University of Zielona Góra
Faculty of Arts

Institute of Music

INFORMATION PACKAGE

Subject area: Music Education

Bachelor Studies
Master Studies

Academic year 2016/2017

European Credit Transfer System ECTS

Created by: dr Katarzyna Kwiecień-Długosz
Part I

About the Institute
1.1. Correspondence address:

Instytut Muzyki
ul. Szafrana 19
65-516 Zielona Góra
POLAND
tel. +48 68 328 78 54
tax +48 68 328 78 58
www.iksm.uz.zgora.pl

Institute location in Zielona Góra: http://www.iksm.uz.zgora.pl/lokalizacja.html

1.2. Faculty Authorities

Dean
prof. Piotr Szurek
Dziekan@wa.uz.zgora.pl

Vice Dean for Student Affairs

dr hab. Bartłomiej Stankowiak, prof. UZ
B.Stankowiak@wa.uz.zgora.pl

1.3. Institute Authorities

Director
dr hab. Jerzy Szymaniuk, prof. UZ
j.szymaniuk@wa.uz.zgora.pl

Deputy Director
dr hab. Jerzy Szymaniuk, prof. UZ
1.5. General information about the Institute of Music

The Institute of Music is one of the oldest units of the University of Zielona Góra, with a 35-year history.

Scientific and performance activities of the Institute of Music are concentrated in four divisions: Division of Music Theory, Division of Music Pedagogy, Division of Conducting and Division of Instrumental Teaching.

The staff includes: conductors, composers, instrumentalists, singers, theorists of music, musicologists and others.

The main research directions and art activities:

- Interpretation of choral and instrumental music
- Contemporary music
- Jazz and popular music
- Polish folk music
- Problems of voice production
- Aspects of history of music and musical analysis
- Music in education and in therapy

The Bachelor Studies include Music Education or Jazz and Popular Music and last three years leading to a Bachelor of Arts degree. The Master Studies include Music Education and last two years leading to the degree of Master of Arts. Graduates are prepared to pursue independent careers as teachers, ensemble conductors, soloists, members of instrumental or vocal ensembles, composers and arrangers of school, jazz and popular music.

Core subjects for students:

Conducting, Score Reading, Piano Playing, Tonal Harmony, History of Music, Ear Training, Musical Analysis, Pedagogy of Music, Choir, Piano Improvisation, Introduction to Composition, and many others...

The following modules of optional subjects are also available:

- Teacher Education
- Jazz and Popular Music
- Conducting vocal and vocal-instrumental ensembles
- Composition and introduction to sound production
Part II. A

Information about the study programmes – a general description
Field of studies: Music Education

Undergraduate studies (Bachelor studies)

1. Obtained qualifications (diplomas, occupational titles, academic degrees)

The graduates obtain the degree of *licencjat sztuki* (equivalent to Bachelor of Arts).

2. Undergraduate studies entry requirements

Applicants will be admitted on the basis of achieving the learning outcomes required for the previous educational stage (the 6th level of the National Qualifications Framework) i.e. obtaining the secondary school certificate and the matura certificate; moreover they need to pass the entrance examination consisting in a test of the candidates’ music skills and dispositions in the following areas: singing, piano playing, manual skills, ear training. Afterwards they need to submit a phoniatrist’s certificate stating that there are no medical contraindications to work as a teacher and musician.

3. Aims of the study programme concerning the education and occupational training

The aim of the studies is the preparation of the graduates for the profession of a music teacher, musician, organizer of cultural life, conductor of vocal and vocal-instrumental ensembles, music instructor and for similar professions; the students acquire the factual knowledge and the methodical competences required for that kind of occupation in various social and educational environments. A graduate is prepared to give lessons in the field of music education in kindergarten and primary school, to teach music in other institutions, culture and educational centres, to conduct non-professional vocal and vocal-instrumental ensembles as well as to popularize and promote music culture in the society. The graduate has the basic theoretical knowledge and skills of a qualified musician and teacher in the field of music education and promotion. The graduate also has teaching qualifications according to the relevant order of the Minister for Higher Education (MNiSW) about the teacher education standards.

The legal basis for the education standards worked out for the undergraduate studies of Music Education consists of the following legislative acts:

- MNiSW Order of 2. August 2011 concerning the areas of knowledge, fields of science and arts and scientific and artistic disciplines
- Attachment 1 and 2 to the MNiSW Order of 2. November 2011 concerning the National Qualifications Framework for Higher Education
- Attachment 1 to MNiSW Order of 4. November 2011 concerning the model learning outcomes
- MNiSW Order of 17. January 2012 concerning the teacher education standards
- MNiSW Order of 12. July 2007 concerning education standards for the individual fields and levels of education, the mode of creating standards and conditions to be fulfilled by the university to offer interdisciplinary studies and macromajors (Dz. U. of 13. September 2007) including the attachment nr. 20: “Education standards for the Music Education field of study”.

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4. Further education possibilities

A graduate is prepared to access the graduate studies.

5. The programme structure and ECTS credits (60/year)

5.1. To obtain the qualifications the student must achieve 180 ECTS credits.
5.2. Number of semesters: 6
5.3. Description of the education modules:

The **GENERAL EDUCATION MODULE** is compulsory for all students. This module includes 165 hours and 10 ECTS credits. The General Education Module includes the humanities and sport giving the student basic skills for further education. Every student must achieve credits for all subjects included in this module (in case of sport the sport discipline can be chosen).

The **BASIC EDUCATION MODULE** includes subjects covering the BASIC CONTENTS according to the “Education standards for the Music Education field of study”, Dz. U. of 13. September 2007, attachment no. 20. Some of the subjects are optional (piano, second instrument, singing, choir, big band, workshop). This module includes 940 hours and 86 ECTS credits. The entire module is compulsory.

The **CORE SUBJECTS MODULE** includes subjects covering the CORE CONTENTS according to the “Education standards for the Music Education field of study”, Dz. U. of 13. September 2007, attachment no. 20. Some of the subjects are optional (piano, second instrument, singing). This module includes 450 hours and 48 ECTS credits. The entire module is compulsory.

The **PSYCHOLOGICAL AND PEDAGOGICAL QUALIFICATIONS MODULE** includes 180 hours and 10 ECTS credits. It is based on the MNiSW Order of 17. January 2012 concerning the teacher education standards and it provides psychological and pedagogical skills. The entire module is compulsory.

The **TEACHER PREPARATION MODULE** consists of 240 hours and 14 ECTS credits. It is based on the MNiSW Order of 17. January 2012 concerning the teacher education standards. The content of the module includes didactics and teaching practice in the field of music education. The entire module is compulsory.

**ADDITIONAL REQUIREMENTS** include compulsory subjects not covered by the previous modules: Foreign Language - optional (B2 level), Introduction to Voice Training (Children’s Voice Training - optional), OHS Training. The additional subjects module includes 165 hours and 12 ECTS credits (5 ECTS credits for the Foreign Language). The entire module is compulsory.

6. Final examination

The Study Regulations (Chapter 8) define precisely the principles of conducting a diploma examination. A diploma examination takes place in front of a commission consisting of five members (the chairman, two thesis supervisors and two reviewers). The examination commission appoints a member of the examination commission to take minutes.
The process of obtaining a diploma is the following:

1. Diploma seminar - the student and the lecturer choose the subject and problems of the thesis to be written during the studies. The contents of the seminar result from the supervisor’s scientific plans and the student’s interests.

2. Artistic diploma - has a form of a public concert; during the concert the student is supposed to perform a minimum of two works of different styles with a chosen ensemble. The chosen ensemble as well as the programme must be accepted by the artistic supervisor and will be assessed by the commission.

3. Diploma examination - an oral examination, assessed by the commission. The examination covers theoretical issues in the field of Music Education and the issues included in the thesis. To be admitted to the examination the student must receive the required credits for the subjects included in the study programme as well as prepare a written diploma thesis and achieve a pass for the thesis. The Study Regulations (Chapter 7. Diploma Thesis) define the principles concerning the diploma thesis precisely.

7. Assessment and examination rules.

All the subjects in a given stage of their course are completed either with a credit without a grade, a credit with a grade or an examination. Information about completing a semester is available in Studies Regulations at the University of Zielona Góra. The detailed information on preliminary requirements and regulations concerning individual modules, courses and subjects are given in part II.B.
Field of studies: Music Education

Graduate studies (Master studies)

1. Obtained qualifications (diplomas, occupational titles, academic degrees)

The graduates obtain the degree of Magister sztuki (equivalent to Master of Arts)

2. Undergraduate studies entry requirements

Applicants will be admitted on the basis of achieving the learning outcomes required for the undergraduate studies (Bachelor studies) in the area of Music Education or in similar areas; moreover they need to pass the entrance examination. The following areas are acknowledged as similar:

- Conducting,
- Instrumental Studies,
- Jazz and Popular Music,
- Composition,
- Music Theory,
- Vocal Studies.

The recruitment procedure involves two stages:

Stage 1:
Control of the following practical skills acquired during the Bachelor studies:

- piano playing,
- sight-reading in singing and in piano playing,
- analysis of a music work,
- conducting;

Stage 2:
Evaluation of:

- the final diploma grade for the undergraduate studies,
- the conformity or similarity of the previous studies with the chosen area of graduate studies.

At the University of Zielona Góra the recruitment is run by the Recruitment Section. The regulations and process of recruitment are fully introduced at http://rekrutacja.uz.zgora.pl.
3. Aims of the study programme concerning the education and occupational training

The graduate studies lead to the degree of Magister sztuki (equivalent to Master of Arts) and last 2 years (4 semesters). A graduate has the theoretical knowledge and skills of a qualified musician and music teacher and is prepared to teach music in the 1st, 2nd and 3rd educational stage. He is also prepared to give lessons in the field of music education in other institutions as well as to conduct non-professional vocal and vocal-instrumental ensembles and to popularize and promote the music culture in the society. A graduate has also teaching qualifications according to the relevant order of the Minister for Higher Education (MNiSW) about the teacher education standards. Moreover, he has the required knowledge and skills in the field of general psychology and pedagogy as well as psychology and pedagogy of music and in the field of the humanities according to the study programme. The selected optional subjects modules enable the student to acquire additional knowledge and skills useful for the future professional career in education, arts and animation of music culture and to individualize the education process according to the student’s interests and personal predisposition.

The legal basis for the education standards worked out for the graduate studies of Music Education consists of the following legislative acts:

- MNiSW Order of 2. August 2011 concerning the areas of knowledge, fields of science and arts and scientific and artistic disciplines
- Attachment 1 and 2 to the MNiSW Order of 2. November 2011 concerning the National Qualifications Framework for Higher Education
- Attachment 1 to MNiSW Order of 4. November 2011 concerning the model learning outcomes
- MNiSW Order of 17. January 2012 concerning the teacher education standards
- MNiSW Order of 12. July 2007 concerning the education standards for the individual fields and levels of education, the mode of creating standards and conditions to be fulfilled by the university to offer interdisciplinary studies and macromajors (Dz. U. of 13. September 2007) including the attachment nr. 20: “Education standards for the Music Education field of study”.

5. The programme structure and ECTS credits (60/year)

To obtain the qualifications the student must achieve 120 ECTS credits. Number of semesters: 4

Description of the education modules:

- The **Basic Education Module** consists of one subject: the history of culture. It lasts one semester and enables the student to achieve 4 ECTS credits.

- The **Core Subjects Module** includes subjects covering the CORE CONTENTS according to the “Education standards for the Music Education field of study”, Dz. U. of 13. September 2007, attachment no. 20. This module includes 210 hours and 28 ECTS credits. The entire module is compulsory except for the optional subject “Workshop”.
• The Optional Subjects Module **NEW TECHNOLOGIES IN MUSIC** includes 195 hours and 35 ECTS credits. It covers contents connected with electroacoustic and computer music, editing of scores, history of film and electronic music, audio recording and engineering and a final project.

• The Optional Subjects Module **COMPOSITION AND ARRANGEMENT** includes 195 hours and 35 ECTS credits. It involves subjects connected with composition, arrangement, contemporary music notation, computer-aided arrangement and a final project.

• The Optional Subjects Module **CONDUCTING** includes 195 hours and 35 ECTS credits. It covers contents connected with conducting, singing, methodology of conducting musical ensembles and a diploma project.

• The Optional Subjects Module **TEACHER EDUCATION** includes 195 hours and 35 ECTS credits. It covers the teacher education contents according to the relevant legislative acts.

• The Optional Subjects Module **JAZZ** includes 195 hours and 35 ECTS credits. It involves contents connected with jazz and popular music.

  Each student chooses two modules of optional subjects.

6. Final examination

The Study Regulations (Chapter 8) define precisely the principles of conducting a diploma examination. A diploma examination takes place in front of a commission consisting of five members (the chairman, two thesis supervisors and two reviewers). The examination commission appoints a member of the examination commission to take minutes.

The process of obtaining a diploma is the following:

4. MA Diploma Seminar - the student and the lecturer choose the subject and problems of the thesis to be written during the studies. The contents of the seminar result from the supervisor’s scientific plans and the student’s interests. The student writes his Master’s thesis under the direction of the supervisor.

5. The MA Artistic Diploma depends on the chosen module of optional subjects (a concert, a review of prepared works or a diploma project). The chosen kind of the Artistic Diploma (as well as its programme) must be accepted by the artistic supervisor and will be assessed by the commission.

6. The MA Diploma examination is an oral examination assessed by the commission. The examination covers theoretical issues in the field of Music Education and the issues included in the Master’s thesis and in the MA Artistic Diploma. To be admitted to the examination the student must receive the required credits for the subjects included in the study programme as well as prepare a written Master’s thesis and achieve a pass grade for the thesis. The Study Regulations (Chapter 7. Diploma Thesis) define precisely the principles concerning the diploma thesis.
7. Assessment and examination rules.

All the subjects in a given stage of their course are completed either with a credit without a grade, a credit with a grade or an examination. Information about completing a semester is available in Studies Regulations at the University of Zielona Góra. The detailed information on preliminary requirements and regulations concerning individual modules, courses and subjects are given in part II.B.

8. ECTS Institute Coordinator

dr Katarzyna Kwied ForeignKey
K.Kwied一颗 ForeignKey@wa.uz.zgora.pl
Part II. B

ECTS COURSE CATALOGUE

Courses offered to Erasmus Students

in the academic year 2016/17

Study areas:  
Music Education (Bachelor Studies)  
Jazz (Bachelor Studies)  
Music Education (Master Studies)
Please note: Erasmus students can choose subjects from all study areas and years!

2.1. Study Area: Music Education, Bachelor Studies, 3 years

| Subject                                | Teacher(s)                                    | Hours per week/ECTS | winter semester | summer semester | winter semester | summer semester | winter semester | summer semester |
|----------------------------------------|-----------------------------------------------|---------------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
|                                        |                                               |                     | (1)           | (2)            | (3)           | (4)            | (5)           | (6)            |
|                                        |                                               |                     | h per week    | h per week    | h per week    | h per week    | h per week    | h per week    |
|                                        |                                               |                     | ECTS          | ECTS          | ECTS          | ECTS          | ECTS          | ECTS          |
| Piano                                  | prof. UŻ Karol Schmidt                        | 1                   | 2             | 1             | 3             | 1             | 3             | 1             | 4             | 1             | 4             |
| Harmony                                | dr hab. Barbara Literska, prof. UŻ            |                     | 2             | 4             | 2             | 3             |               |               |               |               |               |
| History of music                       | dr hab. Andrzej Tuchowski, prof. UŻ           | 2                   | 2             | 2             | 2             | 2             | 2             |               |               |               |               |
| Musical forms and musical analysis     | dr hab. Andrzej Tuchowski, prof. UŻ           | 2                   |               |               |               |               |               | 2             | 2             |               |               |
| Ear training                           | dr hab. Barbara Literska, dr Katarzyna Kwiecień-Długosz | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Music literature                       | dr hab. Andrzej Tuchowski, prof. UŻ           | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| Choir                                  | dr hab. Łucja Nowak, prof. UŻ, dr hab. Iwona Wiśniewska-Salamon, prof. UŻ | 3 | 2 | 2 | 3 | 2 | 3 | 2 | 3 | 2 | 3 | 2 |
| Big band                               | mgr Bartosz Pernal                            | 3 | 2 | 3 | 2 | 4 | 2 | 4 | 2 | 4 | 2 | 4 |

Created by: dr Katarzyna Kwiecień-Długosz
### Workshop

The kind of workshop changes every academic year. For details please contact the Erasmus Coordinator of the Faculty.

<table>
<thead>
<tr>
<th>Workshop</th>
<th>Instructor</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz workshop: vocal ensemble</td>
<td>mgr Paulina Gołębiowska</td>
<td>1 4 1 5 1 6 1 6</td>
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<tr>
<td>Jazz instrumental workshop</td>
<td>mgr Bartosz Pernal</td>
<td>1 4 1 5 1 6 1 6</td>
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<tr>
<td>Principles of music</td>
<td>dr hab. Barbara Literska, prof. UZ</td>
<td>2 4</td>
</tr>
<tr>
<td>Organology and acoustics</td>
<td>dr Katarzyna Kwicień-Długosz</td>
<td>1 2</td>
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</table>

### CORE SUBJECTS MODULE

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<tr>
<th>Module</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>Introduction to conducting</td>
<td>ad. Bartłomiej Stankowiak, dr hab. Iwona Wiśniewska-Salamon, prof. UZ</td>
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<td>Conducting</td>
<td>ad. Bartłomiej Stankowiak, dr hab. Iwona Wiśniewska-Salamon, prof. UZ</td>
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<tr>
<td>Score-reading</td>
<td>ad. Bartłomiej Stankowiak, dr hab. Iwona Wiśniewska-Salamon, prof. UZ</td>
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<tr>
<td>Orchestration</td>
<td>dr Katarzyna Kwicień-Długosz</td>
<td>1 1 1 1</td>
</tr>
<tr>
<td>Piano accompaniment and sight-reading</td>
<td>dr Katarzyna Kwicień-Długosz</td>
<td>1 1 1 1</td>
</tr>
<tr>
<td>Classroom instruments – Orff instruments, recorders</td>
<td>dr hab. Łucja Nowak, prof. UZ</td>
<td>1 2</td>
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<td>Subject</td>
<td>Instructor(s)</td>
<td>Credits</td>
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<tr>
<td><strong>Classical singing</strong></td>
<td>dr hab. Bogumiła Tarasiewicz, dr hab. Jolanta Konstanciuk-Sipowicz</td>
<td>1 2 1 2 1 4 1 4</td>
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<tr>
<td><strong>Pop and jazz singing</strong></td>
<td>mgr Paulina Golebiowska</td>
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<td><strong>BA Diploma Seminar</strong></td>
<td>Depends on the research area</td>
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<td><strong>TEACHER EDUCATION MODULE</strong></td>
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<tr>
<td>Psychological and pedagogical preparation for the 1st educational stage</td>
<td>prof. Janina Fyk</td>
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<tr>
<td>Psychological and pedagogical preparation for the 2nd educational stage</td>
<td>prof. Janina Fyk</td>
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<td><strong>ADDITIONAL SUBJECTS</strong></td>
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<tr>
<td>Foreign language (level B2)</td>
<td>mgr Joanna Simpson</td>
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<tr>
<td>Introduction to voice training</td>
<td>dr hab. Bogumiła Tarasiewicz</td>
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<tr>
<td>Voice training/Children's voice training (optional)</td>
<td>dr hab. Bogumiła Tarasiewicz, dr hab. Jolanta Konstanciuk-Sipowicz</td>
<td>1 3</td>
</tr>
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</table>
2.2. Study Area: Jazz, Bachelor Studies, 3 years

<table>
<thead>
<tr>
<th>Subject</th>
<th>Teacher(s)</th>
<th>Hours per week/ECTS</th>
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<tr>
<td>Vocal</td>
<td>mgr Paulina Gołębiowska</td>
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<tr>
<td>Big band</td>
<td>Mgr Bartosz Pernal</td>
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<tr>
<td>Jazz harmony</td>
<td>Mgr Bartosz Pernal</td>
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<tr>
<td>Ear training</td>
<td>Dr Katarzyna Kwiecień-Długosz</td>
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<tr>
<td>Organology and acoustics</td>
<td>dr Katarzyna Kwiecień-Długosz, mgr Bartosz Pernal</td>
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<tr>
<td>Improvisation</td>
<td>mgr Bartosz Pernal</td>
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<tr>
<td>Instrumental accompaniment</td>
<td>mgr Bartosz Pernal</td>
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<td>practice</td>
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## 2.3. Study Area: Music Education, Master Studies, 2 years

<table>
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<tr>
<th>Subject</th>
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<tbody>
<tr>
<td><strong>CORE SUBJECTS MODULE</strong></td>
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<tr>
<td>Special music literature</td>
<td>prof. UZ Andrzej Tuchowski</td>
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<tr>
<td>Piano improvisation</td>
<td>dr Katarzyna Kwieceń-Długosz</td>
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<tr>
<td>Introduction to composition and arrangement</td>
<td>dr Katarzyna Kwieceń-Długosz</td>
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<tr>
<td>Piano</td>
<td>prof. UZ Karol Schmidt</td>
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<tr>
<td>Choir</td>
<td>dr hab. Łucja Nowak, prof. UZ, dr hab. Iwona Wiśniewska-Salamon, prof. UZ</td>
<td>3 1 3 1 3 1 3 1 1 3 1</td>
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<tr>
<td>Workshop</td>
<td>The kind of workshop changes every academic year. For details please contact the Erasmus Coordinator of the Faculty.</td>
<td>1 2 1 2 1 2</td>
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<tr>
<td>Jazz workshop: vocal ensemble</td>
<td>mgr Paulina Gołębiowska</td>
<td>1 2 1 2 1 2</td>
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<tr>
<td>Jazz instrumental workshop</td>
<td>mgr Bartosz Pernal</td>
<td>1 2 1 2 1 2</td>
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<tr>
<td>MA diploma seminar</td>
<td>Depends on the research area</td>
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<td><strong>OPTIONAL SUBJECTS MODULE: CONDUCTING</strong></td>
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<tr>
<td>Conducting</td>
<td>dr hab. Bartłomiej Stankowiak, prof. UZ, dr hab. Iwona Wiśniewska-Salamon, prof. UZ</td>
<td>1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3</td>
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<tr>
<td>Singing</td>
<td>dr hab. Bogumiła Tarasiewicz, dr hab. Jolanta Konstanciuk-Sipowicz</td>
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<td>Subject</td>
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<tr>
<td><strong>Score-reading (special education)</strong></td>
<td>dr hab. Bartłomiej Stankowiak, prof. UZ, dr hab. Iwona Wiśniewska-Salamon, prof. UZ</td>
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<tr>
<td><strong>Large vocal-instrumental forms</strong></td>
<td>dr hab. Andrzej Tuchowski, prof. UZ</td>
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<tr>
<td><strong>OPTIONAL SUBJECTS MODULE: COMPOSITION AND SOUND PRODUCTION</strong></td>
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<tr>
<td>Basic knowledge about the sound</td>
<td>dr Katarzyna Kwiecień-Długosz</td>
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<tr>
<td>Orchestration (computer-aided)</td>
<td>dr Katarzyna Kwiecień-Długosz</td>
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<tr>
<td>Composition and arrangement (including computer-aided arrangement)</td>
<td>dr Katarzyna Kwiecień-Długosz</td>
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<td><strong>OPTIONAL SUBJECTS MODULE: JAZZ</strong></td>
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<tr>
<td>Jazz harmony</td>
<td>mgr Bartosz Pernal</td>
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<tr>
<td>Improvisation</td>
<td>mgr Bartosz Pernal</td>
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<tr>
<td>Vocal or instrument</td>
<td>dr Jakub Stankiewicz, dr Przemysław Jarosz, mgr Artur Majewski, mgr Piotr Szweć, mgr Józef Zatwarnicki, mgr Bartosz Pernal, mgr Paulina Gołębiowska, mgr Jakub Olejnik, mgr Artur Lesicki, mgr Wojciech Pruszyński</td>
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Part III

SYLLABUSES OF THE OFFERED SUBJECTS
COURSE AIM:
- Developing the skills of piano playing, the artistic sensitivity and the methodological knowledge, which are necessary for the independent work on preparation of a piano and chamber music repertoire in various styles (playing the part of piano accompaniment)
- Learning a possibly extended piano repertoire which is appropriate to the performance abilities of the player and to the specific perception of different listeners as well as useful for the future professional work as an organizer of cultural life and popularizer of music in educational and cultural institutions
- Improving the ability of sight-reading

ENTRY REQUIREMENTS:
A pass for the entrance examinations for the candidates for the first year of Music Education Studies.

COURSE CONTENTS:

SEMESTER 1 - Piano 1 (beginners) - optional for the student
- Construction of the instrument, the meaning of its parts for the sound production.
- The correct posture for playing the piano, position of hands on the keyboard, free and flexible movements of the playing apparatus.
- Implementing scales and passages in simple patterns in order to practice the basic finger techniques and fingering.
- The ways of sound production (the main kinds of articulation and dynamics).
- Auditory self-control - becoming aware of its meaning and working on its development.
- Introduction to using pedals, the results of using them.
- Reading a simple musical notation understood as a set of information about the components of every musical work (e. g. agogics, dynamics, articulation).
- Methods of work on a piece, the successive stages: learning about the composer, period, music genre, form, reading the notes and a fluent performance.

SEMESTER 1 - Piano 1 (advanced) - optional for the student
- Construction of the instrument, the meaning of its parts for the sound production.
- Evaluation of the technical condition of an instrument and its influence on the interpretation and the sound, prevention of negative effects by choosing the appropriate ways of performance, correction of mistakes.
- Checking the correctness of the playing apparatus (posture, hand positions, free and flexible movements etc.), correction when needed.
- Practicing scales, passages and exercises in order to develop the fingering techniques.
- Methods of work on a piece, the successive stages: reading the notes, improving the technique, creating an interpretation and correction of bad habits.
- The main principles of practicing (regularity, breaks, memorizing), creating of exercises in order to overcome technical problems, correction of bad habits.
- Criteria of style appropriation, knowledge about pieces of different periods, specially related to the pieces prepared during the given semester.
- Development of the ability to play polyphonic works.
- Auditory self-control - development of the ability, work with an audio recorder.
- Development of the ability to use pedals, correction of mistakes.
- Playing simple accompaniments and works for four hands.
- Work on the basic problems of chamber music.
- Comparing the prepared interpretations with recordings or concerts of famous artists, development of the ability of a competent evaluation.

SEMESTER 2 - Piano 2 (beginners) - optional for the student
- Construction of the instrument, the meaning of its parts for the sound production.
- Evaluation of the technical condition of an instrument and its influence on the interpretation and the sound, prevention of negative effects by choosing the correct posture - the meaning of the body posture, hand position and breathing.
- Development of free and flexible movements of the fingers and hands through practicing double notes and chords.
- Practicing scales and passages in a faster tempo in order to achieve fluency.
- Simple polyphonic works, working on listening to the lines and independence of the hands.
- The main principles of practicing (regularity, breaks, memorizing), creating of exercises in order to overcome technical problems, correction of bad habits, working on concentration and memorizing of short excerpts, remembering of mistakes and errors.
- Criteria of style appropriation, knowledge concerning pieces of different periods, specially related to the pieces prepared during the given semester.
- Improving the use of pedals, simple ways of using the sustaining and the soft pedal, development of the auditory self-control required to evaluate the play, work with an audio recorder.
- Sight-reading - learning the principles that make the sight-reading easier and practicing through playing simple and short piano pieces.
- Implementing simple accompaniments and simple pieces for four hands, the work on the basic problems of chamber music.
- Playing in public - presentation of a simple and short piano piece under conditions similar to those during a concert, maintaining appropriate behaviour on stage.

SEMESTER 2 - Piano 2 (advanced) - optional for the student
- Parallel and divergent play of scales and passages, improving the fluency and fingering, different ways of articulation, different dynamics for each hand
- Playing double notes and chords.
- Development of the ability to play polyphonic works - improving the ability of linear hearing and the independence of the hands.
- Improving the knowledge and use of the correct methods of work on a piece.
- Development of the emotional interpretation of the prepared works, work on concentration.
- Learning how to use emotions during the play (tempo, dynamics, articulation, use of pedals) and how to use imagination and intuition in order to achieve the required interpretation effect according to the style
- Development of the self-evaluation with reference to the quality of the performance - work with an audio recorder.
- Improving the style appropriation and the right selection of the playing techniques which meet the requirements of the style.
- Sight reading - the principles and conditions of a fluent sight-reading of various pieces.
- Piano chamber music - working on the auditory control, the ability do adjust to the soloist (articulation, dynamics, phrasing) in simple accompaniments of vocal and instrumental works.
- Comparing the prepared interpretations with recordings or concerts of famous artists, development of the ability of a competent evaluation.
- Playing in public - improving the ability of choosing the appropriate repertoire (performance abilities, listeners' perception), evaluation of the acoustic features of a concert hall, the features of an instrument and changes of the prepared artistic concept when necessary, the ways to overcome the stage fright, maintaining the appropriate behaviour on stage.
Semester III PIANO 3
- Improving the freedom and flexibility of the playing apparatus in order to practice more complicated and complex music works.
- Improving the performance abilities by practicing different rhythmic patterns.
- Polyphonic music - improving of the linear hearing and the independence of the hands, playing different articulation, dynamics and phrasing in polyphony works (two voices).
- Improving the knowledge and the ability of phrasing, symmetrical and asymmetrical phrases, the ability to use dynamics, agogics and pedals.
- Improving the ability of being concentrated and maintaining concentration when playing longer works.
- Development of the emotional interpretation of the prepared works, emotional discipline, working on concentration.
- Learning how to use emotions during the play (tempo, dynamics, articulation, use of pedals) and how to use imagination and intuition in order to achieve the required interpretation effect according to the style
- Development of the ability of self-evaluation (auditory self-control: analysis of the performance elements, originality of the interpretation, style appropriation etc.), work with an audio recorder.
- Comparing the prepared interpretations with recordings or concerts of famous artists, development of the ability of a competent evaluation.
- Sight-reading - improving the technical and the artistic quality of sight-reading, playing simple contemporary piano pieces.
- Improving the knowledge of a piano repertoire connected with the area of studies / listening to recordings and analysis, looking for notes and recordings in the library and on the Internet
- Practicing the music memory, principles and ways of memorizing music works
- Chamber music - improving the features of a good piano accompanist, learning accompaniments including contemporary works
- Playing in public - improving the ability of choosing the appropriate repertoire (performance abilities, listeners' perception), evaluation of the acoustic features of a concert hall, the features of an instrument and changes of the prepared artistic concept when necessary, the ways to overcome the stage fright, maintaining the appropriate behaviour on stage.

Semester IV PIANO 4
- Improving the previously acquired playing abilities and the music sensitivity required to overcome the problems in piano works and piano accompaniments: polyrhythm, syncopated rhythms, large intervals.
- Embellishments as relevant elements of the style appropriation, principles of playing embellishments in the piano music of various periods, ways of practicing
- Independent preparation of a piano piece chosen by the lecturer.
- Improving the ability of being concentrated and maintaining concentration when playing longer works.
- Development of the emotional interpretation of the prepared works, emotional discipline, working on concentration.
- Learning how to use emotions during the play (tempo, dynamics, articulation, use of pedals) and how to use imagination and intuition in order to achieve the required interpretation effect according to the style
- Development of the ability of self-evaluation (auditory self-control: analysis of the performance elements, technique, originality of the interpretation, style appropriation etc.), work with an audio recorder.
- Comparing the prepared interpretations with recordings or concerts of famous artists, development of the ability of a competent evaluation.
- Practicing the music memory, principles and ways of memorizing music works
- Improving the knowledge of a piano repertoire connected with the area of studies / listening to recordings and analysis, looking for notes and recordings in the library and on the Internet
- Sight-reading - improving the technical and the artistic quality of sight-reading, playing simple contemporary piano pieces.
- Chamber music - improving the features of a good piano accompanist, learning accompaniments including contemporary works
- Improving the knowledge of a piano repertoire connected with the area of studies / listening to recordings and analysis, looking for notes and recordings in the library and on the Internet
- Playing in public - improving the ability of choosing the appropriate repertoire (performance abilities, listeners’ perception), evaluation of the acoustic features of a concert hall, the features of an instrument and changes of the prepared artistic concept when necessary, the ways to overcome the stage fright, maintaining the appropriate behaviour on stage.

TEACHING METHODS:
- Choosing works for independent preparation, checking the results and discussing them in the class.
- Showing the correct ways to overcome the problems on a chosen piece and demonstrating the incorrect ways of work on technical and musical problems.
- Common play in the class, showing the ways of practicing and creating of exercises in order to overcome a particular technical problem.
- Analysis of recordings or concert performances, comparing different interpretations
- Work with an audio recorder - analysis of the recording.
- Encouraging the student to play in public, analysis and evaluation of the performance

LEARNING OUTCOMES:

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LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
Grade. Presentation of: a) works chosen by the lecturer and prepared under his direction b) a work chosen for independent preparation c) a work played in public. The learning outcomes verification takes place during the whole semester in class as well as during the presentation of the works at the end of the semester.
STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:

Etudes
Zbiory etiud /wyd. PWM/, Kraków: Bertini, Duvernoy, Schytte, Lemoine, Berens, Czerny, Heller, Loeschorn

Polyphonic works
„Wybór utworów z XVII i XVIII w.”, wyd. PWM, Kraków,
J.S.Bach – „Łatwe utwory”, „Drobne utwory”, „Małe preludia”, „Inwencje dwugłosowe”, „Suity francuskie” wyd. PWM, Peters, G.F.Haendel „Utwory wybrane” PWM, Kraków

Classical forms
Sonatinas - opr. Hoffmann-Rieger, S. Raube, PWM, W.A.Mozart – „Sonatiny wiedeńskie” PWM, Kraków

Various works

Accompaniments
Pieces chosen by the students and accompaniments to works for voice, violin, oboe, bassoon, flute, trumpet etc.

OPTIONAL READING:

1. A.Foldes, ABC pianisty, PWM, Kraków, 1966
2. W. Chmielowska – Z zagadnień nauczania gry na fortepianie, PWM, Kraków,1971
4. H. Neuhaus –Sztuka pianistyczna, PWM, Kraków, 1970
5. J.Adamowski –Gra a vista na fortepianie, PWSM Wrocław,1979
6. L. Kozakiewicz- Podstawy techniki pianistycznej, Musica iagiellonica, Kraków 2008

REMARKS:
**PIANO (5, 6)**

Course code: 03.2-WA-EASMP-FAK1, FAK2  
Type of course: optional  
Language of instruction: Polish, English  
Director of the Division of Instrumental Teaching (II st. kw. art. Ryszard Zimnicki, prof. UZ)  
Name of lecturer: prof. Karol Schmidt

**COURSE AIM:**  
- Developing the skills of piano playing, the artistic sensitivity and the methodological knowledge, which are necessary for the independent work on preparation of a piano and chamber music repertoire in various styles (playing the part of piano accompaniment)  
- Learning a possibly extended piano repertoire which is appropriate to the performance abilities of the player and to the specific perception of different listeners as well as useful for the future professional work as an organizer of cultural life and popularizer of music in educational and cultural institutions  
- Improving the ability of sight-reading

**ENTRY REQUIREMENTS:**  
A pass for the entrance examinations for the candidates for the first year of Music Education Studies.

**COURSE CONTENTS:**

**Semester V PIANO 5**  
- Improving the acquired piano playing abilities (fluency, octaves, double notes, chords).  
- Polyphonic music - playing different articulation, dynamics and phrasing in polyphony works in two voices.  
- Learning more sophisticated ways of playing and a correct use of them (tempo rubato, extreme dynamics, agogical changes like stringendo, piu mosso, allargando, fermatas etc.).  
- Development of the ability of independent evaluation of piano works and choosing them according to the student’s piano playing possibilities and their usefulness for his own activity as a musician  
- Development of the emotional interpretation of the prepared works, working on concentration.  
- Learning how to use emotions during the play (tempo, dynamics, articulation, use of pedals) and how to use imagination and intuition in order to achieve the required interpretation effect according to the style  
- Development of the ability of self-evaluation (auditory self-control: analysis of the performance elements, technique, originality of the interpretation, style appropriation etc.).  
- Work with an audio recorder.  
- Independent preparation of a piano piece chosen by the lecturer.  
- Improving the knowledge of a piano repertoire connected with the area of studies / listening to recordings and analysis, looking for notes and recordings in the library and on the Internet  
- Chamber music - improving the features of a good piano accompanist, learning accompaniments including contemporary works  
- Playing in public - improving the ability of choosing the appropriate repertoire (performance abilities, listeners’ perception), evaluation of the acoustic features of a concert hall, the features of the instrument and changes of the prepared artistic concept when necessary, the ways to overcome the stage fright, maintaining the appropriate behaviour on stage.  
- Sight-reading - improving the technical and the artistic quality of sight-reading, playing simple contemporary piano pieces.

**Semester VI PIANO 6**
- Improving the acquired piano playing abilities (fluency, octaves, double notes, chords, tremolo, trill, use of pedals) in order to overcome more advanced technical and music problems in piano works.
- A technically and musically correct performance of pieces combining different styles.
- Performing contemporary piano works.
- Learning how to achieve special effects in programme music pieces.
- Sight-reading, performing the maximum number of written signs and marks.
- Differentiating the sound of polyphonic lines in textures containing 2 and 3 voices.
- Independent preparation of a piano piece chosen by the student.
- Development of the ability of self-evaluation (auditory self-control: analysis of the performance elements, technique, originality of the interpretation, style appropriation etc.).
- Work with an audio recorder.
- Analysis of a work on a basis of different publications.
- Improving the knowledge of piano repertoire connected with the area of studies / listening to recordings and analysis, looking for notes and recordings in the library and on the Internet.
- Learning the specific ways of playing on different types of pianos, the ability to adjust the playing technique in order to achieve the optimal results.
- Playing in public - improving the ability of choosing the appropriate repertoire (performance abilities, listeners' perception), evaluation of the acoustic features of the concert hall, the features of the instrument and changes of the prepared artistic concept when necessary, the ways to overcome the stage fright, maintaining the appropriate behaviour on stage.
- Chamber music - improving the features of a good piano accompanist, learning accompaniments including contemporary works.

TEACHING METHODS:
- Choosing works for independent preparation, checking the results and discussing them in the class.
- Showing the correct ways to overcome the problems on a chosen piece and demonstrating incorrect ways of working on a particular technical and musical problem.
- Common play in the class, showing the ways of practicing and creating of exercises in order to overcome technical problems.
- Analysis of recordings or concert performances, comparing different interpretations.
- Work with an audio recorder - analysis of the recording.
- Encouraging the student to play in public, analysis and evaluation of the performance.

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KE1_U12 The student learned the techniques required for a musical presentation and is aware of problems specific to a given instrument (intonation, precision etc.).

KE1_U13 The student acquired good habits concerning the technique and posture enabling him to use his body in the most effective and (physiologically) safe way.

KE1_U14 The student has the ability to read notes.

KE1_U15 The student has the ability to read performance marks.

KE1_U25 The student knows the appropriate behaviour forms connected with music performances.

KE1_U26 During public performances the student learned how to handle different situations that might occur.

Social competencies:

KE1_K01 The student is aware of the necessity to improve his professional competences constantly.

KE1_K02 The student can gather, analyse and interpret the required information in a conscious manner.

KE1_K05 The student carries out his own artistic concepts and activities based on various styles, using his imagination, expression and intuition.

KE1_K07 The student can control his behaviour during public performances and under stress.

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

Grade. Presentation of: a) works chosen by the lecturer and prepared under his direction b) a work chosen for independent preparation c) a work played in public. The learning outcomes verification takes place during the whole semester in class as well as during the presentation of prepared works at the end of each semester.

STUDENT WORKLOAD:

According to Part II B

RECOMMENDED READING:

Etudes
Zbiory étud /wyd. PWM/, Kraków: Bertini, Duvernoy, Schytte, Lemoine, Berens, Czerny, Heller, Loeschorn

Polyphonic works
„Wybór utworów z XVII i XVIII w.”, wyd. PWM, Kraków.
J.S.Bach – „Latwe utwory”, „Drobiowe utwory”, „Male preludia”, „Hwencje dwugłosowe”, „Suity francuskie” wyd. PWM, Peters, G.F.Haendel „Utwy wybrane” PWM, Kraków

Classical forms
Sonatinas - opr. Hoffmann-Rieger, S. Raube, PWM, W.A.Mozart – „Sonatyn wiedeńskie” PWM, Kraków
J.Haydn – „Drobiowe utwory” Wyd. Peters, L. van Beethoven – latwe wariacje

Various works
„Czytanki muzyczne” z. I-IV PWM, R.Schumann, P.Czajkowski „Album dla młodzieży”, easy pieces of Polish composers – F.Chopin, K.Szymanowski, J.Garści, W.Lutosławski, W.Kilar. wyd. PWM, Kraków

Accompaniments
Pieces chosen by the students and accompaniments to works for voice, violin, oboe, bassoon, flute, trumpet etc.

OPTIONAL READING:

8. A.Foldes, ABC pianisty, PWM, Kraków, 1966
11. H. Neuhaus – The Technique of the Piano, PWM, Kraków, 1970
12. J.Adamowski – O grze na fortepianie, PWSM Wrocław,1979
13. L. Kozakiewicz- Podstawy techniki pianistycznej, Musica iagellonica, Kraków 2008
COURSE AIM:
Learning the principles of the major-minor system, acquiring the skill of harmonization of a melody within the range of the learned staff, the ability of analysing harmonic problems and phenomena in examples from music works and preparation for implementing the learned principles in a choral (SATB) texture and in a piano texture.

ENTRY REQUIREMENTS:
A pass for the entrance examinations for the first year of Music Education Studies and achieving the required credits for the 1st semester.

COURSE CONTENTS:
Semester 2

Semester 3
Added tones. Chords built on other degrees of the scale (II, VI, III, VII). Triads with added sixth. Seventh chords on every degree of the scale. Modulations.

TEACHING METHODS:
Lecture and practical exercises in form of analysis of examples from music works, written exercises and piano playing.

LEARNING OUTCOMES:

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<tr>
<th>Knowledge:</th>
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<tr>
<td>KE1_W03</td>
<td>The student has the knowledge of the elements of a musical work and their mutual relations.</td>
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<tr>
<td>KE1_W018</td>
<td>The student has the basic knowledge in the field of harmony.</td>
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Skills:
| KE1_U07 | The student has the ability to read music notation (16th to 21st century music) |
| KE1_U08 | The student has the ability to offer an artistic interpretation of the performed work using his acquired knowledge. |
| KE1_U15 | The student has the ability to read performance marks. |

**Social competencies:**

| KE1_K01 | The student is aware of the necessity to improve his professional competence constantly. |
| KE1_K14 | The student can use the professional music terminology. |
| KE1_K17 | The student is aware of the level of his knowledge and skills; he understands the need of improving his professional skills all the time and the necessity of a personal development; he evaluates his own competencies and improves his skills in the field of his practical activities. |

**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

Semester 2
Grade
- semester test (harmonization of a melody in soprano),
- performing of chord combinations (in keys up to four sharps or flats).

Semester 3
Grade
- written test (harmonization of a melody in soprano under consideration of the whole staff done in class),
- a question concerning the theory,
- playing chord combinations (in all keys),
- harmonic analysis of a chosen example from a music work.

**STUDENT WORKLOAD:**
According to Part II B

**RECOMMENDED READING:**
- K. Sikorski: *Harmonia* t. I i II, PWM, Kraków, 1984

**OPTIONAL READING:**
- J. Targosz: *Podstawy harmonii funkcyjnej*, PWM, Kraków, 1993

**REMARKS:**
HISTORY OF MUSIC

Course code: 03.2-WA-EASMP-HMU1, HMU2, HMU3, HMU4

Type of course: compulsory

Language of instruction: Polish, English

Director of studies: Director of the Division of Music Theory
(dr Katarzyna Kwiecień-Długosz)

dr hab. Andrzej Tuchowski, prof. UZ

Name of lecturer:

COURSE AIM:
- Learning the essential facts and information in the field of the history of music in the context of general history and history of culture,
- Learning chosen music works in historical perspective with trends, styles and works representative for the musical periods,
- Acquiring the skills to consider historical phenomena and take their mutual and outside determinants and contexts into account,
- Stimulation and development of the artistic sensitivity,
- Inspiration and preparing to ten independent use of the knowledge concerning music and to improve one’s abilities in the field of music.

ENTRY REQUIREMENTS:
- Semester 1: a pass for the entrance examinations for the first year of Music Education Studies.
- Semester 2, 3 and 4: a pass in the previous semester.

COURSE CONTENTS:

Lecture

SEMESTER 1

1. Organisational issues
2. History of music - the term, the subject, the range

ANTIOQUITY
3. Music culture of Ancient Greece

MIDDLE AGES
4. Gregorian chant
5. Secular music
6. Begin and development of polyphony

RENAISSANCE
9. Giovanni Pierluigi da Palestrina and Carlo Gesualdo da Venosa

BAROQUE
15. Big synthesis: J.S.Bach, G.F.Haendel

SEMESTER 2
1. – 2. Polish music – the Middle Ages, the Renaissance

CLASSICISM
3. – 4. Towards the classicism - ways of the new style development
7. – 9. Instrumental forms (sonata, symphony, concert, chamber music)
10. – 12. Vocal-instrumental forms

SEMESTER 3

ROMANTICISM
1. – 2. Romanticism in the music - aesthetic ideas, style, genres, composers
3. Symbols of the romantic period - the song, lyric pieces for piano.
4. Frederic Chopin.
5. Idea of the programme music.
8. Stanisław Moniuszko. Polish music in the second middle of the 19th century.
9. Aesthetic and stylistic changes in the music of the second middle of the 19th cent
THE 20TH CENTURY AND CONTEMPORARY MUSIC
12. – 13. The avant-garde and pluralism in the music of the first middle of the 20th century (Stravinsky, „Les Six”, Schönberg, Bartok, Prokofiev, Shostakovich…)
14. – 15. Music of the second middle of the 20th century (Varese, Nono, Boulez, Ligeti, Stockhausen, Messiaen…)

SEMESTER 4

POLISH MUSIC OF THE 20TH CENTURY AND CONTEMPORARY MUSIC
1. – 2. “Young music” in Poland. Karol Szymanowski.
6. – 8. Polish music in the second middle of the 20th century and contemporary music (Lutosławski, Penderecki, Górecki, Kilar, Szalonek, Szymański, Mykietyn…)

A CHRONOLOGY OF JAZZ STYLES
11. Jazz as a characteristic feature of the American music culture (swing)
12. – 13. New trends - bebop, cool, free jazz…
14. Jazz inspirations: Gershwin, Ravel, Stravinsky, Copland, Bernstein…, “The third trend”.
15. Musical – a product of the American music culture

Class

SEMESTER 1

1. Organisational issues
2. What is the history of music and what is it not?
3. Theory of ethos
4. Gregorian chant - only a medieval Credo?
5. The court music culture.
6. Guillaume de Machaut – a medieval romantic?
7. Elements of the sound technique of the Renaissance vocal polyphony
8. Palestrina’s style - a Renaissance orthodoxy?
9. Test (Antiquity, Middle Ages, Renaissance)
10. Mikołaj Gomółka – Melodies of the David’s Psalter
11. – 12. Elements of the baroque composition technique
13. – 14. Forms and genres of the baroque.
15. Test (Baroque)

SEMESTER 2
3. – 5. Classical symphony: Mozart, Beethoven
6. – 8. Piano concerto, violin concerto: Mozart, Beethoven
9. – 10. Elements of the classic style. L. van Beethoven: Piano sonata in F-minor op. 2 nr 1 (movement I), in C-minor op. 10 nr 1 (movement I), in C-minor op. 13 (movement I)
15. Test (Classicism)

SEMESTER 3
1. – 2. A romantic song: F.Schubert, Die schöne Müllerin
3. – 4. Romantic lyrics pieces for piano - F.Chopin, Preludes
5. – 6. The programme music.
7. Test (Romanticism)
8. – 10. The romantic opera: R.Wagner, Tannhäuser
11. – 12. Impressionism: C. Debussy, Preludes
15. Test (the 20th century and contemporary music)

SEMESTER 4
1. Symphonic works of Mieczysław Karłowicz
2. Karol Szymanowski and his aesthetic views.
5. – 6. The Avant-garde and the tradition in Polish music of the 20th century
7. Test (Polish music of the 20th century and contemporary music)
8. Selected works of Witold Lutosławski
9. – 10. The origins of jazz
11. – 12. The formal and stylistic elements of jazz
15. Test (Jazz)

TEACHING METHODS:
Lecture, class, work with a document (score, recording)

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Knowledge:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W01</td>
<td>The student has a general knowledge of the music literature.</td>
</tr>
<tr>
<td>KE1_W03</td>
<td>The student has the knowledge of the elements of a musical work and their mutual relations.</td>
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<td>KE1_W05</td>
<td>The student has the knowledge of the basic formal patterns of music works.</td>
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<tr>
<td>KE1_W06</td>
<td>The student has the knowledge which enables him to find the required information (books, recordings, sheet music, Internet), the analysis and a proper interpretation of the information</td>
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<tr>
<td>KE1_W07</td>
<td>The student has the knowledge and understands the fundamental developments in the history of music and knows the literature describing these problems (he can also use Internet and e-learning).</td>
</tr>
<tr>
<td>KE1_W10</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
</tr>
<tr>
<td>KE1_W20</td>
<td>The student has the knowledge of the contemporary music.</td>
</tr>
<tr>
<td>Skills:</td>
<td></td>
</tr>
<tr>
<td>KE1_U36</td>
<td>The student developed abilities in the area of interpersonal communication; he can use the specialised language and communicate clearly and consistently with other people coming from different environments</td>
</tr>
<tr>
<td>Social competencies:</td>
<td></td>
</tr>
<tr>
<td>KE1_K01</td>
<td>The student is aware of the necessity to improve his professional competence constantly.</td>
</tr>
</tbody>
</table>
The student can use the professional music terminology.

The student is aware of the level of his knowledge and skills; he understands the need of improving his professional skills all the time and the necessity of a personal development; he evaluates his own competencies and improves his skills in the field of his practical activities.

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
Lecture - exam.
Class - grade
The semester grade is a result of marks achieved during the semester in class and for the tests.
Methods of learning outcomes verification:
- class: oral answers in class, written test
- lecture (exam): test with a required number of points, examination criteria

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
1. J.M.Chomiński, K.Wilkowska-Chomińska, Historia muzyki, cz. I i II
2. J.M.Chomiński, K.Wilkowska-Chomińska, Historia muzyki polskiej, cz. I i II
5. T.Zielinski, Style, kierunki i twórcy muzyki XX wieku
6. A. Schmidt, Historia jazzu, t. I-III

OPTIONAL READING:
Z.Dobrzańska, Izorytmia – średniowieczna zasada komponowania, „Ruch Muzycznny” 1983/1
E.Obniska, Palestrina – muzyka renesansowego klasycyzmu, „Ruch Muzycznny” 1983/12
M.Perz, Mikołaj Gomółka, Kraków 1981
M.Perz, Sztuka „sekretnej chromatyki” w melodiach Mikołaja Gomółki, M 1988/4
A.Schweitzer, Bach
F.Wesołowski, Wprowadzenie do retoryki muzycznej, cz.1, w: Zeszyty Naukowe AM we Wrocławiu, 1979/21; cz.2, tamże 1980/23
S.Jarociński, Debussy a impresjonizm i symbolizm
Z. Helman, Neoklasycyzm w muzyce polskiej XX wieku
A.Chłopecki, Pasja jako znak „Ruch Muzycznny” 1975/4
R.Chlopicka, Tradycja gatunkowa w Pasji..., Spotkania muz. w Baranowie, 1977
L.Polony, Poetyka muzyczna Mieczysława Karłowicza, Kraków 1984
K. Szymanowski, Wychowawcza rola kultury muzycznej w społoczeństwie, Warszawa 1984
L.Polony, Powikłania ideologii estetycznej w powojennym pięćdziesięcioleciu, w: Muzyka polska 1945-95, Kraków 1996
L.Polony, Polski kształt sporu o istotę muzyki, Kraków 1991
A.Einstein, Muzyka w epoce romantyzmu
B. Pociej, Choral (2), „Ruch Muzycznny” 1982/10;
B. Pociej, Choral (3), „Ruch Muzycznny” 1982/11;
B.Pociej, Formy choralowe, „Ruch Muzycznny” 1982/9;
C. Sachs, Muzyka w świecie starożytnym
E.Obniska, Guillaume de Machaut – poeta wieku niepokoju, „Ruch Muzycznny” 1983/3
E.Obniska, Piewca miłości dwornej, „Ruch Muzycznny” 1977/17
L.Erhardt, Cienie i blaski historii muzyki, Ruch Muzycznny, 1982/8
L.Erhardt, Muzyka w walce o rząd dusz, „Ruch Muzycznny” 1982/9
L.Erhardt, Odkrycie miłości „Ruch Muzycznny” 1982/14

Created by: dr Katarzyna Kwiecien-Dlugosz
L. Erhardt, *Wyrodné dzieci*, „Ruch Muzyczny” 1982/11
M. Bristiger, *Związki muzyki ze słowem*, BRF/4, Kraków 1986
M. Tomaszewski, Od wyznania do wołania. Studia nad pieśnią romantyczną, Kraków 1997
H. H. Eggebrecht, C. Dahlhaus, *Co to jest muzyka?* Warszawa 1992
*Encyklopedia Muzyczna PWM*, Część biograficzna, red. E. Dziębowska, Kraków 1979-2012
J. M. Chomiński, K. Wilkowska-Chomińska, *Formy muzyczne*, t. I-V

**REMARKS:**
COURSE AIM:

1. Acquiring the basic skills required for the formal and structural analysis of a music work.
2. Becoming aware of the historical and cultural determinants of the analysis methods.
3. Becoming familiar with the basic archetypes of constructing of the music staff and with musical forms based on them.

ENTRY REQUIREMENTS:

receiving the required credits for the 4th semester of studies.

COURSE CONTENTS:

The definition of music, music work, musical form. The basic form classification.
Elements of a music work. The principles of constructing the music staff.
Tonality, syntax and form in music explained by the analysis of selected forms of great Baroque and Classic composers: rondo, theme with variations, fugue, sonata-allegro form. The aim and sense of the music work analysis, historical context of the analysis. Analysis of the form and syntax and Schenkerian analysis as the two most widespread analytical methods in the contemporary music theory worldwide.

TEACHING METHODS:

Lecture and practical exercises in form of analysis of examples from music works

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W01 The student has a general knowledge of the music literature.</td>
</tr>
<tr>
<td>KE1_W03 The student has the knowledge of the elements of a musical work and their mutual relations.</td>
</tr>
<tr>
<td>KE1_W05 The student has the knowledge of the basic formal patterns of music works.</td>
</tr>
<tr>
<td>KE1_W06 The student has the knowledge which enables him to find the required information (books, recordings, sheet music, Internet), the analysis and a proper interpretation of the information.</td>
</tr>
</tbody>
</table>

Social competencies:

| KE1_K01 The student is aware of the necessity to improve his professional competence constantly. |

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

The learning outcomes will be verified in form of a written and an oral test. Moreover it is required to present an independently prepared analysis of a chosen music work.
STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
2. J.M. Chomiński, E. Wilkowska-Chomińska: Formy muzyczne
3. R. Bukowski: Metodyka nauczania form muzycznych;
5. St. Łobaczewska: Zarys historii form muzycznych;
6. B. Muchenberg: Literatura Muzyczna,
7. D. Wójcik: ABC Form muzycznych

OPTIONAL READING:
M. Gołąb, Spór o granice poznania dzieła muzycznego

REMARKS:
COURSE AIM:

- Development of innate and acquired auditory dispositions in order to achieve fluency in using the music material, both by singing and making gestures (knocking, clapping hands, conducting etc.)
- Development of innate and acquired auditory dispositions in order to auditory recognize and write down music structures.
- Practicing the musical memory and imagination.
- Development of the sensitivity to the aesthetic qualities of a music work and its elements.
- Work on the ability to overcome auditory problems independently.

ENTRY REQUIREMENTS:

Semester 1 - a pass for the entrance examinations for the first year of Music Education Studies
Semester 2 – a pass for this subject in semester 1
Semester 3 – a pass for this subject in semester 1 and 2
Semester 4 – a pass for this subject in semester 1, 2 and 3

COURSE CONTENTS:

Semester 1
Major and minor scales up to three sharps or flats in various order and their three main chords.
Simple intervals (1) and triads (+,o,<,>) in root position.
Reading notes in singing and performing rhythmic patterns by making gestures (1).
Music dictations: simple monodic rhythmic, melodic and melo-rhythmic patterns.
Children’s songs.

Semester 2
Major and minor scales, their modes and their three main chords.
Simple and compound intervals (2). Triads in root position and in inversions. Chromatic structures. Reading notes in singing and performing rhythmic patterns by making gestures (2).
Music dictations: monodic rhythmic, melodic and melo-rhythmic patterns. Performing melodies or songs and conducting at the same time. Work with the bass clef.

Semester 3
Medieval scales. D7, D9 without inversions. Reading notes in singing and performing rhythmic patterns by making gestures (3). Writing down rhythmic, melodic and melo-rhythmic structures consisting of 1 and 2 voices. Memory dictation: a monodic melody. Filling gaps and correction of errors in a music sheet (1). A rhythmic and melodic improvisation, led by the lecturer (1). Singing one voice and playing the second voice of a construction on a piano at the same time. Simple atonal structures. Determining the pitch of a tone with reference to a1. Auditory and visual analysis and singing of excerpts of vocal scores (1). Elements of transposition (1).
Semester 4

Other scales than the major and the minor scale. Chords: D7 and D9 – with inversions, minor7, maj7, sixth chords, fourth chords, simple altered chords etc. Reading notes in singing and performing rhythmic patterns in simple and compound time signatures by making gestures, sight-reading and prepared reading (4). Writing down rhythmic, melodic and melo-rhythmic structures consisting of 1, 2 and 3 voices. Memory dictation: a monodic melody and rhythm. Filling gaps and correction of errors in a music sheet (2). A rhythmic and melodic improvisation, led by the lecturer (2). Singing one voice and playing the second and the third voice of a construction on a piano or performing a rhythmic part at the same time. Singing and writing down a melody. Determining the pitch of a tone or chord with reference to a¹. Auditory and visual analysis and singing of excerpts of vocal scores (2). Work with other clefs than the treble and the bass clef. Elements of transposition (2)

TEACHING METHODS:
- Auditory exercises: writing (symbol notation), oral (answer), using the voice (singing, recitation) and making gestures (conducting, clapping hands, knocking).
- Auditory and oral exercises played on the piano or from a CD (in class).
- Independent work using the voice and gestures to read music notation, in class and at home (office hours when needed).
Memory dictations or simultaneous writing, also as exercises for filling gaps and correction of errors.

LEARNING OUTCOMES:

| KNOWLEDGE: |
|-----------------|-------------------------------------------------|
| KE1_W03 | The student has the knowledge of the elements of a musical work and their mutual relations. | In particular:
| | → concerning the melody, rhythm, agogics and dynamics in the performed exercises, solfege exercises for listening and singing and examples from the music literature (the student recognizes and defines the structures). |

| SKILLS: |
|-----------------|-----------------------------------------------|
| KE1_U04 | The student has the knowledge and the ability to perform the vocal music repertoire (the difficulty depends on the semester). | In particular:
| | → The student can present a song/an exercise after preparations in front of the group. |
| | → The student can do an auditory and visual analysis of an excerpt of a vocal score. |
| KE1_U14 | The student has the ability to read notes. |
| KE1_U15 | The student has the ability to read performance marks. |
| KE1_U16 | The student has the ability to read historical systems of musical notation. | In particular (the difficulty depends on the semester)
| | → The student can read notes in singing and perform rhythmic patterns by making gestures: with simple and compound time signatures, as sight-reading and performed reading, in treble and bass clef, simple structures also in other clefs, he can also concentrate on two things at a time |
| KE1_U02 | The student is aware of the ways of using his intuition, emotions and imagination in the area of artistic expression. | → The student can combine the expression of his voice and elements of movement (conducting, gestures) |
| KE1_U18 | The student has the ability to aurally recognize, remember and use a music material (the difficulty depends on the semester). | In particular:
| | → The student presents (sings) scales, intervals, chords and performs rhythmic patterns |
| | → recognizes and writes down scales, intervals, chords |
and rhythmic patterns
→ can memorize music staff and write it down as a dictation
→ can use (sing or write down) a simple chromatic or atonal staff
→ can correct errors and fill gaps in music notation
→ can make simple transpositions

KE1_U27
The student has basic abilities to create music in a way, that enables him to improvise and not to stick to the written notes.

→ The student presents short melodic and rhythmic improvisations using his voice under the lecturer’s direction.

Social competencies:

KE1_K01
The student is aware of the necessity to improve his professional competences constantly.

KE1_K03
The student can undertake different tasks independently.

In particular:
→ The student prepares exercises on a regular basis independently and uses the opportunity of the lecturer’s office hours.
→ is aware, that the musical hearing requires a lifelong development and changes all the time
→ is determined do practice regularly

KE1_K07
The student can control his behaviour during public performances and under stress.

→ The student can present a song/an exercise/another task requiring a lot of concentration in front of the group in an aesthetic manner.

KE1_K17
The student is aware of the level of his knowledge and skills; he understands the need of improving his professional skills all the time and the necessity of a personal development; he evaluates his own competencies and improves his skills in the field of his practical activities.

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

1) Concerning knowledge and skills:
- tests concerning the knowledge and the ability to recognize music structures (51% correct answers)
- dictations concerning the use of a music material and musical memory (51% correct answers)
- sight-reading exercises assessed throughout the whole semester

2) Concerning social competencies:
Voice and gesture exercises which are to prepare independently and presented individually, assessed in class or in the office hours, in form of numbered sets (to receive a pass the student must receive minimum Grade 3).

Only the students who pass the presentation of required exercise sets can be admitted to receive the semester grade or to the exam.

The final exam and the receiving of grade have the form of a test (minimum 51% correct answers) and a presentation of the required exercises.

STUDENT WORKLOAD:

According to Part II B

Created by: dr Katarzyna Kwicień-Długosz
RECOMMENDED READING:

Semester 1

Semester 2

Semester 3
as above and:
J. Dzielska, Materiały pomocnicze do kształcenia słuchu (1), PWM Kraków, 190 i późn.
M. Dziewulska i in., Materiały do kształcenia słuchu, PWM, Kraków 2009 i wieczeń.

Semester 4
as above and:
J. Dzielska, L. Kaszycki – Podręcznik do kształcenia słuchu, PWM Kraków, 1976 i późn.

OPTIONAL READING:
I. Targońska – Kształcenie pamięci muzycznej (dyktanda z CD), CEA Warszawa, 1991 i późn.
D. Dobrowolska-Marucha, Dyktanda muzyczne, Kraków 1994 i późn.

REMARKS:
Course code: 03.2-WA-EASMP-LIT4, LIT5, LIT6, LIT7
Type of course: compulsory
Language of instruction: Polish, English
Director of studies: Director of the Division of Music Theory (dr Katarzyna Kwiecień-Długosz)
Name of lecturer: dr hab. Andrzej Tuchowski, prof. UZ

COURSE AIM:
- Becoming familiar with selected works of the music literature from the Middle Ages to contemporary music under consideration of the aesthetic context and the basic problems of the composition technique,
- Becoming familiar with representative works for the musical periods, styles and famous composers,
- Acquiring the skills to consider phenomena and music works in a historical perspective, taking their genre traditions and non-musical connections into account,
- Stimulation and development of the artistic sensitivity,
- Inspiration and preparation for an independent use of the knowledge about music and for improving one’s abilities in the field of music.

ENTRY REQUIREMENTS:
Semester 1: a pass for the entrance examinations for the first year of Music Education Studies.
Semester 2, 3 and 4: a pass in the previous semester.

COURSE CONTENTS:

SEMESTER 1

MIDDLE AGES
Gregorian chant / Choral masses, the sequence Dies irae
Organum with fifths and fourths
Leoninus, Perotinus: Viderunt omnes
troubadours, trouvères, Minnesänger /selection/
G. de Machaut: Messa de Nostre Dame

RENAISSANCE
C. Jannequin: Le chant des oiseaux, La guerre
O. di Lasso: Matona mia cara, O la! o che bon eco
G. P. da Palestrina: Missa Papae Marcelli
C. Gesualdo da Venosa: Dolcissima mia vita, Moro lasso

BAROQUE
C. Monteverdi: L’Orfeo /overture/, Lasciate mi morire
G. Caccini: Amarilli
A. Vivaldi: The four seasons op. 8 nr 1-4
G.F. Haendel: Messiah (excerpts), Water Music, Firework Music

Semester 2
CLASSICISM
J. Haydn: Symphonies /in G major nr 94, in D major nr 104/
W.A. Mozart: Symphonies /in E flat major KV 543, in G minor KV 550, in C major KV 551/, Piano Concertos /in D minor KV 466/, Violin Concerto in A major KV 219, Clarinet Concerto in A major KV 622, The magic flute, Piano sonatas /in A major KV 331, in C major KV 545/, Eine kleine Nachtmusik KV 525, Requiem KV 626

L. van Beethoven: Symphonies /I in C major, III in E flat major, V in C minor, VI in F major, IX in D minor/, Piano concertos /III in C minor, V in E flat major/, Violin Concerto in D major, Piano sonatas /in C sharp minor op. 27 no 2 „Moonlight”, in C minor op. 13 „Pathétique”, in C major op. 53 „Waldstein”, in F minor op. 57 „Appassionata”, in A flat major op. 110/, Sonatas for violin and piano /in F major op. 24/, Overtures: Egmont, Coriolan

Semester 3

ROMANTICISM

F. Schubert: Symphonies /VIII in B minor „Unfinished”/, songs /Die Forelle, Erlkönig, Die schöne Müllerin/

R. Schumann: Symphonies /I in B flat major / Piano concerto in A minor

F. Mendelssohn: IV Symphony in A major “Italian”, Violin concerto in E minor, Midsummer night’s dream, Songs without words /selection/

N. Paganini: II Violin concerto in B minor, Caprices op. 1 /selection/

C. M. Weber: Der Freischütz

G. Rossini: The Barber of Seville

H. Berlioz: Symphonie fantastique

F. Liszt: Piano concertos /I in E flat major/, Piano sonata in B flat major, Hungarian rhapsodies /II/, symphonic poem „Preludes”

A. Borodin: Prince Igor / Polovtsian Dances/

M. Rimsky-Korsakov: Scheherazade

M. Mussorgsky: Pictures at an Exhibition, Night On Bald Mountain

P. Tschaikovsky: Symphonies /VI in B minor „Pathétique”/, Piano concerto in B flat minor, Violin concerto in D major, ballet suites /The Swan Lake, The Nutcracker/, Overture-Fantasy Romeo and Juliet, Eugene Onegin /Waltz, Polonaise/

B. Smetana: Má vlast /Vyšehrad, Vltava/

A. Dvorak: IX Symphony in E minor „From the New World”, Slavonic Dances /selection/

I. Albeniz: Suite espanola

M. de Falla: ballet suite El amor brujo

E. Grieg: Piano concerto in A minor, Peer Gynt /suites I and II/

J. Sibelius: Violin concerto in D minor

C. Franck: Symphony in D minor

C. Saint-Saëns: The Carnival of the Animals

P. Dukas: L’Apprenti Sorcier

R. Wagner: Tannhäuser, Tristan and Isolde (introduction)

G. Verdi: Traviata

G. Bizet: Carmen

G. Puccini: Tosca

J. Brahms: Symphonies /IV in E minor/, piano concertos /I in D minor/, Violin concerto in D major, The Variations on a Theme of Paganini, Hungarian Dances /selection/, Academic Festival Overture

G. Mahler: Symphonies /I in D major/

R. Strauss: symphonic poems /Till Eulenspiegel, Don Juan, Also Sprach Zarathustra/

S. Rachmaninoff: II Piano concerto in C minor, Rhapsody on a Theme of Paganini

Semester 4

THE 20TH AND 21TH CENTURY

JAZZ

TEACHING METHODS:
Lecture, class, work with a document (score, recording)

LEARNING OUTCOMES:

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<th>Knowledge:</th>
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<tbody>
<tr>
<td>KE1_W01</td>
<td>The student has a general knowledge of the music literature.</td>
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<tr>
<td>KE1_W03</td>
<td>The student has the knowledge of the elements of a musical work and their mutual relations.</td>
</tr>
<tr>
<td>KE1_W05</td>
<td>The student has the knowledge of the basic formal patterns of music works.</td>
</tr>
<tr>
<td>KE1_W06</td>
<td>The student has the knowledge which enables him to find the required</td>
</tr>
<tr>
<td>KE1_W07</td>
<td>The student has the knowledge and understands the fundamental developments in the history of music and knows the literature describing these problems (he can also use Internet and e-learning).</td>
</tr>
<tr>
<td>KE1_W10</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
</tr>
<tr>
<td>KE1_W20</td>
<td>The student has the knowledge of the contemporary music.</td>
</tr>
</tbody>
</table>

**Skills:**

| KE1_U18 | The student has the ability to aurally recognize, memorize and use a music material. |
| KE1_U23 | The student can express comments about the listened music works and evaluate them. |

**Social competencies:**

| KE1_K17 | The student is aware of the level of his knowledge and skills; he understands the need of improving his professional skills all the time and the necessity of a personal development; he evaluates his own competencies and improves his skills in the field of his practical activities. |

**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

- **Grade**
  The semester grade is a result of marks achieved during the semester in class, a mark achieved for a presentation of a music work and for the test (with a required number of points).

**STUDENT WORKLOAD:**

According to Part II B

**RECOMMENDED READING:**

5. T. Zieliński, *Style, kierunki i twórcy muzyki XX wieku*

**OPTIONAL READING:**


**Magazines:**

1. *Canor. Pismo poświęcone interpretacjom muzyki dawnej*
2. *Res facta, Res facta nova*
3. *Muzyka. Kwartalnik IS PAN*
4. *Jazz Forum*
5. *Ruch Muzyczny*
CHOIR

Course code: 03.2-WA-EASMP-CHO1, CHO2, CHO3, CHO4

Type of course: compulsory
Language of instruction: Polish

Director of studies: Director of the Division of Conducting
(dr hab. Bogumiła Tarasiewicz, prof. UZ)

Name of lecturer: Dr hab. Łucja Nowak, prof. UZ, Dr hab. Iwona Wiśniewska-Salamon, prof. UZ

COURSE AIM:
1. Learning how to work with a large vocal ensemble and a vocal-instrumental ensemble
2. Learning choral works of various periods
3. Developing the choral singing technique.
4. Enabling practical exercises on conducting and independent work on the preparation of the interpretation of chosen works.
5. Acquiring knowledge and skills concerning the shaping of the sound of separate choral voices.

ENTRY REQUIREMENTS:
The ability of note-reading.

COURSE CONTENTS:
1. Preparing works for 2-, 3- and 4-voice choirs consisting of equal and mixed voices.
2. Preparing works of various periods and styles.
3. Preparing a cappella and vocal-instrumental works.
4. Learning how a choral conductor works.
5. Creating the organisational structure of the choir.
6. Developing the ability of using different dynamics, articulation and phrasing according to the style of the performed works.
7. Performing the tasks of a choir assistant.
8. Preparing a repertoire that enables the choir to take part in events, concerts, competitions and final examinations for conductors.

TEACHING METHODS:
Work in a large group as well as in small groups - section rehearsals.

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Knowledge:</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W02</td>
<td>The student has the knowledge of the essential repertoire connected with his studies.</td>
</tr>
<tr>
<td>KE1_W03</td>
<td>The student has the knowledge of the elements of a musical work and their mutual relations.</td>
</tr>
<tr>
<td>KE1_W04</td>
<td>The student has the knowledge of the basic music terminology.</td>
</tr>
<tr>
<td>KE1_W08</td>
<td>The student has the knowledge and understands the fundamental developments in the history of music and knows the literature describing these problems.</td>
</tr>
<tr>
<td>KE1_W10</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
</tr>
<tr>
<td>KE1_W11</td>
<td>The student has the knowledge of stylistic features and the cultural context of folk music.</td>
</tr>
<tr>
<td>KE1_W019</td>
<td>The student has the knowledge in related areas that enables him to perform tasks (also of an interdisciplinary nature) as a member of an ensemble.</td>
</tr>
<tr>
<td>KE1_W020</td>
<td>The student has the knowledge concerning the contemporary music.</td>
</tr>
<tr>
<td>KE1_W27</td>
<td>The student knows educational, learning and teaching theories; he understands various determinants of these processes.</td>
</tr>
</tbody>
</table>

**Skills:**

| KE1_U01 | The student has the necessary skills to create and carry out his own artistic concepts. |
| KE1_U02 | The student is aware of the ways of using his intuition, emotions and imagination in the area of artistic expression. |
| KE1_U03 | The student has the knowledge and the ability to perform the choral music repertoire. |
| KE1_U04 | The student has the knowledge and the ability to perform the vocal music repertoire. |
| KE1_U06 | The student has the ability to use his knowledge concerning the basic stylistic criteria of the performed works. |
| KE1_U07 | The student has the ability to read music notation (16th to 21st century music) |
| KE1_U08 | The student has the ability to offer an artistic interpretation of the performed work using his acquired knowledge. |
| KE1_U09 | The student can cooperate with other musicians in various ensembles and during the work on common tasks and projects, also of a multidisciplinary nature. |
| KE1_U12 | The student learned the techniques required for a musical presentation and is aware of problems specific to a given instrument (intonation, precision etc.). |
| KE1_U14 | The student has the ability to read notes. |
| KE1_U15 | The student has the ability to read performance marks. |
| KE1_U16 | The student has the ability to read historical systems of musical notation. |
| KE1_U17 | The student has the ability to read a choral score. |
| KE1_U18 | The student has the ability to aurally recognize, memorize and use a music material. |
| KE1_U20 | The student has the ability to verbalize messages. |
| KE1_U21 | The student has the ability to prepare a concert programme. |
| KE1_U25 | The students knows how to behave during a public performance. |
| KE1_U26 | During public performances the student learned how to handle different situations that might occur. |
| KE1_U47 | The student can use his vocal organ in a proper way. |

**Social competencies:**

| KE1_K01 | The student is aware of the necessity to constantly improve his professional competences. |
| KE1_K02 | The student can gather, analyse and interpret the required information in a conscious manner. |
| KE1_K03 | The student can undertake different tasks independently. |
| KE1_K04 | The student can organize his own work and the work of a group when performing common tasks and projects. |
| KE1_K05 | The student carries out his own artistic concepts and activities based on various styles, using his imagination, expression and intuition. |
| KE1_K06 | The student can be flexible and adjust to different conditions. |
| KE1_K07 | The student can control his behaviour during public performances and under stress. |
| KE1_K08 | The student has the ability to evaluate himself, he is also able to give constructive criticism in the field of musical, artistic and broadly understood cultural activities |
| KE1_K10 | The student can communicate competently in his environment and society. |
| KE1_K11 | The student has the abilities of cooperation and integration when performing group project tasks. |
KE1_K12 | The student can cooperate when performing organizational and artistic tasks connected with various cultural undertakings.
KE1_K13 | The student can present his own activity in a conscious and professional manner, also under the use of information technologies.
KE1_K14 | The student can use the professional music terminology.
KE1_K16 | The student knows the essential terms and understands the essence of the copyright.
KE1_K17 | The student is aware of the level of his knowledge and skills; he understands the need of improving his professional skills all the time and the necessity of a personal development; he evaluates his own competencies and improves his skills in the field of his practical activities.
KE1_K20 | The student is convinced of the importance of acting professionally, reflecting on ethical issues and obeying the principles of professional ethics; he is a reflecting practitioner.

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
Learning the staff done in the class, taking part in concerts, taking part in the class. The skills will be verified during the class and individual rehearsals.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
Gaude Mater – opr. T. Klonowski,
Gaudeamus igitur – opr. K. Mroszczyk,

OPTIONAL READING:
Śpiewniki „Z pieśnią” opr. J. K. Lasocki na chór mieszany a cappella (I, II, III, IV st. trudności), PWM, Kraków 1972r.
Śpiewnik Staropolski - zeszyt IV „Psalmy”, Musica Iagellonica Kraków 1996r.
„Antologia Muzyki Chóralnej Renesansu” na chór mieszany a cappella, redakcja Stanisława Wiechowicza, PWM, Kraków 1980r.

REMARKS:
no remarks
CHOIR (5, 6)  
Course code: 03.2-WA-EASMP-CHO5, CHO6  
Type of course: optional  
Language of instruction: Polish  
Director of studies: Director of the Division of Conducting  
(dr hab. Bogumiła Tarasiewicz, prof. UZ)  
Name of lecturer: ad. B. Stankowiak

COURSE AIM:
6. Learning how to work with a large vocal ensemble and a vocal-instrumental ensemble  
7. Learning choral works of various periods  
8. Developing the choral singing technique.  
9. Enabling practical exercises on conducting and independent work on the preparation of the interpretation of chosen works.  
10. Acquiring knowledge and skills concerning the shaping of the sound of separate choral voices.

ENTRY REQUIREMENTS:
The ability of note-reading.

COURSE CONTENTS:
1. Preparing works for 2-, 3- and 4-voice choirs consisting of equal and mixed voices.  
2. Preparing works of various periods and styles.  
3. Preparing a cappella and vocal-instrumental works.  
4. Learning how a choral conductor works.  
5. Creating the organisational structure of the choir.  
6. Developing the ability of using different dynamics, articulation and phrasing according to the style of the performed works.  
7. Performing the tasks of a choir assistant.  
8. Preparing a repertoire that enables the choir to take part in events, concerts, competitions and final examinations for conductors.

TEACHING METHODS:
Work in a large group as well as in small groups - section rehearsals.

LEARNING OUTCOMES:
<table>
<thead>
<tr>
<th>Knowledge:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W02</td>
<td>The student has the knowledge of the essential repertoire connected with his studies.</td>
</tr>
<tr>
<td>KE1_W03</td>
<td>The student has the knowledge of the elements of a musical work and their mutual relations.</td>
</tr>
<tr>
<td>KE1_W04</td>
<td>The student has the knowledge of the basic music terminology.</td>
</tr>
<tr>
<td>KE1_W08</td>
<td>The student has the knowledge and understands the fundamental developments in the history of music and knows the literature describing these problems.</td>
</tr>
<tr>
<td>KE1_W10</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
</tr>
<tr>
<td>KE1_W11</td>
<td>The student has the knowledge of stylistic features and the cultural context of folk music.</td>
</tr>
<tr>
<td>KE1_W019</td>
<td>The student has the knowledge in related areas that enables him to perform tasks (also of an interdisciplinary nature) as a member of an ensemble.</td>
</tr>
<tr>
<td>KE1_W020</td>
<td>The student has the knowledge concerning the contemporary music.</td>
</tr>
<tr>
<td>KE1_W27</td>
<td>The student knows educational, learning and teaching theories; he understands various determinants of these processes.</td>
</tr>
</tbody>
</table>

**Skills:**

| KE1_U01 | The student has the necessary skills to create and carry out his own artistic concepts. |
| KE1_U02 | The student is aware of the ways of using his intuition, emotions and imagination in the area of artistic expression. |
| KE1_U03 | The student has the knowledge and the ability to perform the choral music repertoire. |
| KE1_U04 | The student has the knowledge and the ability to perform the vocal music repertoire. |
| KE1_U06 | The student has the ability to use his knowledge concerning the basic stylistic criteria of the performed works. |
| KE1_U07 | The student has the ability to read music notation (16th to 21st century music). |
| KE1_U08 | The student has the ability to offer an artistic interpretation of the performed work using his acquired knowledge. |
| KE1_U09 | The student can cooperate with other musicians in various ensembles and during the work on common tasks and projects, also of a multidisciplinary nature. |
| KE1_U12 | The student learned the techniques required for a musical presentation and is aware of problems specific to a given instrument (intonation, precision etc.). |
| KE1_U14 | The student has the ability to read notes. |
| KE1_U15 | The student has the ability to read performance marks. |
| KE1_U16 | The student has the ability to read historical systems of musical notation. |
| KE1_U17 | The student has the ability to read a choral score. |
| KE1_U18 | The student has the ability to aurally recognize, memorize and use a music material. |
| KE1_U20 | The student has the ability to verbalize messages. |
| KE1_U21 | The student has the ability to prepare a concert programme. |
| KE1_U25 | The student knows how to behave during a public performance. |
| KE1_U26 | During public performances the student learned how to handle different situations that might occur. |
| KE1_U47 | The student can use his vocal organ in a proper way. |

**Social competencies:**

| KE1_K01 | The student is aware of the necessity to constantly improve his professional competences. |
| KE1_K02 | The student can gather, analyse and interpret the required information in a conscious manner. |
| KE1_K03 | The student can undertake different tasks independently. |
| KE1_K04 | The student can organize his own work and the work of a group when performing common tasks and projects. |
| KE1_K05 | The student carries out his own artistic concepts and activities based on various styles, using his imagination, expression and intuition. |
| KE1_K06 | The student can be flexible and adjust to different conditions. |
| KE1_K07 | The student can control his behaviour during public performances and under stress. |
| KE1_K08 | The student has the ability to evaluate himself, he is also able to give constructive criticism in the field of musical, artistic and broadly understood cultural activities. |
| KE1_K10 | The student can communicate competently in his environment and society. |
| KE1_K11 | The student has the abilities of cooperation and integration when performing group project tasks. |
| KE1_K12 | The student can cooperate when performing organizational and artistic tasks. |
| KE1_K13 | The student can present his own activity in a conscious and professional manner, also under the use of information technologies. |
| KE1_K14 | The student can use the professional music terminology. |
| KE1_K16 | The student knows the essential terms and understands the essence of the copyright. |
| KE1_K17 | The student is aware of the level of his knowledge and skills; he understands the need of improving his professional skills all the time and the necessity of a personal development; he evaluates his own competencies and improves his skills in the field of his practical activities. |
| KE1_K20 | The student is convinced of the importance of acting professionally, reflecting on ethical issues and obeying the principles of professional ethics; he is a reflecting practitioner. |

**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

Learning the staff done in the class, taking part in concerts, taking part in the class. The skills will be verified during the class and individual rehearsals.

**STUDENT WORKLOAD:**

According to Part II B

**RECOMMENDED READING:**


Gaude Mater – opr. T. Klonowski,

Gaudeamus igitur – opr. K. Mroszczyk,

**OPTIONAL READING:**

Śpiewniki „Z pieśnią” opr. J. K. Lasocki na chór mieszany a cappella (I, II, III, IV st. trudności), PWM, Kraków 1972r.

Śpiewnik Staropolski - zeszyt IV „Psalmy”. Musica Iagellonica Kraków 1996r.

„Antologia Muzyki Chóralnej Renesansu” na chór mieszany a cappella, redakcja Stanisława Wiechowicza, PWM, Kraków 1980r.

**REMARKS:**

The optional subject can be chosen together with the subject “Big band” (3 hours a week).
**BIG BAND**

Course code: 03.2-WA-EASMP-CHO5, CHO6  
Type of course: optional  
Language of instruction: Polish, English  
Director of studies: dr hab. Jerzy Szymaniuk, prof. UZ  
Name of lecturer: mgr Bartosz Pernal

**COURSE AIM:**  
[1] Development of the ability of working with a large instrumental ensemble consisting of the following sections: trumpets, trombones, saxophones and the rhythm section.  
[2] Improving the skills as a jazz instrumentalist. Practicing sight-reading.  
[3] Becoming familiar with a repertoire including various styles.  
[5] Acquiring skills of cooperation between the orchestra and a soloist.

**ENTRY REQUIREMENTS:**  
Basic skills as an instrumentalist enabling the student to play the selected scores.

**COURSE CONTENTS:**  
Development of practical skills required for playing in an ensemble. The programme includes the basic performance problems of jazz orchestras:  
[1] Interpretation of works in the context of their style.  
[3] Development of the ability to use different articulation and dynamics as *tutti, back ground, soli.*  
[4] Shaping and smoothing the sound of the big band sections.  
[5] Basic problems of the pulse (swing); analysis of the division of quaver groups in case of various kinds of swing.  
[6] Improving the ability of improvisation based on the harmony of the works, using the „open form” in improvisation parts.  
[7] Use of typical effects for woodwind and brass instruments: *shake, glissando, growl, sub tones.*  
[8] Shaping the timbre in different registers and tempi.  

Among other things, the repertoire includes compositions and arrangements by: Sammy Nestico, Billy Strayhorn, Michal Urbaniak, Jerzy Szymaniuk, Christof Griese, Bob Mintzer, Peter Herbolzheimer, Bob Brookmyer, Lennie Niehaus, Dave Bardun, J. La Barbera, Mike Pendowski, Frank Foster, Sam Jones, Horace Silver, Lester Young, Krzysztof Komeda.

**TEACHING METHODS:**  
Work in a large group - the whole orchestra  
Work in small groups - in the big band sections

**LEARNING OUTCOMES:**

<table>
<thead>
<tr>
<th>Knowledge:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W01</td>
<td>The student has a general knowledge of the music literature.</td>
</tr>
<tr>
<td>KE1_W017</td>
<td>The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Skills:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_U01</td>
<td>The student has the necessary skills to create and carry out his own artistic concepts.</td>
</tr>
<tr>
<td>KE1_U02</td>
<td>The student is aware of the ways of using his intuition, emotions and imagination in</td>
</tr>
</tbody>
</table>
the area of artistic expression.

**KE1_U06**  The student has the ability to use his knowledge concerning the basic stylistic criteria of the performed work.

**KE1_U09**  The student can cooperate with other musicians in various ensembles and during the work on common tasks and projects, also of a multidisciplinary nature.

**KE1_U14**  The student has the ability to read notes.

**KE1_U26**  During public performances the student learned how to handle different situations that might occur.

**KE1_U43**  The student can work in a group playing different roles; he can undertake and assign tasks; he has the basic organizational skills which enable him to perform pedagogical activities (connected with education, taking care of his students and teaching).

**Social competencies:**

| KE1_K04 | The student can organize his own work and the work of a group when performing common tasks and projects. |
| KE1_K07 | The student can control his behaviour during public performances and under stress. |
| KE1_K12 | The student has the abilities of cooperation and integration when performing group project tasks. |

**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

- participation in the class
- taking part in the planned concerts and artistic projects

**STUDENT WORKLOAD:**

According to Part II B

**RECOMMENDED READING:**

- George Wiskirchen: DEVELOPMENTAL TECHNIQUES FOR THE JAZZ ENSEMBLE MUSICIANS, Berklee Press Publication 1961
- DISCOVERY JAZZ COLLECTION, 15 SELECTIONS FOR DEVELOPING JAZZ ENSEMBLES/HAL LEONARD CORPORATION
- Sammy Nestico: THE PROFESSIONAL ARRANGER, Fenwood Music Co., Inc. 1993

**OPTIONAL READING:**

- Andy Jaffe: JAZZ HARMONY, Advance Music 1996
- VIERA Joe, Elementy jazzu, PWM, Kraków 1978.

**REMARKS:**

This subject can be chosen as an optional subject together with Choir (1h a week).
WORKSHOP

(CHAMBER ENSEMBLE / VOCAL ENSEMBLE / JAZZ INSTRUMENTAL ENSEMBLE / JAZZ VOCAL ENSEMBLE / GOSPEL)

Course code: 03.2-WA-EASMP-WAR1, WAR2, WAR3, WAR4
Type of course: optional
Language of instruction: Polish, English
Director of studies: Director of the Institute of Music (dr hab. Jerzy Szymaniuk, prof. UZ)
dr hab. Bogumiła Tarasiewicz, prof. UZ, dr hab. Bartłomiej Stankowiak, prof. UZ, dr Brian Fentress, mgr Bartosz Pernal, mgr Paulina Gołębiowska

COURSE AIM:
Becoming familiar with all the aspects of work in an ensemble on a music work, from choosing the repertoire through the work on its preparation to the public presentation of the work.

ENTRY REQUIREMENTS:
Receiving all the required credits for the 1st year of studies.

COURSE CONTENTS:
- Choosing a repertoire appropriate to the number of musicians, the instruments and the performance abilities of the musicians.
- Organizational activities like assignment of the instrumental or vocal parts, development of the methods of work on the given repertoire, the optimal position on stage.
- Work on the music staff under consideration of its form, dynamics, harmonic and melodic features and orchestration
- Technical aspects of the public performance - the optimal position on stage, amplification equipment, the right order of activities during the sound check, other elements of the performance (lights, video projections, stage scenery).

TEACHING METHODS:
Exercises with the lecturer
- Independent exercises.
- Discussion.

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>KNOWLEDGE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W02</td>
<td>The student has the knowledge of the essential repertoire connected with his studies.</td>
</tr>
<tr>
<td>KE1_W03</td>
<td>The student has the knowledge of the elements of a musical work and their</td>
</tr>
</tbody>
</table>
mutual relations.

<table>
<thead>
<tr>
<th>KE1_W04</th>
<th>The student has the knowledge of the basic music terminology.</th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W05</td>
<td>The student has the knowledge of the basic formal patterns of music works.</td>
</tr>
<tr>
<td>KE1_W09</td>
<td>The student has the knowledge of the construction, the function and historical changes of music instruments.</td>
</tr>
<tr>
<td>KE1_W10</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
</tr>
<tr>
<td>KE1_W19</td>
<td>The student has the knowledge in related areas that enables him to perform tasks (also of an interdisciplinary nature) as a member of an ensemble.</td>
</tr>
</tbody>
</table>

**SKILLS:**

<table>
<thead>
<tr>
<th>KE1_U07</th>
<th>The student has the ability to read music notation (16th to 21st century music)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_U14</td>
<td>The student has the ability to read notes.</td>
</tr>
<tr>
<td>KE1_U15</td>
<td>The student has the ability to read performance marks.</td>
</tr>
<tr>
<td>KE1_U16</td>
<td>The student has the ability to read historical systems of music notation.</td>
</tr>
<tr>
<td>KE1_U18</td>
<td>The student has the ability to aurally recognize, memorize and use a music material.</td>
</tr>
<tr>
<td>KE1_U36</td>
<td>The student has developed abilities in the area of interpersonal communication; he can use the specialised language and communicate clearly and consistently with other people coming from different environments.</td>
</tr>
<tr>
<td>KE1_U09</td>
<td>The student can cooperate with other musicians in various ensembles and during the work on common tasks and projects, also of a multidisciplinary nature.</td>
</tr>
<tr>
<td>KE1_U10</td>
<td>The student has the ability to accompany a soloist (soloists) in various ensembles.</td>
</tr>
<tr>
<td>KE1_U12</td>
<td>The student learned the techniques required for a musical presentation and is aware of problems specific to a given instrument (intonation, precision etc.).</td>
</tr>
<tr>
<td>KE1_U05</td>
<td>The student has the knowledge and the ability to perform the instrumental music repertoire.</td>
</tr>
<tr>
<td>KE1_U21</td>
<td>The student has the ability to prepare a concert programme.</td>
</tr>
<tr>
<td>KE1_U25</td>
<td>The student knows the appropriate behaviour forms connected with music performances.</td>
</tr>
<tr>
<td>KE1_U26</td>
<td>During public performances the student learned how to handle different situations that might occur.</td>
</tr>
</tbody>
</table>

**Social competencies:**

<table>
<thead>
<tr>
<th>KE1_K01</th>
<th>The student is aware of the necessity to improve his professional competence constantly.</th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_K04</td>
<td>The student can organize his own work and the work of a group when performing common tasks and projects.</td>
</tr>
<tr>
<td>KE1_K06</td>
<td>The student can be flexible and adjust to different conditions.</td>
</tr>
<tr>
<td>KE1_K11</td>
<td>The student has the abilities of cooperation and integration when performing group project tasks.</td>
</tr>
<tr>
<td>KE1_K12</td>
<td>The student can cooperate when performing organizational and artistic tasks connected with various cultural undertakings.</td>
</tr>
<tr>
<td>KE1_K14</td>
<td>The student can use the professional music terminology.</td>
</tr>
</tbody>
</table>

**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

Grade based on the public presentation at the end of every semester of studies.

**STUDENT WORKLOAD:**

According to Part II B

**RECOMMENDED READING:**
George Wiskirchen: DEVELOPMENTAL TECHNIQUES FOR THE JAZZ ENSEMBLE MUSICIANS, Berklee Press Publication 1961
Tadeusz Krystyniak: SZKOLNE ZESPOŁY MUZYCZNE, WSiP, Warszawa 1979
Zbigniew Pawelec: PRACA DYRYGENTA - KAPELMISTRZA Z AMATORSKĄ ORKIESTRĄ DĘTĄ, PZCHiO, Oddz. w Łodzi
Andrzej Dyrdal: AMATORSKI ZESPÓŁ SMYCZKOWY, COMUK, Warszawa 1979
Jerzy Zabłocki: O PROWADZENIU CHÓRU, COMUK, Warszawa 1978

OPTIONAL READING:

REMARKS:
The subject is common for Music Education and Jazz and Popular Music.
PRINCIPLES OF MUSIC

Course code: 03.2-WA-EASMP-ZM1, ZM2
Type of course: compulsory
Language of instruction: Polish, English
Director of studies: Director of the Division of Music Theory
   (dr Katarzyna Kwiecień-Długosz)
Name of lecturer: dr hab. Barbara Literska, prof. UZ

COURSE AIM:
Acquiring the basic knowledge and skills concerning the music theory as necessary tools for further music education and artistic activity.

ENTRY REQUIREMENTS:
A pass for the entrance examinations for the first year of Music Education Studies.

COURSE CONTENTS:

TEACHING METHODS:
- Lecture, lecture and conversation, lecture and multimedia presentation.
- Independent exercises.
- Discussion.

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>KNOWLEDGE:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W03 The student has the knowledge of the elements of a musical work and their mutual relations.</td>
<td></td>
</tr>
<tr>
<td>KE1_W04 The student has the knowledge of the basic music terminology.</td>
<td>The student can define the terms, recognize and explain graphic symbols in music notation. He can explain the construction and the meaning of: intervals, chords, scales and</td>
</tr>
</tbody>
</table>

Created by: dr Katarzyna Kwiecień-Długosz
### SKILLS:

| KE1_U07  | The student has the ability to read music notation (16th to 21st century music) | In particular (1-6):
|          | → The student can use the music material, not only read it correctly, but also build scales, intervals, chords and rhythmic patterns, of which the material consists. |
| KE1_U14  | The student has the ability to read notes. |
| KE1_U15  | The student has the ability to read performance marks. |
| KE1_U16  | The student has the ability to read historical systems of musical notation. |
| KE1_U17  | The student has the ability to read a choral score. |
| KE1_U18  | The student has the ability to aurally recognize, memorize and use a music material. |
| KE1_U36  | The student has developed abilities in the area of interpersonal communication; he can use the specialised language and communicate clearly and consistently with other people coming from different environments |

### Social competencies:

| KE1_K01  | The student is aware of the necessity to improve his professional competence constantly. |
| KE1_K14  | The student can use the professional music terminology. (→ used among musicians) |

### LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

Form of receiving a credit concerning the knowledge and skills - exam.

Conditions of receiving a credit: attendance in lecture and class. The summary grade consists of grades received for tests (exercises) and for the written examination (minimum 51% correct answers = grade 3.0).

The learning outcomes concerning the knowledge and skills (exercises) are being verified throughout the entire semester in form of written tests, open questions, filling the gaps in music and graphic notation (minimum 51% correct answers = grade 3.0).

### STUDENT WORKLOAD:

According to Part II B

### RECOMMENDED READING:


### OPTIONAL READING:

J. Viera – Elementy jazzu, PWM, 1978
Z. Lissa: Zarys nauki o muzyce, PWM, 1966 i późn.
M. Gniazdowski: Ćwiczenia w grupowaniu wartości rytmicznych, wyd. WSP, 1989

### REMARKS:

The subject is common for Music Education and Jazz and Popular Music.
**ORGANOLOGY AND ACOUSTICS**

Course code: 03.2-WA-EASMP-IAK1
Type of course: compulsory
Language of instruction: Polish
Director of studies: dr Katarzyna Kwiecień-Długosz
Name of lecturer: dr Katarzyna Kwiecień-Długosz

**COURSE AIM:**
Acquiring the basic knowledge of musical instruments and acoustics and the basic skills concerning the classification of instruments and the differentiating of sound sources in music.

**ENTRY REQUIREMENTS:**
A pass for the entrance examinations for the first year of Music Education Studies.

**COURSE CONTENTS:**
2. Classification of instruments.
3. Woodwinds.
5. Keyboard instruments.
6. Plucked string instruments.
7. Strings.
8. Percussion.
10. Human voices.
11. Classification of music ensembles.
12. The score – notation of instruments, marks

**TEACHING METHODS:**
Lecture and conversation.
Lecture and multimedia presentation.

**LEARNING OUTCOMES AND THEIR VERIFICATION:**

<table>
<thead>
<tr>
<th>DESCRIPTION OF THE OUTCOME</th>
<th>SYMBOL</th>
<th>VERIFICATION METHODS</th>
<th>FORM OF INSTRUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student has the</td>
<td>KE1_W04</td>
<td>written exam</td>
<td>lecture</td>
</tr>
</tbody>
</table>

Created by: dr Katarzyna Kwiecień-Długosz
knowledge of the basic music terminology.

| The student has the knowledge of the construction, the function and historical changes of music instruments. | KE1_W09 | written exam | lecture |

| The student has the knowledge of technologies used in music and of the technological development connected with his area of studies. | KE1_W15 | written exam | lecture |

### SKILLS

| The student has the ability to aurally recognize, memorize and use a music material. | KE1_U18 | written exam | lecture and multimedia presentation |

### SOCIAL COMPETENCIES

| The student is aware of the necessity to improve his professional competence constantly. | KE1_K01 | written exam | lecture |

| The student can use the professional music terminology.→ | KE1_K14 | written exam | lecture |

### ASSESSMENT CRITERIA:

Form of receiving a credit concerning the knowledge and skills - written test.

Conditions of receiving a credit: attendance in class and a minimum of 51% correct answers in the test (grade 3.0)

### STUDENT WORKLOAD:

According to Part II B

### RECOMMENDED READING:

1. Mieczysław Drobner, Instrumentoznawstwo i akustyka, PWM Kraków, 1960 and later
2. Józef Pawłowski, Podstawy instrumentacji t.1, t.2, PWM Kraków, 1966

### OPTIONAL READING:

1. Małgorzata Przedpełska-Bieniek, Dźwięk w filmie, Wydawnictwo Sonoria, Warszawa 2009


PROGRAMME CREATED BY:
   dr Katarzyna Kwiecien-Dlugosz
**INTRODUCTION TO CONDUCTING**

Course code: 03.2-WA-EASMP-PDYR

Type of course: compulsory

Language of instruction: Polish, English

Director of studies: Director of the Division of Conducting (dr hab. Bogumila Tarasiewicz, prof. UZ)

Name of lecturer: dr hab. B. Stankowiak, prof. UZ, dr hab. Iwona Wiśniewska-Salamon, prof. UZ

**COURSE AIM:**

Becoming familiar with the problems of conducting, acquiring the basic knowledge of the correct posture, the construction and use of the conducting apparatus, acquiring skills to use the presented techniques.

Acquiring the basic knowledge and skills enabling to take part in classes of the subject “Conducting”.

**ENTRY REQUIREMENTS:**

A pass received during the entrance examination.

**COURSE CONTENTS:**

Problems of the manual technique:
- learning the basic conducting patterns in 1, 2, 3, 4 and 6
- learning the basic kinds of articulation and dynamics
- learning upward movements preparing for the downbeat in case of full bars and anacrusis
- finishing movements
- fermatas
- syncopations, rests, caesuras, breaths
- conducting in various tempi with accelerando and ritardando
- phrasing and the ability to emphasize the climax
- making the movements of the hands independent
- sextuple time signature with six beats and two beats

**TEACHING METHODS:**

Work with a students’ group, becoming familiar with the theory and practicing the practical skills.

**LEARNING OUTCOMES:**

### Knowledge:

<table>
<thead>
<tr>
<th>KE1_W02</th>
<th>The student has the knowledge of the essential repertoire connected with his studies.</th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W10</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
</tr>
</tbody>
</table>

### Skills:

<table>
<thead>
<tr>
<th>KE1_U01</th>
<th>The student has the necessary skills to create and carry out his own artistic concepts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_U02</td>
<td>The student is aware of the ways of using his intuition, emotions and imagination in the area of artistic expression.</td>
</tr>
<tr>
<td>KE1_U03</td>
<td>The student has the knowledge and the ability to perform the choral music repertoire.</td>
</tr>
<tr>
<td>KE1_U06</td>
<td>The student has the ability to use his knowledge of the basic stylistic criteria of the performed work.</td>
</tr>
</tbody>
</table>
KE1_U07 The student has the ability to read music notation (16th to 21st century music)
KE1_U08 The student has the ability to offer an artistic interpretation of the performed work using his acquired knowledge.
KE1_U11 The student learned the effective practicing techniques and has the ability to improve his technical abilities on his own.
KE1_U13 The student acquired good habits concerning the technique and posture enabling him to use his body in the most effective and (physiologically) safe way.
KE1_U14 The student has the ability to read notes.
KE1_U15 The student has the ability to read performance marks.
KE1_U25 The student knows the appropriate behaviour forms connected with music performances.
KE1_U26 During public performances the student learned how to handle different situations that might occur.

Social competencies:
KE1_K01 The student is aware of the necessity to improve his professional competence constantly.
KE1_K04 The student can organize his own work and the work of a group when performing common tasks and projects.
KE1_K05 The student carries out his own artistic concepts and activities based on various styles, using his imagination, expression and intuition.
KE1_K07 The student can control his behaviour during public performances and under stress.

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
Grade for the attendance in class and for:
- a test of technical abilities
- preparing a minimum of 6 pieces
- a good knowledge of the prepared scores
- learning two scores by heart and performing them.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
1/. Conducting patterns and exercises
   (the lecturer's own materials)

OPTIONAL READING:
L. Jaworski – Podstawy techniki dyrygowania

REMARKS:
COURSE AIM:
The student must acquire the manual techniques required for conducting non-professional ensembles and for independent preparation of music works.

ENTRY REQUIREMENTS:
Receiving a pass for the following subjects: Introduction to conducting, Principles of Music, History of Music.

COURSE CONTENTS:
Semester 2:
1. Introducing 3-voice texture, indicating the entrances of voices.
2. Development of the independency of the hands, basic elements of the imitation technique.
3. Differentiation of metric and expressive accents.
4. Performing dotted rhythms and syncopation.
5. Performing crescendo, decrescendo, subito piano and forte.

Semester 3
1. Introducing the basic elements of manual techniques for pieces using imitation with 4-voice texture.
2. Learning different types of articulation and combining them.
3. Changes of time signature and tempo.
4. Shaping the phrasing and the independence of both hands.
5. Relations between lyrics and music and their meaning for the performance

Semester 4
1. Introducing elements of polychoral technique.
2. Elements of conducting technique and their meaning for the style appropriation, for the expression of the performance and for the building of climax
3. Connecting phrases and movements in the context of the work construction
4. Changing articulation and tempo within a bar and a phrase
5. Improving the movement technique and combining with other elements of the conducting apparatus (facial expression, posture etc.)
6. Compound time signatures and ways to perform them

Semester 5
1. Acquiring the basic abilities to conduct instrumental and vocal-instrumental ensembles using a baton
2. Conducting “in one” in a simple time signature and in two in a compound triple time signature (3/8, 6/8 etc.)
3. Shaping a work consisting of several movements
4. Using the tone colour as an element of the form
5. Relations between lyrics and music in a choral work and their meaning for the performance
Semester 6
1. Conducting works from different periods considering their form and the appropriate manual techniques
2. Developing the manual techniques - introducing more changes of dynamics, tempo etc.
3. Practical work on the elements of the work with an ensemble
4. Independent preparation of a chosen score
5. Performance of scores with a vocal ensemble or a choir

TEACHING METHODS:
Individual work with the student and the accompanist, including demonstration, lecture, work with a score and expressive methods.

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Knowledge:</th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W02 The student has the knowledge of the essential repertoire connected with his studies.</td>
</tr>
<tr>
<td>KE1_W10 The student has the knowledge of musical styles and their performing traditions.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Skills:</th>
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<tbody>
<tr>
<td>KE1_U01 The student has the necessary skills to create and carry out his own artistic concepts.</td>
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<tr>
<td>KE1_U02 The student is aware of the ways of using his intuition, emotions and imagination in the area of artistic expression.</td>
</tr>
<tr>
<td>KE1_U03 The student has the knowledge and the ability to perform the choral music repertoire.</td>
</tr>
<tr>
<td>KE1_U05 The student has the knowledge and the ability to perform the instrumental music repertoire.</td>
</tr>
<tr>
<td>KE1_U06 The student has the ability to use his knowledge about the basic stylistic criteria of the performed work.</td>
</tr>
<tr>
<td>KE1_U07 The student has the ability to read music notation (16th to 21st century music)</td>
</tr>
<tr>
<td>KE1_U08 The student has the ability to offer an artistic interpretation of the performed work using his acquired knowledge.</td>
</tr>
<tr>
<td>KE1_U11 The student learned the effective practicing techniques and has the ability to improve his technical abilities on his own.</td>
</tr>
<tr>
<td>KE1_U13 The student acquired good habits concerning the technique and posture enabling him to use his body in the most effective and (physiologically) safe way</td>
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<td>KE1_U14 The student has the ability to read notes.</td>
</tr>
<tr>
<td>KE1_U15 The student has the ability to read performance marks.</td>
</tr>
<tr>
<td>KE1_U25 The student knows the appropriate behaviour forms connected with music performances.</td>
</tr>
<tr>
<td>KE1_U26 During public performances the student learned how to handle different situations that might occur.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Social competencies:</th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_K01 The student is aware of the necessity to improve his professional competences constantly.</td>
</tr>
<tr>
<td>KE1_K02 The student can gather, analyse and interpret the required information in a conscious manner.</td>
</tr>
<tr>
<td>KE1_K04 The student can organize his own work and the work of a group when performing common tasks and projects.</td>
</tr>
<tr>
<td>KE1_K05 The student carries out his own artistic concepts and activities based on various styles, using his imagination, expression and intuition.</td>
</tr>
<tr>
<td>KE1_K07 The student can control his behaviour during public performances and under stress.</td>
</tr>
<tr>
<td>KE1_K10 The student can communicate competently in his environment and society.</td>
</tr>
<tr>
<td>KE1_K18 The student is convinced of the sense, worth and need to undertake pedagogical activities in his social environment; he is prepared to meet</td>
</tr>
</tbody>
</table>
professional challenges; he is active, makes efforts and is persistent during the performance of individual and group tasks resulting from his role as a teacher.

| KE1_K23 | The student acts responsibly, prepares to his work, projects and performs educational activities. |
| KE1_K24 | The student is able to undertake individual and group activities to raise the quality of his school. |

**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

**Semester 2**
Preparing and performing a minimum of five works with the accompanist
Independent performance of three pieces out of the prepared works as well as performing one chosen and independently prepared work.

**Semester 3**
Preparing and performing a minimum of five works with the accompanist
Independent performance of three pieces out of the prepared works as well as performing one chosen and independently prepared work.

**Semester 4**
Preparing and performing a minimum of five works with the accompanist
Independent performance of three pieces out of the prepared works as well as performing one chosen and independently prepared work.

**Semester 5**
Preparing and performing a minimum of five works with the accompanist
Independent performance of three pieces out of the prepared works as well as performing one chosen and independently prepared work.

**Semester 6**
Preparing and performing two different choral works with a choir or vocal ensemble in public during the diploma examination
Assessment criteria:
- attendance in class
- preparing of the required number of pieces
- receiving a pass for the prepared programme or passing the exam

**STUDENT WORKLOAD:**
According to Part II B

**RECOMMENDED READING:**
1. Z. Noskowski  *Śpiewnik „Cztery pory roku”*
2. Śpiewajmy razem cz. I, cz. II, Wydawnictwo Muzyczne Agencji Autorskiej
3. J.K. Lasocki  *Śpiewnik „Z pieśnią” z. I, II, IV*
4. Orlando di Lasso “Bicinia”
5. Choral music of thousand years Editio Musica Budapest 1977
6. Waclaw z Szamotuł Pieśni,
7. Mikołaj Zieleński- Comuniones
8. Antologia muzyki chóralnej Renesansu red. St. Wiechowicz
9. M. Gomółka Psalmy
10. „Choruebungen” Wullner- Schwickerath-Stephani Musik Verlag Hans Sikorski Hamburg
11. J. Brahms – Dzieła chóralne( Peters), J. Rheiberger- Abendlied ( Carus Verlag)
12. A. Bruckner - Locus iste,
13. K. Szymanowski - Pieśni kurpiowskie
14. A. Koszewski - Zdrowaś królewno wyborna
15. A. Koszewski - In memoriam
16. W.A. Mozart „Eine kleine Nachtmusik”
17. J. Haydn Symfonia „Mit dem Paukenschlag” (excerpts)
18. W.A. Mozart „Msza koronacyjna C-dur” (excerpts)

OPTIONAL READING:
Jerzy Zablocki - „O technice dyrygowania” COMUK Warszawa 1972
E. Bury „Podstawy techniki dyrygowania” COMUK Warszawa 1978

REMARKS:
SCORE-READING

Course code: 03.2-WA-EASMP-CZP1, CZP2

Type of course: compulsory

Language of instruction: Polish, English

Director of studies: Director of the Division of Conducting (dr hab. Bogumiła Tarasiewicz, prof. UZ)

Name of lecturer: dr hab. B. Stankowiak, prof. UZ, Iwona Wiśniewska-Salamon, prof. UZ

COURSE AIM:
Acquiring the ability of a correct reading, learning and playing on the piano of a multi-part score of a vocal or instrumental work.

ENTRY REQUIREMENTS:
Receiving a pass in the following subjects: Piano, Principles of Music, University Choir

COURSE CONTENTS:
Learning and preparing scores for a choir consisting of equal or mixed voices:
1. Scores for 2 and 3 voices, school choir
2. Scores for 3 and 4 voices, mixed choir
3. Scores for 3 and 4 voices with "old" clefs

TEACHING METHODS:
Individual work with the student consisting of the work on a score, presentation and lecture

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Knowledge</th>
<th>Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W02</td>
<td>The student has the knowledge of the essential repertoire connected with his studies.</td>
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<td>KE1_U03</td>
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<td>KE1_U06</td>
<td>The student has the ability to use his knowledge about the basic stylistic criteria of the performed work.</td>
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<td>KE1_U07</td>
<td>The student has the ability to read music notation (16th to 21st century music)</td>
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<tr>
<td>KE1_U08</td>
<td>The student has the ability to offer an artistic interpretation of the performed work using his acquired knowledge.</td>
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<td>KE1_U11</td>
<td>The student learned the effective practicing techniques and has the ability to improve his technical abilities on his own.</td>
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<tr>
<td>KE1_U14</td>
<td>The student has the ability to read notes.</td>
</tr>
<tr>
<td>KE1_U15</td>
<td>The student has the ability to read performance marks.</td>
</tr>
<tr>
<td>KE1_U16</td>
<td>The student has the ability to read historical systems of music notation.</td>
</tr>
<tr>
<td>KE1_U17</td>
<td>The student has the ability to read a choral score.</td>
</tr>
<tr>
<td>KE1_U25</td>
<td>The student knows the appropriate behaviour forms connected with music performances.</td>
</tr>
<tr>
<td>KE1_U26</td>
<td>During public performances the student learned how to handle different situations that might occur.</td>
</tr>
</tbody>
</table>

Social competencies:
**KE1_K01**  The student is aware of the necessity to improve his professional competence constantly.

**KE1_K02**  The student can gather, analyse and interpret the required information in a conscious manner.

**KE1_K05**  The student carries out his own artistic concepts and activities based on various styles, using his imagination, expression and intuition.

**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**
- **Semester 3**
  - Playing three scores for 2 and 3 voices on the piano.
- **Semester 4**
  - Playing three scores of various periods and one choral by J. S. Bach with old clefs on the piano.

**STUDENT WORKLOAD:**
- According to Part II B

**RECOMMENDED READING:**

**OPTIONAL READING:**
- 

**REMARKS:**
- The groups in class consist of 2 students.
**Course code:** 03.2-WA-EASMP-ISC1, ISC2  
**Type of course:** compulsory  
**Language of instruction:** Polish, English  
**Director of studies:** Director of the Division of Music Theory  
   (dr Katarzyna Kwiecień-Długosz)  
**Name of lecturer:** dr Katarzyna Kwiecień-Długosz

**COURSE AIM:**
Practical explanation of scoring and use of different instruments when creating a music work, creating of scores for classroom ensembles (Orff instruments and mixed ensembles), classical chamber ensembles (bowed instruments, woodwind and brass instruments, mixed ensembles), popular music bands.

**ENTRY REQUIREMENTS:**
A pass for in the entrance examinations for the first year of Music Education Studies and achieving the required credits for the 3rd semester.

**COURSE CONTENTS:**
 Semester 4  

Semester 5  
Practical explanation of the performance abilities of orchestral instruments. Scoring simple music pieces for classical chamber ensembles (bowed instruments, woodwind and brass instruments, mixed ensembles) and popular music bands.

**TEACHING METHODS:**
Lecture and analysis of selected examples of music works, practical exercises in scoring and creating scores, discussion and correction of the scores.

**LEARNING OUTCOMES:**

<table>
<thead>
<tr>
<th>Knowledge:</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>KE1_W06</td>
<td>The student has the knowledge which enables him to find the required information (books, recordings, sheet music, Internet), the analysis and a proper interpretation of the information.</td>
</tr>
<tr>
<td>KE1_W09</td>
<td>The student has the knowledge of the construction, the function and historical changes of music instruments.</td>
</tr>
<tr>
<td>KE1_W015</td>
<td>The student has the knowledge of technologies used in music and of the technological development connected with his area of studies.</td>
</tr>
<tr>
<td>KE1_W21</td>
<td>The student knows the basic patterns needed for improvisation and arrangement.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Skills:</th>
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<tbody>
<tr>
<td>KE1_U01</td>
<td>The student has the necessary skills to create and carry out his own artistic concepts.</td>
</tr>
<tr>
<td>KE1_U07</td>
<td>The student has the ability to read music notation (16th to 21st century music).</td>
</tr>
</tbody>
</table>
KE1_U14 The student has the ability to read notes.

KE1_U15 The student has the ability to read performance marks.

KE1_U38 The student can choose the appropriate materials, ways and methods of work in order to project and effectively perform pedagogical activities (connected with education, taking care of his students and teaching); in his work as a teacher he uses new technologies (ICT).

Social competencies:

KE1_K01 The student is aware of the necessity to improving his professional competences constantly.

KE1_K05 The student carries out his own artistic concepts and activities based on various styles, using his imagination, expression and intuition.

KE1_K14 The student can use the professional music terminology.

KE1_K17 The student is aware of the level of his knowledge and skills; he understands the need of improving his professional skills all the time and the necessity of a personal development; he evaluates his own competencies and improves his skills in the field of his practical activities.

KE1_K23 The student acts responsibly, prepares to his work, projects and performs educational activities.

KE1_K24 The student is able to undertake individual and group activities to raise the quality of his school.

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

Semester 4 and 5:
Grade for the presented works and for a test.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
1. J. Pawłowski: Podstawy instrumentacji, PWM Kraków, 1980; tom 1-2;
2. K. Guzowski: Podstawowe zagadnienia instrumentacji, AM Gdańsk, 1986;
5. A. Michalski, Wykłady z instrumentacji, Wydawnictwo Uczelniane Akademii Bydgoskiej, Bydgoszcz 2005

OPTIONAL READING:
1. J. Hanslik: Instrumentarium szkolne, Uniwersytet Śląski, Katowice 1981
4. Wojciech Olszewski, Sztuka aranżacji w muzyce jazzowej i rozrywkowej, PWM, Kraków, 2010
**Course code:** 03.2-WA-EASMP-NAC1, NAC2  
**Type of course:** compulsory  
**Language of instruction:** Polish, English  
**Director of studies:** Director of the Division of Music Theory  
(dr Katarzyna Kwiecień-Długosz)  
**Name of lecturer:** mgr Katarzyna Kwiecień-Długosz

**Course Aim:**  
Development of practical piano playing skills concerning both creating and reading music. Learning the basic chord patterns and becoming familiar with the types of piano textures. Acquiring the skills of reading and interpretation of chords and chord symbols. Learning the principles of creating the melody and the bass line. Learning the basic elements of improvisation based on chord patterns.

**Entry Requirements:**  
A pass grade in the entrance examinations for the first year of Music Education Studies and achieving the required credits for the 3rd semester.

**Course Contents:**  
**Semester 4:**  
Constructing a full piano accompaniment to a monodic melody. Creating one’s own melodic and chord structures. Creating intros and outros to songs. Reading piano pieces for 4 hands, sight-reading simple piano works.

**Semester 5:**  
Basic elements of piano improvisation: creating melody and the bass line on a basis of a chord structure, playing accompaniments to movement exercises and dances, sight-reading of chord symbols (used in traditional music as well as in jazz and popular music), transposition.

**Teaching Methods:**  
Practical exercises in piano playing and analysis of selected examples from the music literature.

**Learning Outcomes:**

<table>
<thead>
<tr>
<th>Knowledge:</th>
</tr>
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<tbody>
<tr>
<td>KE1_W21</td>
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<table>
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<tr>
<th>Skills:</th>
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<td>KE1_U07</td>
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<tr>
<td>KE1_U14</td>
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<tr>
<td>KE1_U15</td>
</tr>
<tr>
<td>KE1_U27</td>
</tr>
<tr>
<td>KE1_U28</td>
</tr>
</tbody>
</table>
Social competencies:

| KE1_K01 | The student is aware of the necessity to improve his professional competence constantly. |
| KE1_K05 | The student carries out his own artistic concepts and activities based on various styles, using his imagination, expression and intuition. |
| KE1_K17 | The student is aware of the level of his knowledge and skills; he understands the need of improving his professional skills all the time and the necessity of a personal development; he evaluates his own competencies and improves his skills in the field of his practical activities. |
| KE1_K23 | The student acts responsibly, prepares to his work, projects and performs educational activities. |

Learning outcomes verification and assessment criteria:

Semester 4:
Grade for playing accompaniments to five songs (including intros and outros) and sight-reading of a piano piece (for piano solo and for four hands).

Semester 5:
Grade for playing transpositions of accompaniments to selected songs and accompaniments to movement exercises as well as sight-reading of chord symbols.

Student workload:
According to Part II B

Recommended reading:
Maria Kubica-Skarbowska. *Podstawy Improwizacji Fortepianowej*, Skrypt Uniwersytetu Śląskiego w Katowicach, nr 518, Katowice 1996
A. Poszowski: *Harmonia tonalna*, PWSM w Gdańsku, Gdańsk 2001
Wojciech Olszewski, *Podstawy harmonii we współczesnej muzyce jazzowej i rozrywkowej*, PWM, Kraków 2010

Optional reading:
Arrangements and pieces for piano for 4 hands

Remarks:
**Classroom Instruments**

(Orff Instruments, Recorders)

Course code: 03.2-WA-EASMP-ORFL

Type of course: compulsory

Language of instruction: Polish, English

Director of studies: Director of the Division of Music Pedagogy, prof. Janina Fyk

Name of lecturer: dr hab. Łucja Nowak, prof. UZ

COURSE AIM:
Preparation to play classroom instruments during school classes and other activities connected with teaching music. Development of the students’ music activity, reading scores written for school instruments.

ENTRY REQUIREMENTS:
A pass grade in the entrance examinations for the candidates for the first year of Music Education Studies.

COURSE CONTENTS:
Becoming familiar with the possibilities of classroom instruments and their use for the accompaniment of songs and literary works.

Learning to play the percussion instruments (Orff instruments) available at the university. Becoming familiar with the technical and sonic possibilities of Orff instruments and using them to perform various musical tasks.

Learning to play the recorders (alto, tenor and bass recorder). The basic skills required to play individually and in an ensemble.

TEACHING METHODS:
Practical exercises (work in a group), organizing and performing the students’ activities.

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Knowledge</th>
<th>KE1_W09</th>
<th>The student has the knowledge of the construction, the function and historical changes of music instruments.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skills:</td>
<td>KE1_U04</td>
<td>The student has the knowledge and the ability to perform the vocal music repertoire.</td>
</tr>
<tr>
<td></td>
<td>KE1_U05</td>
<td>The student has the knowledge and the ability to perform the instrumental music repertoire.</td>
</tr>
<tr>
<td></td>
<td>KE1_U12</td>
<td>The student learned the techniques required for a musical presentation and is aware of problems specific to a given instrument (intonation, precision etc.).</td>
</tr>
<tr>
<td></td>
<td>KE1_U14</td>
<td>The student has the ability to read notes.</td>
</tr>
<tr>
<td></td>
<td>KE1_U15</td>
<td>The student has the ability to read performance marks.</td>
</tr>
<tr>
<td>Social competencies:</td>
<td>KE1_K17</td>
<td>The student is aware of the level of his knowledge and skills; he understands the need of improving his professional skills all the time and the necessity of a personal development; he</td>
</tr>
</tbody>
</table>
evaluates his own competencies and improves his skills in the field of his practical activities.

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
Form of receiving a credit for a course: pass/fail.
Learning outcomes verification: attendance in class, active participation in class, preparation of an accompaniment to a song (independently or in a group); proving the basic skills of conducting an ensemble consisting of classroom instruments.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
Ciechan Z. : Nauczyciel i twórczość muzyczna uczniów, WSiP 1990
Klukowski T. : Zespoły fletów prostych, WSiP 1981
Kolasiński J. : Zespoły instrumentalne, PZWS Warszawa 1972
Orff C., Keetman G. : Orff-Schulwerk. Muzyka dla dzieci, t. I-V
Stasińska K. : Instrumentarium Orffa w szkole, WSiP 1986

OPTIONAL READING:
Recorders:

Orff instruments:
1. Fotek I. : Miniatury dziecięce na 2 fortepiany i orkiestrę, PWM, Kraków 1969
2. Hundziak A. : Do-re-mi, PWM, Kraków 1986
5. Pfeiffer I. : Czarodziejska pałeczka, cz. I i II, PWM, Kraków 1973

REMARKS:
-
**CLASSICAL SINGING**

Course code: 03.2-WA-EASMP-SKE1, SKE2  
Type of course: optional  
Language of instruction: Polish, English

**Director of the Division of Conducting**  
Prof. UZ Bogumiła Tarasiewicz-Ciesielska

**Director of studies:**  
Dr. Bogumiła Tarasiewicz-Ciesielska, prof. UZ  
dr hab. Bogumiła Tarasiewicz-Ciesielska, prof. UZ

**Name of lecturer:**  
dr hab. Jolanta Konstanciuk-Sipowicz, prof. UZ

---

**COURSE AIM:**  
Preparing the student to work with his voice according to the classical aesthetics.

---

**ENTRY REQUIREMENTS:**  
A pass received in the subject “Voice training” or “Children’s voice training”.

---

**COURSE CONTENTS:**

1. Theoretical knowledge concerning:  
   a) stage fright and how to overcome it  
   b) vocal performance aesthetics and historical changes
2. Development and improvement of the voice organ: its range, timbre, dynamics, fluency.
3. Work on proper breathing.
4. A correct performance of the following works during the semester (a minimum):  
   a) G. Concone, Szkoła śpiewu op.9 – 5 exercises  
   b) N. Vaccai – Praktyczna metoda włoskiego śpiewu, Kraków 3 - exercises  
   c) three various works (air, song)

---

**TEACHING METHODS:**  
Exercises, demonstration, work with a book.

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**LEARNING OUTCOMES:**

<table>
<thead>
<tr>
<th>Knowledge:</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>KE1_W02</td>
<td>The student has the knowledge of the essential repertoire connected with his studies.</td>
</tr>
<tr>
<td>KE1_W06</td>
<td>The student has the knowledge which enables him to find the required information (books, recordings, sheet music, Internet), the analysis and a proper interpretation of the information.</td>
</tr>
<tr>
<td>KE1_W10</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
</tr>
<tr>
<td>KE1_W17</td>
<td>The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies.</td>
</tr>
<tr>
<td>KE1_W38</td>
<td>The student has the essential knowledge of the functioning and the abnormalities of the</td>
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</table>
speech organ.

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<thead>
<tr>
<th>Skills:</th>
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<tbody>
<tr>
<td>KE1_U01</td>
<td>The student has the necessary skills to create and carry out his own artistic concepts.</td>
</tr>
<tr>
<td>KE1_U02</td>
<td>The student is aware of the ways of using his intuition, emotions and imagination in the area of artistic expression.</td>
</tr>
<tr>
<td>KE1_U04</td>
<td>The student has the knowledge and the ability to perform the vocal music repertoire.</td>
</tr>
<tr>
<td>KE1_U06</td>
<td>The student has the ability to use his knowledge of the basic stylistic criteria of the performed work.</td>
</tr>
<tr>
<td>KE1_U08</td>
<td>The student has the ability to offer an artistic interpretation of the performed work using his acquired knowledge.</td>
</tr>
<tr>
<td>KE1_U11</td>
<td>The student learned the effective practicing techniques and has the ability to improve his technical abilities on his own.</td>
</tr>
<tr>
<td>KE1_U13</td>
<td>The student acquired good habits concerning the technique and posture enabling him to use his body in the most effective and (physiologically) safe way.</td>
</tr>
<tr>
<td>KE1_U14</td>
<td>The student has the ability to read notes.</td>
</tr>
<tr>
<td>KE1_U15</td>
<td>The student has the ability to read performance marks.</td>
</tr>
<tr>
<td>KE1_U18</td>
<td>The student has the ability to aurally recognize, memorize and use a music material.</td>
</tr>
<tr>
<td>KE1_U25</td>
<td>The student knows the appropriate behaviour forms connected with music performances.</td>
</tr>
<tr>
<td>KE1_U26</td>
<td>During public performances the student learned how to handle different situations that might occur.</td>
</tr>
<tr>
<td>KE1_U46</td>
<td>The student can use his speech organ in a proper manner.</td>
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<tr>
<th>Social competencies:</th>
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<tbody>
<tr>
<td>KE1_K07</td>
<td>The student can control his behaviour during public performances and under stress.</td>
</tr>
<tr>
<td>KE1_K08</td>
<td>The student has the ability to evaluate himself, he is also able to give constructive criticism in the field of musical, cultural and broadly understood cultural activities.</td>
</tr>
</tbody>
</table>

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

Grade
Conditions of receiving the grade: a written test concerning the theory, active participation in class, a correct preparing of the required number of pieces. Participation in a students’ concert.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:

Sobierajska H., Uczymy się śpiewać, Warszawa 1972
Sipowicz J., Ja i mój głos, 2009
Tarasiewicz B. Mówię i śpiewam świadomie, Kraków 2003
Tarasiewicz B., Potyczki z tremą. Koncert jako metoda aktywizowania pracy studenta, w: Media i metody wspomagające jakość kształcenia, red. K. Jankowski, B. Sitarska, C. Tkaczuk, Siedlce 2005

OPTIONAL READING:

Martienssen-Lohmann F., Kształcenie głosu śpiewaka, Kraków 1953
Zarys higieny głosu , red. S. Klajman, Gdański, 1975
Bregy E., Elementy techniki wokalnej, Warszawa 1974
Kamińska B., Kompetencje wokalne dzieci i młodzieży, Warszawa 1997
Legieć-Matosiuk A., Emisja głosu, Słupsk 1994

REMARKS:
CLASICAL SINGING (5, 6)

Course code: 03.2-WA-EASMP-FAK1, FAK2

Type of course: optional

Language of instruction: Polish, English

Director of studies:

1. (dr hab. Bogumiła Tarasiewicz-Ciesielska, prof. UZ)
2. (dr hab. Bogumiła Tarasiewicz-Ciesielska, prof. UZ)

Name of lecturer:

1. dr hab. Jolanta Konstanciuk - Sipowicz,

COURSE AIM:

Preparing the student to work with his voice according to the classical aesthetics.

ENTRY REQUIREMENTS:

A pass in the subject “Classical singing” in the 4th semester.

COURSE CONTENTS:

1. Theoretical knowledge concerning:
   a) stage fright and how to overcome it
   b) vocal performance aesthetics and historical changes

2. Developing and improving the voice organ: its range, timbre, dynamics, fluency.

3. Work on proper breathing.

4. A correct performance of the following works during the semester (a minimum):
   a) G. Concone, Szkoła śpiewu op. 9 – 5 exercises
   b) N. Vaccai – Praktyczna metoda włoskiego śpiewu, Kraków 3 - exercises
   c) three various works (air, song)

TEACHING METHODS:

Exercises, demonstration, work with a book.

LEARNING OUTCOMES:

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<td>KE1_W10</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
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<td>KE1_W17</td>
<td>The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies.</td>
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<td>The student has the essential knowledge of the functioning and the abnormalities of the</td>
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**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

Grade

Conditions of receiving the grade: a written test concerning the theory, active participation in class, a correct preparation of the required number of pieces. Participation in a students’ concert.

**STUDENT WORKLOAD:**

According to Part II B

**RECOMMENDED READING:**

Sobierajska H., *Uczymy się śpiewać*, Warszawa 1972

Sipowicz J., *Ja i mój głos*, 2009

Tarasiewicz B. *Mówię i śpiewam świadomie*, Kraków 2003


**OPTIONAL READING:**

Martienssen-Lohmann F., *Kształcenie głosu śpiewaka*, Kraków 1953

Zarys higieny głosu , red. S. Klajman, Gdańsk 1975


**REMARKS:**
Course code: 03.2-WA-EASMP-SKE1, SKE2, 03.2-WA-EASMP-FAK1, FAK2
Type of course: optional
Language of instruction: Polish, English

Director of the Division of Conducting (dr hab. Bogumila Tarasiewicz-Ciesielska, prof. UZ)
Name of lecturer: mgr Paulina Gołębiowska

COURSE AIM:
Preparing the student to work with his voice. Acquiring the skills required to perform activities in the field of popular music. Working on a development of a stage personality.

ENTRY REQUIREMENTS:
A pass received in the subject “Voice training” or “Children’s voice training”.

COURSE CONTENTS:
1. Theoretical knowledge concerning:
   a) stage fright and how to overcome it
   b) vocal performance aesthetics and historical changes
2. Developing and improving the voice organ: its range, timbre, dynamics, fluency.
3. Work on proper breathing.
4. The correct voice production in popular repertoire.
5. Criteria for choosing the repertoire.
6. A correct performance of (minimum) the following works during the semester:
   a) 2 jazz standards
   b) 3 songs in Polish
   c) songs, musicals, stage songs, popular songs - 3 selected pieces
   d) vocal etudes

TEACHING METHODS:
Exercises, demonstration, work with a book.

LEARNING OUTCOMES:

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<td>KE1_W10</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
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<td>KE1_W17</td>
<td>The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies.</td>
</tr>
<tr>
<td>KE1_W38</td>
<td>The student has the essential knowledge about the functioning and the abnormalities of the speech organ.</td>
</tr>
</tbody>
</table>

Skills:
| KE1_U01 | The student has the necessary skills to create and carry out his own artistic concepts. |
| KE1_U02 | The student is aware of the ways of using his intuition, emotions and imagination in the area of artistic expression. |
| KE1_U04 | The student has the knowledge and the ability to perform the vocal music repertoire. |
| KE1_U06 | The student has the ability to use his knowledge of the basic stylistic criteria of the performed work. |
| KE1_U08 | The student has the ability to offer an artistic interpretation of the performed work using his acquired knowledge. |
| KE1_U11 | The student learned the effective practicing techniques and has the ability to improve his technical abilities on his own. |
| KE1_U13 | The student acquired good habits concerning the technique and posture enabling him to use his body in the most effective and (physiologically) safe way. |
| KE1_U14 | The student has the ability to read notes. |
| KE1_U15 | The student has the ability to read performance marks. |
| KE1_U18 | The student has the ability to aurally recognize, memorize and use a music material. |
| KE1_U25 | The student knows the appropriate behaviour forms connected with music performances. |
| KE1_U26 | During public performances the student learned how to handle different situations that might occur. |
| KE1_U46 | The student can use his speech organ in a proper manner. |

**Social competencies:**

| KE1_K07 | The student can control his behaviour during public performances and under stress. |
| KE1_K08 | The student has the ability to evaluate himself; he is also able to give constructive criticism in the field of musical, artistic and broadly understood cultural activities. |
BA DIPLOMA SEMINAR

Course code: 03.2-WA-EASMP-SEL1, SEL2
Type of course: compulsory
Language of instruction: Polish, English
Director of studies: dr hab. Andrzej Tuchowski, prof. UZ
Name of lecturer: Janina Fyk, dr hab. Barbara Literska, prof. UZ

COURSE AIM:
Becoming familiar with the basic problems of the methodology of a scientific work. Writing a theoretical Bachelor’s thesis.

ENTRY REQUIREMENTS:
Receiving the required credits for the 4th semester of studies.

COURSE CONTENTS:
Semester 5:
The basic problems of the methodology of a scientific work. Problems resulting from the selected subject matters of the Bachelor’s thesis.

Semester 6
Finishing the theoretical Bachelor’s thesis.

TEACHING METHODS:
Seminar.

LEARNING OUTCOMES:
Knowledge:

| KE1_W06  | The student has the knowledge which enables him to find the required information (books, recordings, sheet music, Internet), the analysis and a proper interpretation of the information. |
| KE1_W12  | The student has a well-ordered knowledge concerning the methodological terminology in the area of arts. |
| KE1_W14  | The student has the knowledge of appropriate forms for subjects concerning the music culture. |

Skills:

| KE1_U19  | The student can prepare written works on specific subjects connected with the area of his studies. |

Social competencies:

| KE1_K01  | The student is aware of the necessity to improve his professional competence constantly. |
| KE1_K02  | The student can gather, analyse and interpret the required information in a conscious manner. |
| KE1_K03  | The student can undertake different tasks independently. |
| KE1_K09  | The student can define his own judgements and reflections on social, scientific and ethical matters and can place them in the area of his own artistic activities. |
6. **LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

   Semester 5:
   Pass/Fail for:
   - presentation of a complete plan of the Bachelor’s thesis (a standardized computer printout),
   - presentation of the introduction of his thesis, the bibliography and sources (a standardized computer printout).

   Semester 6:
   Pass/Fail for: finished Bachelor’s thesis submitted in duplicate to be accepted by the thesis supervisor (1 - hardback, 1 - paperback) and in electronic form (a Word file on CD submitted with the paperback print version).

7. **STUDENT WORKLOAD:**

   According to Part II B

**RECOMMENDED READING:**

- K. Wójcik: Wykłady z metodologii nauk
- J. Kmita: Wykłady z logiki i metodologii nauk
- J. Pieter: Metodologia pracy naukowej
PSYCHOLOGICAL AND PEDAGOGICAL PREPARATION FOR THE 1ST EDUCATIONAL STAGE

Course code: 03.2-WA-EASMP-PPP1
Type of course: compulsory
Language of instruction: Polish, English
Director of studies: Director of the Division of Music Pedagogy
(prof. dr hab. Janina Fyk)
Name of lecturer: prof. dr hab. Janina Fyk

COURSE AIM:
Acquiring knowledge and skills in the field of psychology and pedagogy of music as a necessary tool to become familiar with the determinants and basic information about the musical development of human and to use this knowledge in the further music education and professional occupation, especially as a music teacher in kindergarten working with 3-, 4-, 5-, and 6-year old children and as a music teacher in classes I-III at primary school; preparing for the teaching practice.

ENTRY REQUIREMENTS:
A pass grade for the first year of Music Education Studies. Basic knowledge in the field of development and cognitive psychology and general pedagogy.

COURSE CONTENTS:
Psychology of music against a background of other sciences. General pedagogy and music pedagogy. A review of selected concepts of the musical talent structure according to recent research. The multifunctional meaning of music and its role for the child development under consideration of the prenatal period (reactions of a foetus to music, music in neonatology), the period until the age of 3, the kindergarten and primary school education. Educational stages (Debesse, Bourjade) and concepts of music education. Psychological and pedagogical aspects of the methods of: Satie N. Coleman, Carl Orff, Shinichi Suzuki, EE.Gordon and Madeleine Carabo-Cone, their role and use in the development and music education stages for children in kindergarten and primary school. Music games as forms which develop the ability of listening, concentrating and team-working. A child in a world of sounds: loudness, pitch, timbre, rhythmic value; the ability to recognize a melodic outline and changes of a melody by 6-year old children. Perception and repeating of a rhythm by school children. Development of the voice range and vocal abilities of a child - theory and practice. Integrated education in kindergarten and primary school.

TEACHING METHODS:
Lecture, lecture and conversation, lecture and multimedia presentation, demonstration, discussion.

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Knowledge:</th>
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<tr>
<td>KE1_W22</td>
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<td>KE1_W24</td>
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<tr>
<td>KE1_W27</td>
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<table>
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<tr>
<th>Skills:</th>
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<tbody>
<tr>
<td>KE1_U19</td>
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</tbody>
</table>
KE1_U20 The student has the ability to verbalize messages.
KE1_U29 The student has the ability to use the knowledge of basic pedagogical concepts, which enables him to teach in the area of his speciality in the first educational stage.
KE1_U32 The student can use the basic theoretical knowledge in the area of music pedagogy and psychology of music to analyze and interpret specific types of situations and occurrences connected with education and taking care of pupils, he can also recognize the motives and behavioral patterns of the participants of these situations.
KE1_U33 The student can use the basic theoretical knowledge in the area of music pedagogy and psychology of music in order to evaluate, analyze and forecast educational situations and to choose the appropriate strategies to perform practical activities in the first educational stage.
KE1_U40 The student can stimulate the participants of educational processes and support their independence at acquiring knowledge as well as inspire them to activities connected with lifelong learning.

Social competencies:
KE1_K01 The student is aware of the necessity to improve his professional competence constantly.
KE1_K03 The student can undertake different tasks independently.
KE1_K04 The student can organize his own work and the work of a group when performing common tasks and projects.
KE1_K16 The student knows the essential terms and understands the essence of the copyright.
KE1_K17 The student is aware of the level of his knowledge and skills; he understands the need of improving his professional skills all the time and the necessity of a personal development; he evaluates his own competencies and improves his skills in the field of his practical activities.

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
The learning outcomes are being verified throughout the entire semester and in form of a test with a required number of points concerning the terminology in the area of music psychology and pedagogy as well as selected theories and concepts. Moreover the learning outcomes are being verified in class during speeches and discussion.

Conditions of receiving a credit: attendance in class. Form of receiving a credit concerning the knowledge and skills - test concerning the presented staff. The summary grade consists of the marks for the tests.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:

OPTIONAL READING:

**REMARKS:**
PSYCHOLOGICAL AND PEDAGOGICAL PREPARATION FOR THE SECOND EDUCATIONAL STAGE

Course code: 03.2-WA-EASMP-PPP2
Type of course: compulsory
Language of instruction: Polish, English
Director of studies: Director of the Division of Music Pedagogy (prof. dr hab. Janina Fyk)
Name of lecturer: prof. dr hab. Janina Fyk

COURSE AIM:
Acquiring of knowledge and skills in the field of psychology and pedagogy of music as a necessary tool for the further music education, especially for a professional occupation as a music teacher in classes IV-VI at primary school; preparing for the teaching practice.

ENTRY REQUIREMENTS:
Receiving the required credits for the first year of studies.

COURSE CONTENTS:
Development of musical abilities of children in classes IV-VI at primary school. The role of singing for the development and music education of children against a background of selected methods and concepts of teaching music (E.J. Dalcroze, Z. Kodaly, Shinichi Suzuki). The influence of environmental, psychological, physical and musical factors on the development of vocal abilities of children: voice range, the threshold of tonal perception, a physical unison, a physiological unison, a critical interval, sensitivity, thresholds for the pitch difference. Theory of pitch hearing according to M. Garbuзов, the nature of melodic, dynamical and timbral hearing according to research and conclusions for the music education. Development stages of pitch and melodic hearing according to research and their meaning for music education in classes IV-VI. The main types of memory - music memory and general memory. Lateralization of the hemispheres. Types of intelligence and their meaning for the musical development of children, for creative thinking and acting and for the use of different forms of music education. Development of perceptional abilities, types of listeners, levels of musical understanding.

TEACHING METHODS:
Lecture, lecture and conversation, lecture and multimedia presentation, demonstration, discussion.

LEARNING OUTCOMES:

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<td>KE1_W27</td>
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<tr>
<td>KE1_W31</td>
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</tbody>
</table>

Skills:
KE1_U29  The student has the ability to use the knowledge of basic pedagogical concepts, which enables him to teach in the area of his speciality in the second educational stage.

KE1_U30  The student can use the basic theoretical terms in order to analyse and project activities in the field of music pedagogy.

KE1_U33  The student can use the basic theoretical knowledge in the area of music pedagogy and psychology of music in order to evaluate, analyse and forecast educational situations and to choose the appropriate strategies to perform practical activities in the first educational stage.

KE1_U39  The student can manage the teaching and educational processes.

KE1_U40  The student can stimulate the participants of educational processes and support their independence at acquiring knowledge as well as inspire them to activities connected with the longlife learning.

KE1_U41  The student can work with talented pupils as well as with pupils who have special educational needs.

Social competencies:
KE1_K01  The student is aware of the necessity to improve his professional competence constantly.

KE1_K03  The student can undertake different tasks independently.

KE1_K11  The student has the abilities of cooperation and integration when performing group project tasks.

KE1_K17  The student is aware of the level of his knowledge and skills; he understands the need of improving his professional skills all the time and the necessity of a personal development; he evaluates his own competencies and improves his skills in the field of his practical activities.

KE1_K19  The student is aware of the necessity to perform individual pedagogical activities with reference to pupils with special educational needs.

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
The learning outcomes are being verified throughout the entire semester and in form of a test with a required number of points concerning the terminology in the area of music psychology and pedagogy as well as selected theories and concepts. Moreover the learning outcomes are being verified in class during speeches and discussion.

Conditions of receiving a credit: attendance in class. Form of receiving a credit concerning the knowledge and skills - test concerning the presented staff. The summary grade consists of the grades for the tests.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
Drapeau, Ch. Jak uczyć się szybko i skutecznie, KDC, Warszawa, 2002.

OPTIONAL READING:

**REMARKS:**
FOREIGN LANGUAGE

Course code: 09.0-WA-EASMP-JOA1, JOA2, JOA3, JOA4

Type of course: compulsory

Language of instruction: Polish, English

Director of studies: mgr Joanna Simpson

Name of lecturer: mgr Joanna Simpson

COURSE AIM:
Acquiring language skills necessary in the future occupation as a musician in order to study the specialist literature and to communicate with others

ENTRY REQUIREMENTS:
Receiving the required credits for the 1st semester of studies.

COURSE CONTENTS:
The students will be divided groups according to the level of their language skills. The learning programmes of the groups will be adjusted to the level of students’ knowledge and skills.

TEACHING METHODS:
Lecture, exercises, discussion.

LEARNING OUTCOMES:

Knowledge:

| KE1_W06 | The student has the knowledge which enables him to find the required information (books, recordings, sheet music, Internet), the analysis and a proper interpretation of the information. |

Skills:

| KE1_U24 | The student has language skills in the field of arts and in accordance to the area of studies according to the requirements for B2 level of the Common European Framework of Reference for Languages. |

Social competencies:

| KE1_K10 | The student can communicate competently in his environment and society. |

8. LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
Semester 1-3: grade (attendance in class, tests), semester 4: oral and written exam covering the entire staff.

9. STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:

OPTIONAL READING:
INTRODUCTION TO VOICE TRAINING

Course code: 03.2-WA-EASMP-POEG
Type of course: compulsory
Language of instruction: Polish, English

Director of studies:
(dr hab. Bogumiła Tarasiewicz-Ciesielska, prof. UZ)
dr hab. Bogumiła Tarasiewicz-Ciesielska, prof. UZ

Name of lecturer:
dr hab. Jolanta Konstanciuk -Sipowicz, prof. UZ
dr hab. Anna Ulwańska

COURSE AIM:
Acquiring the theoretical knowledge required for the work as a teacher, instructor etc., connected with the use of voice as a basic working tool. Learning the basic techniques of voice production in singing and speech enabling to protect the voice against occupational diseases. Acquiring the knowledge of the abnormalities and risks connected with the voice organ. Acquiring the basic knowledge concerning the voice production.

ENTRY REQUIREMENTS:
A pass received during the entrance examination.

COURSE CONTENTS:
1. Theoretical knowledge concerning:
   a) the voice as a music instrument
   b) the voice production – definition, the main principles and problems
   c) larynx as a source of sound
   d) breathing (the respiratory system, the mechanism of breathing, apoggio)
   e) resonance (resonators and the types of resonance)
   e) the voice hygiene and abnormalities
3. Work on development of the correct habits concerning:
   a) the phonation
   b) the breathing
4. A correct performance of the following works during the semester (a minimum):
   a) G. Concone, Szkoła śpiewu op.9 – 3 exercises
   b) N. Vaccai, Szkoła śpiewu – 3 exercises
   c) two various works (song, popular song, carol)

TEACHING METHODS:
Exercises, demonstration, work with a book.

LEARNING OUTCOMES:

| Knowledge:   | The student has the knowledge which enables him to find the required information (books, recordings, sheet music, Internet), the analysis and a proper interpretation of the information |
| KE1_W06     |   |
| KE1_W17     | The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies. |

Created by: dr Katarzyna Kwiecień-Długosz
KE1_W38 | The student has the essential knowledge of the functioning and the abnormalities of the speech organ.

Skills:

KE1_U11 | The student learned the effective practicing techniques and has the ability to improve his technical abilities on his own.

KE1_U13 | The student acquired good habits concerning the technique and posture enabling him to use his body in the most effective and (physiologically) safe way.

KE1_U47 | The student can use his speech organ in a proper manner.

Social competencies:

KE1_K02 | The student can gather, analyse and interpret the required information in a conscious manner.

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

Grade
Assessment criteria: active participation in class, a written test to verify the acquired theoretical knowledge. A correct preparing of the required number of pieces.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
Sobierajska H., Uczymy się śpiewać, Warszawa 1972
Sipowicz J., Ja i mój głos, 2009
Tarasiewicz B. Mówię i śpiewam świadomie, Kraków 2003
G.Concone – Ćwiczenia na głos z fortepianem op.9, Kraków 1974
N. Vaccai – Praktyczna metoda włoskiego śpiewu, Kraków 1986

OPTIONAL READING:
Martienssen-Lohmann F., Kształcenie głosu śpiewaka, Kraków 1953
Zarys higieny głosu, red. S. Klajman, Gdańsk 1975
Bregy E., Elementy techniki wokalnej, Warszawa 1974

REMARKS:
**VOICE TRAINING**

Course code: 03.2-WA-EASMP-EGDZ  
Type of course: optional  
Language of instruction: Polish, English

Director of studies:  
- Director of the Division of Conducting  
  (dr hab. Bogumila Tarasiewicz, prof. UZ)  
- dr hab. Bogumila Tarasiewicz-Ciesielska,  
  prof. UZ,  
Name of lecturer:  
- dr hab. Jolanta Konstanciuk-Sipowicz, prof. UZ

**COURSE AIM:**
Continuation of work on the correct voice production during singing and speech. Work on a correct posture, correct position of the voice organ and speech organs and on inhalation and exhalation. Finding the apoggio.

**ENTRY REQUIREMENTS:**
A pass in the subject “Introduction to voice training”.

**COURSE CONTENTS:**
1. Work on development of the correct habits concerning:  
   a) the phonation  
   b) the breathing  
   c) the resonance.
2. A correct performance of the following works during the semester (a minimum):  
   a) G. Concone, Szkoła śpiewu op.9 – 3 exercises  
   b) N. Vaccai, Szkoła śpiewu – 3 exercises  
   c) two various works (air, song)

**TEACHING METHODS:**
Exercises, demonstration, work with a book.

**LEARNING OUTCOMES:**

<table>
<thead>
<tr>
<th>Knowledge</th>
<th>Skills</th>
<th>Social competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>KE1_W06 The student has the knowledge which enables him to find the required information (books, recordings, sheet music, Internet), the analysis and a proper interpretation of the information.</td>
<td>KE1_U11 The student learned the effective practicing techniques and has the ability to improve his technical abilities on his own.</td>
<td>KE1_K02 The student can gather, analyse and interpret the required information in a conscious manner.</td>
</tr>
<tr>
<td>KE1_W17 The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies.</td>
<td>KE1_U13 The student acquired good habits concerning the technique and posture enabling him to use his body in the most effective and (physiologically) safe way.</td>
<td></td>
</tr>
<tr>
<td>KE1_W38 The student has the essential knowledge about the functioning and the abnormalities of the speech organ.</td>
<td>KE1_U47 The student can use his speech organ in a proper manner.</td>
<td></td>
</tr>
</tbody>
</table>

**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**
Grade
Assessment criteria: active participation in class, a written test to verify the acquired theoretical knowledge.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
Sobierajska H., *Uczymy się śpiewać*, Warszawa 1972
Sipowicz J., *Ja i mój głos*, 2009
Tarasiewicz B. *Mówię i śpiewam świadomie*, Kraków 2003

OPTIONAL READING:
Martienssen-Lohmann F., *Kształcenie głosu śpiewaka*, Kraków 1953
Zarys higieny głosu*, red. S. Klajman, Gdańsk 1975
**CHILDREN’S VOICE TRAINING**

Course code: 03.2-WA-EASMP-EGDZ

Type of course: optional

Language of instruction: Polish, English

Director of studies: (dr hab. Bogumila Tarasiewicz-Ciesielska, prof. UZ)

Name of lecturer: dr hab. Bogumila Tarasiewicz-Ciesielska, prof. UZ

COURSE AIM:

Acquiring the theoretical knowledge about the children’s voice and the possible abnormalities and risks arising due to incorrect phonation. Learning practical activities connected with the children’s voice training. Learning methods of work with a voice in the area of individual and group education of children.

ENTRY REQUIREMENTS:

Receiving a pass in the subject "Introduction to voice training".

COURSE CONTENTS:

1. Theoretical knowledge concerning:
   a) the children’s voice - characterization,
   b) development of the children’s voice before and during the voice’s breaking
   c) the vocal range of the children’s voice
   d) the most common abnormalities of the vocal organ
   e) the most common abnormalities in the functioning of the articulation apparatus

2. Work on development of the correct habits concerning:
   a) the phonation
   b) the breathing
   c) the resonance
   d) the articulation

3. Voice production exercises on
   a) the phonation
   b) the breathing
   c) the resonance
   d) the articulation

4. Children’s repertoire
   a) criteria for choosing pieces
   b) a review of children’s songs

5. A correct performance of the following works (a minimum):
   a) G. Concone, Szkoła śpiewu op.9 – 3 exercises
   b) N. Vaccai, Szkoła śpiewu – 3 exercises
   c) 10 pieces from the children’s repertoire

TEACHING METHODS:

Exercises, demonstration, work with a book.
LEARNING OUTCOMES:

Knowledge:

| KE1_W02  | The student has the knowledge of the essential repertoire connected with his studies. |
| KE1_W06  | The student has the knowledge which enables him to find the required information (books, recordings, sheet music, Internet), analysing and a proper interpretation of the information |
| KE1_W17  | The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies. |
| KE1_W24  | The student has the essential knowledge of the human development over the life cycle concerning the biological, the psychological and the social development, specially related to the chosen educational stages. |

Skills:

| KE1_U04  | The student has the knowledge and the ability to perform the vocal music repertoire. |
| KE1_U11  | The student learned the effective practicing techniques and has the ability to improve his technical abilities on his own. |
| KE1_U13  | The student acquired good habits concerning the technique and posture enabling him to use his body in the most effective and (physiologically) safe way. |
| KE1_U47  | The student can use his speech organ in a proper manner. |

Social competencies:

| KE1_K02  | The student can gather, analyse and interpret the required information in a conscious manner. |

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

Grade
Assessment criteria: active participation in class, a written test to verify the acquired theoretical knowledge. A correct preparation of the required number of pieces.

STUDENT WORKLOAD:

According to Part II B

RECOMMENDED READING:

Kamińska B., Kompetencje wokalne dzieci i młodzieży, Warszawa 1997
Gałąska-Tritt J., Kształcenie głosu dziecka w śpiewie zespołowym, Warszawa 1985
Łukaszewski L., Pielęgnacja, kształcenie i rozwijanie głosu dziecka, Musica sacra 2009
Noskowski Z., Spiewnik dla dzieci „Cztery pory roku”, Kraków 1976
Smoczyńska-Nachtman U., Choraczyński T., Piosenki na słońce i na deszcz, Warszawa 1989
Rudziński W., Karaszewski S., Dzieciol i sosna, Warszawa 1988
Pfeiffer I., Przedszkolaki śpiewają, Kraków 1983
Pfeiffer I., Nowe piosenki, Kraków 1987
Drobner M., Rozśpiewany ogródek, Kraków 1974

OPTIONAL READING:

Sipowicz J., Ja i mój głos, 2009
Tarasiewicz B. Mówię i śpiewam świadomie, Kraków 2003
Sobierajska H., Uczymy się śpiewać, Warszawa 1972
Łastik A., Poznaj swój głos, Warszawa 2002
Sucharek A., Powszechne kształcenie głosu dziecka jako problem pedagogiczny, Katowice 1994
Nowak J., Piosenka w usprawnianiu mowy dzieci z trudnościami w uczeniu się, Bydgoszcz 1993
SPECIAL MUSIC LITERATURE

Course code: 03.2-WA-EASMD-SLM1, SLM2
Type of course: compulsory
Language of instruction: Polish, English
Director of studies: Director of the Division of Music Theory
(dr Katarzyna Kwiecień-Długosz)
Name of lecturer: dr hab. Andrzej Tuchowski, prof. UZ

COURSE AIM:
The aim of the subject is the introduction in the part of music literature that had an influence on film music in the particular film genres and in national traditions. This perspective seem to be particularly important from the point of view of a broadly understood music education because of an immense popularity of film and film music among the society. This enables the creation of a valuable tool in the field of the educational activities: the access to the classical music through associations with film.

ENTRY REQUIREMENTS:
A pass in the entrance examinations and receiving the required credits for the first year of the graduation Music Education Studies

COURSE CONTENTS:
Course programme:

1. Hector Berlioz – Symphonie fantastique and its influence on the music of horrors
2. Fr. Chopin – 4 piano Ballades – creating a music narration which had an influence on the later Liszt’s symphonic poem
3. F. Liszt – the symphonic poem Preludes – the earliest anticipation of some idiomatic aspects of the film music narration
4. R. Wagner – introduction to Tristan and Isolde and the finale of this work (Liebestod), overture to Tannhäuser – anticipation of the characteristic features of soundtracks of romantic films and melodramas
5. R. Strauss – Don Juan - as above
6. P. Czajkowski – Romeo i Julia – as above and film ballet adaptations
7. S. Rachmaninoff: II Piano concerto in C minor, The Bells - as above
8. C. Debussy – L’Après-midi d’un Faune, M. Ravel – Lever du Jour from Dafnis i Chloe – the birth of an idiom of music of nature and Greek mythology connected with nature
10 R. Vaughan Williams – A London Symphony – development of the idiom of English film music
11. M. Karłowicz, Odwieczne pieśni, Stanisław i Anna Oświecimowie, W. Kilar Kościelec 1909 – influence on the shape of Polish film music
13. R. Addinsell, Koncert Warszawski (from the film A dangerous Moonlight, 1941)

Assessment requirements: knowledge of the above listed works

TEACHING METHODS:
Lecture and presentation of the excerpts of the compositions
LEARNING OUTCOMES:

Knowledge:

<table>
<thead>
<tr>
<th>K_W03</th>
<th>The student has the knowledge of the music literature concerning the chosen optional subjects.</th>
</tr>
</thead>
<tbody>
<tr>
<td>K_W07</td>
<td>The student has the knowledge concerning the use of various media (books, recordings, sheet music, Internet, archival recordings) and is able to improve his knowledge connected with the chosen area of studies on his own.</td>
</tr>
<tr>
<td>K_W08</td>
<td>The student has an expanded knowledge of the historical context of music and the relations between music and other areas of the contemporary life.</td>
</tr>
<tr>
<td>K_W11</td>
<td>The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.</td>
</tr>
</tbody>
</table>

Skills:

| K_U16 | The student can express his own judgements and draw the appropriate conclusions. |

Social competencies:

<table>
<thead>
<tr>
<th>K_K03</th>
<th>The student initiates artistic activities in the field of broadly understood culture (undertakes interdisciplinary projects or projects requiring a cooperation with people representing other fields of arts and science).</th>
</tr>
</thead>
<tbody>
<tr>
<td>K_K10</td>
<td>The student can initiate projects and team work.</td>
</tr>
</tbody>
</table>

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

Auditory test: the student must know a minimum of 60% of the required repertoire.

STUDENT WORKLOAD:

According to Part II B

RECOMMENDED READING:

J. Haraschin, Przewodnik koncertowy
B. Muchenberg, Pogadanki o muzyce cz. 2
Wielka Encyklopedia Muzyczna PWM

Futhermore: the appropriate literature concerning the detailed subjects

OPTIONAL READING:

Jerzy Toeplitz, Historia sztuki filmowej, Warszawa 1969

REMARKS:
**PIANO IMPROVISATION**

Course code: 03.2-WA-EASMD-IFO1, IFO2  
Type of course: compulsory  
Language of instruction: Polish, English  
Director of studies: Director of the Division of Music Theory  
(dr Katarzyna Kwiecień-Długosz)  
Name of lecturer: dr Katarzyna Kwiecień-Długosz

**COURSE AIM:**
1. Making the student familiar with the problems of the improvisation techniques  
2. Acquiring practical improvisation skills to create accompaniments and other forms used by music teachers and in non-professional music ensembles  
3. Introduction to arrangement of simple melodies for piano (classroom arrangements)  
4. Introduction to improvisation of simple music forms

**ENTRY REQUIREMENTS:**
Receiving the required credits for the 2nd semester of the graduate studies.

**COURSE CONTENTS:**
The texture of piano music, the principles of constructing an improvisation.  
The relation between the bass line, the harmonic and rhythm structures and the melody.  
The principles of a melody harmonization.  
Alberti bass, figurations.  
Imitation in the improvisation  
Using two and more melodies and sound layers.  
Playing accompaniments for songs including improvised intros and outros.  
Improvisation of simple music forms on a basis of chord structures.  
Playing chord symbols (used in the classical music as well as in pop music and jazz).

**TEACHING METHODS:**
Practical exercises on the piano.

**LEARNING OUTCOMES:**

<table>
<thead>
<tr>
<th>Knowledge</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>K_W05</td>
<td>The student has the knowledge of the elements of a musical work and its formal patterns and he can use it to carry out his own artistic concepts.</td>
<td></td>
</tr>
<tr>
<td>K_W07</td>
<td>The student has the knowledge concerning the use of various media (books, recordings, sheet music, Internet, archival recordings) and is able to improve his knowledge connected with the chosen area of studies on his own.</td>
<td></td>
</tr>
<tr>
<td>K_W12</td>
<td>The student has the knowledge of different kinds of music notation.</td>
<td></td>
</tr>
<tr>
<td>K_W13</td>
<td>The student expands his knowledge concerning the improvisation through individual work.</td>
<td></td>
</tr>
<tr>
<td>K_W14</td>
<td>The student has the knowledge and skills enabling him to improvise in different context and styles.</td>
<td></td>
</tr>
<tr>
<td>Skills</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K_U01</td>
<td>The student has a developed artistic personality which enables him to create, carry out and express his own artistic concepts.</td>
<td></td>
</tr>
<tr>
<td>K_U03</td>
<td>When performing his own artistic concepts the student can consciously use his knowledge</td>
<td></td>
</tr>
</tbody>
</table>
Concerning the elements of a music work and its formal patterns.

<table>
<thead>
<tr>
<th>K_U11</th>
<th>The student continues to work on his skills acquired during the undergraduate studies and improves his abilities to create, perform and express his own artistic concepts through independent work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>K_U23</td>
<td>The student has basic abilities to create music in a way, that enables him to improvise and not to stick to the written notes.</td>
</tr>
<tr>
<td>K_U22</td>
<td>The student is able to improvise on a basis of the performed work.</td>
</tr>
<tr>
<td>K_U23</td>
<td>The student can transpose melodic and harmonic structures.</td>
</tr>
</tbody>
</table>

**Social competencies:**

| K_K06 | The student is able to critically evaluate his own creative and artistic activities. |

**Learning Outcomes Verification and Assessment Criteria:**

Grade on a basis of playing selected exercises on the piano.

**Student Workload:**

According to Part II B

**Recommended Reading:**

- W. Olszewski, *Podstawy harmonii we współczesnej muzyce jazzowej i rozrywkowej*, PWM Kraków, 2009
- W. Lutosławski, *Bukoliki, Melodie ludowe* (na fortepian)
- B. Bartok, *Mikrokosmos cz.III-VI*
- The lecturers own materials.

**Optional Reading:**

- P. Kałużny, *Skale muzyczne we współczesnej harmonii tonalnej*, AM Poznań, 1993

**Remarks:**
INTRODUCTION TO COMPOSITION AND ARRANGEMENT

Course code: 03.2-WA-EASMD-PKA1, PKA2
Type of course: compulsory
Language of instruction: Polish, English
Director of studies: Director of the Division of Music Theory
                        (dr Katarzyna Dwecień-Długosz)
Name of lecturer: dr Katarzyna Dwecień-Długosz

COURSE AIM:
1. Making the student familiar with the problems of the orchestration techniques
2. Acquiring practical skills connected with orchestration and composition for classroom ensembles and
   non-professional music ensembles.
3. Introduction to arrangement of simple melodies for classroom and non-professional vocal, instrumental
   and vocal-instrumental ensembles.
4. Introduction to composition of simple music forms

ENTRY REQUIREMENTS:
A pass in the entrance examinations for the first year of the graduation Music Education Studies.

COURSE CONTENTS:

Semester I:
Arrangement of a monodic melody for choir.
Arrangement of a monodic melody for piano and/or a small instrumental ensemble.
Arrangement of a 2-, 3- or 4-voice song for a choir and piano or a small instrumental ensemble.

Semester II:
Creating simple forms (a, a1 or a, b, a) for a vocal or instrumental ensemble.
Creating more complicated forms (e.g. abcba)
Creating pieces of a specific character (e.g. dance, march etc.) and sets of such pieces for a solo instrument or
an ensemble.

TEACHING METHODS:
Demonstration of example arrangements and compositions, discussion and correction of the students’ works.

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Knowledge</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>K_W05</td>
<td>The student has the knowledge of the elements of a musical work and its formal patterns and he can use it to carry out his own artistic concepts.</td>
</tr>
<tr>
<td>K_W12</td>
<td>The student has the knowledge of different kinds of music notation.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Skills</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>K_U01</td>
<td>The student has a developed artistic personality which enables him to create, carry out and express his own artistic concepts.</td>
</tr>
<tr>
<td>K_U03</td>
<td>When performing his own artistic concepts the student can consciously use his knowledge concerning the elements of a music work and its formal patterns.</td>
</tr>
<tr>
<td>K_U11</td>
<td>The student continues to work on his skills acquired during the undergraduate studies and improves his abilities to create, perform and express his own artistic concepts through independent work.</td>
</tr>
</tbody>
</table>
Social competencies:

<table>
<thead>
<tr>
<th>K_K06</th>
<th>The student is able to critically evaluate his own creative and artistic activities.</th>
</tr>
</thead>
<tbody>
<tr>
<td>K_K10</td>
<td>The student can initiate projects and team work.</td>
</tr>
<tr>
<td>K_K11</td>
<td>The student can integrate with other people when performing tasks.</td>
</tr>
</tbody>
</table>

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

Grade

Semester I: for the prepared works.

Semester II: for the prepared works and a public performance of a selected composition.

STUDENT WORKLOAD:

According to Part II B

RECOMMENDED READING:

J. Pawłowski: *Podstawy instrumentacji*, PWM Kraków, 1980; tom 1-2;
K. Guzowski: *Podstawowe zagadnienia instrumentacji*, AM Gdańsk, 1986;
M. Drobnor: *Instrumentoznawstwo i akustyka*, PWN Kraków, 1973;
M. Komorowska: *Orkiestra dziecięca*, cz. I i II, WSiP Warszawa 1979
A. Michalski, *Wykłady z instrumentacji*, Wydawnictwo Uczelniane Akademii Bydgoskiej, Bydgoszcz 2005

OPTIONAL READING:

H. Mancini: *Sounds & Scores*, Northridge Music, USA, 1973
J. Hanslik: *Instrumentarium szkolne*, Uniwersytet Śląski, Katowice 1981
W. Olszewski, *Sztuka aranżacji w muzyce jazzowej i rozrywkowej*, PWM, Kraków, 2010

REMARKS:
Piano

Course code: 03.2-WA-EASMD-FOR1, FOR2
Type of course: compulsory
Language of instruction: Polish, English
Director of studies: Teaching
(Ad. II st. kw. Ryszard Zimnicki, prof. UZ)
Name of lecturer: Ad. II st. kw. Karol Schmidt, prof. UZ

COURSE AIM:
- Developing the skills of piano playing, the artistic sensitivity and the methodological knowledge, which are necessary for the independent work on preparing a piano and chamber music repertoire in various styles (playing the part of piano accompaniment)
- Learning a possibly extended piano repertoire which is appropriate to the performance abilities of the player and to the specific perception of different listeners as well as useful for the future professional work as an organizer of cultural life and popularizer of music in educational and cultural institutions.
- Improving the ability of sight-reading.

ENTRY REQUIREMENTS:
A pass in the entrance examinations for the first year of graduation Music Education Studies.

COURSE CONTENTS:

Semester I:
- Improving the acquired piano playing abilities (fluency, octaves, double notes, chords).
- Polyphonic music - playing different articulation, dynamics and phrasing in polyphony works in two voices.
- Becoming familiar with more sophisticated playing techniques and a correct use of them (tempo rubato, extreme dynamics, agogical changes like stringendo, piu mosso, allargando, fermatas etc.).
- Development of the emotional interpretation of the prepared works, emotional discipline, work on concentration.
- Practicing the musical memory, meaning of the musical memory for the performance of works.
- Learning how to use emotions during the play (tempo, dynamics, articulation, use of pedals), using imagination and intuition in order to achieve the required interpretation result according to the style.
- Development of the ability of self-evaluation (auditory self-control: analysis of the performance elements, technique, originality of the interpretation, style appropriation etc.) - work with an audio recorder.
- Development of the artistic taste.
- Development of the ability of an independent evaluation of piano works and choosing them according to the student's piano playing possibilities and their usefulness for his own activity as a musician and popularizer of music.
- Chamber music - improving the features of a good piano accompanist, learning of accompaniments including contemporary works.
- Public performance - development of the ability to choose the appropriate repertoire (performance abilities, listeners' perception), evaluation of the acoustic features of a concert hall, the features of an instrument and changes of the prepared artistic concept when necessary.
- Sight-reading - improving the technical and the artistic quality of sight-reading, playing simple contemporary piano pieces.

Semester II:
- Improving the acquired piano playing abilities to overcome more advanced technical and music problems in piano works.
- Pieces combining different styles.
- Contemporary piano music - technical and musical problems connected with the inventiveness of the composition techniques.
- Learning how to achieve special effects in programme music works.
- Differentiating the sound of polyphonic lines in textures containing 2 and 3 voices.
- Independent preparing of a piano piece chosen by the student.
- Development of the ability of self-evaluation (auditory self-control: analysis of the performance elements, technique, originality of the interpretation, style appropriation etc.) - work with an audio recorder.
- Development of the artistic taste,
- Sight-reading, performing the maximum number of written signs and marks.
- Analysis of a work on a basis of different publications.
- Improving the knowledge of piano repertoire connected with the area of studies / listening to recordings and analysis, looking for notes and recordings in the library and on the Internet.
- Learning the specific ways of playing on different types of pianos, the ability to adjust the playing technique in order to achieve the optimal results.
- Evaluation of the acoustic features of a concert hall, the features of an instrument and changes of the prepared artistic concept when necessary.
- Chamber music - improving the features of a good piano accompanist, learning accompaniments including contemporary works.

TEACHING METHODS:

- Choosing works for independent preparing, checking the results and discussing them in the class.
- Showing the correct ways to overcome the problems on a chosen piece and demonstrating the incorrect ways of work on technical and musical problems.
- Common play in the class, showing the ways of practicing and creating exercises in order to overcome technical problems.
- Organizing a seminar group of students presenting the prepared works for each other, discussing the ways of practicing and work and evaluating the performance.
- Analysis of selected performances of a work (recordings or concert performances of famous artists, evaluation of the existing versions and arrangements).
- Work with an audio recorder - analysis of the recording.
- Encouraging the student to play in public, analysis and evaluation of the performance and behaviour forms, drawing conclusions in order to achieve progress, discussion in class.

LEARNING OUTCOMES:

Knowledge:

<table>
<thead>
<tr>
<th>Knowledge</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>K_W01</td>
<td>The student has the knowledge of a particular repertoire (according to the chosen optional subjects).</td>
</tr>
<tr>
<td>K_W02</td>
<td>The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).</td>
</tr>
<tr>
<td>K_W04</td>
<td>The student has the knowledge of the music literature concerning the chosen optional subjects.</td>
</tr>
<tr>
<td>K_W05</td>
<td>The student has the knowledge of the elements of a musical work and its formal patterns and he can use it to carry out his own artistic concepts.</td>
</tr>
<tr>
<td>K_W07</td>
<td>The student has the knowledge concerning the use of various media (books, recordings, sheet music, Internet, archival recordings) and is able to improve his knowledge connected with the chosen area of studies on his own.</td>
</tr>
<tr>
<td>K_W09</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
</tr>
<tr>
<td>K_W10</td>
<td>The student can put together concert programmes on a basis of his knowledge.</td>
</tr>
<tr>
<td>K_W11</td>
<td>The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.</td>
</tr>
</tbody>
</table>
Skills:

<table>
<thead>
<tr>
<th>K_U02</th>
<th>The student can interpret and perform music works independently on a basis on his own creativity and inspirations.</th>
</tr>
</thead>
<tbody>
<tr>
<td>K_U03</td>
<td>When performing his own artistic concepts the student can consciously use his knowledge concerning the elements of a music work and its formal patterns.</td>
</tr>
<tr>
<td>K_U04</td>
<td>On a basis of experience gained during the undergraduate studies the student can build and extend his repertoire connected with the area of his studies.</td>
</tr>
<tr>
<td>K_U06</td>
<td>The student improves his interpretation abilities in a chosen music style and can interpret works representing different music styles.</td>
</tr>
<tr>
<td>K_U08</td>
<td>The student is able to work in different ensembles and can cooperate with other musicians in various ensembles and during the work on common tasks and projects, also of a multidisciplinary nature.</td>
</tr>
<tr>
<td>K_U11</td>
<td>The student continues to work on his skills acquired during the undergraduate studies and improves his abilities to create, perform and express his own artistic concepts through independent work.</td>
</tr>
<tr>
<td>K_U12</td>
<td>The student has the ability to read and memorize works using different types of musical memory consciously.</td>
</tr>
<tr>
<td>K_U13</td>
<td>The student knows how to practice to overcome performance problems connected with the given practical subject.</td>
</tr>
<tr>
<td>K_U17</td>
<td>The student can consciously use the proper techniques to overcome the stress symptoms.</td>
</tr>
<tr>
<td>K_U18</td>
<td>The student shows a responsible attitude in regard to public presentations.</td>
</tr>
</tbody>
</table>

Social competencies:

<table>
<thead>
<tr>
<th>K_K05</th>
<th>The student can prevent fears and stress situations connected with public performances.</th>
</tr>
</thead>
<tbody>
<tr>
<td>K_K06</td>
<td>The student is able to critically evaluate his own creative and artistic activities.</td>
</tr>
</tbody>
</table>

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

Grade. Presentation of: a) works chosen by the lecturer and prepared under his direction b) a work chosen for independent preparation c) a work played in public. The learning outcomes verification (evaluation, if the learning outcomes have been achieved by the student) takes place during the whole semester in class as well as during the presentation of the works at the end of the semester.

STUDENT WORKLOAD:

According to Part II B

RECOMMENDED READING:

Etudes
zbiorę etiud /wyd. PWM/, Kraków: Bertini, Duvernoy, Schytte, Lemoine, Berens, Czerny, Heller, Loeschorn

Polyphonic works
„Wybór utworów z XVII i XVIII w.”, wyd. PWM, Kraków.
J.S.Bach – „Łatwe utwory”, „Drobne utwory”, „Małe preludia”, „Inwencje dwugłosowe”, „Suity francuskie” wyd. PWM, Peters, G.F.Haendel „Utwory wybrane” PWM, Kraków

Classical forms
Sonatinas - opr. Hoffmann-Rieger, S. Raube, PWM, W.A.Mozart – „Sonatiny wiedeńskie” PWM, Kraków

Various works
„Czytanki muzyczne” z. I-IV PWM, R.Schumann, P.Czajkowski „Album dla młodzieży”, easy pieces of Polish composers – F.Chopin, K.Szymanowski, J.Garścia, W.Lutosławski, W.Kilar. wyd. PWM, Kraków

Accompaniments

Created by: dr Katarzyna Kwiecień-Długosz
Pieces chosen by the students and accompaniments to works for voice, violin, oboe, bassoon, flute, trumpet etc., works for piano for four hands and for two pianos.

**OPTIONAL READING:**
A. Foldes ABC pianisty, PWM, Kraków, 1966
W. Chmielowska – Z zagadnień nauczania gry na fortepianie, PWM, Kraków, 1971,
H. Neuhaus „Sztuka pianistyczna” PWM, Kraków 1970,
G. Sandor „O grze na fortepianie-gest, wyraz „dźwięk” , PWN, Warszawa 1994

**REMARKS:**
Course code: 03.2-WA-EASMD-CHR1, CHR2, CHR3, CHR4
Type of course: compulsory
Language of instruction: Polish, English
Director of studies: Director of the Division of Conducting (dr hab. Bogumiła Tarasiewicz, prof. UZ)
Name of lecturer: dr hab. Łucja Nowak, prof. UZ, dr hab. Iwona Wiśniewska-Salamon, prof. UZ

COURSE AIM:
1. Learning to work with a large vocal ensemble and a vocal-instrumental ensemble
2. Learning choral works of various periods
3. Developing the choral singing technique.
4. Enabling practical exercises on conducting and independent work on the preparation of the interpretation of chosen works.
5. Acquiring knowledge and skills of shaping the sound of the separate choral voices.

ENTRY REQUIREMENTS:
The ability of note-reading.

COURSE CONTENTS:
1. Preparing works for 2-, 3- and 4-voice choirs consisting of equal and mixed voices.
2. Preparing works of various periods and styles.
3. Preparing a cappella and vocal-instrumental works.
4. Learning how a choral conductor works.
5. Creating the organisational structure of the choir.
6. Developing the ability of using different dynamics, articulation and phrasing according to the style of the performed works.
7. Performing the tasks of a choir assistant.
8. Preparing a repertoire that enables the choir to take part in events, concerts, competitions and final examinations for conductors.

TEACHING METHODS:
Working in a large group as well as in small groups - section rehearsals.

LEARNING OUTCOMES:

<table>
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<tr>
<th>Knowledge:</th>
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<td>The student has the knowledge of a particular repertoire.</td>
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<td>K_W05</td>
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<td>K_W08</td>
<td>The student has an expanded knowledge of the historical context of music and the relations between music and other areas of the contemporary life.</td>
</tr>
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<td>K_W09</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
</tr>
</tbody>
</table>
**K_W12**  The student has the knowledge of different kinds of music notation.

**Skills:**

**K_U01**  The student developed an artistic personality enabling him to create, perform and carry out his own artistic concepts.

**K_U02**  The student can interpret and perform music works independently on a basis on his own creativity and inspirations.

**K_U03**  When performing his own artistic concepts the student can consciously use his knowledge concerning the elements of a music work and its formal patterns.

**K_U05**  The student can put together coherent and appropriate concert programmes using his knowledge of musical styles and their performing traditions.

**K_U06**  The student improves his interpretation abilities in a chosen music style and can interpret works representing different music styles.

**K_U07**  The student can interpret literary texts of various styles.

**K_U08**  The student is able to work in different ensembles and can cooperate with other musicians in various ensembles and during the work on common tasks and projects, also of a multidisciplinary nature.

**K_U09**  The student can create and carry out his own artistic projects (also in connection with other disciplines).

**K_U10**  The student can play a leading role in various ensembles.

**K_U13**  The student knows how to practice to overcome performance problems connected with the given practical subject.

**K_U16**  The student can express his own judgements and draw the appropriate conclusions.

**K_U18**  The student shows a responsible attitude in regard to public presentations.

**K_U19**  The student can get in touch with the listener in a proper way.

**K_U20**  During the presentation the student is able to transmit the idea of a music work.

**Social competencies:**

**K_K02**  The student can inspire and organize the learning process of other people.

**K_K05**  The student can prevent fears and stress situations connected with public performances.

**K_K06**  The student is able to critically evaluate his own creative and artistic activities.

**K_K10**  The student can initiate projects and team work.

**K_K11**  The student can integrate with other people when performing tasks.

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**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

Learning of the staff done in the class, taking part in concerts, taking part in the class. The skills will be verified during classes and individual rehearsals.

**STUDENT WORKLOAD:**

According to Part II B

**RECOMMENDED READING:**


Gaudeamus igitur – opr. K. Mroszczyk.

**OPTIONAL READING:**

Śpiewniki „Z pieśnią” opr. J. K. Lasocki na chór mieszany a cappella ( I, II, III, IV st. trudności), PWM, Kraków 1972r.

Śpiewnik Staropolski - zeszyt IV „Psalmy”. Musica lagellonica Kraków 1996r.
„Antologia Muzyki Chóralnej Renesansu” na chór mieszany a cappella, redakcja Stanisława Wiechowicza, PWM, Kraków 1980r.

REMARDS:
**WORKSHOP**

*(CHAMBER ENSEMBLE / VOCAL ENSEMBLE / GOSPEL / JAZZ INSTRUMENTAL ENSEMBLE / JAZZ VOCAL ENSEMBLE)*

Course code: 03.2-WA-EASMD-WAR1, WAR2, WAR3  
Type of course: compulsory  
Language of instruction: Polish, English  
Director of studies:  
Director of the Institute of Music  
(dr hab. Jerzy Szymaniuk, prof. UZ)  
dr hab. Bogumiła Tarasiewicz, prof. UZ, dr hab. Bartłomiej Stankowiak, prof. UZ, dr hab. Paulina Gołębiowska,  
Brian Fentress, mgr Paulina Gołębiowska, mgr Bartosz Pernal

**COURSE AIM:**
Becoming familiar with all the aspects of work in an ensemble on a music work, from choosing the repertoire through the work on its preparation to the public presentation of the work.

**ENTRY REQUIREMENTS:**
A pass in the entrance examinations for the first year of graduation Music Education Studies.

**COURSE CONTENTS:**
- Choosing a repertoire appropriate to the number of musicians, the instruments and the performance abilities of the musicians.  
- Organizational activities like assignment of the instrumental or vocal parts, development of the methods of work on the given repertoire, the optimal position on stage.  
- Work on the music staff under consideration of its form, dynamics, harmonic and melodic features and orchestration  
- Technical aspects of the public performance - the optimal position on stage, amplification equipment, the right order of activities during the sound check, other elements of the performance (lights, video projections, stage scenery).

**TEACHING METHODS:**
- Exercises with the lecturer  
- Independent exercises.  
- Discussion.

**LEARNING OUTCOMES:**

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</tr>
</tbody>
</table>
**K_W9**  The student has the knowledge of musical styles and their performing traditions.

**K_W10**  The student can put together concert programmes on a basis of his knowledge.

**K_W14**  The student has the knowledge and skills enabling him to improvise in different context and styles.

**SKILLS:**

**K_U03**  When performing his own artistic concepts the student can consciously use his knowledge concerning the elements of a music work and its formal patterns.

**K_U04**  On a basis of experience gained during the undergraduate studies the student can build and extend his repertoire connected with the area of his studies.

**K_U05**  The student can put together coherent and appropriate concert programmes using his knowledge of musical styles and their performing traditions.

**K_U08**  The student is able to work in different ensembles and can cooperate with other musicians in various ensembles and during the work on common tasks and projects, also of a multidisciplinary nature.

**K_U09**  The student can create and carry out his own artistic projects (also in connection with other disciplines).

**K_U10**  The student can play a leading role in various ensembles.

**K_U11**  The student continues to work on his skills acquired during the undergraduate studies and improves his abilities to create, perform and express his own artistic concepts through independent work.

**K_U13**  The student knows how to practice to overcome performance problems connected with the given practical subject.

**K_U18**  The student shows a responsible attitude in regard to public presentations.

**K_U20**  During the presentation the student is able to transmit the idea of a music work.

**K_U22**  The student is able to improvise on a basis of the performed work.

**Social competencies:**

**K_K01**  The student is a competent and independent musician who can consciously integrate the acquired knowledge connected with his area of studies and use it to perform broadly understood cultural activities.

**K_K03**  The student initiates artistic activities in the field of broadly understood culture (undertakes interdisciplinary projects or projects requiring a cooperation with people representing other fields of arts and science).

**K_K05**  The student can prevent fears and stress situations connected with public performances.

**K_K06**  The student is able to critically evaluate his own creative and artistic activities.

**K_K8**  The student shows the ability to live in the society, to carry out his own artistic activities and to adjust to the contemporary labour market.

**K_K10**  The student can initiate projects and team work.

**K_K11**  The student can integrate with other people when performing tasks.

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**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

Grade based on the public presentation at the end of every semester of studies.

**STUDENT WORKLOAD:**

According to Part II B

**RECOMMENDED READING:**

George Wiskirchen: DEVELOPMENTAL TECHNIQUES FOR THE JAZZ ENSEMBLE MUSICIANS, Berklee Press Publication 1961

Jerzy Kolasiński: Zespoły instrumentalne, PZWS Warszawa 1972

Tadeusz Krystyniak: SZKOLNE ZESPOŁY MUZYCZNE, WSiP, Warszawa 1979

Zbigniew Pawełec: PRACA DYRYGENTA - KAPELMISTRZA Z AMATORSKĄ ORKIESTRĄ DĘTĄ, PZCHiO, Oddz. w Łodzi
OPTIONAL READING:

REMARKS:
The subject is common for Music Education and Jazz and Popular Music.
MA DIPLOMA SEMINAR

Course code: 03.2-WA-EASMD-MGR1, MGR2
Type of course: compulsory
Language of instruction: Polish, English
Director of studies: Director of the Division of Instrumental Teaching
(prof. dr hab. Janina Fyk)

COURSE AIM:
Semester I:
Acquiring the knowledge of the aim and the requirements of a Master's thesis and its meaning for the entire education during the studies; acquiring skills of formulating a research problem and writing of papers as a necessary tool for further music education.
Semester II:
Acquiring the basic knowledge of methods and rules of a scientific research and acquiring skills of using literature concerning the research area as a necessary tool for further music education.
Semester III and IV:
Acquiring the knowledge concerning the research methodology on the example of the student's own master's thesis and acquiring the skills of using a selected research method, preparing disquisitions and using of a clear and precise language as necessary tools for further music education and artistic activity.

ENTRY REQUIREMENTS:
A pass in the entrance examinations for the graduate Music Education Studies.

COURSE CONTENTS:
Semester I
The functions of the master’s thesis; the kinds of artistic work, the types of scientific work; the outlines of selected research methodology problems: the origins and kinds of scientific problems; the main elements of a scientific method; the kind and the definition of a research problem; the aim and the kinds of scientific goals; determining the issues, subject and title of the thesis, analysis of the subject of a masters’s thesis as a problem; a draft of the Introduction of the thesis, the choice of the method, technique and research tool for the student’s thesis; the rules for writing a scientific work, register and language; a draft of a paper, preparation for a presentation of a paper about the research method and technique.

Semester II
Methods of a scientific research, in particular concerning the student’s research method; the stages of a scientific research on the example of the student’s thesis; the rules for writing a scientific work, the structure and a draft of the student’s thesis; analysis of the scientific problem; thesis and hypothesis; preparation and description of the research tools/criteria; choice and description of the research area / subject.

Semester III
The research procedure under consideration of the character and subject of the thesis, a review of the subject literature from an analytical and a synthetic perspective; carrying out and describing the research and the characteristic features of the respondents; a preliminary preparation of the research results under the use of the appropriate statistical methods; the rules for writing a scientific work - a continuation.
Semester IV

The research procedure under consideration of the character and subject of the thesis, a review of the subject literature from an analytical and a synthetic perspective; carrying out and describing the research and the characteristic features of the respondents; an initial preparation of the research results under the use of the appropriate statistical methods; the rules for writing a scientific work - a continuation.

TEACHING METHODS:
Seminar, lecture, a multiple discussion, exchange of ideas.

LEARNING OUTCOMES:

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<table>
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<tr>
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<tbody>
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<td>K_U10</td>
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<td>K_U18</td>
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<td>K_U19</td>
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<table>
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<tr>
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<tbody>
<tr>
<td>K_K04</td>
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<tr>
<td>K_K11</td>
</tr>
</tbody>
</table>

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
The learning outcomes are being verified in class during the semester through the participation in the class, discussions, expressing the student’s own opinion and views.

Assessment criteria:
a regular and active participation in class and

Semester 1:
- presentation and a discussion about the subject, genesis and aim of the thesis,
- preparation and presentation of a paper concerning a chosen problem in the area of the methodology of the student’s own research

Semester 2:
- preparation of a thesis plan,
- presentation of the thesis issues against a background of the subject’s literature in written form,
- preparation and description of the research tools appropriate for the thesis subject
Semester 3:
- a written presentation of the methodological aspects if the thesis,
- a written preparation of problems connected with the factual part of the thesis,
- conducting research and a preliminary analysis / discussion concerning the research outcomes (in case of doing research),
- satsfying progress in thesis writing.

Semester 4:
- satsfying progress in thesis writing,
- submitting of a finished and corrected thesis and admission to the final examination.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
5. Gertsmann, S. Rozmowa i wywiad w psychologii, PWN, Warszawa, 1985, wyd. 5.
11. Selected dictionaries, encyclopaedias etc.

OPTIONAL READING:
4. J. Such, Problemy weryfikacji wiedzy, Warszawa 1975;
6. Pieter, J., Zarys metodologii pracy naukowej, PWN, Warszawa,
7. Teaching programmes for the subject „music” in secondary school etc.
12. Encyclopaedias, dictionaries of pedagogy, psychology, music etc.
CONDUCTING (1, 2)

CONDUCTING (3, 4 - MASTER DIPLOMA LABORATORY)

Course code: 03.2-WA-EASMD-DY1, DY2, DY3, DY4
Type of course: optional
Language of instruction: Polish, English
Director of studies: Director of the Division of Conducting
(dr hab. Bogumila Tarasiewicz, prof. UZ)
Name of lecturer: dr hab. Bartłomiej Stankowiak, prof. UZ, dr hab. Iwona Wiśniewska-Salamon, prof. UZ

COURSE AIM:
Development of the knowledge acquired during the undergraduate studies concerning the correct posture and
the rules of using the conducting apparatus and its elements, development of skills concerning the use of
the acquired techniques in order to communicate the contents of the performed works and to conduct various
ensembles.
Improving the independence at the work on the repertoire, work with an ensemble, handling stage fright, work
on concentration and self-control.
Acquiring the following knowledge and skills enabling to conduct various vocal and vocal-instrumental
ensembles in the future professional work:
development of interest in vocal-instrumental and instrumental music
development of the artistic taste, aesthetic sensitivity and sense of beauty
development of technical skills, the ability of interpretation and independent work on a music piece
development of skills required for the preparation of a performance with an ensemble

ENTRY REQUIREMENTS:
Acquiring of the conducting technique during the undergraduate studies.

COURSE CONTENTS:
Development of the conducting apparatus, problems of the manual techniques and means of expression.
Development of skills of choosing the conducting techniques appropriate to the following elements of a
music work: time signature, the rhythmical structure, tempo, dynamics, articulation, agogics etc.
Becoming familiar with the ways of work on a score of the prepared work, from sight-reading to
memorizing the work and development of the ability to estimate the technical and performance problems.
Making familiar with the ways of work with a/ a vocal ensemble b/ an instrumental ensemble c/ a vocal-
instrumental ensemble
Preparation for the public performance (final examination)

TEACHING METHODS:
Work on the conducting techniques and correction of the manual apparatus during individual lessons with the
student and accompanists. Discussion about the problems concerning the staff done in the class, in particular
about the interpretation and the choice of the appropriate technical and artistic means. Analysis of scores,
studying of literature and a critical listening to recordings of the prepared repertoire. Student’s participation in
the work with the choir and independent work on preparing the staff for the final examination.

LEARNING OUTCOMES:
Knowledge:

<table>
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<tr>
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<td>K_W05</td>
<td>The student has the knowledge of the elements of a musical work can use it carry out his own artistic concepts.</td>
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<tr>
<td>K_W07</td>
<td>The student has the knowledge concerning the use of various media (books, recordings, sheet music, Internet, archival recordings) and is able to improve his knowledge connected with the chosen area of studies on his own.</td>
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<td>K_W08</td>
<td>The student has an expanded knowledge of the historical context of music and the relations between music and other areas of the contemporary life.</td>
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<td>K_W09</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
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<td>K_W10</td>
<td>The student can put together concert programmes on a basis of his knowledge.</td>
</tr>
<tr>
<td>K_W11</td>
<td>The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.</td>
</tr>
</tbody>
</table>

Skills:

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>K_U01</td>
<td>The student developed an artistic personality enabling him to create, perform and carry out his own artistic concepts.</td>
</tr>
<tr>
<td>K_U02</td>
<td>The student can interpret and perform music works independently on a basis on his own creativity and inspirations.</td>
</tr>
<tr>
<td>K_U03</td>
<td>When performing his own artistic concepts the student can consciously use his knowledge concerning the elements of a music work and its formal patterns.</td>
</tr>
<tr>
<td>K_U05</td>
<td>The student can put together coherent and appropriate concert programmes using his knowledge of musical styles and their performing traditions.</td>
</tr>
<tr>
<td>K_U06</td>
<td>The student improves his interpretation abilities in a chosen music style and can interpret works representing different music styles.</td>
</tr>
<tr>
<td>K_U07</td>
<td>The student can interpret literary texts of various styles.</td>
</tr>
<tr>
<td>K_U08</td>
<td>The student is able to work in different ensembles and can cooperate with other musicians in various ensembles and during the work on common tasks and projects, also of a multidisciplinary nature.</td>
</tr>
<tr>
<td>K_U09</td>
<td>The student can create and carry out his own artistic projects (also in connection with other disciplines).</td>
</tr>
<tr>
<td>K_U10</td>
<td>The student can play a leading role in various ensembles.</td>
</tr>
<tr>
<td>K_U11</td>
<td>The student continues to work on his skills acquired during the undergraduate studies and improves his abilities to create, perform and express his own artistic concepts through independent work.</td>
</tr>
<tr>
<td>K_U12</td>
<td>The student has the ability to read and memorize works using different types of musical memory consciously.</td>
</tr>
<tr>
<td>K_U13</td>
<td>The student knows how to practice to overcome performance problems connected with the given practical subject.</td>
</tr>
<tr>
<td>K_U16</td>
<td>The student can express his own judgements and draw the appropriate conclusions.</td>
</tr>
<tr>
<td>K_U17</td>
<td>The student can consciously use the proper techniques to overcome the stress symptoms.</td>
</tr>
<tr>
<td>K_U18</td>
<td>The student shows a responsible attitude in regard to public presentations.</td>
</tr>
<tr>
<td>K_U20</td>
<td>During the presentation the student is able to transmit the idea of a music work.</td>
</tr>
<tr>
<td>K_U21</td>
<td>The student has basic abilities to create music in a way, that enables him to improvise and not to stick to the written notes.</td>
</tr>
</tbody>
</table>

Social competencies:

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>K_K01</td>
<td>The student is a competent and independent musician who can consciously integrate the acquired knowledge connected with his area of studies and use it to perform broadly understood cultural activities.</td>
</tr>
</tbody>
</table>
### Learning Outcomes Verification and Assessment Criteria:
Semester 1-3: memorizing of the selected works and their presentation with the accompanists. Semester 4: a public concert – presentation of independently prepared repertoire (a minimum of 5 stylistically different compositions a cappella and a short vocal-instrumental form).

### Student Workload:
According to Part II B

### Recommended Reading:
E. Bury – „Podstawy techniki dyrygowania”
J. Zabłocki – „O technice dyrygowania”
L. Jaworski – „Podstawy techniki dyrygowania”
J. K. Lasocki – „Chór – poradnik dla dyrygentów”
J. Zabłocki – „O prowadzeniu chóru”
A. Szaliński – „Problemy wykonawcze współczesnej muzyki chóralnej”
A. Szaliński – „Muzykowanie zespołowe”
J. Kolasiński – „Zespoły instrumentalne”
T. Krystyniak – „Szkolne zespoły muzyczne”
A. Dyrdał – „Amatorski zespół smyczkowy”
S. Śledziński – „Orkiestra dęta”
J. Lenartowska, A. Nowak – Lenartowska – „Dziecięca orkiestra perkusyjna”
S. Krakowski – „Problemy wykonawcze muzyki dawnej”

### Optional Reading:

### Remarks:
no remarks
SINGING

Course code: 03.2-WA-EASMD-SPW1, SPW2, SPW3, SPW4
Type of course: optional
Language of instruction: Polish, English
Director of studies: (dr hab. Bogumiła Tarasiewicz-Ciesielska, prof. UZ)
dr hab. Bogumiła Tarasiewicz-Ciesielska, prof. UZ
Name of lecturer: dr hab. Jolanta Konstanciuk -Sipowicz

COURSE AIM:
The aim of the course is the preparation of conductors to use their vocal organ in a correct and conscious way. Preparation of the student to teach voice training individually and in vocal ensembles.

ENTRY REQUIREMENTS:
Receiving a pass in the subject “Introduction to voice training” and optionally “Classical singing” or “Pop and jazz singing” during the undergraduate studies.

COURSE CONTENTS:

Semester I:
1. Development of practical skills concerning the phonation, breathing and resonance.
2. The types of articulation in singing.
3. The kinds of voices - the basic classification.
4. Methods of work on the elements of singing technique (opening of the apparatus, resonance, breathing, combining of registers, a smooth timbre of consonants, the types of articulation).
5. Diction exercises
6. A correct performance of the following works during the semester (a minimum):
   a) vocal etudes – 5 exercises (selection)
   b) three various works (air, song)

Semester II and III:
1. Development of practical skills concerning the phonation, breathing and resonance.
2. The types of articulation in singing.
3. Methods of work on the elements of singing technique (opening of the apparatus, resonance, breathing, combining of registers, a smooth timbre of consonants, the types of articulation).
4. A correct performance of the following works during the semester (a minimum):
   a) vocal etudes – 3 exercises (selection)
   b) four various works (air, song)

Semester IV:
1. Development of practical skills concerning the phonation, breathing and resonance.
2. Preparation of the diploma concert (a minimum repertoire):
   a. two old Italian or classical airs
   b. two artistic songs
   c. a selected piece of any style
   d. a duet
TEACHING METHODS:
Exercises, work with a book.

LEARNING OUTCOMES:

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<thead>
<tr>
<th>Knowledge</th>
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</tr>
</thead>
<tbody>
<tr>
<td>K_W01</td>
<td>The student has the knowledge of a particular repertoire (according to the chosen optional subjects).</td>
</tr>
<tr>
<td>K_W02</td>
<td>The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).</td>
</tr>
<tr>
<td>K_W03</td>
<td>The student has the knowledge of the literature concerning the chosen optional subjects.</td>
</tr>
<tr>
<td>K_W05</td>
<td>The student has the knowledge of the elements of a musical work and its formal patterns and he can use it to carry out his own artistic concepts.</td>
</tr>
<tr>
<td>K_W9</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
</tr>
<tr>
<td>K_W11</td>
<td>The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.</td>
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<td>K_U01</td>
<td>The student has a developed artistic personality which enables him to create, carry out and express his own artistic concepts.</td>
</tr>
<tr>
<td>K_U02</td>
<td>The student can interpret and perform music works independently on a basis on his own creativity and inspirations.</td>
</tr>
<tr>
<td>K_U03</td>
<td>When performing his own artistic concepts the student can consciously use his knowledge concerning the elements of a music work and its formal patterns.</td>
</tr>
<tr>
<td>K_U04</td>
<td>On a basis of experience gained during the undergraduate studies the student can build and extend his repertoire connects with the area of his studies.</td>
</tr>
<tr>
<td>K_U05</td>
<td>The student can put together coherent and appropriate concert programmes using his knowledge of musical styles and their performing traditions.</td>
</tr>
<tr>
<td>K_U06</td>
<td>The student improves his interpretation abilities in a chosen music style and can interpret works representing different music styles.</td>
</tr>
<tr>
<td>K_U11</td>
<td>The student continues to work on his skills acquired during the undergraduate studies and improves his abilities to create, perform and express his own artistic concepts through independent work.</td>
</tr>
<tr>
<td>K_U12</td>
<td>The student has the ability to read and memorize works using different types of music memory consciously.</td>
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<tr>
<td>K_U13</td>
<td>The student knows how to practice to overcome performance problems connected with the given practical subject.</td>
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<td>K_U17</td>
<td>The student can consciously use the proper techniques to overcome the stress symptoms.</td>
</tr>
<tr>
<td>K_U18</td>
<td>The student shows a responsible attitude in regard to public presentations.</td>
</tr>
<tr>
<td>K_U19</td>
<td>The student can get in touch with the listener in a proper way.</td>
</tr>
<tr>
<td>K_U20</td>
<td>During the presentation the student is able to transmit the idea of a music work.</td>
</tr>
</tbody>
</table>

Social competencies:

| K_K01                              | The student is a competent and independent musician who can consciously integrate the acquired knowledge connected with his area of studies and use it to perform broadly understood cultural activities. |

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

Grade
Conditions for receiving the credit: attendance and activity in class. Preparation of the required minimum of repertoire. Participation in a concert.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:

Martienssen-Lohmann F., *Kształcenie głosu śpiewaka*, Kraków 1953
Romaniszyn B., *Z zagadnień sztuki i pedagogiki wokalnej*, Kraków 1957
Sipowicz J., *Ja i mój głos*, 2009
Sobierajska H., *Uczymy się śpiewać*, Warszawa 1972
Tarasiewicz B. *Mówię i śpiewam świadomie*, Kraków 2003

OPTIONAL READING:

REMARKS:
SCORE-READING (SPECIAL EDUCATION)

Course code: 03.2-WA-EASMD-PSP1, PSP2
Type of course: optional
Language of instruction: Polish, English
Director of studies: Director of the Division of Conducting (dr hab. Bogumila Tarasiewicz, prof. UZ)
Name of lecturer: ad. Bartłomiej Stankowiak

COURSE AIM:
Extension of skills connected with the work on a score acquired in the undergraduate studies and required to prepare an interpretation of a work and to work with an ensemble as a conductor.

ENTRY REQUIREMENTS:
The ability to read the treble clef, the bass clef and the C-clefs. The basic piano playing skills.

COURSE CONTENTS:

TEACHING METHODS:
Playing the selected scores on the piano, analysis of the form and the texture of selected score excerpts, preparation of written piano excerpts.

LEARNING OUTCOMES:

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<td>The student has the knowledge of a particular repertoire (according to the chosen optional subjects).</td>
</tr>
<tr>
<td>K_W04</td>
<td>The student has the knowledge of the music literature concerning the chosen optional subjects.</td>
</tr>
<tr>
<td>K_W05</td>
<td>The student has the knowledge of the elements of a musical work and can use it carry out his own artistic concepts.</td>
</tr>
<tr>
<td>K_W08</td>
<td>The student has an expanded knowledge of the historical context of music and the relations between music and other areas of the contemporary life.</td>
</tr>
<tr>
<td>K_W11</td>
<td>The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.</td>
</tr>
<tr>
<td>K_W12</td>
<td>The student has the knowledge of different kinds of music notation.</td>
</tr>
</tbody>
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<tr>
<td>K_U03</td>
<td>When performing his own artistic concepts the student can consciously use his knowledge concerning the elements of a music work and its formal patterns.</td>
</tr>
<tr>
<td>K_U16</td>
<td>The student can express his own judgements and draw the appropriate conclusions.</td>
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<th>Social competencies</th>
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<tr>
<td>K_K01</td>
<td>The student is a competent and independent musician who can consciously integrate the acquired knowledge connected with his area of studies and to use it to perform broadly understood cultural activities.</td>
</tr>
</tbody>
</table>
LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
A practical test - sight-reading of score excerpts, evaluation of the prepared piano excerpts.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
- J. S. Bach – Chorals in old clefs
- J. Haydn – String quartets
- J. S. Bach – St. John Passion, excerpts
- G. F. Haendel – Messiah, excerpts
- K. Szymanowski – Pieśni kurpiowskie
- W. Lutosławski – selected symphonic works

OPTIONAL READING:
- W. A. Mozart, L van Beethoven, F. Mendelssohn, J. Brahms – selected Symphonies, excerpts
**Type of course:** optional  
**Language of instruction:** Polish, English  
**Director of studies:** Director of the Division of Music Theory  
(dr Katarzyna Kwiecień-Długosz)  
**Name of lecturer:** dr hab. Andrzej Tuchowski, prof. UZ

**COURSE AIM:**  
1. Making the students familiar with a representative repertoire of large vocal-instrumental forms.  
2. The ability of an independent analysis of a score paying special attention to the form, rhetoric, harmony, relation between lyrics and music, performance difficulties.  
3. The ability to plan work on the choral part.  
4. Acquiring analytical habits enabling to read the score in an effective way.

**ENTRY REQUIREMENTS:**  
Receiving all the required credits for the 1st year of studies for the optional subjects module “Conducting”.

**COURSE CONTENTS:**  
1. Mass in the Renaissance, Baroque, classical and romantic mass.  
3. Oratorio.  
4. Passion.  
5. Vocal and instrumental symphony

**TEACHING METHODS:**  
Analysis of selected music works, lecture, discussion.

**LEARNING OUTCOMES:**

<table>
<thead>
<tr>
<th>Knowledge:</th>
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<tbody>
<tr>
<td><strong>KW_01</strong></td>
</tr>
<tr>
<td><strong>KW_02</strong></td>
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<tr>
<td><strong>KW_04</strong></td>
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<tr>
<td><strong>KW_05</strong></td>
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<tr>
<td><strong>KW_07</strong></td>
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<tr>
<td><strong>K_W8</strong></td>
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<tr>
<td><strong>K_W9</strong></td>
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<tr>
<td><strong>K_W10</strong></td>
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<tr>
<td><strong>K_W11</strong></td>
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<td><strong>K_U03</strong></td>
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<tr>
<td><strong>K_U04</strong></td>
</tr>
<tr>
<td><strong>K_U05</strong></td>
</tr>
</tbody>
</table>
musical styles and their performing traditions.

K_U06  The student improves his interpretation abilities in a chosen music style and can interpret works representing different music styles.

K_U20  During the presentation the student is able to transmit the idea of a music work.

Social competencies:

K_K01  The student is a competent and independent musician who can consciously integrate the acquired knowledge connected with his area of studies and use it to perform broadly understood cultural activities.

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

1. Attendance in class
2. Active participation in class, discussion
3. Preparation of the student's own analysis.

STUDENT WORKLOAD:

According to Part II B

RECOMMENDED READING:

D. Wójcik: ABC Form muzycznych
J.M.Chomiński – Formy muzyczne, tom 5, Wielkie formy wokalne, PWM 1984
COURSE AIM:
Acquiring the basic knowledge in the field of acoustics, electroacoustics and sound producing which is useful in the work as a musician and teacher.

ENTRY REQUIREMENTS:
A pass in the entrance examinations for the graduate Music Education Studies.

COURSE CONTENTS:

TEACHING METHODS:
Lecture with conversation: discussion on a basis of the required reading.
Class: Work with the lecturer using a computer, a mixing console, a sound card, software and peripheral equipment (Cubase 6, Samplitude Pro X and a freeware available for the student).

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Knowledge:</th>
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<tbody>
<tr>
<td>K_W01</td>
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<tr>
<td>K_W02</td>
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<tr>
<th>Skills:</th>
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<tbody>
<tr>
<td>K_U16</td>
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<tr>
<td>K_U11</td>
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<tr>
<th>Social competencies:</th>
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</thead>
<tbody>
<tr>
<td>K_K01</td>
</tr>
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</table>

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
Form of receiving a credit for a course – grade for:
    - attendance in class and active work with the lecturer (lecture)
    - independent work – preparation for the class, reading the recommended books (discussion)

For each of the above mentioned activities the student must receive a minimum grade (3) to receive the credits for the course.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
(DEPENDING ON THE STUDENT’S KNOWLEDGE LEVEL):
1. F. Alton Everest, Podręcznik akustyki, Graga, 2009
2. K. Sztekmiler – Podstawy nagłośnienia i realizacji nagrań, WKiŁ, wyd 1-3, (+płyta CD)
3. M. Drobner – Akustyka muzyczna, PWM, 1973
6. K. Sztekmiler – Podstawy nagłośnienia i realizacji nagrań, WKiŁ, wyd 1-3, (+płyta CD)
7. W. Butrym, Dźwięk cyfrowy, WKiŁ, 2002

OPTIONAL READING:
1. Cubase 6 EDU. Instrukcja obsługi, Steinberg.
2. Samplitude PRO X. Instrukcja obsługi, MAGIX.
3. M. Przedpełska-Bieniek, Dźwięk w filmie, Sonoria, 2003
5. Magazines: „Estrada i Studio”, „Muzyk”.

ORCHESTRATION
Course code: 03.2-WA-EASMD-EMS, EMF
Type of course: optional

Created by: dr Katarzyna Kwiecień-Długosz
COURSE AIM:
Acquiring skills of editing music scores using the Sibelius and Finale software.

ENTRY REQUIREMENTS:
A pass grade in the entrance examinations for the graduate Music Education Studies.

COURSE CONTENTS:
Semester I:
Editing music notation with Sibelius: creating a score, writing and correcting notes, the use of dynamics, articulation, agogics and performance marks and symbols. Creating parts. The use of a MIDI keyboard.

Semester II:
Editing music notation with Finale: creating a score, writing and correcting notes, the use of dynamics, articulation, agogics and performance marks and symbols. Creating parts. The use of a MIDI keyboard.

TEACHING METHODS:
Practical exercises, correction of independently prepared works.

LEARNING OUTCOMES:

<table>
<thead>
<tr>
<th>Knowledge</th>
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</thead>
<tbody>
<tr>
<td><strong>K_W07</strong></td>
<td>The student has the knowledge concerning the use of various media (books, recordings, sheet music, Internet, archival recordings) and is able to improve his knowledge connected with the chosen area of studies on his own.</td>
</tr>
<tr>
<td><strong>K_W12</strong></td>
<td>The student has the knowledge of different kinds of music notation.</td>
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<td><strong>K_U11</strong></td>
<td>The student continues to work on his skills acquired during the undergraduate studies and improves his abilities to create, perform and express his own artistic concepts through independent work.</td>
</tr>
<tr>
<td><strong>K_U16</strong></td>
<td>The student can express his own judgements and draw the appropriate conclusions.</td>
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<td>The student is a competent and independent musician who can consciously integrate the acquired knowledge connected with his area of studies and use it to perform broadly understood cultural activities.</td>
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</table>

LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
Attendance in class and preparing the required works.

STUDENT WORKLOAD:
According to Part II B
RECOMMENDED READING:
Sibelius and Finale handbooks.

OPTIONAL READING:

REMARKS:
COURSE AIM:
Creating electroacoustic, experimental or multimedia compositions/arangements in form of études.

ENTRY REQUIREMENTS:
Receiving the required credits for the subject "Basic knowledge about the sound".

COURSE CONTENTS:
Creating compositions and arrangements according to the predisposition and interests of the student.

TEACHING METHODS:
Demonstration, discussion, independent work, giving instructions. The use of the selected software, e. g. Max/MSP, Cubase, Samplitude ProX, FractMusic etc.

LEARNING OUTCOMES:

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<td>The student has the knowledge of a particular repertoire (according to the chosen optional subjects).</td>
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<td>K_W02</td>
<td>The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).</td>
</tr>
<tr>
<td>K_W07</td>
<td>The student has the knowledge concerning the use of various media (books, recordings, sheet music, Internet, archival recordings) and is able to improve his knowledge connected with the chosen area of studies on his own.</td>
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<th>Skills:</th>
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<tr>
<td>K_U16</td>
<td>The student can express his own judgements and draw the appropriate conclusions.</td>
</tr>
<tr>
<td>K_U11</td>
<td>The student continues to work on his skills acquired during the undergraduate studies and improves his abilities to create, perform and express his own artistic concepts through independent work.</td>
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LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
Form of receiving a credit for a course – grade for:
- attendance in class and active work with the lecturer
- independent work – preparation of a project

For each of the above mentioned activities the student must receive a minimum grade (3) to receive the credits for the course.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:
9. W. Kotoński, Muzyka elektroniczna, PWM, 2002

OPTIONAL READING:

REMARKS:
COURSE AIM:
The subject is intended for students having natural creative predispositions, music imagination and feeling the need to express themselves as composers.

1. Reinforcing the basis knowledge in order to prepare the student for a more ambitious and advanced creative activity.
2. Practical introduction in the problems of composition techniques, learning the techniques and the possibilities of music notation.
3. Development of music imagination.
4. Development of the practical use of composition techniques in the student’s creation process.
5. Development of a critical attitude to the artistic activities of the student.

ENTRY REQUIREMENTS:
A pass in the entrance examinations for the first year of the graduation Music Education Studies.

COURSE CONTENTS:
Semester 1:
Variation techniques - the ability of transforming and development of a music idea.

Semester 2:
Variation techniques in instrumental and vocal music - creating of a variation set.

Semester 3:
Vocal forms - the selection of a text, analysis of the semantics, form and expression.
The form of a through-composed and variation song.
Work on a diploma project.

Semester 4:
Creating or arranging advanced vocal forms for 3- and 4-voice-choirs.
Advanced vocal, vocal-instrumental or instrumental forms.
A large instrumental form - the use of two themes.
Work on a diploma project.

TEACHING METHODS:
Analysis of selected music works, presentation and correction of the works prepared by the student, discussion.

LEARNING OUTCOMES:

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<td>K_W05</td>
<td>The student has the knowledge of the elements of a musical work and its formal patterns and he can use it to carry out his own artistic concepts.</td>
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<td>K_W07</td>
<td>The student has the knowledge concerning the use of various media (books, recordings, sheet music, Internet, archival recordings) and is able to improve his knowledge connected with the chosen area of studies on his own.</td>
</tr>
<tr>
<td>K_W11</td>
<td>The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.</td>
</tr>
<tr>
<td>K_W12</td>
<td>The student has the knowledge of different kinds of music notation.</td>
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Created by: dr Katarzyna Kwiecień-Długosz
express his own artistic concepts.

| K_U03 | When performing his own artistic concepts the student can consciously use his knowledge concerning the elements of a music work and its formal patterns. |
| K_U04 | On a basis of experience gained during the undergraduate studies the student can build and extend his repertoire connected with the area of his studies. |
| K_U09 | The student can create and carry out his own artistic projects (also in connection with other disciplines). |
| K_U11 | The student continues to work on his skills acquired during the undergraduate studies and improves his abilities to create, perform and express his own artistic concepts through independent work. |
| K_U16 | The student can express his own judgements and draw the appropriate conclusions. |

**Social competencies:**

| K_K01 | The student is a competent and independent musician who can consciously integrate the acquired knowledge connected with his area of study and use it to perform broadly understood cultural activities. |

**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

Grade for the attendance in class and for preparation of the required works.

Grade for the 4th semester on a basis of a public presentation of the prepared composition.

**STUDENT WORKLOAD:**

According to Part II B

**RECOMMENDED READING:**

B. Schaeffer: *Wstęp do kompozycji*, PWM Kraków, 1976
J. Pawłowski: *Podstawy instrumentacji*, PWM Kraków, 1980; tom 1-2;  
M. Drobner: *Instrumentoznawstwo i akustyka*, PWN Kraków, 1973;  

**OPTIONAL READING:**

H. Mancini: *Sounds & Scores*, Northridge Music, USA, 1973  
W. Olszewski, *Sztuka aranżacji w muzyce jazzowej i rozrywkowej*, PWM, Kraków, 2010  

**REMARKS:**

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**JAZZ HARMONY**

Course code: 03.2-WA-EASM-HRJ1, HRJ2

**Type of course:** optional

**Language of instruction:** Polish, English

**Director of studies:** Director of the Institute of Music

Created by: dr Katarzyna Kwiecień-Długosz
COURSE AIM:

[1] becoming familiar with the sound of jazz;
[2] learning the music resources of jazz (scales, chords, melody);
[3] acquiring the skills to analyse harmonic problems and phenomena on the example of jazz evolution (styles, concepts, compositions, musicians);
[4] practical preparation for playing the examples of the learned principles on a piano.

ENTRY REQUIREMENTS:
A pass in the entrance examinations for the graduate Music Education Studies, optional subjects module: Jazz.

COURSE CONTENTS:

[1] chord symbols (American jazz standards);
[2] church modes (the major scale and its modes, the melodic minor scale and its modes);
[3] the diminished, the altered and the whole tone scale;
[4] the construction of chord, texture types;
[5] cadences;
[6] substitute chords;
[7] the form of blues;
[8] rhythm changes;
[9] the analysis of solos;
[10] the analysis of composition;
[12] the harmony of J. Coltrane ("Giant Steps"), mediants;
[13] pentatonic scales and modes, the blues scale;
[14] upper structures, altered chords;
[15] melody;
[16] the use of chromatic;
[17] modal scales;
[18] melody with thirds (B. Evans);
[19] structural melody;
[20] slash chords (polychords);
[21] elements of free jazz.

TEACHING METHODS:
Lecture and practical exercises in form of analysis of examples from music works, written exercises.

LEARNING OUTCOMES:

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<td>K_W9</td>
<td>The student has the knowledge of musical styles and their performing traditions.</td>
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<tr>
<td>K_W11</td>
<td>The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.</td>
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<tr>
<td>K_W12</td>
<td>The student has the knowledge of different kinds of music notation.</td>
</tr>
<tr>
<td>K_W14</td>
<td>The student has the knowledge and skills enabling him to improvise in different context and styles.</td>
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</table>

**Skills:**

| K_U04 | On a basis of experience gained during the undergraduate studies the student can build and extend his repertoire connected with the area of his studies. |

**Social competencies:**

| K_K01 | The student is a competent and independent musician who can consciously integrate the acquired knowledge connected with his area of studies and use it to perform broadly understood cultural activities. |

**LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

- **Semester I:**
  - Pass/fail for a semester test.
- **Semester II:**
  - Grade for a semester test and oral answer covering the whole staff done in both semesters.

**STUDENT WORKLOAD:**

According to Part II B

**RECOMMENDED READING:**

Andy Jaffe: *JAZZ HARMONY*, Advance Music 1996
W. Weiskopf & R. Ricker: *Augmented scales in jazz*
R. Ricker: *Patterns of Four*
Slonimsky: *Thesaurus of scale on melody patterns*
R. Miller: *Modal Harmony*
P. Deneff: *Jazz Hanon*
J. Aebersold: nagrane akompaniamenty do ćwiczeń i utworów

**OPTIONAL READING:**

M. Levine: *The Jazz Theory*
B. Dobbins: *Contemporary Pianist*

**REMARKS:**

- **IMPROVISATION**
  - Course code: 03.2-WA-EASM-IMP1, IMP2
  - Type of course: optional
  - Language of instruction: Polish, English

Created by: dr Katarzyna Kwiecień-Długosz
**COURSE AIM:**
Becoming familiar with the problem of improvisation in jazz and popular music and presentation of techniques to expand the skills and the consciousness of students which are necessary to perform jazz music, in particular:

1. Learning the basis abilities connected with jazz improvisation.
2. Becoming familiar with the harmonic structure of jazz standards.
3. Development (learning and practical use through playing the instrument in a group) of improvisation elements concerning the following aspects: melody, harmony and rhythm under consideration of the musical language of jazz.

**ENTRY REQUIREMENTS:**
Receiving all the required credits for the first year of studies.

**COURSE CONTENTS:**
Problems discussed in class:
6. - playing solo
7. - playing solo with the rhythm section
8. - cooperation within the rhythm section
9. - shaping the sound of an instrumental ensemble
10. - the use of appropriate improvisation techniques for the particular jazz style
11. - melody, rhythm, phrasing and harmony in jazz

The discussed problems are being practiced within an instrumental group.

**Class subjects:**
1. Swing and characteristic elements of rhythm, sound and melody
2. Riff and its meaning for creating a phrase and a form
3. The meaning of the rhythm section in a jazz ensemble
4. The cooperation of a soloist and the rhythm section in a jazz ensemble
5. Polyrhythm and its use during improvisation
6. Polymeter during the improvisation in an ensemble
7. Playing "in time" and "out of time" during a solo improvisation
8. Adjusting registers of the accompanying and the solo instruments during the improvisation in an ensemble
9. The technique of phrasing "between the bars"
10. "Passing notes" and their use in scales
11. Substitute chords: minor third and tritone substitutions
12. Evolution of the blues harmony
13. Expression in the improvisation
14. Modal improvisation
15. Melody of the Bebop

**TEACHING METHODS:**
Practical exercises in a group of instrumentalists

**LEARNING OUTCOMES:**
Knowledge:

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<td>The student has the knowledge of music styles and their performing traditions.</td>
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<td>K_W11</td>
<td>The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.</td>
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<td>K_W12</td>
<td>The student has the knowledge of different kinds of music notation.</td>
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<tr>
<td>K_W13</td>
<td>The student expands his knowledge concerning the improvisation through individual work.</td>
</tr>
<tr>
<td>K_W14</td>
<td>The student has the knowledge and skills enabling him to improvise in different context and styles.</td>
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Skills:

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<th>The student has a developed artistic personality which enables him to create, carry out and express his own artistic concepts.</th>
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<td>K_U02</td>
<td>The student can interpret and perform music works independently on a basis on his own creativity and inspirations.</td>
</tr>
<tr>
<td>K_U06</td>
<td>The student improves his interpretation abilities in a chosen music style and can interpret works representing different music styles.</td>
</tr>
<tr>
<td>K_U08</td>
<td>The student is able to work in different ensembles and can cooperate with other musicians in various ensembles and during the work on common tasks and projects, also of a multidisciplinary nature.</td>
</tr>
<tr>
<td>K_U11</td>
<td>The student continues to work on his skills acquired during the undergraduate studies and improves his abilities to create, perform and express his own artistic concepts through independent work.</td>
</tr>
<tr>
<td>K_U13</td>
<td>The student knows how to practice to overcome performance problems connected with the given practical subject.</td>
</tr>
<tr>
<td>K_U17</td>
<td>The student can consciously use the proper techniques to overcome the stress symptoms.</td>
</tr>
<tr>
<td>K_U18</td>
<td>The student shows a responsible attitude in regard to public presentations.</td>
</tr>
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<td>K_U19</td>
<td>The student can get in touch with the listener in a proper way.</td>
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<td>K_U20</td>
<td>During the presentation the student is able to transmit the idea of a music work.</td>
</tr>
<tr>
<td>K_U21</td>
<td>The student has basic abilities to create music in a way that enables him to improvise and not to stick to the written notes.</td>
</tr>
<tr>
<td>K_U22</td>
<td>The student is able to improvise on a basis of the performed work.</td>
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Social competencies:

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<th>K_K01</th>
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<td>K_K04</td>
<td>The student can consciously use psychological mechanisms supporting the planned activities.</td>
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<td>K_K05</td>
<td>The student can prevent fears and stress situations connected with public performances.</td>
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<tr>
<td>K_K06</td>
<td>The student is able to critically evaluate his own creative and artistic activities.</td>
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<tr>
<td>K_K10</td>
<td>The student can initiate projects and team work.</td>
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LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:
Grade on a basis of a presentation of recorded improvisation of every student.

STUDENT WORKLOAD:
According to Part II B

RECOMMENDED READING:

J. la Porta: Jazz Articulation
M. Levine: The Jazz Theory
A. Laverne: Tones of runes
P. Deneff: Jazz Hanon
W. Weiskopf & R. Ricker: Augmented scales in jazz
R. Ricker: Patterns of four
The New Real Book vol. 1, 2, 3

OPTIONAL READING:

REMARKS:

Created by: dr Katarzyna Kwiecień-Długosz
**VOCAL / INSTRUMENT**

Course code: 03.2-WA-EASM-SIN1, SIN2, SIN3, SIN4

Type of course: optional

Language of instruction: Polish, English

Director of studies: Teaching

(II st. kw. Ryszard Zimnicki, prof. UZ)
COURSE AIM:

For instrumentalists:

[1] Achieving the appropriate sound of the instrument.
[2] Improving technical abilities connected with playing the instrument.
[3] Development of the knowledge concerning harmony, the sense of rhythm and articulation.
[4] Acquiring the skills of a practical use of scales.
[5] Becoming familiar with the characteristic features of the play of selected jazz instrumentalists.
[8] Orienting the student on an independent development of music interests: development of creative predispositions and improving skills of an independent interpretation of works in accordance with the canons of style and music form.
[9] Preparation for the work in a large ensemble.

For vocalists:

[1] Learning the basic techniques required for the occupation as a jazz vocalist.
[2] Development of a personality of a jazz vocalist, who can use the knowledge and experience gained during the studies for his independent creative work.
[3] Becoming familiar with a broadly understood music literature connected with the area of studies.

ENTRY REQUIREMENTS:

A pass in the entrance examinations for the graduate Music Education Studies, optional subjects module: Jazz.

COURSE CONTENTS:

The course contents depend on the chosen instrument and the level of student’s skills.

TEACHING METHODS:

Practical exercises.

LEARNING OUTCOMES:

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<td>The student has the knowledge of musical styles and their performing traditions.</td>
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<td>K_W10</td>
<td>The student can put together concert programmes on a basis of his knowledge.</td>
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</tr>
<tr>
<td>K_U12</td>
<td>The student has the ability to read and memorize works using different types of musical memory consciously.</td>
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LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:

Attendance in class and preparing the required works.

STUDENT WORKLOAD:

According to Part II B

RECOMMENDED READING:

*The New Jazz Real Book* – Jazz Classics Choice Standards, Pop-Fusion Classics for all instrumentalists and vocalists (vol. 1-3)

Other books depending on the instrument

OPTIONAL READING:

REMARKS: