastery and fundamental shortcomings in the understanding of style, genre, form.

4 (Unsatisfactory). Unsatisfactory performance of a musical programme 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				
Drąslienė, L.	2004	<i>Fortepijono metodikos ir dabartis</i>		Vilnius: Lietuvos muzikos ir teatro akademija

Fraser, A.	2003	<i>The Craft of Piano Playing. A New Approach to Piano Technique</i>		Lanham, Maryland, Oxford: The Scarecrow Press
Additional study material				
Drasutienė, L.	2015	<i>Lietuvos fortepijono pedagogikos puslapiai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Jacobson, J. M.	2015	<i>Professional Piano Teaching. A Comprehensive Piano Pedagogy Textbook</i>		Los Angeles: Alfred Music
Maris, B. E.	2000	<i>Making Music at the Piano. Learning Strategies for Adult Students</i>		New York: Oxford University Press
Newman, W. S.	1984	<i>The Pianist's Problems</i>		New York: Da Capo Press

PIANO (SINGING, LEVEL B)

Subject (module) title (Lithuanian/English)		Code	Study programme (s)
Fortepijonas (dainavimas, B lygis)/Piano (Singing, Level B)		B144316	Music Performance (Vocal Performance)
Lecturer (s)			Department where the subject is implemented
Coordinator: Asist. dr. Gabija Rimkutė. Other (s): Prof. habil. dr. Leonidas Melnikas, prof. Aušra Motuzienė, doc. Melitina Diamandidi, doc. Jūratė Kuodienė, doc. Jolanta Patamsienė, lect. Janina Puodžiukienė, lect. Irena Puzienė, lect. Jūratė Tamulėnienė.			Department of Interdisciplinary Piano
Study cycle		Type of the subject (module)	
First (Bachelor)		Optional	
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	3 rd –6 th semesters/Music Performance (Vocal Performance)		Lithuanian, Russian, English, German
Prerequisites			
Preliminary requirements: general-level piano playing, music performance and artistic expression skills, the first-year study course of the study subject completed.		Minor requirements (if any): decision by the Commission of the <i>Department of Interdisciplinary Piano</i> on continuation of the studies of the subject Piano at level B (general).	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
12 (3+3+3+3)	320 (80+80+80+80)	68 (17+17+17+17)	252 (63+63+63+63)
Purpose of the subject (module)			
The aim of the subject is to provide general piano playing skills and abilities required for performing artistic activities; to form an effective and efficient means of self-preparation and professional development.			
Short description of the subject (module) (up to 500 characters)			
Piano (Singing, Level B) is a continuation of the introductory first year of the Piano course at a general level. Instruction of the subject is based on the studies of the repertoire of different periods and genres which shape the broad professional horizon from theoretical and historical perspectives; the course provides students with the experience of practical music playing and develops artistic competences necessary for educational activity in music.			

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.1)	Students will be able to express themselves as creative personalities with a developed ability to perform piano music while at the same time demonstrating an understanding of the stylistics of a particular piece of	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

	music.		
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to choose and use the most effective piano performance technique.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to perform works of various musical styles, genres and epochs while at the same time conveying musical thought through selected means of performing art artistically and creatively.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.1)	Students will be able to analyse the structure of the work and the elements of musical language; they will understand and be able to convey the musical dramaturgy and specific elements of style while performing the work.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme
Ability to work and improve independently. (7.1)	Students will be able to apply the experience of playing the piano as a mean of self-improvement and professional development.	Practical training in large groups, rehearsals, analysis and preparation of a musical text	Performance of a musical programme

Topics	Contact hours							Self-study hours	Assignments	
	Theoretical	Individual activities	Seminars	Practical training	Practical training	Preparation for the exam/rehearsals/coordination	Exam/course credit test			Total contact work
1 st semester										
1. Polyphonic musical work (solo).		5						5	22	To prepare and perform a polyphonic piece (polyphonic ear is trained, multi-part texture is studied, phrasing, articulation, fingering, pedalisation and other elements are adjusted).
2. Play (solo).		5						5	16	To study and perform a play (the sense of musical colour and musical style, emotional expression and other elements are developed).
3. Two accompaniments: that of the original song and an opera aria, arioso, etc.)		6						6	25	To study and perform accompaniments (accompaniment skills are developed; students are introduced to the specific features of accompaniment to the vocal).
4. Intermediate assessment, course credit test.								1		
Total:		16					1	17	63	
2 nd semester										
1. Large-scale musical work (solo).		5						5	22	To study and perform a work of a large-scale (sense of style and an understanding of the dramaturgy of the work are developed).
2. Play (solo).		5						5	16	To study and perform a play (the sense of musical colour and musical style, emotional expression and other elements are developed).
3. Two accompaniments:		6						6	25	To study and perform

original songs and opera arias.										accompaniments (accompaniment skills are developed, students are introduced to the specific features of accompaniment to the vocal).
4. Intermediate assessment, exam.								1		
Total:		16						1	17	63
3rd semester										
1. Two freely chosen pieces for piano solo.		8						8	30	To study and perform selected works (students are acquainted with works of various styles and genres for piano and focus on the repertoire that meets the needs of individual professional development).
2. Two accompaniments: performed at least while the student himself/herself is singing.		8						8	33	To study and perform accompaniment (students develop accompaniment skills, as well as the ability to accompany the works of the speciality repertoire to themselves).
3. Intermediate assessment, course credit test.								1		
Total:		16						1	17	63
4th semester										
1. Large-scale work (solo).		4						4	18	To study and perform a work of large scale (the sense of style and an understanding of the dramaturgy of the work are developed).
2. Play (solo).		4						3	15	To study and perform a play (the sense of musical colour, style, emotional expression and other elements are developed).
3. Accompaniment (aria from opera).		4						3	15	To study and perform accompaniment (accompaniment skills are developed).
4. Accompaniment (original song).		4						3	15	To study and perform accompaniment (accompaniment skills are developed).
5. Intermediate assessment, exam.								1		
Total:		16						1	17	63

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Intermediate assessment	50 %	Late October – early November/late March – early April	Assessment criteria: To prepare and perform two works from the programme planned for the semester (during the assessment, the following musical pieces are performed by heart: one work for piano solo for the course credit test , two works for piano solo for the exam). Assessment criteria: • Technical level of performance; • Artistic expression; • Creativity; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.
Course credit test/exam	50 %	During exam session	Assessment criteria: To prepare and perform two works from the programme planned for the semester (during the assessment, the following musical pieces are performed by heart: one

			work for piano solo for the course credit test, two works for piano solo for the exam). Assessment criteria: • Technical level of performance; • Artistic expression; • Creativity; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.
Assessment basis: 10 (Excellent). Excellent music performance skills. Artistically expressive and professional performance of the chosen repertoire. In terms of style and musical text, student demonstrates artistic, emotional and orderly playing, revealing the performer's obvious abilities, perception of style and genre. 9 (Very good). Very good music performance skills. Artistic, neat performance of a musical programme in terms of musical text, showing the necessary skills of the performer, as well as his/her understanding of genre, form, style, and the ability to manage the situation in case of small mistakes. 8 (Good). Basic music performance skills. A neat performance with one or more random mistakes in terms of musical text, but lacking one or more of the following skills necessary for artistic maturity: emotionality, professionalism, sense of style, understanding of genre and form. 7 (Highly satisfactory). Average music performance skills. Mechanical performance of a musical programme with errors that show mediocre artistic abilities related to deficiencies in artistic persuasion, mastery, style, genre, or sense of form. 6 (Satisfactory). Satisfactory music performance skills. Disordered performance of a musical programme with significant errors, demonstrating artistically satisfactory abilities associated with serious deficiencies in artistic allure, mastery, style, genre, or sense of form. 5 (Sufficient). Weak music performance skills. Weak performance of a musical programme from an artistic point of view with many mistakes, testifying to the low level of mastery and fundamental shortcomings in the understanding of style, genre, form. 4 (Unsatisfactory). Unsatisfactory performance of a musical programme 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				
Drasutienė, L.	2004	<i>Fortepijono metodikos ir dabartis</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Fraser, A.	2003	<i>The Craft of Piano Playing. A New Approach to Piano Technique</i>		Lanham, Maryland, Oxford: The Scarecrow Press
Additional study material				
Drasutienė, L.	2015	<i>Lietuvos fortepijono pedagogikos puslapiai</i>		Vilnius: Lietuvos muzikos ir teatro akademija
Jacobson, J. M.	2015	<i>Professional Piano Teaching. A Comprehensive Piano Pedagogy Textbook</i>		Los Angeles: Alfred Music
Maris, B. E.	2000	<i>Making Music at the Piano. Learning Strategies for Adult Students</i>		New York: Oxford University Press
Newman, W. S.	1984	<i>The Pianist's Problems</i>		New York: Da Capo Press

STAGE SPEECH

Subject (module) title (Lithuanian/English)	Code	Study programme (s)
Sceninė kalba/Stage Speech	B053016	<i>Music Performance (Vocal Performance)</i>
Lecturer (s)	Department where the subject is implemented	
Coordinator: doc. Adrija Čepaitė-Palšauskienė.	Department of Acting and Directing	
Study cycle	Type of the subject (module)	
First (Bachelor)	Compulsory	

Mode of delivery	Semester or period when the subject is delivered/study programme	Language (s) of instruction	
Classwork	1 st and 2 nd semesters/Music Performance (Vocal Performance)	Lithuanian, English	
Prerequisites			
Preliminary requirements: knowledge of fiction, ability to sight-read and analyse the literary text.		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 subject <i>Stage Speech</i> is to relax the speech apparatus, release bodily tensions and teach students express their thoughts in a convincing, clear and articulate manner during the movement and manage the logic of text.			
Short description of the subject (module) (up to 500 characters)			
Upon completion of subject <i>Stage Speech</i> , students will be able to synchronise breathing/movement and speech; produce a vivid voice and expand the range as well as speak freely, clearly and convincingly; convey the message and idea of the piece; understand what interpretation of a musical piece is and be able to change it. During the course of seminars and practical training, when working individually and in groups of different compositions, the speech apparatus is developed and strengthened, as well as articulation, synchronisation of breathing/movement and speech. Students' abilities and skills are assessed throughout the entire learning process, as well as during intermediate assessments and course credit test/exam.			

Topics	Contact hours							Self-study hours	Practice hours	Assignments
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/rehearsals/cons	Exam/course credit test			
	Total contact work									
1 st semester										

1. Body relaxation technique. Relaxation and warm-up of speech organs.				2	4			6	8		To select a text and learn it by heart; to complete and repeat assignments completed during lectures depending on each student's needs.
2. Finding resonators in the whole body. Their warm-up and activation.				2	4			6	8		
3. Articulation exercises. Articulation of speech organs. Articulation of sound. Articulation of thought.				8	2			10	8		
4. Articulation of movement and voice. Their synchronisation.					2			2	6		
5. Synchronisation of breathing and sound. Synchronisation of breathing and movement. Synchronisation of movement and breathing sound.					2			2	8		
6. Logic of movement and sound. Exercises of rhythmic aimed at connecting the sound, movement and breathing.				4	2			6	8		
Course credit test							2	2			
Total:				16	16			34	46		
2nd semester											
1. Phrasing. Phrasing by changing the rhythm of the pace. Phrasing by changing the range of the sound. Phrasing by changing logic. Phrasing by changing punctuation. The significance of pause in the phrase.				8	2			10	8		To select a text and learn it by heart; to complete and repeat assignments completed during lectures depending on each student's needs.
2. Exercises intended for the development of voice and movement energy. Different types of energy and their use in the text. Exercises intended for transition from one type of energy to another. Their free transformation by means of movement and sound (later text).				2	4			6	8		
3. Logic of thought. Methods of text analysis. Text structure. Logical stress in a sentence, phrase, paragraph, the whole text. Punctuation. Relation between the performer and spectator. Verbal impact. Implications. Aim. Superior goal.				4	2			6	16		
4. Principles of communication. Dialogue. Conflict. Event and its assessment. Energy redistribution in communication etudes and texts.				2	8			10	14		
Exam							2	2			
Total:				16	16		2	34	46		

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Cumulative score (classwork)	20 %	During the semester	The following is assessed: • Attendance; • Active participation; • Creativity.
Intermediate assessment	20 %	In the middle of the semester	Performance of the literary text (an extract from a work) prepared in the process of studies. The following is assessed: the speech technique and interpretation of the work. The following is assessed in the assessment of the excellence of the speech technique: • Articulation; • Breathing technique;
Course credit test/exam	60 %	During exam session	

			• Articulation of movement and text; • Synchronisation of movement and text. The following is assessed in the assessment of conveyance and interpretation of a literary work: • Choice of the work; • Interpretation of the work; • Logic of thought; • Text structure.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Berry, C.	2005	<i>The Actor & The Text</i>	ISBN 9780863697050	New York: A Theatre Arts Book
Petit, L.	2010	<i>Michael Chekhov Handbook</i>		London & New York: Routledge
Rodenburg, P.	1992	<i>The Right to Speak</i>		Routledge
Васильев, Ю. А.	2012	<i>Сценическая речь. Вариации для тренинга</i>		<u>Санкт-Петербургская академия театрального искусства</u>
Additional study material				
Linklater, Kristin	2006	<i>Freeing the natural voice</i>	ISBN-10 185459971	CPI Antony Rowe, Copenh, Wiltshire
Spolin, V.	1999	<i>Improvisation for the Theatre</i>		Northwestern University Press, Evanston, Illinois
Васильев, Ю. А.	2009	<i>Сценическая речь. Ритмы и вариации</i>		<u>Санкт-Петербургская академия театрального искусства</u>

STAGE MOVEMENT (VOCAL PERFORMANCE)

Subject (module) title		Code	Study programme (s)
Scenos judesys (dainavimas)/Stage Movement (Vocal Performance)		B093116	Music Performance (Vocal Performance)
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. Zita Dulinskienė.			Department of Acting and Directing
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	1 st –2 nd semesters/Music Performance (Vocal Performance)		Lithuanian, English, Russian
Prerequisites			
Preliminary requirements: none.		Minor requirements (if any): none.	
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
6 (3+3)	160 (80+80)	136 (68+68)	24 (12+12)
Purpose of the subject (module)			
The aim of subject <i>Stage Movement (Vocal Performance)</i> is to develop basic training and applied professional skills and abilities that ensure the accuracy of the actor's/opera performer's plasticity and expression on the stage, mental, psychophysical and physical qualities; work on posture and walking defects (body correction), improve individual body properties and develop innate movement plasticity; develop professional artistic abilities: plastic imagination, sculpturesqueness, musicality, rhythmicity, feeling of the partner.			
Short description of the subject (module) (up to 500 characters)			

Stage Movement (Vocal Performance) is a part of *Opera Studio*. It is a special subject of the study programme *Music Performance* intended for the training of opera artists and development of various abilities necessary for the artist of this genre.

During the course of the studies of *Stage Movement (Vocal Performance)*, body expression possibilities are developed: plasticity of movements is formed, the sense of musical and movement rhythm, coordination, balance and hand expression are developed, it is learnt how to regulate breathing and muscle tone. The aim of studies of *Stage Movement (Vocal Performance)* is to prepare the “psychophysical apparatus” of the future opera singer for creative work on the stage; work on posture and walking defects; reveal potential possibilities of the body; develop mental, psychophysical and physical qualities: will, attention, memory, imagination, determination, dexterity, reaction, force, etc. Special attention is paid to rhythmicity and musicality of movements, their coordination with breathing, speech and singing; balance between tension and relaxation; mastery of an expressive and efficient gesture; development of professional skills (e.g. safe falls, elements of fight), use of accessories of the historical costume: the cloak, stick, headwear, hand fan, etc., learning of obeisance and so on.

Programme competences to be developed (number of programme's learning outcomes)	Learning outcomes of the subject (module)	Teaching and learning methods	Assessment methods
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	Students will be able to complete artistic assignments using technical skills, as well as mobilise themselves for the activity on the stage.	Practical training	Performance of practical assignments
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 efficient movement plasticity technique and body expression possibilities within the limits of individual physiological potential; they will know the flaws of their body and ways to correct them, and will be able to improve the psychophysical expression of their body.	Studies of video recordings, practical training	Performance of practical assignments
Ability to convey and develop the musical idea. (2.2)	Students will be able to complete movement improvisation assignments using main elements of acting movements (work with objects, accessories of the historical costume, fighting, fencing, technique of falls, acrobatics).	Studies of video recordings, practical training	Performance of practical assignments
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the purpose and use of the elements and accessories of the historical costume, as well as the main requirements of etiquette.	Studies of video recordings and literary sources, practical training	Performance of practical assignments
Critical and self-critical thinking. (6.2)	Students will be able to assess the results of their and stage partners' creation professionally; they will be able to provide constructive remarks during practical training and discussions of assessments.	Practical training, discussions	Discussion of the assessment

Topics	Contact hours								Self-study hours and assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1 st semester										
1. Introductory lecture: development of mental and psychophysical qualities. General movement skills. Locomotor exercises.					4			4		
2. General and corrective gymnastics exercises.					6			6		
3. Breathing gymnastics.					4			4	2	Doing exercises.
4. Training of muscle tension and					4			4	2	Doing exercises.

relaxation senses.										
5. Development of rhythmicity.					6			6	2	Doing exercises.
6. Exercises for hands.					6			6	2	Doing exercises.
7. Balance exercises.					6			6	2	Doing exercises.
8. Movement coordination exercises.					6			6	2	Doing exercises.
9. Acrobatics exercises.					6			6		
10. Preparatory exercises for falls.					6			6		
11. Training of body dexterity (overcoming obstacles, crawling, wriggling, jumps, etc.).					10			10		
12. Course credit test							4	4		
Total:					64		4	68	12	
2nd semester										
1. Improvement of body flexibility and dexterity by means of gymnastics exercises. Exercises in pairs.					6			6		
2. Full control muscle tension and relaxation.					6			6	2	Doing exercises.
3. Development of breathing, speech, vocal and movement coordination skills.					6			6	2	Doing exercises.
4. Work with objects. Juggling.					8			8	2	Doing exercises.
5. Improvement of hand expression.					6			6	2	Study of video material, doing exercises.
6. Technique of falls. Ways if safe falling from different heights and different positions.					12			12		
7. Movement line and form (sculturesqueness).					8			8		
8. Use of accessories of the historical costume (the cloak, stick, hat, hand fan, etc.). Fencing.					12			12	4	Studies of video material and literary sources, doing exercises.
9. Course credit test							4	4		
Total:					64		4	68	12	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Course credit test	100 %	At the end of the semester	• Movement production technique. • Artistry. • Plastic imagination. • Personal progress. • Analysis of assignment completion, perception of artistic whole. • Attendance (the course credit test is considered as passed when at least 70 % of the classes are attended).

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Adomaitytė, A.	1995	<i>Aktoriaus plastikos pagrindai</i>		Vilnius
Lecoq, Jacques	1998	Le corps poétique: un enseignement de la création théâtrale		France: ANRAT ISBN 978-2-7427-0454-5
Savickaitė, A.	1990	<i>Aktoriaus sceniniai gabumai</i>		Vilnius
Additional study material				
Sabatine, Jean; Battye, Marguerite.	1985	<i>Acting and stage movement</i>		Colorado Springs

Stanislauskis, K.	1947	<i>Aktoriaus sceniniai gabumai</i>		Vilnius
Кох, И. Э.	1970	<i>Основы сценического движения</i>		Ленинград
Кристи, Т.	1978	<i>Воспитание актера школы Станиславского</i>		Москва
Морозова, Т.В.	1988	<i>Пластическое воспитание актера</i>		Москва

ACTING

DANCE (VOCAL PERFORMANCE)

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 VOCAL ART

Subject (module) title		Code	Study programme (s)
Dainavimo meno istorija/History of Vocal Art		B010117	Music Performance (Vocal Performance)
Lecturer (s)			Department where the subject is implemented
Coordinator: doc. Tamara Vainauskienė.			Department of Vocal Performance
Study cycle			Type of the subject (module)
First (Bachelor)			Compulsory
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	5 th –6 th semesters/Music Performance (Vocal Performance)		Lithuanian
Prerequisites			
Preliminary requirements: vocal 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 Vocal Art</i> is to provide knowledge about the main schools of academic singing and the origins of the Lithuanian art of professional singing, its beginning; to form the ability to know the styles of vocal music, understand the regularities of their development, understand and know the traditions of interpretation, tasks for singers, principles of vocal pedagogy and the reasons for their change, and to be able to apply the acquired knowledge in practice and form the need to independently deepen the knowledge of the history of singing art, as well as to take an interest in contemporary interpretations of the academic repertoire.			
Short description of the subject (module) (up to 500 characters)			

History of Vocal Art is a subject in the field of music studies, designed to form the theoretical foundations of the singer's profession. During the course of the lectures of *History of Vocal Art*, systematic knowledge of the main schools of academic singing and their development is provided. Vocal music of various styles, the problems of its performance, the principles of vocal pedagogy based on the training of singers are analysed. Audio and video recordings of didactic value and examples of interpretations performed by famous contemporary singers are analysed.

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 the history of vocal art and the main schools of academic singing and their characteristics; they will be able to present them and explain differences.	Studies of literature, audio and video sources, preparation and delivery of oral presentation, discussions	Written survey, report, oral survey
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know specific features of vocal in operas by composers of different schools, as well as performance traditions and the most prominent singers; they will be able to explain interdependence and interaction between the need to interpret vocal music and the principles of vocal pedagogy.	Studies of literature, audio and video sources, preparation and delivery of oral presentation, discussions	Written survey, report, oral survey
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts in a fluent and well-founded manner orally and in writing when discussing matters related to the topics of the course.	Studies of literature, audio and video sources, preparation and presentation of oral report and written paper, discussions	Report, paper, oral survey
Critical and self-critical thinking. (6.2)	Students will be able to assess examples of vocal art, notice typical problems and find their solutions, and base their statements on acquired knowledge.	Studies of literature, audio and video sources, preparation and presentation of oral report and written paper, discussions	Report, paper, oral survey

Topics	Contact hours							Self-study hours and assignments	
	Theoretical lectures	Individual activities	Seminars	Practical training in vocal exercises	Practical training in singing technique	Preparation for the exam/consultations	Exam/course credit	Total contact work	Self-study hours Assignment s
1st semester									
1. Object, aim and goals of studies of <i>History of Vocal Art</i> . The concept of a singing school.	2							2	
2. Origins of and preconditions for professional European vocal art. <i>Camerata fiorentina</i> (G. Bardi-J. Corsi Academy), its aims, activity and significance.	2							2	2 Studies of audio, video and literature sources.
3. First Italian opera art schools: the most prominent composers, singers, pedagogues, theatres. Early Italian vocal pedagogy. Main statements in G. Caccini's <i>Le nuove musiche</i> ...	2							2	2 Studies of audio, video and literature sources.
4. <i>Bel canto</i> : periodisation and description of the epoch. Pathetic <i>Bel canto</i> (<i>canto spianato</i> style): the most prominent composers, singers, pedagogues. P. F. Tosi's treatise <i>Opinioni</i> ...	2							2	2 Studies of audio, video and literature sources.
5. <i>Canto di bravura</i> (<i>canto fiorito</i> style). Improvisation art of virtuoso singers and principles of pedagogy. G. B. Mancini's	2							2	3 Studies of audio, video

treatise <i>Pensieri e riflessioni...</i>										and literature sources.
6. 18 th century Italian opera theatre. Crisis of <i>opera seria</i> : causes, signs, reformation attempts, possibilities for new development.	2							2	3	Studies of audio, video and literature sources.
7. G. Rossini's opera reform, its significance. Specific features of G. Rossini's vocal style, requirements for singers, the most prominent performers of Rossini's style.	2							2	4	Studies of audio, video and literature sources.
8. Features of classical <i>Bel canto</i> . Vocal style of operas by V. Bellini and G. Donizetti. Most prominent performers.	2							2	4	Studies of audio, video and literature sources.
9. Changes in the Italian singing school and their causes. Pedagogy of the new Italian singing school. Main statements in F. Lamperti's <i>L'arte del canto</i> .	2							2	3	Studies of audio, video and literature sources.
10. Concept of G. Verdi's musical psychological drama and specific features of his vocal style. Requirements for the performer of the Verdi style, the most prominent representatives. Features of late <i>Bel canto</i> .	2							2	4	Studies of audio, video and literature sources.
11. <i>Post bel canto</i> period. Veristic opera, specific features of its style, interpretation traditions, requirements for singers.	2							2	4	Studies of audio, video and literature sources.
12. G. Puccini's operas and their vocal parts. Role of the singer of the Puccini style. Most prominent representatives. Trends in Italian vocal pedagogy at the end of the 19 th and the start of the 20 th century. Principles of B. Carelli's <i>L'arte del canto...</i>	2							2	4	Studies of audio, video and literature sources.
13. Origins of and preconditions for French singing school. J. B. Lully' lyric tragedy: vocal style, performance traditions, theatrical aesthetics.	2							2	3	Studies of audio, video and literature sources.
14. Development of 18 th century French singing school. Vocal style of operas by J. F. Rameau. Early French vocal pedagogy. Main statements in M. Pignolet de Montéclair's <i>Principes de musique...</i>	2							2	3	Studies of audio, video and literature sources.
15. Seminar.			4					4	5	Studies of audio, video and literature sources, preparation of the report.
16. Course credit test.								2	2	
Total:	28		4					2	34	46
2nd semester										
1. French grand opera genre. Specific features of G. Meyerbeer's vocal style. French opera theatre in the first half of the 19 th century. Famous singers.	2							2	3	Studies of audio, video and

										literature sources.
2. New French singing school. Reform by G. Duprez. M. García's treatise <i>Traité complet de l'art du chant</i> , its significance.	2							2	3	Studies of audio, video and literature sources.
3. French lyric opera: most prominent composers and performers, specific features of vocal style, interpretation traditions. Trends in French vocal pedagogy at the end of the 19 th and the start of the 20 th century.	2							2	3	Studies of audio, video and literature sources.
4. Origins of and preconditions for German singing school. Vocal style of operas by C. M. von Weber. Italian trend in German vocal pedagogy: J. Stockhausen's <i>Gesangsmethode</i> .	2		2					2	3	Studies of audio, video and literature sources.
5. Concept of R. Wagner's musical drama. Specific vocal features of operas by R. Wagner and interpretation tradition. Bayreuth Theatre. Most prominent singers of the Wagner style.	2							2	3	Studies of audio, video and literature sources.
6. Pedagogy of new German singing school: trend of primary tone, most prominent representatives. F. Schmitt's <i>Große Gesangsschule für Deutschland</i> .	2							2	3	Studies of audio, video and literature sources.
7. M. Glinka: the founder of the Russian singing school. Vocal style of operas by M. Glinka and interpretation traditions. Principles of M. Glinka's vocal pedagogy.	2							2	3	Studies of audio, video and literature sources.
8. Russian singing school in the second half of the 19 th and the start of the 20 th century. Traditions of vocal pedagogy in Moscow and Saint Petersburg conservatories, most famous pedagogues and singers.	2							2	3	Studies of audio, video and literature sources.
9. Opera art in Lithuania. Vilnius Lower Castle Theatre. Theatres of the nobility in the Grand Duchy of Lithuania. Vilnius City Public Theatre: activity of the most prominent troupes.	2							2	3	Studies of audio, video and literature sources.
10. Significant locations of vocal pedagogy in Lithuania. Teaching singing in Vilnius and Kaunas music education institutions by 1918.	2							2	3	Studies of audio, video and literature sources.
11. Formation of Lithuanian singing school and the first decades of its development. Activity of State Theatre in Kaunas: major performances, pioneers of opera. Relations with European centres of opera art and pedagogy. Tours by foreign artists in the State Theatre.	2							2	3	Studies of audio, video and literature sources.
12. Lithuanian vocal pedagogy from 1920 to 1940. Teaching singing in Kaunas, Klaipėda, Šiauliai, Panevėžys music educational institutions. Principles of Lithuanian vocal pedagogy, their origins. Most prominent vocal pedagogues and their students.	2							2	3	Studies of audio, video and literature sources.
13. Development of Lithuanian singing school after 1940. Activity of Kaunas and Vilnius opera theatres in the years of Nazi occupation. Lithuanian singers and pedagogues in emigration. Transformations of post-war Lithuanian singing school.	2							2	3	Studies of audio, video and literature sources.

14. Formation of European singing school: features, preconditions, trends and prospects. Most prominent representatives of contemporary vocal art and pedagogy.	2							2	2	Studies of audio, video and literature sources.
15. Seminar.			4					4	8	Studies of audio sources, preparation of the report.
16. Exam.							2	2		
Total:	28		4				2	34	46	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
1st semester			
Intermediate assessment	40 %	In the middle of the semester	Test in writing. • Level of knowledge and argumentation; • Analytical and critical thinking; • Language fluency.
Course credit test	60 %	During exam session	Oral interview. • Level of knowledge and argumentation; • Analytical and critical thinking; • Informativeness, concreteness and fluency of oral presentation;
2nd semester			
Seminars	30 %	During the semester	Oral presentation (topic presentation): • Informativeness, concreteness and fluency of oral presentation; • Level of knowledge and argumentation; • Analytical and critical thinking. <i>The seminar presentation may be delivered in semester 1 or 2.</i>
Piece of writing:	30 %	By the start of the session	Piece of writing: Presentation of the piece of writing (one printer's sheet) in the exam. Informativeness of the work, level of topic coverage, ability to analyse and build on historical and contemporary information sources, as well as the ability to express thoughts fluently, consistently and logically in writing and orally are assessed.
Exam	40 %	During exam session	Oral interview: • Know the development of academic singing schools; • Be able to assess singing schools from different perspectives, understand the place and significance of academic vocal music and its performer in contemporary culture. Criteria: • Level of knowledge and argumentation; • Analytical and critical thinking; • Informativeness, concreteness and fluency of oral presentation.

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office)/web link
Required study material				
Bruveris, J.	2009	<i>Opera. Lietuvos muzikos istorija. Kn.2: Nepriklausomybės metai 1918-1940. Sudarytojas ir ats. redaktorius A. J. Ambrazas. P.117-157.</i>		Vilnius, Lietuvos muzikos ir teatro akademija, Kultūros, filosofijos ir meno

				institutas
Celletti, R.	1997	<i>A History of Bel Canto.</i>		Oxford University Press
Stark, J.	2008	<i>Bel Canto: A History of Vocal Pedagogy</i>		Toronto: University of Toronto Press
Weiss, P.	2002	<i>Opera: A History in Documents. pp. 1-258</i>		Oxford University Press
Additional study material				
Ambrazas, A. J. (compiled and edited by)	2009	<i>Lietuvos muzikos istorija. Nepriklausomybės metai 1918–1940.</i>		Vilnius, Lietuvos muzikos ir teatro akademija, Kultūros, filosofijos ir meno institutas
Bakutytė, V.	2011	<i>Vilniaus miesto teatras: egzistencinių pokyčių keliu 1785-1915.</i>		Vilnius, Lietuvos kultūros tyrimų institutas
Borchmeyer, A.	1982 2013	<i>Das Theater Richard Wagners: Idee - Dichtung - Wirkung.</i>		Štutgartas Philipp Reclam
Bruveris, J.	2006	<i>Lietuvos nacionalinis operos ir baleto teatras.</i>		Vilnius: Enciklopedijų leidybos institutas
Buelow, G. J.	2004	<i>A History of Baroque Music</i>		Indiana University Press
Cairns, D.	2006	<i>Mozart and His Operas</i>		California: University of California Press
Rosselli, J.	1995	<i>Singers of Italian opera. The History of a Profession</i>		Cambridge University Press
Vainauskienė, T.	2014	<i>Camillo Everardi dainavimo mokyklos tradicija Lietuvoje: principai ir archetipai, sklaida, paralelės</i>	Menotyra, t. 21, No. 3, pp. 228–242.	Vilnius, Lietuvos mokslų akademija, Lietuvos kultūros tyrimų institutas

OPERA PRACTICE

PROFESSIONAL PRACTICE

OPERA ART PROJECT

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

FINAL ART PROJECT (VOCAL PERFORMANCE)

Subject (module) title		Code	Study programme (s)
Baigiamasis meno projektas (dainavimas)/Final Art Project (Vocal Performance)		B004717	Music Performance (Vocal Performance)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Asta Krikščiūnaitė. Other (s): prof. Virgilijus Noreika, prof. Regina Maciūtė, prof. Vladimiras Prudnikovas, prof. Sigutė Stonytė, doc. Algirdas Janutas, doc. Aušra Stasiūnaitė Čepulkauskienė, doc. Judita Leitaite, doc. Julija Supnianek Kalėdienė, doc. Deividas Staponkus, lect. Liudas Norvaišas, lect. Aušra Liutkutė Povilaitienė, asist. Saulė Šerytė, asist. Giedrius Žalys, asist. Ernesta Juškaitė.			Department of Vocal Performance
Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	8 th semester/Music Performance (Vocal Performance)		Lithuanian, English, German, Russian, Italian, French
Prerequisites			
Preliminary requirements: requirements for the subject of Vocal Performance for semesters 1–7 fulfilled.			Minor requirements (if any): none.
Number of ECTS credits	Total student's load	Contact hours	Self-study hours
12	320	51	269
Purpose of the subject (module)			
The aim of preparation and defence of <i>Final Art Project (Vocal Performance)</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 (Vocal Performance)</i> is the preparation and solo performance of the final music programme, revealing the artistic and creative skills acquired in the Bachelor's studies. During the course of individual practical training, the repertoire of the final art project is selected under the guidance of a vocal educator. 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 their creative personality, perform pieces of vocal music solo and with accompaniment while at the same time demonstrating an understanding of the style and performance context of a particular piece of music.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	When performing the programme of the final art project, students will demonstrate a trained vocal apparatus, as well as the ability to use vocal, acting and body plasticity techniques purposefully.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	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 activities	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original	Practical training in large groups, rehearsals, analysis and preparation of a	Performance of a musical programme

cultural contexts. (3.1)	interpretation style of a respective piece that is based on historical knowledge and performance tradition.	musical text, independent concert activities	
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the most prominent pieces of vocal music and will be familiar with international traditions of their interpretation.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, discussions, independent concert activities	Performance of a musical programme, interview
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.1)	Students will have built up a representative concert repertoire of the vocal performance specialisation compliant with the requirements for the scope of the Bachelor programme and gain experience of its public performance in different (cultural, social) contexts. Students will be able to assess the circumstances and context of performance and select the repertoire to be performed properly according to them.	Practical training in large groups, rehearsals, independent concert 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 further develop experience gained during the studies by focussing on the prospects of music art and professional activity.	Practical training in large groups, rehearsals, independent concert activity, compilation of the portfolio of achievements	Performance of a musical programme, portfolio of achievements
Ability to communicate, interact and cooperate. (5.1)	Students will have gained experience of constructive and well-founded professional communication; they will be able to cooperate with the teacher, accompanist and/or other students constructively and professionally during the preparation of the final project.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities, work in a group	Interview
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts in a fluent and well-founded manner when presenting their artistic ideas and discussing different aspects of music performance and perception.	Analysis and preparation of a musical text, discussions, compilation of a 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 select information purposefully for substantiation of interpretation of the programme of the final art project.	Search and analysis of sources, practical training in large groups, rehearsals, compilation of a 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 pursuit of set aims, students will be motivated, able to set aims, plan and organise their activity independently in the context of studies, as well as select the most suitable artistic, organisational and methodological means for achieving the aim.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme, interview, portfolio of achievements
Ability to adapt to new, changing situations, ability to 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 activities	Performance of a musical programme, interview, portfolio of achievements

Topics	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1. Preparation of the concert programme for the final art project. Requirements for the programme: eight pieces; programme duration: at least 30 minutes. The programme may include the pieces (no more than 3) prepared during the studies of <i>Vocal Art</i> in previous semesters. Repertoire: 1) A work of the Baroque period (e.g., by G. Pergolesi, G. Lully, R. Keizer, G. F. Händel, H. Purcell, J. S. Bach, G. Telemann); 2) Aria (e.g., by W. A. Mozart); 3) A work of the Romantic era (e.g., by G. Rossini, C. M. Weber, G. Verdi, R. Wagner, Ch. Gounod, G. Bizet, B. Smetana, G. Donizetti, E. Hofman, G. Massenet, R. Schuman , F. Schubert, F. Liszt, H. Brahms); 4) The aria of Verism or a work of late Romantic era (e.g., a work by G. Puccini, R. Leoncavallo, P. Mascagni or a composer of late Romantic era); 5) Aria from oratorio, cantata or Masses (e.g., by J. S. Bach, A. Stradella, L. van Beethoven, G. Rossini, B. Bartok, etc.); 6) Aria from operas by Lithuanian composers (e.g., aria from operas by J. Karnavičius, V. Klova, G. Kuprevičius, V. K. Banaitis); 7) An optional piece (e.g., a piece from operetta, musical, a piece of pop music, etc., (<i>Lied, mélodie, romance</i>); 8) A song or romance by Lithuanian composers (e.g., a Lithuanian folk song that requires interpretation artistry or an example of a work by contemporary Lithuanian composers).		46						46	249	Studies of literature sources, sound recordings, studies of musical text, rehearsals
2. Portfolio of achievements (<i>portfolio</i>).		2						2	20	Compilation of a portfolio of artistic achievements.
3. Public hearing, defence (concert).							3	3		
Total:		48					3	51	269	

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. Assessment criteria: - Quality of voice production; - Accurate performance of the repertoire in terms of musical and literary text;

			• Emotionality; • Artistic abilities; • Sense of style, genre and form; Appropriate selection of the repertoire for performance in terms of individual abilities.
Defence		During the final exam session	<i>The student is allowed to defend his/her final work (to perform the programme of the final art project) only after receiving a positive evaluation during the public hearing.</i>
Final art project (concert performance of the programme)	90 %		Requirements: programme duration: at least 30 minutes; the programme must consist of eight pieces: 1) A Baroque piece; 2) A classical aria; 3) A Romantic vocal piece; 4) A Veristic aria or piece pertaining to Late Romanticism; 5) An aria from an oratorio or Mass; 6) An aria from an opera by a Lithuanian composer; 7) A song or romance by Lithuanian composers; 8) An optional piece. The programme may include the pieces (not more than three) prepared during the studies of <i>Vocal Art</i> in previous semesters. Assessment criteria: • Quality of voice production; • Accurate performance of the repertoire in terms of musical and literary text; • Emotionality; • Artistic abilities; • Sense of style, genre and form; • Appropriate selection of the repertoire for performance in terms of individual abilities.
Portfolio	10 %		• Intensity of artistic activity; • The complexity of musical programmes, • Prestigiousness of concert halls; • Validity of self-analysis of artistic activity and perspectives of professional activity. • Compliance of the portfolio of achievements with formal requirements (neatness, documents supporting the entries, informativeness of submitted documents, language culture, etc.).

Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Duey, Philip A.	1951	<i>Bel canto in its Golden Age</i>	ISBN 978-1-4067-5437-7	Da Capo Press
Hines, Jerome	1992	<i>Great singers on great singing</i>	ISBN 0-87910-025-7	Doubleday, 1982 N.Y
<u>Marchesi, Mathilde</u>	1970	<i>Bel Canto: A Theoretical and Practical Vocal Method</i>	<u>ISBN 0-486-22315-9</u>	Dover
Murray, Dena	2009	<i>Vocal Strenght&Power</i>	ISBN 978-1-4234-6514-0	Hall Leonard Corporation
Additional study material				
Stevens, Denis	1970	<i>A history of song</i>	ISBN-10: 0393005364 ISBN-13: 978-0393005363	W. W. Norton & Company
Taylor, David C.	1917	<u><i>The psychology of singing; a rational method of voice culture based on a scientific analysis of all systems, ancient and modern</i></u>		New York: The Macmillan Company https://archive.org/stream/psychologyofsing00taylrich#page/n6/mode/1up

CHAMBER SINGING ART PROJECT

Subject (module) title		Code	Study programme (s)
Kamerinio dainavimo meno projektas/Chamber Singing Art Project		B024817	Music Performance (Vocal Performance)
Lecturer (s)			Department where the subject is implemented
Coordinator: prof. Asta Krikščiūnaitė. Other (s): prof. Virgilijus Noreika, prof. Regina Maciūtė, prof. Vladimiras Prudnikovas, prof. Sigutė Stonytė, doc. Algirdas Janutas, doc. Aušra Stasiūnaitė Čepulkauskienė, doc. Judita Leitaite, doc. Julija Supnianek Kalėdienė, doc. Deividas Staponkus, lect. Liudas Norvaišas, lect. Aušra Liutkutė Povilaitienė, asist. Saulė Šerytė, asist. Giedrius Žalys, asist. Ernesta Juškaitė.			Department of Vocal Performance
Study cycle		Type of the subject (module)	
First (Bachelor)		Compulsory	
Mode of delivery	Semester or period when the subject is delivered/study programme		Language (s) of instruction
Classwork	8 th semester/Music Performance (Vocal Performance)		Lithuanian, English, German, Russian, Italian, French
Prerequisites			
Preliminary requirements: the requirements of the 1 st and 7 th semesters of <i>Vocal Performance</i> and <i>Chamber Singing</i> 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 preparation and defence of the final <i>Chamber Singing Art Project</i> is to reveal the ability to interpret works of chamber vocal music of various styles according to the requirements of the Bachelor's degree in music.			
Short description of the subject (module) (up to 500 characters)			
The final <i>Chamber Singing Art Project</i> is the preparation and solo performance of a final programme of musical works, revealing the artistic and creative skills acquired during the course of the Bachelor's studies. During the course of individual practical training, the repertoire of the final art project is selected under the guidance of a chamber singing teacher. 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; they will be able to perform pieces of vocal music solo and with accompaniment while at the same time demonstrating the understanding of the context of the style and performance of a particular musical piece.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Ability to prepare and perform musical works of different styles, genres and forms professionally. (1.2)	When performing the final chamber singing art project programme, students will demonstrate the ability to professionally interpret musical works of different styles, genres, and forms.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Ability to convey and develop the musical idea. (2.1)	Students will be able to anticipate the concept of interpretation of a musical work (s) based on theoretical knowledge and performance practice, as well as to convey musical thought artistically and convincingly.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme
Knowledge of the language of music and music history, good understanding of cultural	Students will be able to perform pieces of different musical styles, genres and periods while at the same time demonstrating an original interpretation style of a respective piece that is	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent	Performance of a musical programme

contexts. (3.1)	based on historical knowledge and performance tradition.	concert activities	
Knowledge of the language of music and music history, good understanding of cultural contexts. (3.2)	Students will know the most outstanding works of chamber vocal music, will be acquainted with the international traditions of their interpretation.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, discussions, independent concert activities	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 concert repertoire of the vocal performance specialisation compliant with the requirements for the scope 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 the performance and choose the repertoire to be performed accordingly.	Practical training in large groups, rehearsals, independent concert activities	Performance of a musical programme, discussion
Ability to perform pieces of music publicly, broaden the experience of public performances. (4.2)	Students will be able to further develop experience gained during the studies by focussing on the prospects of music art and professional activity.	Practical training in large groups, rehearsals, independent concert activities, compilation of a portfolio of achievements	Performance of a musical programme, discussion
Ability to communicate, interact and cooperate. (5.1)	Students will have accumulated experience of constructive and reasoned business-like communication; they will be able to collaborate with a teacher, accompanist and/or other students constructively and respectfully during the preparation of the final chamber singing project.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities, work in groups	Interview
Ability to communicate, interact and cooperate. (5.2)	Students will be able to express their thoughts in a fluent and well-founded manner when presenting their artistic ideas and discussing different aspects of music performance and perception.	Analysis and preparation of a musical text, discussions, compilation of a portfolio of achievements	Discussion
Critical and self-critical thinking. (6.1)	Students will be able to use written and audio sources of information, as well as purposefully select information to justify the interpretation of the final chamber singing art project programme.	Search and analysis of sources, practical training in large groups, rehearsals, compilation of a portfolio of achievements	Performance of a musical programme, discussion
Critical and self-critical thinking. (6.2)	Students will be able to analyse and critically, constructively and argumentatively evaluate the quality of their work in various stages of the preparation of the final chamber singing art project, as well as to present their reasoned opinion during rehearsals.	Interview, discussion, compilation of a portfolio of achievements	Discussion
Ability to work and improve independently. (7.1)	In pursuit of set aims, students will be motivated, able to set aims, plan and organise their activity independently in the context of studies; they will also be able to 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 activities	Performance of a musical programme, discussion
Ability to adapt to new, changing situations, ability to solve problems. (8.1)	Students will be able to effectively apply their imagination, intuition, emotional perception, ability to think quickly and work creatively in a variety of situations, including when solving problems related to the implementation of the final chamber singing art project.	Practical training in large groups, rehearsals, analysis and preparation of a musical text, independent concert activities	Performance of a musical programme, discussion

Topics	Contact hours							Self-study hours and assignments		
	Theoretical lectures	Individual activities	Seminars	Practical training in small groups	Practical training in large groups	Preparation for the exam/consultations	Exam/course credit test	Total contact work	Self-study hours	Assignments
1. Preparation of the concert programme for the final art project. Requirements for the programme: eight pieces; the programme may include the pieces (not more than three) prepared during the studies of <i>Chamber Singing</i> in previous semesters. Repertoire: 1. A song by W. A. Mozart. 2. An optional song by a Western European composer. 3. A song by F. Schubert. 4. A piece by a Russian composer. 5. A piece by a French or Spanish composer. 6. A romance, song or part of a cycle by a Lithuanian author. 7. A romance, song or part of a cycle by a Lithuanian author. 8. A 20 th century composition or piece of pop music.		16						16	63	Studies of literature sources, sound recordings, studies of musical text, rehearsals
3. Public hearing, defence (concert).							1	1		
Total:		16					1	17	63	

Assessment strategy	Weight, %	Deadline for completing the assignments	Assessment criteria
Public hearing	-	By the start of the final exam session	Requirements: the entire programme of the final art project is performed. Assessment criteria: - Vocal technique; - Artistic expression; - Creativity; - Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.
Defence (concert performance of the programme)	100 %	During the final exam session	<i>The student is allowed to defend his/her final work (to perform the programme of the final art project) only after receiving a positive evaluation during the public hearing.</i> Requirements: 6 (six) works of the 4th semester programme are performed. The programme may include works (not more than three) prepared during the studies of the subject of <i>Chamber Singing</i> in previous semesters. 1. A song by W. A. Mozart. 2. An optional song by a Western European composer. 3. A song by F. Schubert. 4. A piece by a Russian composer. 5. A piece by a French or Spanish composer. 6. A romance, song or part of a cycle by a Lithuanian author. 7. A romance, song or part of a cycle by a Lithuanian author. 8. A 20 th century composition or piece of pop music.

			To prepare 8 works, 6 of which must be performed during the exam (defence-concert). Assessment criteria: • Vocal technique; • Artistic expression; • Creativity; • Demonstration of an original style of interpretation of the performed piece based on historical knowledge and performance tradition.
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Author	Publication date (year)	Title	No. of periodical or volume	Publisher (place, publishing office) or web link
Required study material				
Parsons, James (compiled by)	2011	<i>The Cambridge Companion to the Lied</i>	ISBN: 9781139000987	Cambridge University Press
Stevens, Denis	1970	<i>A history of song</i>	ISBN-10: 0393005364 ISBN-13: 978-0393005363	W. W. Norton & Company
Additional study material				
Dostal, Terhi	2010	<i>Romantic poetry as inspiration of Brahms</i>	ISBN 978-952-5959-19-2	Sibelius Academy
Emmons, Shirlee; Sonntag, Stanley	1970	<i>The Art of the Song Recital</i>	ISBN 0-02-870530-0	New York: Schirmer,
Kaukaitė, Giedrė	2005	<i>Dainininkui apie baroką (istorijos, kūrybos ir interpretacijos apžvalga)</i>		Vilnius: BMK spaustuvė
Walter, Michael	2015	<i>Richard Strauss und seine Zeit</i>	2ed	Laaber: Laaber-Verlag

Courses determined by the Academy:

PHILOSOPHY

BASICS OF AESTHETICS

BASICS OF MUSIC AESTHETICS

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