

APPROVED BY
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DESCRIPTOR OF THE STUDY FIELD OF MUSIC

CHAPTER I GENERAL PROVISIONS

1. The Descriptor of the Study Field of Music (hereinafter referred to as the “Descriptor”) shall govern the special requirements applied to the study programmes of the study field of music.

2. The Descriptor has been prepared in accordance with the Law on Higher Education and Research of the Republic of Lithuania, taking into account Resolution No 535 of the Government of the Republic of Lithuania of 4 May 2010 “On the Approval of the Descriptor of the Lithuanian Qualifications Framework”, Order No V-2212 of the Minister of Education and Science of the Republic of Lithuania of 21 November 2011 “On the Approval of the Descriptor of Study Cycles”, Order No V-501 of the Minister of Education and Science of the Republic of Lithuania of 9 April 2010 “On the Approval of the Descriptor of General Requirements for Degree-Awarding First Cycle and Integrated Study Programmes”, Order No V-826 of the Minister of Education and Science of the Republic of Lithuania of 3 June 2010 “On the Approval of the Descriptor of General Requirements for Master’s Study Programmes”, Order No V-2463 of the Minister of Education and Science of the Republic of Lithuania of 15 December 2011 “On the Approval of Recommendations for Developing the Descriptor of a Study Field or Study Fields, Order No V-222 of the Minister of Education and Science of the Republic of Lithuania of 19 February 2010 “On Approval of the List of Branches Within Fields of Study”, Resolution No 1749 of the Government of the Republic of Lithuania of 23 December 2009 “On Approval of the List of Areas and Fields of Studies for Higher Education Institutions and the List of Qualification Degrees”, Order No ISAK-1026 of the Minister of Education and Science of the Republic of Lithuania of 15 May 2009 “On Approval of the Descriptor of Full-time and Part-time Forms of Studies”, Order No V-2538 of the Minister of Education and Science of the Republic of Lithuania of 23 December 2011 “On Approval of Recommendations for the Working-time Framework for Higher Education Teachers”, and Recommendation 2006/962/EC of the European Parliament and of the Council on Key Competences for Lifelong Learning. In preparing the Descriptor, the key provisions of the following international documents related to the learning outcomes and scope of the field were also taken into consideration: Handbook for the Implementation and Use of Credit Points in Higher Music Education.(Ever Bisschop Boele, AEC Publications, 2007), Competence-Based Learning: A Proposal for the Assessment Of Generic Competences (eds. Aurelio Villa Sánchez, Manuel Pblete Ruiz, 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), and Subject Benchmark Statement. Music (The Quality Assurance Agency for Higher Education, 2008).

3. This Descriptor aims to define the music profession by shaping its identity, strengthening its image in society and role in culture, and promoting musical creativity and artistic research:

- 3.1. To assist higher education institutions in designing, updating, improving and assessing study programmes, shape curriculum objectives and methods of study, and provide for learning outcomes and criteria for the assessment thereof;
- 3.2. To encourage higher music education institutions to assume responsibility for the quality of studies and coherence of study programmes with studies at European higher music education institutions;
- 3.3. To help experts assess study programmes;
- 3.4. To inform graduates, students, employers and society about the education, qualification degrees and competencies that are acquired at higher music education institutions;
- 3.5. To make the opportunity to create and develop a system for the improvement of professional musician qualification by promoting innovation in accordance with the requirements established by this Descriptor.
4. The Descriptor applies to first and second cycle university and college study programmes, regardless of the form of study.
5. Upon completion of studies in the field of music, qualification degrees are conferred as follows:
 - 5.1. Upon completion of a higher education college study programme – a professional Bachelor’s qualification degree in the field of music certified by a professional Bachelor’s diploma;
 - 5.2. Upon completion of a first cycle university study programme – a Bachelor of Music qualification degree certified by a Bachelor’s diploma;
 - 5.3. Upon completion of a second cycle university study programme – a Master of Music qualification degree certified by a Master’s diploma.
6. Studies in the field of music can be organised as full-time and part-time studies.
7. The credit volume of first cycle university and college study modules (subjects) is determined in accordance with the Descriptor of General Requirements for Degree-Awarding First Cycle and Integrated Study Programmes.
 - 7.1. The volume of a study programme and modules (subjects) is determined in terms of credits and must be the same, regardless of the form of studies (full-time or part-time);
 - 7.2. It is recommended that one semester of study include at least 30 credits;
 - 7.3. The number of modules (subjects) is determined taking the curriculum objectives and expected learning outcomes into account;
 - 7.4. Practical training must be provided for in a study programme, with respect to the specific nature thereof. The forms, credit volume and means of organisation of practical training are established by the higher education institution, taking the particularities of the study programme and specialisation into account;
 - 7.5. The content of second cycle university study modules (subjects) in the study field of music must be qualitatively of a higher artistic or innovative scientific level than the underlying first cycle modules (subjects).
8. Applicants for first cycle higher education college study programmes must at least have a secondary education and have passed the entrance examinations which test whether the person has an aptitude for music, as well as the minimum threshold knowledge, abilities, competencies and artistic abilities established in the school requirements:
 - 8.1. Knowledge of musical notation;
 - 8.2. Knowledge of the basic principles of musical structure;

- 8.3. Knowledge of the most important facts of the history of music, the most prominent composers and the most significant musical works;
- 8.4. The ability to display the outcome of one's artistic activities (play or sing, demonstrate one's music or other creative works related to the specialisation chosen);
- 8.5. The ability to describe the processes of one's activities and evaluate the outcomes of one's creative work.
9. Applicants for first cycle university programmes must at least have a secondary education and have passed the entrance examinations, which test musical aptitude as well as correspondence of artistic skills to the requirements of the higher education institution.
10. Applicants for second cycle studies must at least have a Bachelor of Music qualification degree and have passed the entrance examinations according to the procedures established by the higher education institution.
11. The primary objective of the study field of music is to prepare musical arts professionals who participate actively in music life: performers and composers who meet the needs of national and international music life, promote renewal and creativity, and nurture continuity of the traditions of a musical culture.
12. Professional Bachelor's and Bachelor's qualification degrees that are awarded meet level 6 of the Lithuanian Qualifications Framework and the European Qualifications Framework for lifelong learning as well as the first cycle of the Framework for Qualifications of the European Higher Education Area, while a Master's qualification degree meets level 7 of the Lithuanian Qualifications Framework and the European Qualifications Framework for lifelong learning as well as the second cycle of the Framework for Qualifications of the European Higher Education Area.

CHAPTER II CONCEPT OF THE FIELD

13. The specific and unique nature of musical art studies is conditioned by the object of study: the art of time and space expressed in sound. The importance of music in society is determined by its purpose and opportunities to foster cultural and spiritual quality of life, aesthetically and morally educate people and develop their creativity, and shape a feeling of national identity.
14. Music has a special effect on emotions, mind and body. The study of music is therefore a valuable experience for students in any field. It is universally recognised that the experience of musical expression is also important for the development of self-awareness due to its nonverbal, emotional communication. The rich experience of collective music-making, musical improvisation and listening to music, individual skills in music technology, and the cohesion of theory and practice in studies develop critical thinking, empathy, and communication skills which have a special meaning in personal and public life.
15. In terms of musical arts professions, those of performers and composers, which require special musical aptitude and which are distinguished by forms of artistic practice based on the creative expression of individuality – the performance and composition of music – are the most specific and pure:

15.1. Musical performance or interpretation is a multifaceted artistic profession associated with the continuous improvement of music performance mastery and the broad historical and cultural erudition necessary in looking for the most artistically impactful interpretation of a musical work or in nurturing the historical traditions of the art of music;

15.2. Musical composition is an activity associated with the creative search for artistic individuality, the discovery of new forms of artistic expression and the establishment of one's niche in the art world.

16. Creating, listening to and performing music and analysing musical material (in its audio, graphical or textual form) are considered the main forms in the study field of music.

17. Musical art studies are specific for the unique opportunities to unite them with humanitarian, social, physical, medical and other sciences, such as art criticism (music history and theory, folklore, ethnomusicology, theatre studies, fine art studies), philosophy (musical aesthetics), psychology (music psychology), sociology (music sociology), physics (musical acoustics, the science of instruments), medicine (music therapy) and modern fields of music research such as neuromusicology, biomusicology, cognitive musicology and others. Studies of the latter do not prepare artists, but they do allow for the provision of high-quality interdisciplinary studies for which practical musical training as well as the fundamentals of a musical education are necessary. During these studies music is explored as an expressive medium of human communication and an object of psychophysiological sensations, aesthetic experiences and philosophical reasoning associated with the search of meaning in the functioning of the art of music and the explanation of the meaning of its influence on the person. Uniting sciences in studies in this way displays the perspective of diversity in musical arts studies related to the opportunity to coordinate different fields and areas of study in finding new interfaces of art theory and practice beneficial to both art and science.

18. The interfaces of music and educational sciences have extensive historical experience, established traditions and methodologies. Music pedagogy is a significant tool for the artistic training and education of children and youth. Musical education positively affects emotions, develops creativity, encourages the nurturing of spiritual values, introduces students to musical cultures of the world, and develops respect for national traditions and cultural tolerance.

19. In today's world, modern technology used for the implementation of new creative experiments and solutions (electronic music), the recording of music, the development of popular music, the digitalisation of sound archives, the sound design of movies and events, and so on are integrated into the scope of music studies.

20. A qualification degree in the field of music shows that the student is able to use musical notation and has obtained the specialised skills needed to play an instrument, sing, conduct, write music, and perform research on musical texts. In pursuit of broader career opportunities, students can supplement their education with other competencies, such as that of a music teacher, music manager or sound engineer.

21. Music studies, affected by the needs of modern society, are changing in terms of form and methods and are becoming more diverse. Each higher education institution, in conferring a qualification degree in the field of music, must assume moral responsibility for the content of studies and their correlation with labour market needs, as well as the correspondence of degrees granted with the qualifications of the graduates.

22. The main distinctive features of a qualification degree in the field of music are:

22.1. Musical creativity in interpreting, improvising or arranging musical works;

22.2. Developed music technology skills (for performers);

22.3. The ability to read and examine graphic and acoustic music texts by notation or by ear;

- 22.4. The ability to examine the structure of music and use musical material in creating and performing music, as well as in analysing and evaluating it;
- 22.5. The ability to use aural skills and knowledge of musical notation in speaking about music and presenting creative ideas;
- 22.6. The ability to analyse musical works and their cultural contexts;
- 22.7. The ability to understand the interaction of musical activity and the functioning of the art of music in society over the course of history;
- 22.8. The ability to understand the nature of musical experiences;
- 22.9. The ability to use theoretical knowledge in practice.
23. Typical places of employment for graduates of the study field of music include: symphonic, chamber, string and brass orchestras; opera and ballet, musical and dramatic theatres; chamber ensembles; jazz and popular music groups; radio and television; individual freelance artist work; and work in the creative industry. Minor studies in other fields or areas expand career opportunities into other fields, such as science, management and education.

CHAPTER III GENERAL AND SPECIAL LEARNING OUTCOMES

24. Learning outcomes are used to define the knowledge, skills and competencies acquired by specialists who have completed studies in the field of music which are important to all study programmes in the field of music. General and special learning outcomes are integrated and cover the entire field of the music specialist profession.
25. The main objective and outcome of studies in the field of music is creativity and creativeness, formed by obtaining knowledge, developing artistic and creative skills and communicating.
26. Outcomes for first cycle higher education college study programmes in the field of music are presented in Appendix 1 to the Descriptor.
27. Outcomes for first cycle university study programmes in the field of music are presented in Appendix 2 to the Descriptor.
28. Outcomes for second cycle university study programmes in the field of music are presented in Appendix 3 to the Descriptor.

CHAPTER IV TEACHING, LEARNING AND ASSESSMENT

29. Teaching is the targeted transfer of knowledge and the development of abilities allowing students to be responsible for their professional aspiration, both during the course of studies and in independent practical activities once studies are completed. Teaching and learning (studying) should be based on clear goals set by the student and formulated by the teacher, and the selection of methods of study (teaching and learning) should ensure that the learning outcomes are possible to achieve.

30. Teaching methods must be in line with the concept of lifelong learning, which requires that the students' need for continual improvement be developed during the study process. Therefore, students must obtain learning skills, find, select, and analyse necessary information, constantly broaden their horizons, critically evaluate the development of their artistic improvement, and be responsible for the course and outcomes of their studies.

31. Teaching and learning in studies in the field of music must be based on extensive knowledge of the history of musical culture and current events in musical life, and must be related to the context of other branches of art and culture in general. Teaching should be focused on the systematisation and analysis of knowledge, the formation of an individual artistic approach, and the nurturing of creative abilities. It must ensure students the opportunity to improve technical skills in music performance (if said are provided for) and develop artistic individuality.

32. It is mandatory that studies in the field of music guarantee that students are provided with conditions to acquire stage experience during studies, and that students be included in a public concert activities which develop artistic and musical qualities as well as the ability to interact with a diverse audience. Student participation should be encouraged in various performance and/or composition competitions of different levels.

33. The individualised nature of studies in the field of music and the goal of developing a student's artistic individuality demand that various integrated, individually-selected methods of education coordinated with the specific specialisation of studies, the student's personal qualities and the desired artistic outcome be applied in the study process.

34. For professional learning outcomes, educational methods should be applied which:

34.1. Include various forms of work: the performance of music, creative experimentation, listening to and critically assessing music, and analysis and discussion of works;

34.2. Arouse students' motivation, activeness, curiosity, independence, initiative and responsibility for their performance;

34.3. Allow for the rational and effective use of time allocated for studies and the work of teachers and students.

35. In order to achieve the key professional learning outcomes, it is mandatory for the subjects to be taught as individual and/or group sessions, creative practicums, mastery classes or other forms which promote artistic expression.

36. In order to achieve professional learning outcomes, the following specific methods of studies in the field of music may also be applied: creative seminars, rehearsals, public performances, presentations of creative work, concerts and recitals.

37. In order to achieve general learning outcomes, various methods of studies may be applied:

37.1. Active methods, such as problem analysis and decision making lessons, preparation of reports or presentations, discussions, project work, research, and other methods targeted to active, independent learning;

37.2. Interactive methods, such as e-learning courses and conferences using virtual environments, online learning resources, video lecture products and so on;

37.3. Passive methods such as lectures, practicals, seminars and other traditional methods of study.

38. The same methods can be used in studies of different cycles, but the content of the assignments, the degree of difficulty, the level of expression of the student's independence and so on must be linked to the requirements of the learning outcomes (knowledge and skills) of the respective cycle.

39. The system of assessment of study achievements must provide the opportunity to monitor how the outcome is being accomplished, identify deviations in a timely manner, provide feedback and create the possibility to explicate.

40. The higher education institution, in establishing the assessment procedure, shall give the teacher the right to select methods of teaching and assessment.

41. At the beginning of the semester, the module (subject) teacher must acquaint the students with the goals and expected learning outcomes, the content (programme) of studies of the module (subject), and the structure of assessing outcomes of the studies (requirements for intermediate evaluations and their weight on the final grade, provisions, what outcomes require repeating the module (subject) course or would allow evaluation to be repeated, etc.).

42. Cumulative (when learning outcomes are based on intermediate evaluations), collegial (when learning outcomes are evaluated by an assessment commission in the corresponding field), and diagnostic (which is carried out in order to ascertain a student's achievements and progress upon completion of a topic or part of the course) assessment can be used to assess study achievements.

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

43.1. To assess creative or artistic learning outcomes – presentations of practical skills, performance technique tests, public performances, concerts, recitals, presentations and/or performance of creative projects;

43.2. To assess general learning outcomes – tests, oral and/or written quizzes, mind and concept maps, case analyses, essays, papers, presentations and other traditional assessment methods.

44. The final assessment of learning outcomes must create conditions to evaluate the level of learning outcomes achieved and confirm the qualification degree conferred. It must consist of two parts:

44.1. The public performance and/or presentation of a prepared artistic or creative programme or project (differentiated according to the Bachelor's or Master's study cycle);

44.2. Written work:

44.2.1. In order to acquire a professional Bachelor's degree of Bachelor's degree – a work folder, i.e. a purposefully composed collection of works, based on self-analysis, which illustrates the achieved learning outcomes and artistic achievements in the relevant study field;

44.2.2. In order to acquire a Master's degree – research work.

45. The requirements for final written work in the field of music are established by the higher education institution.

46. It is mandatory that all learning outcomes of an artistic nature (performance, creation) be assessed collegially, with at least three professor artists participating.

47. During studies, the provision of mutual feedback must be ensured:

47.1. To students about their achievements or outcomes as well as their assessments;

47.2. To teachers, in order to perfect and develop efficiency of the study process and improve the quality of teaching.

48. Students must receive feedback about their achievements in a timely manner, and assessment of their work and learning achievements must be accompanied by constructive commentary based on clear evaluation criteria.

49. Students must be given the opportunity to discuss their assessment results and make appeals regarding their assessment according to the procedure established by the higher education institution.

CHAPTER V

REQUIREMENTS FOR THE IMPLEMENTATION OF STUDY PROGRAMMES

50. The content of the study programme must:

50.1. Correspond to the specialisation and be relevant in terms of the needs of the student, prospective employers and society;

50.2. Provide sufficient opportunities to develop special abilities related to the creation of music, creative projects, and musical performance and interpretation;

50.3. Complexly combine the development of practical skills with studies of theory about musical material, instruments and the processes of music, and knowledge of music theory, history and cultural contexts;

50.4. Create conditions to develop creativity;

50.5. Ensure opportunities for the development of general competencies: the ability to communicate and collaborate, show initiative and avidly engage in cultural life;

50.6. Ensure conditions which allow for the goals of the study programme to be implemented, and for the competencies which are required for activities as a future music specialist and which provide ample employment opportunities to be acquired.

51. The modules (subjects) which the study programme is comprised of should be relevant and taught using modern methodology, selecting the most optimal and effective teaching methods and using the most advanced technological capabilities and tools.

52. Study programmes must provide students with sufficient opportunities to choose modules (subjects), acquire additional knowledge and skills or extend existing competencies.

53. Study programmes must be updated periodically in order to improve the quality of studies and account for the needs of students and employers as well as innovations in music art, science and technology.

54. Teachers should be active artists who participate in concert life or scientists who publish articles in recognised scientific journals. They share their experience, interact in a collegial and business-like manner, provide support in studying, collaborate in creative and scientific projects and are able to motivate students to strive for better outcomes.

55. In implementing study programmes in the field of music, the following material base is required:

55.1. Musical instruments consistent with the specialisations and study programmes being implemented. The higher education institution should provide students who are unable to purchase musical instruments with the opportunity to rent them;

55.2. A concert hall(s) and lecture halls for theoretical lectures and individual/group practical classes which meet acoustics, hygiene and safety requirements;

55.3. Specialised training auditoriums and laboratories equipped according to the specific needs of the study programme or branch thereof, and supplied with the necessary computer equipment and software, devices, musical instruments and so on. The nature and number of specialised auditoriums depends on the number of students and programmes being carried out by the higher education institution;

55.4. A sound recording studio(s) with modern equipment. The number of studios depends on the specifics of the study programmes being implemented and the needs of the higher education institution to make recordings of master classes, lectures, rehearsals, concerts, opera performances and so on;

55.5. A library and reading-room(s) with targeted funds of sheet music, music theory and history, scientific and other specialised literature as well as a digital catalogue. It is preferable that literature for studies be digitised, and that students with Internet access be able to use the funds at home;

55.6. Internet access to full-text specialised databases which correspond to the needs of the study programmes being implemented;

55.7. Audio and video libraries with audio and video material funds and a digital catalogue in accordance with the needs of the study programme being implemented. It is preferable that students have Internet access and the ability to use these funds at home.

56. The number of properly equipped lecture halls should make it possible to form a rational schedule and ensure sufficient time for students' independent work.

57. Musical instruments, libraries and audio and video recording funds must be updated on a regular basis.

58. Requirements for professional practical training:

58.1. The place where practical training will be done must correspond to the requirements of the particular study programme: adequate tools necessary to carry out practical training (musical instruments, technical equipment, acoustics, etc.), conditions which meet hygiene and safety requirements, provision of material requirements, and a planned schedule for carrying out practical training;

58.2. If professional practical training is an independent subject related to the final thesis, the place where it is carried out must correspond to the creative project conditions related to the topic of the final thesis and be similar to the workplaces where the student is being prepared to gain employment. The institution must offer students a list of places where practical training can be carried out. This can include practical training locations formed at the same institution (using existing premises used for studies) or practical training locations offered by social partners with which cooperation agreements have been signed;

58.3. Students can also find a place to carry out practical training on their own. In this case, the higher education institution must approve the practical training location as being suitable. Practical training is then carried out once a tripartite agreement is concluded between the student, the higher education institution and the director (or authorised representative) of the institution providing the practical training location.

59. The higher education institution must provide all necessary information related to the studies about the study programmes, their objectives and learning outcomes, the qualifications conferred and the quality of studies, study plans, lecture and examination schedules, module (subject) descriptors, and so on. The information must be published on the higher education institution's website or intranet.

CHAPTER VI

DESCRIPTOR OF LEVELS OF ACHIEVED LEARNING OUTCOMES

60. Excellent level of achievement:

60.1. Understanding of the scope of the study field of music is comprehensive and exceeds the information that was presented during studies. Acquired musical knowledge, skills, artistic understanding and competencies are fully applicable in further or interdisciplinary studies

and new environments of professional activity. Problems related to the study field are solved in a complex and independent manner. New knowledge and skills are obtained quickly and assuredly;

60.2. Excellent understanding of the context of music history, theory, technology and processes. In carrying out creative, innovative artistic or research practice, methods of musical activity are properly selected, smoothly applied and fully substantiated;

60.3. The accumulation of new information and its sources and the search and interpretation of solutions is linked to an original and broad area of individual activities involving artistic, ethical and social aspects of activity based on humanistic views;

60.4. Musical activities and creative projects are planned, carried out and described using innovative and appropriate implementation tools and concepts for the creative idea. An original way of thinking, a distinctive artistic profile and an excellent understanding of the field of professional activity are evident;

60.5. Professional mastery and an excellent command of art technology are displayed in reacting to ongoing changes and challenges in the context of activities and understanding one's responsibility for the quality of one's activities;

60.6. Excellent general abilities, outstanding professional skills and the ability to apply musical leadership knowledge effectively in professional activities suggest that the graduate may become a significant part of the art world;

60.7. Independent decision making based on self-awareness is clearly demonstrated in developing artistic activity and motivating creative partners to strive for common goals, taking the context of the music industry and lifelong learning into account.

61. Typical level of achievement:

61.1. Understanding of the scope of the study field of music is good, but limited to the information presented during studies. The graduate is able to apply acquired musical knowledge, skills, competencies and artistic understanding in further or interdisciplinary studies and new contexts of professional activity, and is prepared to solve problems related to the study field. New knowledge is absorbed with ease;

61.2. Good understanding of the context of music history, theory, technology and processes. Able to select methods of musical activity in carrying out creative, innovative artistic or research practice;

61.3. The accumulation of new information and its sources and the search and interpretation of solutions is linked to a sufficiently broad area of individual activities involving artistic, ethical and social aspects of activity based on humanistic provisions;

61.4. Musical activities and creative projects are planned, carried out and described with the ability to employ implementation tools and concepts for the creative idea. Good knowledge of the field of professional activity is evident;

61.5. Professional preparedness and a good command of art technology in reacting to ongoing changes and challenges in the context of activities and understanding one's responsibility for the quality of one's activities is displayed;

61.6. Good general knowledge, professional skills and the ability to apply artistic experience and leadership qualities in professional activities suggest that the graduate may become a part of the art world;

61.7. Independent decision making based on self-awareness is revealed in developing artistic activity and motivating creative partners to strive for common goals, taking the context of the music industry and lifelong learning into account.

62. Threshold level of achievement:

62.1. Basic understanding of the scope of the study field of music. What general musical knowledge, skills and artistic principles can be used in further or interdisciplinary studies and new situations of professional activity is perceived, but there may be a lack of knowledge and confidence to apply the aforementioned and solve problems related to the study field;

62.2. Basic understanding of the context of music history, theory, technology and processes. Assistance may be required in selecting methods of musical activity and in carrying out creative, innovative artistic or research practice;

62.3. The accumulation of new information and its sources and the search and interpretation of solutions is linked to a limited area of individual activity;

62.4. In carrying out musical activities and creative projects, difficulties may be encountered which require external assistance to overcome;

62.5. Professional knowledge in reacting to ongoing changes and challenges in the context of activities and understanding of the responsibility for the quality of one's activities is superficial, but can be properly demonstrated in certain areas of practical activity;

62.6. General knowledge, professional skills and the ability to apply artistic experience in professional activities are only apparent in certain situations;

62.7. Limited display of independent decision making based on self-awareness in developing artistic activity and motivating creative partners to strive for common goals, taking the context of the music industry and lifelong learning into account.

Appendix 1 to the
Descriptor of the Study Field of Music

OUTCOMES FOR COLLEGE STUDIES IN THE FIELD OF MUSIC

Categories by activity	Knowledge	Skills/abilities	Competences
<u>Students who have completed studies should:</u>			
1. Musical composition, creative projects, performance and interpretation:	1.1. Have a good knowledge of the basics of the specifics of the chosen field of music (musical composition, performance art or sound technology).	1.2. Be able to proficiently manifest a conceived idea according to the chosen field of activity – by creating or performing music or executing creative projects.	1.3. Be able to use the knowledge and skills acquired during their studies in developing creative activities under changing circumstances.
2. The understanding and handling of musical material, instruments and	2.1. Have a good knowledge of the material (musical works and their recordings, sources of information, the fundamentals of acoustics, the	2.2. Be able to: 2.2.1. Creatively use the knowledge they possess in pursuit of professional excellence – be able to independently analyse music or	2.3. Be able to creatively use the knowledge and experience acquired during studies in practical activities.

processes:	properties and specifics of sound and musical instruments, etc.) of the selected musical field and the ways it can be used in creative processes.	material needed for a technological creative project, and to learn, memorise, rehearse and implement an idea. 2.2.2. Use musical notation, especially the forms of the selected field.	
3. Knowledge of music theory, history and cultural contexts:	3.1. Know global music history and the most vivid works of music, the basics of music theory, the principles of music analysis, and the main repertoire of their specialisation.	3.2: Be able to: 3.2.1. In creative practice, freely make use of music material of a select musical area or style, form a personal repertoire or implement creative projects, and critically evaluate their own capabilities. 3.2.2. Find the information they need, and employ traditional and modern sources of information and use them in creative practice.	3.3. Be able to expand the experience and skills acquired during studies, develop critical thinking, and continue to accumulate knowledge in the selected area of music.
4. Creativeness:	4.1. Know the methodology and opportunities of implementing creative ideas according to the chosen specialisation and be able to select and apply the most suitable means of implementing an idea.	4.2. Be able to create ideas and creatively experiment in their area of professional activity, and apply new forms of activity for a select artistic context.	4.3. Be able to expand the experience acquired during studies, and focus on music art trends and the future of opportunities for activity in the professional world.
5. Communicativeness, collaboration and interdisciplinary activities:	5.1. Know: 5.1.1. The general principles of communication and opportunities for creative cooperation in carrying out collective musical and organisational activities. 5.1.2. The basics of psychology which enable one to establish contact with creative partners and a diverse audience.	5.2. Be able to: 5.2.1. Adapt quickly, work safely and execute creative ideas in music groups of various composition and scope. 5.2.2. Present their musical activity in a smooth and logical manner. 5.2.3. Interact with an audience of various ages and needs.	5.3. Be able to productively cooperate in implementing musical and interdisciplinary projects.

6. Initiative and entrepreneurship:	6.1. Know: 6.1.1. The basics of financial management, as well as business and legal norms related to the music profession. 6.1.2. about the functioning of the music profession in the chosen area of activity in society, culture and creative industries.	6.2. Be able to initiate and carry out musical activities and use their professional training.	6.3. Be able to make use of all available resources in initiating creative activity projects.
7. Understanding of the role of a music specialist in personal and public life as well as culture:	7.1. Understand the role, impact and significance of the selected area of musical arts in the life of the individual and society, as well as the links this activity has with other forms of art and human activity.	7.2. Be able to apply artistic and creative skills of the selected area of music in practice while fostering humanistic values.	7.3. Be able to apply the experience acquired during studies in creative activities in accordance with ethical principles and for the good of people, while fostering cultural or artistic literacy in society and preserving their own health and that of their creative partners.

Appendix 2 to the
Descriptor of the Study Field of Music

OUTCOMES FOR FIRST CYCLE UNIVERSITY STUDIES IN THE FIELD OF MUSIC

Categories by activity	Knowledge	Skills/abilities	Competences
1. Musical composition, creative projects, performance and interpretation:	Students who have completed studies should:		
	1.1. Have a good knowledge of the basics of the specifics of musical composition, performance art or sound technology.	1.2. Be able to proficiently manifest a conceived idea according to the chosen field of activity – by creating or performing music or executing creative projects.	1.3. Be able to use the knowledge and skills acquired during their studies in developing creative activities under changing circumstances.

<p>2. The understanding and handling of musical material, instruments and processes:</p>	<p>2.1. Have a good knowledge of: 2.1.1. musical material (musical works and their recordings, sources of information, the fundamentals of acoustics, the properties and specifics of sound and musical instruments, etc.) and the ways it can be used in creative processes. 2.1.2. The surrounding environment and circumstances that affect artistic activity and creation.</p>	<p>2.2. Be able to: 2.2.1. Creatively use the knowledge they possess in pursuit of professional excellence – be able to independently analyse music or material needed for a technological creative project, and to learn, memorise, rehearse and implement an idea. 2.2.2. Use musical notation. 2.2.3. Use unconventional forms and means of implementing musical ideas which transcend the possibilities of traditional notation.</p>	<p>2.3. Be able to creatively use the knowledge and experience acquired during studies in practical activities.</p>
<p>3. Knowledge of music theory, history and cultural contexts:</p>	<p>3.1. Possess good knowledge of global music history and the most vivid works of music, the basics of music theory, the principles of music analysis, and the main repertoire of their specialisation.</p>	<p>3.2. Be able to: 3.2.1. In creative practice, freely make use of music material of a select musical area or style, form a personal repertoire or implement creative projects, and critically evaluate their own capabilities. 3.2.2. Find the information they need, and employ traditional and modern sources of information and use them in creative practice.</p>	<p>3.3. Be able to expand the experience and skills acquired while studying, develop critical thinking, and continue to accumulate knowledge of music and delve into areas not directly related to music.</p>
<p>4. Creativeness:</p>	<p>4.1. Know the methodology and opportunities of implementing creative ideas according to the chosen specialisation and be able to select and apply the most suitable means of implementing an idea.</p>	<p>4.2. Be able to create ideas and creatively experiment in their area of activity, develop imagination, and find ways and forms of how to function under unusual circumstances of artistic activity.</p>	<p>4.3. Be able to expand the experience acquired during studies, focusing on the prospects of music art and the future of opportunities for activity in the professional world.</p>
<p>5. Communicativeness, collaboration and interdisciplinary activities:</p>	<p>5.1. Know: 5.1.1. The general principles of communication and opportunities for creative cooperation in carrying out collective musical activities or activities not related to music. 5.1.2. The basics of psychology which</p>	<p>5.2. Be able to: 5.2.1. Quickly adapt, work and execute creative ideas in musical and interdisciplinary activities and groups of various composition and scope. 5.2.2. Speak and write about music and issues of musical life in a smooth and logical manner. 5.2.3. Interact with an audience of various ages</p>	<p>5.3. Be able to productively cooperate or lead activities when musical and interdisciplinary projects are being carried out.</p>

	enable one to establish contact with creative partners and a diverse audience.	and needs using corresponding strategies.	
6. Initiative and entrepreneurship:	6.1. Know: 6.1.1. The basics of financial management, as well as business and legal norms related to the music profession. 6.1.2. about the functioning of the music profession in society, culture and creative industries.	6.2. Be able to initiate and carry out musical activities and use their professional training in creating activities and job opportunities for themselves and their partners.	6.3. Be able to make use of all available resources, initiate creative activity projects, and create business structures.
7. Understanding of the role of a music specialist in personal and public life as well as culture:	7.1. Understand the role, impact and significance of musical arts in the life of the individual and society, as well as the links musical activity has with other branches of art and human activity.	7.2. Be able to apply artistic and creative skills in practice while fostering humanistic values.	7.3. Be able to apply the experience acquired during studies in creative activities in accordance with ethical principles and for the good of people, while fostering cultural or artistic literacy in society and preserving their own health and that of their creative partners.

OUTCOMES FOR SECOND CYCLE UNIVERSITY STUDIES IN THE FIELD OF MUSIC

Categories by activity	Knowledge	Skills/abilities	Competences
Students who have completed studies should:			
1. Musical composition, creative projects, performance and interpretation:	1.1. Have acquired specialised or individually unique knowledge about the concepts and processes of musical composition, creative activity and performance art.	1.2. Be able to skilfully and professionally create or perform music or creative works, revealing an individual artistic concept.	1.3. Demonstrate the qualities of an educated person – the ability to professionally use the knowledge and skills acquired during their studies and develop activities in situations which require a complex approach, creativity and the ability to think strategically.
2. The understanding and handling of musical material, instruments and processes:	2.1. Have acquired specialised knowledge about musical material, techniques for the performance and creation of music, music technology, and the environment and contexts in which musical activities are being developed.	2.2. Be able to realise an individual creative idea, demonstrating specialised artistic mastery associated with the understanding and command of musical material and its processes.	2.3. Be able to make use of the knowledge, skills and artistic experience acquired during studies and apply it when circumstances are new.
3. Knowledge of music theory, history and cultural contexts:	3.1. Have specialised knowledge and critical thinking insights in one or more areas of scientific and artistic knowledge directly related to the creative or research projects being carried out.	3.2. Be able to: 3.2.1. Comprehensively expand and deepen the representative repertoire of their specialisation or creative project folder, or to specialise in one area. 3.2.2. Skilfully and freely make use of their existing creative or artistic repertoire or creative project folder, or possess specialised	3.3. Be able to expand the artistic experience acquired while studying music, using the knowledge they possess for critical evaluation in activities of various cultural contexts as well as in activities not directly related to music.

		<p>and unique skills in one field of musical activity.</p> <p>3.2.3. Make use of specialised skills in searching for information necessary to expand their professional horizons, choosing the most suitable sources of information, and applying acquired knowledge of individual musical activity.</p>	
4. Creativeness:	4.1. Be able to demonstrate working methods and concepts formed by specialised knowledge that can be applied to original solutions of creative practice.	4.2. Reveal specialised skills of innovative creative or research activity which help form a new approach and insights associated with the profession of musician and the practice of musical activity.	4.3. Be able to expand the creative experience acquired during music studies and form a new understanding and insights taking the needs of society into account.
5. Communicativeness, collaboration and interdisciplinary activities:	5.1. Know and be able to critically evaluate opportunities for interaction between music and other areas of human activity, and be able to find means of flexible cooperation and participation in joint projects in developing creative or research activities.	<p>5.2. Be able to:</p> <p>5.2.1. Lead a group of musicians (an ensemble, choir or orchestra) if it is related to the chosen specialisation, or creative project partners.</p> <p>5.2.2. Speak and write about music, musical or creative activity, and their profession in a mature and intelligent manner.</p> <p>5.2.3. Masterfully execute or perform their creative work, and artistically (if related to the performance of music on stage) present it to the public.</p> <p>5.2.4. Make creative use of collaborative experience with specialists from other fields and convey it to others.</p>	5.3. Be able to expand the experience acquired during studies in actively and independently carrying out artistic activities and projects as well as assuming responsibility for the professionalism and quality of their work.
6. Initiative and entrepreneurship:	6.1. Have a clear, education-based understanding about music as a profession and its functions, possibilities and areas of	6.2. Be able to prepare evidence of their experience in musical activities (audio or video recordings, texts, etc.) which help them develop their activities and build creative	6.3. Independently and purposefully develop artistic or research activities, initiate projects, and support and

	functioning, taking the creative industries into account.	collaboration.	encourage like-minded people and partners to seek professional success.
7. Understanding of the role of a music specialist in personal and public life as well as culture:	7.1. Possess a deep understanding formed by specialised knowledge about the role and opportunities of musical activities, and shape the person and society.	7.2. Show the highest level of creative and interpretational skills and abilities that reflect a distinctive artist profile.	7.3. Be able develop the artistic experience acquired during musical studies, while fostering ethical and aesthetic standards and national identity, and developing the culture and well-being of the individual and society.
