

MUSIC and VISUAL ARTS

Autumn 2020

Course title	ECTS	Degree	Course code	Prerequisites	Subject area
Project Mapping and basics of video montage	3	Bachelor	T120B162	Basics of Computer Literacy	Arts Technology
Improvisation, Creation	3	Bachelor	H320B114	Not requested	Music pedagogy
Performance of Music by Folk Instruments	3	Bachelor	S272B569	Not requested	Music pedagogy
Study of Artistic Groups and Vocal Training 1	6	Bachelor	S272B521	Singing and playing music instrument	Music pedagogy
Language of Music 3 (Arranging and Orchestration)	6	Bachelor	S272B728	Not requested	Music pedagogy
Lithuanian Folk Songs	3	Bachelor	S220B474	Backgrounds of music competences	Music pedagogy
Music History 1	3	Bachelor	S272B593	Backgrounds of music competences	Music pedagogy
Music History 2	6	Bachelor	S272B594	Backgrounds of music competences, music history until 1800.	Music pedagogy



Subject area: Audiovisual Art			
Status	Course code: T120B162 Course title: PROJECT MAPPING AND BASICS OF VIDEO MONTAGE Taught by: assoc. prof. dr. Vytautas Žalys		
Semester	ECTS credits	Languages	Duration
Autumn	3	English, Russian	1 semester
Study hours	Assessment	Prerequisites	Examination
Seminars – 32 h Self-study – 48 h	10-point scale	Basics of Computer Literacy	Case analysis, Video footage, Individual homework and Individual video mapping projects. Last part of evaluation – examination of theoretical knowledge
Subject content	<p>Project mapping as an artistic expression. Shooting and video editing. Sound recording and sound assembling. Video and audio overlays for video projection. Implementation of the projection: the most popular techniques and most common mistakes.</p> <p>The system of ten grades and gathered evaluation system are being employed. The semester's self-study assignments and their evaluation criteria are presented at the first meeting with students. Tasks are evaluated in the form of grades which are later summed up to calculate the final grade. The final grade is determined by the percentage of marks received from intermediate assignments (case study, video footage, individual homework and individual video project). Examinations are based on the Collegiate Assessment model. The criteria for the evaluation are: the choice of the idea of individual and group projects, the originality of the presentation and technological solutions, the quality of the artistic image, sound and graphics, participation in the group.</p>		
Learning Outcomes	Will be able to record video and audio information. Will properly prepare video and audio material for video projection. Will be able to reasonably choose a suitable location for projection and implement it.		
Literature	Sean Bruno and Luke Dixon. Creating Solo Performance. 2014 Cat Hope, John Chrls Ryan. Digital Arts: n Introduction to New Media (Berg New Media). 2014 Domenico Quaranta. Beyond New Media Art. 2013 Dave Lent, Susan Burgess-Lent. Video Rules: How to think about how to shoot. 2013 Kelby, Scott. Light it shoot it retouch it : learn step by step how to go from empty studio to finished image. 2012.		

Subject area: Artistic Creation	
Status	Course code: H320B114 Course title: IMPROVISATION, CREATION Taught by: assoc. prof. dr. Gediminas DAPKEVIČIUS

Semester	ECTS credits	Languages	Duration
Autumn	3	English, Russian	1 semester
Study hours	Assessment	Prerequisites	Examination
Lectures Practical tasks Self-study – 32 h Total – 48 hours	Ten-grade criteria scale and cumulative evaluation scheme is applied.	Ability to play the piano or other instrument.	Final grade is calculated from the individual homework (50 per cent) and examination (50 per cent).
Subject content	Psychology of music improvisation. Thematic improvisation. Literary and poetic improvisation. Japanese haiku. The use of archetypes. Interaction of form and content while improvising. Phases of creation cycle. Visual improvisation. Linear thinking and holistic meditation. Group improvisation. Musical communication psychology. Holistic improvisation. Creative music therapy.		
Learning Outcomes	The knowledge about the nature of sound and music through the holistic view and possibilities of application of musical improvisation by educational, psychological and healing aspects is acquired. Those who are studying subject acquire ability to use music expression means creatively (perception of primary sound world laws, harmony, tunes, tonalities, mastering of melodic thinking, various ways of musical thinking), learn how to relate their musical experience with the knowledge of the surrounding world laws through the holistic view, learn to form aesthetics and philosophy, assimilate application of musical improvisation while solving psychological problems, assimilate ways and methods. Acquire ability to use improvisation skills in pedagogical and practical activities.		
Literature	<ol style="list-style-type: none"> Velička E. (1997). Muzika – mistinis visatos modelis. Kaunas Rimša L. (2000). Džiazo improvizacijos pagrindai. Kaunas Čugunov J. (1980). Harmonija v džiazė. Moskva Additional literature: <ol style="list-style-type: none"> Hazratas Injanatas Chanas (2009). Garso Misticizmas. Mijalba 		

Subject area: **Music Pedagogy**

Status	Course code: S272B521 Course title: STUDY OF ARTISTIC GROUPS AND VOCAL TRAINING 1		
Semester	ECTS credits	Languages	Duration
Autumn	6	English, Russian	1 semester
Study hours	Assessment	Prerequisites	Examination
Lectures 96 h Self-study 64 h Total - 160 h	10-point scale	Skills of singing and playing acquired in the children school of music.	Mid-term examination - 50 % Final examination - 50 %
Subject content	<p>Composite subject of two parts:</p> <p>Study of an artistic group (choir or orchestra). Main principles of playing in orchestra or singing in choirs. Perception of musical sound unison. Development of inner audition by developing perfect hearing of performed musical works. The relation of performed choral parts with parts of other voices. Students who play string or wind instruments in chamber orchestra, are familiarised with the main principles of playing in ensemble, are taught the performance of their own parts. Reflection of performer's inner condition and external expression corresponding with performed musical work.</p> <p>Vocal training. Voice tools and their correct usage. Basics of voice formation: perception of vocal sound, correct breathing, diction and articulation, ways of phrasing, vowel formation. Producing of natural, free vocal sound. Formation of correct standing. Coordination of registers. Students are taught to perform vocal works suitable for their voice, revealing the best features of their personal voice, forming quality of singing considering vocal techniques and artistic meaning. All students constantly participate in concerts and artistic projects of groups.</p>		
Learning Outcomes	<p>Knowledge:</p> <ul style="list-style-type: none"> - will perceive the specifics of ensemble playing; - will know the ways of vocal tools and voice formation. <p>Cognitive skills:</p> <ul style="list-style-type: none"> - will cherish creative musical skills; - will be able to interpret music of various epochs and styles independently <p>Practical skills:</p> <ul style="list-style-type: none"> - will master instrumental playing or chorus singing parts skills; - will be able to teach voice correctly; - will be able to use own voice vocal possibilities and demonstrate the best vocal features of own voice. <p>Transferable skills:</p> <ul style="list-style-type: none"> - will be able to efficiently participate in a team activities of artistic group; - will be able to form value provisions based on principles of humanism. 		
Literature	<ol style="list-style-type: none"> Phillips K. (2004). Directing the choral music program. Oxford 		

2. Dainos mišriems, moterų, moksleivių ir vyrų chorams / sudarė Liausa S. (2002). Vilnius
3. Bunch Dayme M. (2009). Dynamics of the Singing Voice. Wien

Subject area: **Music Pedagogy**

Status	Course code: S272B728 Course title: LANGUAGE OF MUSIC 3 (ARRANGING AND ORCHESTRATION) Taught by: Prof. dr. Rytis URNIEŽIUS		
Semester	ECTS credits	Languages	Duration
Autumn Spring	6	English, Russian	1 semester
Study hours	Assessment	Prerequisites	Examination
	10-point scale		
Subject content	The basics of organology, instrumentation, theoretical knowledge and practical skills of the arranging and scoring of music for different instrumental ensembles are acquired. The peculiarities of orchestral and chamber texture and principles of its creating. The role of instruments and their functions in a piece of music. The excerpts of musical creations are arranged and orchestrated during the lectures. The orchestral or ensemble score of one small scale piece of music is prepared for the final exam.		
Learning Outcomes			
Literature			

Subject area: **Music Pedagogy**

Status	Course code: S272B569 Course title: PERFORMANCE OF MUSIC BY FOLK INSTRUMENTS Taught by: assoc. prof. dr. Gediminas Ramanauskas		
Semester	ECTS credits	Languages	Duration
Autumn Spring	3	English	1 semester
Study hours	Assessment	Prerequisites	Examination
Lectures - 16 h Practical tasks- 16 h Self-study - 48 h Total – 80 h	10-point scale		Individual Homework - 30 % Exam - 50 % Defence of laboratory work - 20 %
Subject content	The subject introduces students with the origins, history and playing techniques of Lithuanian folk music instruments such as panpipes (<i>skudučiai</i>), Baltic psalterium (<i>kanklės</i>) and fife (<i>lamzdelis</i>), acquire practical skills while playing these instruments individually and in ensemble. Students assimilate methods of teaching to play the instruments.		
Learning Outcomes	<p>Knowledge:</p> <ul style="list-style-type: none"> - knows the origins of Lithuanian folk music instruments, history and the ways of playing them. <p>Practical skills:</p> <ul style="list-style-type: none"> - acquire practical skills playing the instruments (Baltic psalterium, fife and panpipes); - assimilate peculiarities of methods of playing Lithuanian folk instruments. <p>Transferrable skills:</p> <ul style="list-style-type: none"> - are able to use acquired experience in practical pedagogical activities; - value orientations about cultural heritage of their own nation are being formed; - are able to use acquired knowledge in the process of studies – music didactics, folklore groups, arrangement and in other disciplines. 		
Literature	<ol style="list-style-type: none"> 1. Avamecas B. (1999). Pasaulio muzikos instrumentai. Vilnius 2. Baltrėnienė M. (1991). Lietuvių liaudies muzikos instrumentai. Vilnius 3. Stepulis P. (2003). Kanklės. Vilnius 4. Slaviūnas Z. (2007). Liaudies dainos, liaudies muzika ir muzikos instrumentai, papročiai, literatūra ir folkloras. Vilnius 5. Nuostabios melodijos mokyklinei dūdelei / aranžavo Ramanauskas G. (2003). Šiauliai <p>Additional literature</p> <p>Šestakov V. Muzykalnaja estetika stran vostoka MUZYKA , 1967. Vyžintas A. Skudučiai V.,1975. Marozienė V. (2008). Lietuvių koncertinės kanklės ir akademinis kankliavimas: kilmė, raida, perspektyvos</p>		

Status	Course code: S220B474 Course title: LITHUANIAN FOLK SONGS Taught by: Lecturer KAVALIAUSKIENĖ Angelė		
Semester	ECTS credits	Languages	Duration
Autumn Spring	3	English,	1 semester
Study hours	Assessment	Prerequisites	Examination
Lectures – 16 h Practical tasks - 16 h Self-study – 48 h Total - 80 hours	Ten-grade criteria scale and cumulative evaluation scheme is applied.		Individual Homework- 20 % Paper- 20 % Group Homework – 20 % Exam- 40 %

Subject content	Students become familiar with the peculiarities of genres and stylistics of Lithuanian folk songs. Comprehensive analysis of regional song differences and calendar-based folk peculiarities. Lithuanian calendar celebrations are being studied, the relation between work, circumvention and the folk song. Originality and relevance of Lithuanian folk song in today's cultural context are being distinguished.
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Learning Outcomes	<p>After attending to the course, students will:</p> <ul style="list-style-type: none"> - will know the stylistic peculiarities and genre specifics of Lithuanian folk songs; - will understand the peculiarities of ethnic traditions. <p>Practical skills:</p> <ul style="list-style-type: none"> - will be able to perform Lithuanian folk songs of various genre and region; - will be able to compare and analyse the most significant folk songs performers' works' peculiarities; - will be able to evaluate the importance of folk songs in intra-cultural context. <p>Cognitive skills:</p> <ul style="list-style-type: none"> - will be able to distinguish stylistic peculiarities of folk songs; - will be able to perceive the relation of activity (work, ritual) with the singing folklore; - will be able to perceive the importance of Lithuanian folk songs as one of ways of artistic expressions which would serve for the preservation of national traditions in Lithuania. <p>Transferable skills:</p> <ul style="list-style-type: none"> - will be able to raise an interest of students about ethnic culture heritage; - will be able to develop students' creativity with the help of folk songs.
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Literature	<ol style="list-style-type: none"> 1. Dundulienė P. Lietuvių šventės: tradicijos, papročiai, apeigos. – V., 1991. 2. Čepienė I. Lietuvių etninės kultūros istorija. – 2 – asis pataisyti ir papild. leid. – K.: Šviesa, 1995. 3. Gutauskas S. Lietuvių liaudies kalendorius. – V., 1991 4. Sauka D. Lietuvių tautosaka. – V.: Mokslas, 1982. 5. Aukštaičių melodijos / parengė D. Krikštopaitė ir L. Burkšaitienė / - V., 1990. 6. Dzūkų melodijos / parengė G. Četkauskaitė / - V., 1981. 7. Čiurlionytė J. Lietuvių liaudies dainų melodikos bruožai. – V., 1969. 8. Lietuvių etninės kultūros bruožai / sud. Nijolė Borusevičienė/ - Šiauliai: K.J.Vasiliausko Įm. , 2001. 9. Lietuvių folkloro chrestomatija / Sud. B. Kerbelytė ir B. Stundžienė. -Vilnius: Regnum fondas, 1996. 10. Čepienė I. (2008). Lietuvių etninė kultūra: raidos įžvalgos. Vilnius 11. Dundulienė P. (2005). Lietuvių šventės: tradicijos, papročiai, apeigos. Vilnius 12. Lietuvių folkloro chrestomatija / Sud. Kerbelytė B. ir Stundžienė B. (1999). Vilnius 13. Sauka D. (2007). Lietuvių tautosaka. Vilnius <p>Additional literature:</p> <p>Gutauskas S. (1991). Lietuvių liaudies kalendorius. Vilnius</p>
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Status	Course code: S272B593 Course title: MUSIC HISTORY 1 Taught by: Prof. Rytis URNIEŽIUS		
Semester	ECTS credits	Languages	Duration
Autumn	3	English, Russian	1 semester

Spring			
Study hours	Assessment	Prerequisites	Examination
Lectures - 32h Consult. – 8h Self-study - 40 h Total – 80 h	10-point scale	Backgrounds of music competences	Mid-term examination - 40 % Exam - 60 %

Subject content	Development of musical culture since the oldest times till the end of Antiquity era. Music of the Middle Ages, its dependence on period. Gregorian chant, innovations in music theory, the beginning of polyphonic music, genres, knights' art. Music of the Renaissance. Foundation of national music schools in Netherlands, Italy, France, England and Spain. New genres of instrumental and vocal music. The most important Renaissance music composers. Changes of the musical means of expression in the joint of the 16th-17th centuries. Peculiarities of Baroque music. Formation of new genres. The most famous representatives of National schools – Monteverdi, Purcell, Schütz, Buxtehude, Pachelbel, Lully, Rameau. J. S. Bach and G. F. Handel – the most famous composers of the 17th century, review of their works. Variety of musical styles in the Central Europe in the 18th century. Gluck's operatic reform. Aesthetics, genres and forms of Classicism era. Origins of First Viennese School, its style and creation features. Review of Vienna classics works. J. Haydn symphonies, oratorios. V. A. Mozart opera features, instrumental concertos. The significance of symphonies by L. Beethoven for the development of this genre.
Learning Outcomes	Students will know the peculiarities of chronological development of main music epochs; will understand consistent patterns of national schools, genres, forms and musical aesthetics development; will know biographies and merits of the most important personalities, Students will be able to search, find and use various sources of information; will be able to apply acquired knowledge in piano, conducting and vocal lectures; will be able to form positive value attitudes.
Literature	<ol style="list-style-type: none"> 1. Cambridge history of seventeenth-century music (2008).Cambridge; New York. 2. An Outline of the History of Western Music. Grout 6th Edition. Compliments of the Reel Score (2005). http://www.thereelscore.com/PortfolioStuff/PDFFiles/HistoryWesternMusic_Grout.pdf 3. Cohen, Douglas (2015). Music: Its Language, History, and Culture. CUNY Academic Works.https://academicworks.cuny.edu/cgi/viewcontent.cgi?article=1002&context=bc_oers <p>Additional literature</p> <ol style="list-style-type: none"> 1. Adventures in Music Through the Ages. http://www.fwsymphony.org/education/materials/music_ages.pdf 2. Historical periods, musical styles, and principal genres in western music https://www.potsdam.edu/sites/default/files/documents/academics/Crane/MusicTheory/Historical-periods.pdf

Subject area: **Music Pedagogy**

Status	Course code: S272B594 Course title: MUSIC HISTORY 2 Taught by: Prof. Rytis URNIEŽIUS		
Semester	ECTS credits	Languages	Duration
Autumn Spring	6	English, Russian	1 semester
Study hours	Assessment	Prerequisites	Examination
Lectures - 64 h Self-study - 96 h Total – 160 h	10-point scale		Mid-term examination - 40 % Exam - 60 %

Subject content	Differences of styles of Classicism and Romanticism. New phenomenon in romantic music forms, melodies, harmony and timbre means of expression. Most famous representatives of early Romanticism. Peculiarities of romantic music in different countries. Mature Romanticism, its stylistic features. French music in the 19th century. Romantic operas by Italian composers. Wagner's creation characteristics and his impact on later composers and European culture. National schools of composition. The late Romanticism in Germany and Austria. Music language in joint of the 19th-20th centuries. Music trends of first half of the 20th century (Impressionism, Expressionism, Neoclassicism, Constructivism etc.). The Second Viennese School. Stravinsky. Composers of the middle of the 20th century. Musical vanguard after 1945. Most famous creations by the USA composers of the 20th century, their impact on musical culture development. Peculiarities of postmodernism, the most famous composers of the late 20th century. Lithuanian music in Renaissance, Baroque and Classical epochs. The rising of Lithuanian music in the 19th century. The beginning of Lithuanian professional music in the end of 19th – the beginning of the 20th century. Čiurlionis – the world famous musician and painter. Composers. Sasnauskas, Naujalis, Petrauskas. The significance of the first song festivals. Musical life and composers creations in the interwar Lithuania. Composers Šimkus and Gruodis. After-war music, composers Dvarionas, Balsys, Klova – classics of Lithuanian ballet, opera and oratorio. Music of Exodus composers. Music of the 60s and 70s. The creations of the new generation composers.
Learning Outcomes	<p>Knowledge:</p> <ul style="list-style-type: none"> - will understand musical, philosophical and literary origins of Romanticism; - will know representatives of Romanticism; - will know stylistic features and composing techniques of the 20th century music. <p>Cognitive skills:</p>

- will be able to distinguish stylistic peculiarities of Classical and Romantic music;
- will be able to orient in music styles and trends of the 20th century.

Practical skills:

- will be able to use course knowledge during the lessons;
- will be able to use course knowledge in the means of media.

Transferable skills:

- will be able to apply acquired knowledge creatively in pedagogical and creative activities.

Literature

4. Cambridge History of Nineteenth Century Music / Edited by Jim Samson. (2002). Cambridge University Press
5. The Cambridge History of Twentieth-Century Music /edited by Nicholas Cook (2004). Cambridge University Press
6. Nyman M. (2002). Experimental music: Cage and beyond. Cambridge University Press

Additional literature

3. The Cambridge Companion to Bartok / edited by Amanda Bayley (2001). Cambridge University Press
4. The Cambridge Companion to Benjamin Britten /edited by Mervyn Cooke (1999). Cambridge University Press
5. The Cambridge Companion to Berg / edited by Anthony Pople (1997). Cambridge University Press