



**MINISTER OF EDUCATION, SCIENCE AND SPORT OF THE REPUBLIC OF
LITHUANIA**

**ORDER
ON APPROVAL OF THE DESCRIPTOR OF THE STUDY FIELD OF MUSIC**

03 November 2020 No. V-1674
Vilnius

In accordance with Paragraph 11 of Article 53 of the Law on Higher Education and Research of the Republic of Lithuania:

1. I approve the Descriptor of the Study Field of Music (enclosed).
2. I determine that the higher education institutions have to adjust their study programmes to the Descriptor of the Study Field of Law approved by Clause 1 hereby until 01 September 2021.
3. I recognize Order No. V-794 of the Minister of Education and Science of the Republic of Lithuania of 23 July 2015 “On Approval of the Descriptor of the Study Field of Music” as invalid.

Minister of Education, Science and Sport

Algirdas Monkevičius

APPROVED

by Order No. V-1674 of the Minister of
Education, Science and Sport of the Republic
of Lithuania of 03 November 2020

DESCRIPTOR OF THE STUDY FIELD OF MUSIC

CHAPTER I GENERAL PROVISIONS

1. The Descriptor of the Study Field of Music (hereinafter – Descriptor) regulates the special requirements for the study programmes in the study field of music (P03) in the group of study fields of arts (P). The Descriptor regulates the study field of music (hereinafter – field of music) in the scope not covered by the General Requirements for the Studies approved by Order No. V-1168 of the Minister of Education and Science of the Republic of Lithuania of 30 December 2016 “On approval of the General Requirements for the Studies.”

2. The Descriptor was prepared in consideration of the main provisions of the following international documents related to the scope of the field of music and learning outcomes: AEC Learning Outcomes. Background to the 2017 Revision Process, AEC, 2017; Handbook. Internal Quality Assurance in Higher Music Education, AEC, Evert Bisschop Boele, 2007; Competence-based learning. A proposal for the assessment of generic competences. Aurelio Villa Sánchez, Manuel Poblete Ruiz (Eds.), University of Deusto, 2008; Admission and Assessment in Higher Music Education. Jeremy Cox, AEC, 2010; Reference Points for the Design and Delivery of Degree Programmes in Music. Tuning Project, 2009; EQF Level Descriptors Music, Deusto, 2009; Subject Benchmark Statement. Music, The Quality Assurance Agency for Higher Education, October, 2019.

3. The Descriptor shall be applied for college and university studies of the first cycle and the university studies of the second cycle conducted as full-time or part-time studies.

4. Upon completion of the studies in the field of music, the professional bachelor's/ bachelor's /master's degree in arts that is in conformity with the sixth/seventh level of the Lithuanian Qualifications Framework and the European Qualifications Framework for lifelong learning, and first/second cycles of the Framework for Qualifications of the European Higher Education Area attested by the diploma of professional bachelor's/ bachelor's/ master's degree and diploma supplement issued by the higher education institution.

5. The studies in the field of music may also be provided as interdisciplinary studies, together with other study fields (arts, health, social sciences, humanities, educational sciences and groups of study fields in business and public management) that grant the qualifications supplementing the knowledge and skills acquired by the student.

6. No special requirements are established for the structure of the study programmes in the Descriptor. The number of the modules (subjects) shall be determined with regard to the goals of the study programme and the intended learning outcomes.

7. The persons, who have at least secondary education and who have passed the entrance exams testing the music abilities, the music skills established in the requirements of the higher education institution, minimal threshold knowledge, skills and competences, may be admitted to the college studies of the first cycle. The persons, who have at least secondary education and who have passed the entrance exams testing the music abilities and compliance of artistic skills with the requirements of the higher education institution, may be admitted to the university studies of the first cycle. The persons, who have completed the studies of the first cycle and who have passed the entrance exams in the procedure established by the higher education institution, may be admitted to the studies of the second cycle.

8. The higher educational institution may organize compensating for differences and/or bridging courses according to its internal legal acts, or it may recognise the competences acquired informally as necessary for further studies.

9. The main goals of college and university studies of all the cycles are the following:

9.1. to train the specialists of the art of music, who would participate actively in the music life – performers, composers, researchers and creative workers, who would satisfy the needs of national and international music life, who would promote renewal and creativity, and who would foster continuity of the traditions of music culture;

9.2. to train musically literate specialists of the art of music, who would be ready for practical creative work, who would know the art of music in the theoretical, cultural, and technological aspects, and who would be able to act in various cultural and social contexts;

9.3. to develop the need to observe and to analyse own activities and achievements, and to improve own competences the whole life.

CHAPTER II

CONCEPT AND SCOPE OF THE STUDY FIELD

10. Music is a universal mode of creative and social activity for many people that provides a possibility to express the expressive human potential. Music provides unique opportunities for non-verbal communication and learning about each other, for fostering of cultural cooperation and tolerance. The particularity of the art of music is characterised by a strong emotional, physical and intellectual impact, grants exceptional possibilities for development of links between visual and spatial forms of art and to act meaningfully in virtual spaces, media and creative industries, hence taking part in the process of development of global economy. The training of student's creative potential and disclosure of possibilities to use art of music is the main purpose of the study field of music.

11. With regard to the particularity of the art of music, the following elements have to be reflected in the content of the study field of music:

11.1. listening and performance of music or preparation of creative works, including learning to assess own possibilities and to plan time to achieve the results, as well as self-reflexion;

11.2. studies of music interpretation, including theories of interpretation and their analysis;

11.3. public artistic activities (concerts, presentation of art projects, etc.) and analysis of development of artistic skills;

11.4. studies of musicology that include areas of history and theory of music, and analysis of music material (in audio, graphical or textual form);

11.5. studies of culture and social sciences that cover relevant artistic issues, particularity and opportunities of the artist's activities, possibilities to apply information technologies and innovations for art, etc.

12. The graduates of the study field of music shall be able to use the music writing, shall have specialised skills to play a music instrument, to sing, to conduct, to create music, and to research the music texts.

13. The graduates of the study field of music shall acquire abilities to formulate and express their unique artistic identity through generation of ideas, creation and communication of audio material.

14. The modern technologies are integrated into the scope of the studies of music in the modern world. They are adjusted to implement new creative experiments and solutions (for example, electronic music), to sound record music, to develop entertainment music, to digitise audio archives, to audio format movies and events up, etc. In order to have wider career opportunities, the student has to add competences of music pedagogue, music manager, audio director and other competences to his or her education.

15. The creative, cultural and practical nature of the studies of music has big impact on cognitive skills, expands understanding, knowledge-based intellectual abilities, abilities of critical

thinking, management of technical skills and management of contextual information. Wide scope of the subjects in the field of music grants an opportunity to prepare educated and creative, sensitive specialists, who are open to innovations and tolerant to variety of opinions.

16. Under the impact of needs of modern society, the studies of music are changing their forms and methods and are becoming more versatile. When a higher education institution awards the degree in the field of music, it has to assume moral responsibility for the content of studies, their correlation with the needs of labour market, and compliance of the awarded degree with the qualification of the prepared specialist.

17. The studies of music are specific because of their high level of professionalism focused on one area of activities and ability to carry out personally the individual creative work after the studies. With regard to the profession of music artist, the professions of music performer and composer are the most specific, as they need special music capacities and as they are distinguished by the forms of artistic practice based on creative expression of individuality – music performance or creation:

17.1. the profession of a music performer is a multifaceted artistic profession that is related to continuous improvement of excellence of music performance, to wide historical and cultural erudition necessary to search for the interpretation of the music work with the biggest artistic impact or to cherish the historical traditions of the art of music;

17.2. the profession of a composer is related to creative searches for artistic individuality, discovery of new forms of artistic expression, and consolidation of own niche in the artistic world.

18. The typical work places for the graduate of the study field of music are the following: symphony, chamber, string or brass orchestras, opera and ballet, music, drama theatres, chamber ensembles, jazz and popular music bands, radio and television, individual practice of artistic freelancers, and work in the sector of creative industries.

19. The studies of music grant the core practical skills for creative work, special and universal knowledge that reveals the links of the science of music with humanities, social, technological and physical sciences.

20. The studies of the art of music have unique opportunities to unite with humanities, social, physical, medical and other sciences, for example, with art research (historical and theoretical musicology, folkloristics, ethnomusicology, theatre studies, fine art studies), philosophy (music aesthetics), psychology (music psychology), sociology (music sociology), physics (music acoustics, instrumentology), and medicine (music therapy).

21. The studies of the art of music are related directly to modern scientific research fields, for example, to neuromusicology, biomusicology, cognitive musicology, etc. These studies are not intended to prepare artists. They enable qualitative interdisciplinary studies that need experience in music activities and fundamentals of music education. Music here is analysed as an expressive medium of human communication, as an object of psychophysiological senses, aesthetical experiences and philosophical reasoning that is related to the search for meaning of functioning of the art of music and explanation of the meaning of its impact on human being.

22. Various links between the art of music and researches reveal the perspective of variety of the studies of art of music associated with the possibility to match different study fields and to find new links of artistic theory and practice that would be useful for art and science, both.

CHAPTER III

GENERAL AND SPECIAL LEARNING OUTCOMES

23. General learning outcomes are based on the structure of learning outcomes adopted by the European Association of Conservatoires (AEC) (AEC Learning Outcomes. Background to the 2017 Revision Process, AEC, 2017).

24. At the completion of the college studies of the first cycle, the following learning outcomes have to be achieved:

24.1. theoretical (knowledge-based) learning outcomes. The person:

24.1.1. demonstrates knowledge about music (language of music, its styles, genres, forms, creation techniques, technologies, theoretical music recognition sources, understanding about historical context of music creation and traditions of the art of performance, concepts, etc.);

24.1.2. is able to exhibit the gained knowledge about main relevant representative repertoire within his/her area of music study in practice – language and expression of music, forms, performance technique, technologies and theoretical sources, and is able to outline it with regard to theoretical, historical and interpretation aspects;

24.1.3. knows, how to use the knowledge gained in the course of practical artistic activities in the beginning of learning a new repertoire, and describes in general terms, how the music experience is gained and expanded;

24.1.4. knows, how to gather and use the relevant information found in libraries, online storages, museums, galleries and other sources, describes the known information conveyance and communication methods in general terms, and selects the most suitable method of presentation of information for the intended audience;

24.1.5. is able to outline a range of ways that technology can be used in the creation, dissemination and performance of music;

24.1.6. recognises the skill demands of local and national music markets, displays knowledge of key financial, business and legal aspects of the music profession;

24.1.7. demonstrates awareness of the legal and ethical frameworks relating to intellectual property rights, and the ability to take appropriate steps to safeguard innovation;

24.2. practical (skill-based) learning outcomes. The person:

24.2.1. performs (solo and in ensembles), improvises, creates and uses music or music material practically for creative purposes appropriate for the art of music, manifesting skills of communication and team work;

24.2.2. demonstrates sufficient professional skills by performing or utilising creatively the repertoire of various music styles, and demonstrates self-control skills related to public performance;

24.2.3. applies properly the traditional learning forms for professional activities, skills of improvement of practical skills and rehearsals, demonstrates skills of critical thinking, by reasoning and presenting own opinion on the key issues of personal artistic experience;

24.2.4. recognises and is able to use music writing or skills of music hearing in practice, by performing or utilising music material otherwise practically;

24.2.5. understand main processes of improvising skills, is able to memorise, repeat and write the improvisation by notes and/or by ear;

24.2.6. demonstrates communication skills by presenting oral and written information about music, uses the verbal and written language tools and information technologies appropriately;

24.2.7. applies appropriately the digital and information technologies for studies, dissemination of professional information about music, and advertising, demonstrates communication skills by communicating professionally and presenting own works;

24.2.8. demonstrates skills of critical thinking through purposeful formation of personal learning style, skills and through selection of appropriate methods of goal pursue, by reacting professionally to unforeseen situations in the environment of music operation;

24.3. generic learning outcomes. The person:

24.3.1. demonstrates skills of critical thinking through manifestation of main skills to analyse own activities and to collect information, and the ability to improve them independently;

24.3.2. demonstrates skills of communication and team work, by expressing own opinion, listening to the opponent and communicating constructively in order to reach an agreement or positive approach to problem solution;

24.3.3. is able to master the knowledge on time, exhibits flexibility in reaction and implementation of changes, and adapts the available skills for new circumstances;

24.3.4. is able to analyse and develop new ideas creatively, and uses the technologies in music activities;

24.3.5. exhibits the skills of critical thinking and communication, by forming a personality with an appropriate self-esteem, is able to communicate, to share information, and to present it with the help of information technologies, and in other methods appropriate to achieve this goal;

24.3.6. exhibits communication abilities by understanding and responding properly to the needs of different social groups in various situations related to creative activities;

24.3.7. understands the physiological and psychological challenges associated with professional music practice, observes personal health condition, and when needed, takes measures to improve health;

24.3.8. exhibits a need for individual artistic development and aims of a lifelong learning, and collects new knowledge related to the goals of creative growth.

25. At the completion of the university studies of the first cycle, the following learning outcomes have to be achieved:

25.1. theoretical (knowledge-based) learning outcomes. The person:

25.1.1. is able to exhibit comprehensive knowledge about music (language of music, its styles, genres, forms, creation techniques, technologies, theoretical music recognition sources, understanding about historical context of music creation and traditions of the art of performance, concepts, etc.);

25.1.2. exhibits comprehensive knowledge of relevant representative repertoire within his/her area of music study, demonstrating the ability to describe it with regard to theoretical, historical and interpretation aspects;

25.1.3. is able to exhibit the knowledge collected in practical activities about language and expression of music, its forms, performance technique, technologies and theoretical sources, and know to apply the knowledge gained in music activities practically;

25.1.4. understands, how music experience, understanding of the art of music, artistic self-reflexion and critical thinking are collected and expanded, is able to describe the above, and knows, how to gather and use the relevant information found in libraries, online storages, museums, galleries and other sources;

25.1.5. recognises the skill demands of local, national and international music markets, is able to choose the most appropriate strategy of presentation of information to the intended audience, and to utilise various information conveyance and communication methods and technologies;

25.1.6. displays knowledge and is able to describe the music profession with regard to key financial, business and legal aspects, ethics of intellectual property and copyrights relating to protection of the rights to innovations;

25.2. practical (skill-based) learning outcomes. The person:

25.2.1. performs, improvises, creates and uses music or music material practically for creative purposes, uses music writing and skills of music hearing effectively to perform, create, recognise, memorise and utilise the music material practically otherwise;

25.2.2. demonstrates evidence of craft skills in relation to performance or creative use of a variety of representative repertoire, styles, demonstrates the skills of team work by playing music in the ensembles of various compositions and by doing other cooperation-based work, as well as in the activities not related to the music;

25.2.3. demonstrates skills of critical thinking, and demonstrates effective and professionally appropriate study, practice and rehearsal techniques;

25.2.4. demonstrates a range of communication, presentation and self-management skills associated with public performance, reasons and voices a reasoned opinion on the key issues of personal artistic experience;

25.2.5. exhibits skills of critical thinking by comparing, evaluating and applying traditional learning forms for professional activities, links the results of artistic researches with the practice of art of performance, formulates purposefully the personal learning style and skills, and selects appropriate strategies to pursue the goal;

25.2.6. exhibits communication skills by communicating, writing and spreading information about music to both specialist and non-specialist audiences, through correct application of oral and verbal language and information technologies;

25.2.7. applies effectively and appropriately the digital and information technologies for learning, dissemination of professional information about music, and advertising;

25.2.8. recognises, responds professionally to unforeseen situations in the environment of music operation, and finds the most suitable way to adjust, manages and creates an environment for constructive learning by providing learning aid and implementing creative projects;

25.3. generic learning outcomes. The person:

25.3.1. demonstrates skills of critical thinking through manifestation of the skills to analyse and to collect information, to improve independently, to get ready for continuous professional development and lifelong learning in support of a sustainable career;

25.3.2. demonstrates communication skills, by expressing own opinion appropriately, listening to the opponent and cooperating constructively in order to reach an agreement, and by demonstrating a positive and pragmatic approach to problem solving;

25.3.3. evidences flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives, is able to implement the changes and adapt the acquired skills for new circumstances;

25.3.4. exhibits the experience-based skills of critical thinking: is able to evaluate and develop new ideas, to use reflexion and critical thinking, acknowledges different opinion, sees its possible positive impact on creative result, and is able to respond properly in writing and orally;

25.3.5. exhibits the skills of critical thinking and communication, by forming a personality with an appropriate self-esteem, is able to communicate, to share information, and to present it in the most effective way, with the help of information technologies, and in other methods appropriate to achieve this goal;

25.3.6. exhibits communication skills, communicates responsibly and sensitively with persons and groups of persons, recognises cultural variety and diverse opinions, when needed, demonstrates the skills of team work, negotiations, leadership, project implementation and organisation, recognises and responds appropriately to the needs of different social groups in various situations related to creative activities;

25.3.7. understands the physiological and psychological challenges associated with professional music practice, observes personal health condition, and when needed, takes measures to improve health;

25.3.8. exhibits a formed need for individual artistic development and aims of a lifelong learning, evaluates regularly personal skills and competences, and collects new knowledge related to the goals of personal creative growth.

26. At the completion of the university studies of the second cycle, the following learning outcomes have to be achieved:

26.1. theoretical (knowledge-based) learning outcomes. The person:

26.1.1. demonstrates integrated knowledge relating to practice in music performance and creative work, knowledge of the languages of music, its genres, styles, technologies, and is familiar with additional sources of knowledge relating to the studied area of music;

26.1.2. exhibits comprehensive knowledge of repertoire within their area of music study demonstrating a sophisticated level of skill in creating and providing coherent music experiences and interpretations which engage with both well- and lesser-, or unknown repertoire, prepares and performs music programmes in various cultural and social contexts;

26.1.3. exhibits knowledge of music styles and a sophisticated and critical understanding of their associated performing traditions, knows how to develop and extend their knowledge of the theoretical and historical contexts in which music is practiced and presented;

26.1.4. exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely for artistic purpose;

26.1.5. evidences understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, research and evaluate the ideas within their discipline, area of study and practice of music performance;

26.1.6. is able to select and adapt appropriately the necessary sources of knowledge for the chosen area of studies or practice in music, to choose and use appropriately the advanced methods of research, studies, communication and presentation, while implementing individual artistic projects;

26.1.7. knows and is able to adapt the specific technologies to enable the creation, dissemination and performance of art or in another chosen area of the studies of music;

26.1.8. demonstrates skills of critical thinking by voicing an opinion about the role of the musician in contemporary society, reflecting upon specific relevant professional working environments and contexts;

26.2. practical skills and their application. The person:

26.2.1. realises, creates, or use music or music material practically otherwise to a high professional level, reflecting a well-developed artistic personality;

26.2.2. demonstrates skills of critical thinking and depth of specialist knowledge in relation to their area of study evidencing fluency across a range of music styles and/or voicing a personal opinion in writing and orally about their activities;

26.2.3. creates and expresses their own artistic concepts, solves the problems related to elimination of shortage of practical skills effectively, shows self-confidence and assumes responsibility for smooth and artistically qualitative presentation of own performance results in different (environmental) conditions;

26.2.4. demonstrates skills of leadership and team work, while playing a leading role in ensemble and/or other collaborative activity;

26.2.5. demonstrates a high level of improvisational fluency;

26.2.6. demonstrates the skills of critical thinking and communication, while developing, researching and evaluating ideas, concepts and processes as appropriate within their discipline, specialisation, and own artistic practice; demonstrates excellent command in a range of communication modes associated with their practice and its presentation to both specialist and non-specialist audiences; demonstrates comprehensive knowledge to apply information technologies;

26.2.7. follows ethics in research activities, takes variety of circumstances into consideration, and demonstrates correctness to other persons;

26.2.8. demonstrates skills of critical thinking through presentation of the formed opinion about own work particularity, personal characteristics, individual work methods and their development strategies, and assesses critically own learning style, skills and strategies;

26.3. generic learning outcomes. The person:

26.3.1. is able to work and study independently, to assess own potential in independent activities and to cooperate in diverse social environments, demonstrates high-level skills of critical thinking and self-criticism;

26.3.2. exhibits confidence and competence in the use of a range of communication skills as appropriate to social context, exhibits appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic context;

26.3.3. is able to improve own competences and to integrate new knowledge into the present experience; demonstrates independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be in new or unfamiliar contexts;

26.3.4. demonstrates skills of critical thinking while explaining the interrelationship between theory and practice, and applies such knowledge to strengthen their own artistic development;

26.3.5. demonstrates communication skills by sharing and spreading the knowledge and experience in conventional modes (e.g., notation, audio records, music performance, etc.) and unconventional modes (e.g., visualisations);

26.3.6. manifests the ability to consistently analyse, interrogate, utilise, and respond creatively and appropriately to the presented feedback, and ideas;

26.3.7. exhibits skills of communication and team work by demonstrating excellent public presentation skills in all aspects of their practice and activity, initiates creative activities or projects through efficient team work;

26.3.8. exhibits communication skills, while engaging with individuals and groups in diverse cultural environment, sharing information with social classes with different needs – specialists and non-specialists, responding appropriately and showing attention to diverse needs and tolerance to different opinion;

26.3.9. exhibits self-confidence and is able to adapt psychological understanding to preserve and maintain personal and others' psychological health relating to work particularity;

26.3.10. demonstrates interest in own professional field and exhibits clear need to engage and develop professionally for the entire life.

CHAPTER IV

TEACHING, LEARNING AND ASSESSMENT

27. Teaching is targeted conveyance of knowledge and training of abilities by enabling the student to be responsible for pursue of professionalism during the studies and in independent professional activities after the studies. Teaching and learning have to be based on clear goals formulated by the teacher and set by the student. The choice of the learning methods has to assure the possibility to achieve the learning outcomes.

28. The learning methods have to be in compliance with the lifelong learning concept that demands to train a need for continuous development in the students in the course of the studies. The students have to acquire skills of ability to learn, to find and select the needed information, to analyse it, to expand own outlook continuously, to be critical about personal artistic development, and to be responsible for the course of studies and learning outcomes.

29. Teaching and learning in the studies of the field of music have to be based on deep knowledge in the history of music culture, topicalities of music life, and associated with the context of culture and other art branches. The teaching has to be focused on knowledge systemisation and analysis, formation of individual artistic approach, and development of creative abilities. It has to ensure the opportunity for the students to improve their technical skills of music performance and to develop artistic individuality.

30. It is endeavoured at making sure that the studies in the field of music would guarantee conditions for the students to gain stage experience during the studies, so that the students would be involved in public concert activities that train artistic features of the musician and capability to communicate with audience of different listeners. The students should be also induced to participate in various competitions of performance and/or work of different levels.

31. In attempt to achieve the learning outcomes, the studying methods have to be applied that:

31.1. would cover various work forms: music performance, creative experiments and projects, listening to music and its critical evaluation, analysis and discussion of works;

31.2. would induce the students' motivation, activeness, curiosity, initiative and responsibility for own work results;

31.3. would allow to use rationally and efficiently the time intended for work and studies of teachers and students.

32. In attempt to achieve the professional learning outcomes, the subjects are taught in the forms of individual and/or group tasks, creative workshops, excellence courses and other forms promoting artistic self-expression, for example, creative seminar, rehearsal, try-out, presentation of creative works, concert, or recital.

33. In attempt to achieve general learning outcomes, various learning methods may be applied:

33.1. active methods (for example, listening and analysis of music works, review of performed works, performance of works, discussion, problem analysis and decision making,

preparation of report or presentation, discussion, project, or research) and other methods focused on active independent learning;

33.2. interactive methods (for example, electronic teaching courses of some module (subject), video conferences, online sources of teaching material, products of video lectures, etc.);

33.3. passive methods (for example, lectures, exercises, seminars) and other traditional learning methods (for example, listening and analysis of music).

34. The same methods may be applied for studies of different cycles; however, the content of tasks, complexity degree, and level of the student's independence have to be linked to the requirements of learning outcomes (knowledge and skills) of the studies of appropriate cycle.

35. The assessment system of the learning outcomes has to grant a possibility to observe pursue of the outcomes, to identify discrepancies on time, to maintain a feedback, and to grant an opportunity for correction.

36. When the higher education institution establishes the assessment procedure, it shall grant the right to the teacher to choose the teaching and assessment methods.

37. In the beginning of the semester, the teacher of the module (subject) has to introduce the students to the goals and expected results of the studies, content of the module (subject) (curriculum), assessment structure of the learning outcomes (requirements of interim tests, impact on final grade, conditions, when the course of the module (subject) has to be repeated or when the examination may be retaken, etc.).

38. The cumulative (the learning outcomes are assessed through interim tests), collegial (the learning outcomes are assessed by an assessment commission of appropriate field), and diagnostic (it is carried out in order to learn the student's achievements and progress after the topic or part of the course has been finished) assessment may be applied to assess the learning outcomes.

39. The following assessment methods may be applied to evaluate the learning outcomes:

39.1. to evaluate creative or artistic learning outcomes – presentation of practical skills, test of performance technique, try-out, concert, recital, presentation of creative project and/or performance;

39.2. to evaluate generic learning outcomes– test, oral and/or written examination, maps of thoughts and concepts, case analysis, essay, report, presentation, and other traditional assessment methods.

40. The final evaluation of learning outcomes has to create conditions to evaluate the achieved learning outcomes and to confirm certain qualification degree:

40.1. in case of the studies of the first cycle, it has to consist of the art project (programme of music performance or creative final work) and/or presentation of the folder of artistic and creative achievements revealing such achievements and confirming respective learning outcomes;

40.2. the requirements for the final art project and the folder of artistic and creative achievements for the studies of the first cycle shall be established by the higher education institution;

40.3. the final work of the studies of the second cycle shall be a creative project and a written research work associated with that project;

40.4. the requirements for the final art, creative and written works and the folder of achievements for the studies of the first and second cycle shall be established by the higher education institution.

41. It is obligatory to have collegial assessment of the learning outcomes of artistic character (performance, creation). At least 3 teaching artists should be present in assessment.

42. The teachers must ensure a feedback in the course of studies:

42.1. to inform the students about their learning outcomes and evaluation;

42.2. to improve and develop continuously the effectiveness of the learning process and to improve the teaching quality, taking into consideration the changing needs of the professional field of music;

42.3. the students must receive feedback on their progress on time, while the evaluation of the done works and learning outcomes has to be supported by constructive comments relying on clear assessment criteria;

42.4. the students must have an opportunity to receive a reasoned comment of the evaluation results.

CHAPTER V

REQUIREMENTS FOR IMPLEMENTATION OF STUDY PROGRAMMES

43. The content of the study programme has:

43.1. to conform to the specialisation and be relevant for students, future employers and society;

43.2. to make sure that the goals of the study programme would be achieved and that the knowledge and skills necessary for the work of future music specialist that would grant wide employment opportunities would be granted;

43.3. to guarantee opportunities to develop generic skills;

43.4. to guarantee opportunities to develop special skills related to music expression (music creation, music performance and/or interpretation, music projects);

43.5. to coordinate training of practical skills with the studies of music development and cultural context in the complex way.

44. The modules (subjects) of the study programme have to be relevant, taught using the modern methods, choosing the optimal and most effective teaching methods, and endeavouring at using of the latest technological capacities and tools.

45. The study programmes must provide enough opportunities for the students to choose the modules (subjects), to acquire additional knowledge and skills or to deepen the present potential.

46. The content, scope and organisation procedure of the professional practical training have to be governed by the internal legal acts of the higher education institution.

47. The application of student-oriented teaching methods and assessment of learning outcomes enabling the students to play an active role in the process of studies have to be ensured in the higher education institution.

48. The academic mobility opportunities and inclusion of gained learning outcomes have to be guaranteed for the students.

49. With regard to the expected learning outcomes, the higher education institution has to grant a possibility to study according to pre-arranged flexible and personalised schedule of studies.

50. The implementation of the programmes has to be based on supervision of their quality, by engaging internal and external stakeholders, by collecting and analysing periodically the reliable data about the quality of studies, by assessing relevance of the programmes in the field of music with regard to national economic, social, cultural development, technological novelties, and perspective of future development.

51. The teachers must be active artists participating in concerts, or scientists publishing their articles in recognised scientific publications.

52. The following have to be guaranteed for the teachers:

52.1. rational structure of work load, granting enough time to their artistic, research and methodological activities related to performance of their functions in the procedure established by the higher education institution;

52.2 possibilities to develop their professional competences, to take part in mobility programmes, internships, and conferences;

52.3. possibilities to develop their educational, digital competences and other general skills.

53. When implementing the study programmes in the field of music, the following material resources are needed:

53.1. sufficient number of appropriate music instruments and other tools. The higher education institution should grant a possibility to the students without sufficient resources to buy a music instrument to rent it;

53.2. sufficient number of prepared lecture halls. The premises have to meet the requirements of acoustics, hygiene and occupational safety;

53.3. the appropriately arranged specialised teaching laboratories and audio and/or video record studios. Their character and number depend on the number of study programmes and students in appropriate higher education institution;

53.4. the library, audio library and video library must have the purposefully compiled funds of notes, books, video and audio records, online access to catalogues and digitised sources, and they must grant a possibility to use these resources from home. The library, audio library and video library are not compulsory if the participants of the pedagogical process have an access to other Lithuanian and foreign physical and online depositories of music literature and records;

53.5. access to full-text specialised databases that satisfy the needs of the study programmes.

54. All the studies-related information has to be publicly accessible (on the website of the higher education institution).
