

COURSE DESCRIPTION (C group)

| Course code | Course group | Course volume in ECTS credits | Course valid since | Course valid to | Reg. No. |
|-------------|--------------|-------------------------------|--------------------|-----------------|----------|
| STY5034 | C | 6 ECTS | | 2015 03 26 | |

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| Course type (compulsory or optional) | Compulsory |
| Course level (study cycle) | Graduate (MA program) |
| Semester the course is delivered | 2 (of 4) |
| Study form (face-to-face or distant) | Face-to-face |

Course title in Lithuanian

KAMERINIS ANSAMBLIS II

Course title in English

CHAMBER ENSEMBLE II

Short course annotation in Lithuanian

Kamerinis ansamblis – II pakopos studijų krypties dalykas, kurio studijos vykdomos dviejose kryptyse: a) kamerinio ansamblio (ansamblis su fortepijonu); b) styginių kvarteto (ansamblis su giminingais instrumentais). Studijų metu ugdomi atlikėjo profesiniai gebėjimai, plečiamas repertuaro pažinimas, analizuojamos kamerinio ciklinio kūrinio ir styginio kvarteto formos ypatybės, kūrinių stiliaus bruožai, muzikinės kalbos elementai, atliekami įvairių epochų ir įvairios sudėties kameriniams ansambliams kūriniai. Tai 2 lygis iš 4.

Short course annotation in English

Chamber ensemble is the II step study subject, the studies of which are carried out in two directions: a) chamber ensemble (ensemble with piano); b) string quartet (ensemble with related instruments). During the studies, professional skills of the performer are developed, repertoire knowledge is broadened, chamber cycle piece and string quartet form features; stylistic features of the pieces, musical language elements are analyzed, chamber ensemble pieces of various eras for various formations of chamber ensembles are performed. This is the level 2 of 4.

Prerequisites for entering the course

The student must complete chamber ensemble I course and pass its exam.

Aim of the course

The aim of the course is to develop ensemble playing skills, interpret XVIII-XX century pieces for chamber ensemble and string quartet, analyze musical language elements.

Links between study program outcomes, course outcomes and criteria of learning achievement evaluation

| Study program outcomes | Course outcomes | Criteria of learning achievement evaluation |
|---|--|--|
| 1. To perform works from various stylistic periods, various genres and forms, by highlighting one's own and composer's artistic individuality | 1. To interpret chamber cycle pieces with piano (sonata), string quartets (for guitar and double bass, ensembles with related instruments, without piano) by E. Grieg V. A. Mozart, L. van Beethoven, J. Brahms, M. Glinka, P. Hindemith, while revealing the distinguishing style of the composer, dramaturgy of the pieces, demonstrating performance abilities. | 1. Interpreted chamber cycle pieces with piano (sonata), string quartets (for guitar and double bass, ensembles with related instruments, without piano) by E. Grieg V. A. Mozart, L. van Beethoven, J. Brahms, M. Glinka, P. Hindemith, while revealing the distinguishing style of the composer, dramaturgy of the pieces. Demonstrated performance abilities. |

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| 2. To recognize, analyze and compare elements of musical language of various periods and genres | 2. To analyze and compare the musical language elements of chamber cycle pieces with piano (sonata), string quartets (for guitar and double bass, ensembles with related instruments, without piano) by E. Grieg V. A. Mozart, L.van Beethoven, J. Brahms, M. Glinka, P. Hindemith. | 2. Analyzed and compared musical language elements of chamber cycle pieces with piano (sonata), string quartets (for guitar and double bass, ensembles with related instruments, without piano) by E. Grieg V. A. Mozart, L.van Beethoven, J. Brahms, M. Glinka, P. Hindemith. |
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Link between course outcomes and content

| Course outcomes | Content (topics) |
|---|--|
| 1. To interpret chamber cycle pieces with piano (sonata), string quartets (for guitar and double bass, ensembles with related instruments, without piano) by E. Grieg V. A. Mozart, L.van Beethoven, J. Brahms, M. Glinka, P. Hindemith, while revealing the distinguishing style of the composer, dramaturgy of the pieces, demonstrating performance abilities. | 1. Chamber cycle pieces with piano (sonata), string quartets (for guitar and double bass, ensembles with related instruments, without piano) by E. Grieg V. A. Mozart, L.van Beethoven, J. Brahms, M. Glinka, P. Hindemith. |
| 2. To analyze and compare the musical language elements of chamber cycle pieces with piano (sonata), string quartets (for guitar and double bass, ensembles with related instruments, without piano) by E. Grieg V. A. Mozart, L.van Beethoven, J. Brahms, M. Glinka, P. Hindemith. | 2. Musical language analysis of chamber cycle pieces with piano (sonata), string quartets (for guitar and double bass, ensembles with related instruments, without piano) by E. Grieg V. A. Mozart, L.van Beethoven, J. Brahms, M. Glinka, P. Hindemith. |

Study (teaching and learning) methods

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| Hearing the performed piece and observation Musical text analysis Demonstration Critical observation giving Action plan making Practical task performance Going to concerts |
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Methods of learning achievement assessment

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| Hearing the performed pieces (suggestibility, artistry, accuracy). |
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Distribution of workload for students (contact and independent work hours)

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|--------------------------------|-----------|
| Lectures (L) | |
| Individual lectures (L) | 18 hours |
| Seminars (S) | |
| Group work | |
| Laboratory work (L) | |
| Practical work | |
| Individual work | 132hours |
| Total | 150 hours |

Structure of cumulative score and value of its constituent parts

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| I mid-term – Chamber cycle piece performance 40 % |
| Exam – String quartet performance 60 % |

Recommended literature

| No. | Year of publishing | Authors and title | Publishing house | Number of copies | | |
|---------------------------------|--------------------|--|--|--------------------|------------------|-----------------|
| | | | | University library | Self-study rooms | Other libraries |
| Basic literature | | | | | | |
| 1. | 1976 | L. van Beethoven Sonata violončelei ir fortepijonui A-dur op.69, | Edition Peters, EP748 G. Henle Verlag HN894 | 2 | 2 | + |
| 2. | 1978 | L.van Beethoven Violin Sonatas I/II | G.Henle Verlag | - | 1 | + |
| 3. | 1995 | W.A.Mozart Violin Sonatas (In one volume) | G.Henle Verlag | - | 1 | + |
| 4. | 2010 | H.Eccles Sonata kontrabosui ir fortepijonui | IMC New York | 1 | 2 | + |
| 5. | 1986 | D.Glinka Sonata altui ior fortepijonui | Breitkopf & Härtel | 1 | 1 | + |
| 6. | 2000 | R. Schumann „Märchenbilder“ altui ir fortepijonui op.113 | G. Henle Verlag, HN632 | 1 | 1 | + |
| 7. | 1990 | F. Schubert Trio smuikui, altui ir violončelei B-dur D 471 | Breitkopf & Härtel EBKM750 | - | 2 | + |
| 8. | 1975 | J.Brahms Violin Sonaten | G. Henle Verlag HN 194 | 1 | 1 | + |
| 9. | 1994 | R.Schumann Violin Sonate Nr. 1 | G.Henle Verlag HN 428 | 1 | 1 | + |
| 10. | 2012 | J.Brahms Violoncello Sonate op.99 | G.Henle Verlag HN 1135 | - | 1 | + |
| 11. | 2005 | E. Grieg Sonata violončelei ir fortepijonui Nr.2 G-dur op.13 | G.Henle Verlag HN 790 | 1 | 1 | + |
| 12. | 2008 | M.Ravel String quartet | Baerenreiter | - | - | + |
| Supplementary literature | | | | | | |
| 1. | 1980 | N. Harnoncourt „Musik als Klangrede“ | Bärenreiter | | 1 | |
| 2. | 1999 | C. Brown „Classical & Romantic Music Performance“ | Oxford Press | | 1 | |
| 3. | 2013 | D. Katkus „Muzikos atlikimas“ | Tyto Alba | | 1 | |

Course program designed by

Doc. Robertas Bliškevičius