

University of Zielona Góra  
Faculty of Arts

**Institute of Music**



**Instytut  
Muzyki  
UZ**

**INFORMATION PACKAGE**

Bachelor Studies

Master Studies

Academic year 2018/2019

European Credit Transfer System ECTS

# **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 fax +48 68 328 78 58

<http://imu.uz.zgora.pl/>

Institute location in Zielona Góra: <http://imu.uz.zgora.pl/kontakt-i-lokalizacja-instytutu-muzyki/>

### **1.2. Faculty Authorities**

#### **Dean**

dr hab. Barbara Literska, prof. UZ B.Literska@wa.uz.zgora.pl

#### **Vice Dean for Student Affairs**

dr hab. Alicja Lewicka-Szczegóła prodziekan@wa.uz.zgora.pl

### **1.3. Institute Authorities**

#### **Director**

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

#### **Deputy Director**

dr Katarzyna Kwiecień-Długosz K.Kwiecien-Dlugosz@wa.uz.zgora.pl

### **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 phoniatriest'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 kindergarden 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”.

#### **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. 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 **COMPOSITION AND INTRODUCTION TO SOUND ENGINEERING** includes 195 hours and 35 ECTS credits. It involves subjects connected with composition, arrangement, contemporary music notation, computer- aided arrangement, audio recording and engineering 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**

mgr Żaneta Kicińska [zaneta.kicinska@gmail.com](mailto:zaneta.kicinska@gmail.com)

# **Part II. B**

## **ECTS COURSE CATALOGUE Courses offered to Erasmus Students**

in the academic year 2018/19

**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, Jazz, Bachelor Studies, 3 years

Institute of Music, Study Program for Erasmus, Bachelor, academic year 2018/19						
Subject	Lecture/ Exercises	Assessment criteria (pass, pass with grade, exam)	Hours per week / ECTS			
			I			
			winter semester (1)		summer semester (2)	
			h per week	ECTS	h per week	ECTS
Piano	exercises	pass with grade	1	5	1	5
Harmony	exercises	pass with grade	1	3	1	4
History of Music	exercises	lecture - exam, exercises - pass with grade	1	5	1	5
Musical forms and musical analysis	exercises	pass with grade	1	4		
Ear training (jazz)	exercises	pass with grade	1	4	1	4
Ear training (music education)	exercises	pass with grade	1	4	1	4
Music literature	exercises	pass with grade	1	4	1	4
Choir	exercises	pass with grade	3	2	3	2
Workshop	exercises	pass with grade	1	6	1	6
Jazz workshop: vocal ensemble	exercises	pass with grade	1	6	1	6
Jazz instrumental workshop	exercises	pass with grade	1	6	1	6
Principles of music	exercises	pass	1	5	1	3
Organology and acoustic	lecture	pass with grade	1	3	1	3
Introduction to conducting	exercises	pass with grade	1	4		
Conducting	exercises	pass with grade	1	5	1	5
Score-reading	exercises	pass with grade	1	4	1	4
Orchestration	exercises	pass with grade	1	4	1	4
Piano accompaniment and sight-reading	exercises	pass with grade	1	4	1	4
Classroom instruments - Orff instruments, recorders	exercises	pass	1	2		

Classical singing	exercises	pass with grade	1	5	1	5
Pop and jazz singing	exercises	pass with grade	1	5	1	5
BA Diploma Seminar	exercises	pass	1	5	1	6
Psychological and pedagogical preparation for the 1st educational stage	exercises	pass with grade	2	4		
Psychological and pedagogical preparation for the 2nd educational stage	exercises	pass with grade	2	4		
Foreign language - level B2	exercises	pass with grade	2	2	2	2
Introduction to voice training	exercises	pass with grade	1	3		
Voice training/ Children's voice training (optional)	exercises	pass with grade			1	3
Instrument: piano, trumpet, trombone, guitar, saxophone, bass guitar/double bass, drums (jazz)	exercises	pass with grade	1	8	1	8
Vocal (jazz)	exercises	pass with grade	1	8	1	8
Big band	exercises	pass with grade	3	2	3	2
Jazz harmony	exercises	pass with grade	1	4	1	4
Improvisation	exercises	pass with grade	1	4	1	4
Instrumental accompaniment and practice (1st-6th semester)	exercises	pass with grade	1	2	1	2

## 2.3. Study Area: Music Education, Master Studies, 2 years

Institute of Music, Study Program for Erasmus, Master, academic year 2018/19						
Subject	Lecture/ Exercises	Assessment criteria (pass, pass with grade, exam)	winter semester (1)		summer semester (2)	
			h per week	ECTS	h per week	ECTS
			Special music literature	exercises	pass with grade	1
Piano improvisation	exercises	pass with grade	1	4	1	4
Introduction to composition and arrangement	exercises	pass with grade	1	4	1	4
Piano	exercises	pass with grade	1	5	1	5
Choir	exercises	pass with grade	3	2	3	2
Workshop	exercises	pass with grade	1	6	1	6
Jazz workshop: vocal ensemble	exercises	pass with grade	1	6	1	6
Jazz instrumental workshop	exercises	pass with grade	1	6	1	6
MA Diploma seminar	exercises	pass with grade	1	4	1	5
Conducting	exercises	pass with grade	1	5	1	5
Singing	exercises	pass with grade	1	5	1	5
Score-reading, special education	exercises	pass with grade	1	3	1	3
Large vocal-instrumental forms	exercises	pass with grade	1	3		
Orchestration (computer-aided)	exercises	pass with grade	1	5	1	5
Composition and arrangement (including computer-aided arrangement)	exercises	pass with grade	1	5	1	5
Jazz harmony	exercises	pass	1	3	1	3
Improvisation (jazz)	exercises	pass with grade	1	4	1	4
Vocal or Instrument: piano, trumpet, trombone, guitar, saxophone, bass guitar/ double bass, drums (jazz)	exercises	pass with grade	1	8	1	8

# **Part III**

**SYLLABUSES OF THE OFFERED SUBJECTS**

# PIANO

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**Course code:** 03.2WA-EASMP-FOR1, FOR2, FOR3, FOR4

**Type of course:** compulsory

**Language of instruction:** Polish, English

**Director of studies:** Director of the Division of Instrumental Teaching (II st. kw. art. Ryszard Zimnicki, prof. UZ)

**Name of lecturer:** dr hab. 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 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

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. Sight-reading - learning the principles that make the sight-reading easier and practicing through playing simple and short piano pieces. 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

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.

### 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:

<b>Knowledge:</b>	
KE1_W02	The student has the knowledge of the essential repertoire connected with his studies.
KE1_W10	The student has the knowledge of musical styles and their performing traditions.
<b>Skills:</b>	
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_U05	The student has the knowledge and the ability to perform the repertoire of instrumental music.
KE1_U06	The student has the ability to use his knowledge concerning 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_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.
<b>Social competencies:</b>	
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 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**

Sonatas - opr. Hoffmann-Rieger, S. Raube, PWM, W.A.Mozart – „Sonatiny wiedeńskie” PWM, Kraków  
J.Haydn – „Drobne utwory”- Wyd. Peters, L. van Beethoven – łatwe 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.Garścia, 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:**

1. A.Foldes, ABC pianisty, PWM, Kraków, 1966
2. W. Chmielowska – Z zagadnień nauczania gry na fortepianie, PWM, Kraków, 1971
3. G. Sandor –O grze na fortepianie, Wyd. Nauk. PWN, Warszawa, 1994
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
7. M. Niemira –Jak zdobyć, rozwijać i utrzymać technikę pianistyczną –Twoje Zdrowie sp.z o.o., Warszawa,

# HARMONY

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**Course code:** 03.2-WA-EASMP-HAR1, HAR2

**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, dr Katarzyna Kwiecień-Długosz, mgr Żaneta Kicińska

## **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 1

Scales, intervals, the circle of fifths. Triad and its features. The main three chords in major and minor scales. Four-voice texture: ranges of choral voices (mixed choir), doubling of chord components, intervals between voices. Construction and doubling of components in triads in the first and second inversion. Relations between chords. Connecting chords: root motion by the fifth and the second. Principles of repeating a chord. Cadences. Dominant with a double suspension. Harmonization of a melody. The construction and resolution of: dominant seventh, dominant seventh without root, dominant ninth and dominant ninth without root.

### Semester 2

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:**

<b>Knowledge:</b>	
KE1_W03	The student has the knowledge of the elements of a musical work and their mutual relations.
KE1_W018	The student has the basic knowledge in the field of harmony.
<b>Skills:</b>	
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.
<b>Social competencies:</b>	
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 1

Grade

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

Semester 2

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

K. Sikorski: *Harmonia. Zbiór zadań i przykładów*, PWM, Kraków, 1965

A. Poszowski: *Harmonia tonalna*, PWSM w Gdańsku, Gdańsk 2001

F. Wesołowski: *Materiały do ćwiczeń harmoniczych cz. I i II*, PWM, Kraków, 1978

## OPTIONAL READING:

J. Targosz: *Podstawy harmonii funkcyjnej*, PWM, Kraków, 1993 **REMARKS:**

# HISTORY OF MUSIC

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## **COURSE AIM:**

**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

**Name of lecturer:** dr hab. Andrzej Tuchowski, prof. UZ

## **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

#### **ANTIQUITY**

3. Music culture of Ancient Greece

#### **MIDDLE AGES**

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

#### **RENAISSANCE**

7. – 8. Renaissance in music. Stylistic and constructional problems. Forms and genres. Dutch school.
9. Giovanni Pierluigi da Palestrina and Carlo Gesualdo da Venosa

#### **BAROQUE**

11. Baroque in music. Stylistic confrontation of the Renaissance and the Baroque music. 12. Musical rhetoric in the Baroque.
14. Imitazione della natura.
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
5. – 6. Classicism in music. The First Viennese School. Indicators of the classic style.
7. – 9. Instrumental forms (sonata, symphony, concert, chamber music)
10. – 12. Vocal-instrumental forms
13. Begins of development of public music life. The bourgeois music culture. 14. – 15. Polish music – baroque, classicism

## ROMANTICISM

14.-15. Romanticism in the music - aesthetic ideas, style, genres, composers

16. Symbols of the romantic period - the song, lyric pieces for piano.

17. Frederic Chopin.

18. Idea of the programme music.

19. Synthesis of the romantic motifs - the opera and the musical drama.

20. National schools in the music of the 19th and the beginning of the 20th century. 8. Stanisław Moniuszko. Polish music in the second middle of the 19th century.

21. Aesthetic and stylistic changes in the music of the second middle of the 19th cent THE 20TH CENTURY AND CONTEMPORARY MUSIC

### 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

1. – 2. Development of a classic orchestra. Begins of the symphonic music.

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)

11. – 14. Classical opera. W.A.Mozart, *The magic flute*. 15. Test (Classicism)

15.-16. A romantic song: F.Schubert, *Die schöne Müllerin*

17.-18. Romantic lyrics pieces for piano - F.Chopin, *Preludes*

19.-20. The programme music.

21.. Test (Romanticism)

## **TEACHING METHODS:**

Lecture, class, work with a document (score, recording)

## LEARNING OUTCOMES:

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<b>Knowledge:</b>	
KE1_W01	The student has a general knowledge of the music literature.
KE1_W03	The student has the knowledge of the elements of a musical work and their mutual relations.
KE1_W05	The student has the knowledge of the basic formal patterns of music works.
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_W07	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).
KE1_W10	The student has the knowledge of musical styles and their performing traditions.
KE1_W20	The student has the knowledge of the contemporary music.
<b>Skills:</b>	
KE1_U36	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
<b>Social competencies:</b>	
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:

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
3. U.Michels, *Atlas muzyki*, cz. I, W-wa 2002, cz. II, W-wa 2003
4. D.Gwizdalanka, *Historia muzyki*, t.I-IV Kraków 2005 - 2011
5. T.Zieliński, *Style, kierunki i twórcy muzyki XX wieku*
6. A. Schmidt, *Historia jazzu*, t. I-III
7. E.Fubini, *Historia estetyki muzycznej*, Warszawa 1998
8. R.D.Golianek, *Muzyka programowa. Idea i interpretacja*, Poznań 1998
9. M.Tomaszewski, *Chopin. Człowiek, dzieło, rezonans*, Kraków 1998

## OPTIONAL READING:

Z.Dobrzańska, Izorytmia – średniowieczna zasada komponowania, „Ruch Muzyczny” 1983/1 E.Obniska, Palestrina – muzyka renesansowego klasycyzmu, „Ruch Muzyczny” 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 Muzyczny” 1975/4

R.Chłopicka, Tradycja gatunkowa w Pasji..., Spotkania muz. w Baranowie, 1977

L.Polony, Poetyka muzyczna Mieczysława Karłowicza, Kraków 1984

K. Szymanowski, Wychowawcza rola kultury muzycznej w społeczeństwie, Warszawa 1984

K.Szymanowski, Fryderyk Chopin, Chopin, Fryderyka Chopina mit o duszy polskiej, w: Pisma, t. 1,

Pisma muzyczne, red. S. Kisielewski, Kraków 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. Pocij, *Chorał* (2), „Ruch Muzyczny” 1982/10;

B. Pocij, *Chorał* (3), „Ruch Muzyczny” 1982/11;

B.Pocij, *Formy chorałowe*, „Ruch Muzyczny” 1982/9;

C.Sachs, Muzyka w świecie starożytnym

E.Obniska, Guillaume de Machaut – poeta wieku niepokoju, „Ruch Muzyczny” 1983/3 E.Obniska, *Piewca miłości dwornej*, „Ruch Muzyczny” 1977/17

L.Erhardt, *Cienie i blaski historii muzyki*, Ruch Muzyczny, 1982/8  
L.Erhardt, *Muzyka w walce o rząd dusz*, „Ruch Muzyczny” 1982/9  
L.Erhardt, *Odkrycie miłości*, „Ruch Muzyczny” 1982/14  
L.Erhardt, *Wyrodne 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 N.Harnoncourt, *Muzyka mową dźwięków*, Warszawa 1995  
N.Harnoncourt, *Dialog muzyczny*, Warszawa 1998  
*Encyklopedia Muzyczna PWM*, Część biograficzna, red. E.Dziębowska, Kraków 1979-2012 J.M.Chomiński,  
K.Wilkowska-Chomińska, *Formy muzyczne*, t. I-V

# MUSICAL FORMS AND MUSICAL ANALYSIS

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**Course code:** 03.2-WA-EASMP-FAMU

**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:**

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:

<b>Knowledge:</b>	
KE1_W01	The student has a general knowledge of the music literature.
KE1_W03	The student has the knowledge of the elements of a musical work and their mutual relations.
KE1_W05	The student has the knowledge of the basic formal patterns of music works.
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.
<b>Social competencies:</b>	
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:

1. M. Tomaszewski: Nad analizą i interpretacją dzieła muzycznego. Myśli i doświadczenia w „Res Facta” nr 9 1982;
2. J.M. Chomiński, E. Wilkowska-Chomińska: Formy muzyczne
3. R. Bukowski: Metodyka nauczania form muzycznych;
4. A. Frączkiewicz, F. Skołyszewski: Formy muzyczne t. I-II; 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

# EAR TRAINING

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**Course code:** 03.2-WA-EASMP-KSL1, KSL2, KSL3, KSL4

**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, dr Katarzyna Kwiecień-Długosz, mgr Żaneta Kicińska

## **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

## **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. 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 2

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 a<sup>1</sup>. Auditory and visual analysis and singing of excerpts of vocal scores (1). Elements of transposition (1)

### 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:

<b>KNOWLEDGE:</b>		
KE1_W0 3	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).
<b>SKILLS:</b>		
KE1_U0 4	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_U1 4	The student has the ability to read notes.	
KE1_U1 5	The student has the ability to read performance marks.	
KE1_U0 2	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_U2 7	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.

KE1_U1 6	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
	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
<b>Social competencies:</b>		
KE1_K0 1	The student is aware of the necessity to improve his professional competences constantly.	
KE1_K0 3	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_K0 7	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_K1 7	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

## **RECOMMENDED READING:**

Semester 1

J. K. Lasocki, *Solfeż*, cz.I, PWM, Kraków, 1976 i późn.

F. Powroźniak – *Wszyscy śpiewamy z nut*, PWM, 1986 i wcześn.

J. K. Lasocki, *Solfeż*, cz.I, cz.II, PWM, Kraków, 1976 i późn.

Semester 2

as above and:

M. Wacholc, *Czytanie nut głosem (1-2)*, PWM, 1992-1994

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 wcześn.

## **OPTIONAL READING:**

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

# MUSIC LITERATURE

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**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,
- Becoming familiar with basic problems of the music analysis.
- 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 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

**J.S. Bach:** Magnificat, Mass in B-minor, St. John Passion, Das wohltemperierte Klavier, vol. I, Passacaglia in C minor BWV 582, Chaconne from II Partita in D minor BWV 1004, Violin Concertos /in E-major BWV 1042, in D minor BWV 1043/, Cembalo concertos /in D minor BWV 1052, in A-major BWV 1055/, Brandenburg Concertos / BWV 1046-1051/, Orchestral Suites /BWV 1066-1069/

**G.F. Haendel:** Messiah (excerpts), Water Music, Firework Music

## 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 nr 2 „Moonlight”, in C minor op. 13 „Pathetique”, 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 2

## 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. Tchaikovsky:** Symphonies /VI in B minor „Pathetique”/, 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

## THE 20TH AND 21TH CENTURY JAZZ

### TEACHING METHODS:

Lecture, class, work with a document (score, recording)

### LEARNING OUTCOMES:

<b>Knowledge:</b>	
KE1_W01	The student has a general knowledge of the music literature.
KE1_W03	The student has the knowledge of the elements of a musical work and their mutual relations.
KE1_W05	The student has the knowledge of the basic formal patterns of music works.
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_W07	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).
KE1_W10	The student has the knowledge of musical styles and their performing traditions.
KE1_W20	The student has the knowledge of the contemporary music.
<b>Skills:</b>	
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.
<b>Social competencies:</b>	
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:**

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 3. U.Michels, *Atlas muzyki*, cz. I, W-wa 2002, cz. II, W-wa 2003
4. D.Gwizdalanka, *Historia muzyki*, t.I-IV Kraków 2005 - 2011
5. T.Zieliński, *Style, kierunki i twórcy muzyki XX wieku*
6. A. Schmidt, *Historia jazzu*, t. I-III

### **OPTIONAL READING:**

1. *Encyklopedia Muzyczna PWM*, Część biograficzna, red. E.Dziębowska, Kraków 1979-2012 2. J.M.Chomiński, K.Wilkowska-Chomińska, *Formy muzyczne*, t. I-V
3. E.Fubini, *Historia estetyki muzycznej*, Warszawa 1998
4. H.H.Eggebrecht, C.Dahlhaus, *Co to jest muzyka?* Warszawa 1992
5. N.Harnoncourt, *Muzyka mową dźwięków*, Warszawa 1995
6. N.Harnoncourt, *Dialog muzyczny*, Warszawa 1998
7. R.D.Golianek, *Muzyka programowa. Idea i interpretacja*, Poznań 1998 8. M.Tomaszewski, *Chopin. Człowiek, dzieło, rezonans*, Kraków 1998

### **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 (1)

**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:

<b>Knowledge:</b>	
KE1_W02	The student has the knowledge of the essential repertoire connected with his studies.
KE1_W03	The student has the knowledge of the elements of a musical work and their mutual relations.
KE1_W04	The student has the knowledge of the basic music terminology.
KE1_W08	The student has the knowledge and understands the fundamental developments in the history of music and knows the literature describing these problems.
KE1_W10	The student has the knowledge of musical styles and their performing traditions.
KE1_W11	The student has the knowledge of stylistic features and the cultural context of folk music.
KE1_W019	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.
KE1_W020	The student has the knowledge concerning the contemporary music.
KE1_W27	The student knows educational, learning and teaching theories; he understands various determinants of these processes.
<b>Skills:</b>	
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.
<b>Social competencies:</b>	
KE1_K01	The student is aware of the necessity to constantly improve his professional
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:**

Polski hymn narodowy – opr. K. Sikorski, W. Raczkowski. Śpiewnik „Z pieśnią” na chór mieszany a cappella cz. I. PWM, Kraków 1997r.

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 (2)**

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**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:** dr hab. Bartłomiej Stankowiak, 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:

<b>Knowledge:</b>	
KE1_W02	The student has the knowledge of the essential repertoire connected with his studies.
KE1_W03	The student has the knowledge of the elements of a musical work and their mutual relations.
KE1_W04	The student has the knowledge of the basic music terminology.
KE1_W08	The student has the knowledge and understands the fundamental developments in the history of music and knows the literature describing these problems.
KE1_W10	The student has the knowledge of musical styles and their performing traditions.
KE1_W11	The student has the knowledge of stylistic features and the cultural context of folk music.
KE1_W019	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.
KE1_W020	The student has the knowledge concerning the contemporary music.
KE1_W27	The student knows educational, learning and teaching theories; he understands various determinants of these processes.
<b>Skills:</b>	
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:**

Polski hymn narodowy – opr. K. Sikorski, W. Raczkowski. Śpiewnik „Z pieśnią” na chór mieszany a cappella cz. I. PWM, Kraków 1997r.

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

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**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:** dr 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. [4] Enabling the rehearsal of composition and arrangement works. [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. [2] Work on the performance elements: rhythm, articulation, sound, intonation, technical fluency, style, harmony. [3] Development of the ability to use different articulation and dynamics as *tutti*, *back ground*, *solli*. [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. [9] Practicing sight-reading.

Among other things, the repertoire includes compositions and arrangements by: Sammy Nestico, Billy Strayhorn, Michał 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:

<b>Knowledge:</b>	
KE1_W01	The student has a general knowledge of the music literature.
KE1_W017	The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies.
<b>Skills:</b>	
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_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).
<b>Social competencies:</b>	
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

KUZMICH John Jr., BASH Lee, *Instrumental Jazz Instruction*, Parker Publishing Company, Inc.  
West Nyack, New York 1984

Sammy Nestico: THE PROFESSIONAL ARRANGER, Fenwood Music Co., Inc. 1993

**OPTIONAL READING:**

Andy Jaffe: JAZZ HARMONY, Advance Music 1996

OLSZEWSKI Wojciech, *Amerykański system notacji funkcji harmoniczych*, cz. 1, „Muzyk”  
Warszawa 1994.

OLSZEWSKI Wojciech, *Amerykański system notacji funkcji harmoniczych*, cz. 2, „Muzyk”  
Warszawa 1994.

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)

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**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)

**Name of lecturer:** dr hab. Bogumiła Tarasiewicz, prof. UZ, dr hab. Bartłomiej Stankowiak, prof. UZ, dr Brian Fentress, dr 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:

<b>KNOWLEDGE:</b>	
KE1_W02	The student has the knowledge of the essential repertoire connected with his studies.
KE1_W03	The student has the knowledge of the elements of a musical work and their mutual relations.
KE1_W04	The student has the knowledge of the basic music terminology.
KE1_W05	The student has the knowledge of the basic formal patterns of music works.
KE1_W09	The student has the knowledge of the construction, the function and historical changes of music instruments.
KE1_W10	The student has the knowledge of musical styles and their performing traditions.
KE1_W19	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.
<b>SKILLS:</b>	
KE1_U07	The student has the ability to read music notation (16th to 21st century music)
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 music notation.
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.
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_U10	The student has the ability to accompany a soloist (soloists) in various ensembles.
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_U05	The student has the knowledge and the ability to perform the instrumental music repertoire.
KE1_U21	The student has the ability to prepare a concert programme.
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.
<b>Social competencies:</b>	
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_K06	The student can be flexible and adjust to different conditions.
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_K14	The student can use the professional music terminology.

### **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: Kolasiński J. : Zespoły instrumentalne, PZWS Warszawa 1972 Tadeusz Krystyniak:  
SZKOLNE ZESPOŁY MUZYCZNE, WSiP, Warszawa 1979

Zbigniew Pawelec: PRACA DYRYGENTA - KAPELMISTRZA Z AMATORSKĄ ORKIESTRĄ DĘTĄ,  
PZChiO, Oddz. w Łodzi

Andrzej Dyrdał: AMATORSKI ZESPÓŁ SMYCZKOWY, COMUK, Warszawa 1979 Jerzy Zabłocki: O  
PROWADZENIU CHÓRU, COMUK, Warszawa 1978

### **REMARKS:**

The subject is common for Music Education and Jazz and Popular Music.

# PRINCIPLES OF MUSIC

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**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, mgr Żaneta Kicińska

## 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:

Harmonic series. Basic elements of the music notation, development of the music notation, stave, clefs, division of the sound material in octaves, sharps and flats. Rhythmic symbols, extended notes and rests, irregular division of note values. Time signature and its types. Grouping of note values in simple and compound time signatures. Rewriting bars. Syncopation, polyrhythm, polymeter, anacrusis, fermata, caesura. The tempered system: scale, key, intervals and their inversions, building intervals. The major and minor scales and their modes, the circle of fifths, the relations between keys. Consonance and dissonance and its resolution. Diatonic, chromatic, enharmony and alteration. Chromatic and diatonic semitone. Construction of triads. Chords: major, minor, diminished, augmented, seventh chord, ninth chord. Other chord types. Chord positions and inversions. Chord symbols. Three main chords, cadences. Other scales than the major and the minor scale: pentatonic scales, Ancient Greek Scales, medieval scales, Gypsy scale, Acoustic scale, whole tone scale, chromatic scale, blues scale, symmetrical scales 1- 1/2 and 1/2-1, Locrian scale. Articulation. Shortcuts in classical music, pop and jazz. Agogics. Performance marks. Dynamics. Embellishments. Elements of a music work. The basic terms in English.

## TEACHING METHODS:

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

## LEARNING OUTCOMES:

<b>KNOWLEDGE:</b>		
KE1_W03	The student has the knowledge of the elements of a musical work and their mutual relations.	
KE1_W04	The student has the knowledge of the basic music terminology.	→ 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 rhythmical and agogical features.
<b>SKILLS:</b>		
KE1_U07	The student has the ability to read music notation (16th to 21st century music)	<p>In particular (1-6):</p> <p>→ 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.</p>
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	
<b>Social competencies:</b>		
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:**

F. Wesołowski: Zasady muzyki, PWM 1980 i późn.

### **OPTIONAL READING:**

J. Viera – Elementy jazzu, PWM, 1978

Z. Lissa: Zarys nauki o muzyce, PWM, 1966 i późn.

J. Lasocki: Podstawowe wiadomości z nauki o muzyce, PWM, 1982.

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

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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:**

1. Sound and its features. Acoustic aspects of musical instruments.
2. Classification of instruments.
3. Woodwinds.
4. Brass.
5. Keyboard instruments.
6. Plucked string instruments.
7. Strings.
8. Percussion.
9. Electrophones.
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:**

DESCRIPTION OF THE OUTCOME	SYMBOL	VERIFICATION METHODS	FORM OF INSTRUCTION
<b>KNOWLEDGE</b>			
The student has the knowledge of the basic music terminology.	KE1_W0 4	written exam	lecture
The student has the knowledge of the construction, the function and historical changes of music instruments.	KE1_W0 9	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_W1 5	written exam	lecture
<b>SKILLS</b>			
The student has the ability to aurally recognize, memorize and use a music material.	KE1_U1 8	written exam	lecture and multimedia presentation
<b>SOCIAL COMPETENCIES</b>			
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 Przedpeńska-Bieniek, Dźwięk w filmie, Wydawnictwo Sonoria, Warszawa 2009
2. S. Adler: The Study of Orchestration, W.W. Norton and Company, New York, 2002
3. R. M. Brindle, Contemporary percussion, Oxford University Press, 1991
4. Małgorzata Przedpeńska-Bieniek, Dźwięk i instrumenty muzyczne. Nauka o instrumentach. E-book, Wydawnictwo Sonoria, Warszawa, 2012
5. Małgorzata Przedpeńska-Bieniek Dźwięk i akustyka. Nauka o dźwięku. E-book, Wydawnictwo Sonoria, Warszawa, 2012

### **PROGRAMME CREATED BY:**

dr Katarzyna Kwiecień-Długosz

# INTRODUCTION TO CONDUCTING

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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. Bogumiła 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:

<b>Knowledge:</b>	
KE1_W 02	The student has the knowledge of the essential repertoire connected with his studies.
KE1_W 10	The student has the knowledge of musical styles and their performing traditions.
<b>Skills:</b>	
KE1_U 01	The student has the necessary skills to create and carry out his own artistic concepts.
KE1_U 02	The student is aware of the ways of using his intuition, emotions and imagination in the area of artistic expression.
KE1_U 03	The student has the knowledge and the ability to perform the choral music repertoire.
KE1_U 06	The student has the ability to use his knowledge of the basic stylistic criteria of the performed work.
KE1_U 07	The student has the ability to read music notation (16th to 21st century music)
KE1_U 08	The student has the ability to offer an artistic interpretation of the performed work using his acquired knowledge.
KE1_U 11	The student learned the effective practicing techniques and has the ability to improve his technical abilities on his own.
KE1_U 13	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_U 14	The student has the ability to read notes.
KE1_U 15	The student has the ability to read performance marks.
KE1_U 25	The student knows the appropriate behaviour forms connected with music performances.
KE1_U 26	During public performances the student learned how to handle different situations that might occur.
<b>Social competencies:</b>	
KE1_K 01	The student is aware of the necessity to improve his professional competence constantly.
KE1_K 04	The student can organize his own work and the work of a group when performing common tasks and projects.
KE1_K 05	The student carries out his own artistic concepts and activities based on various styles, using his imagination, expression and intuition.
KE1_K 07	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 lecturers own materials)

2/.Z. Noskowski - "Cztery pory roku" (np.: "Zła zima", "Cichy wieczór", "Rzeka", "Taniec", "Choinka w lesie", "Wiatr", "Jesienią", "Śmigus").

## **OPTIONAL READING:**

L. Jaworski – Podstawy techniki dyrygowania

# CONDUCTING

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Course code: 03.2-WA-EASMP-DYR1, DYR2, DYR3, DYR4, DYR5, DYR6

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, dr hab. Iwona Wiśniewska-Salamon, prof. UZ

## **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 1:

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.
6. Introducing the basic elements of manual techniques for pieces using imitation with 4-voice texture. 2. Learning different types of articulation and combining them.
7. Changes of time signature and tempo.

Semester 2.:

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
7. Shaping the phrasing and the independence of both hands.
8. Relations between lyrics and music and their meaning for the performance

## TEACHING METHODS:

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

## LEARNING OUTCOMES:

<b>Knowledge:</b>	
KE1_W02	The student has the knowledge of the essential repertoire connected with his studies.
KE1_W10	The student has the knowledge of musical styles and their performing traditions.
<b>Skills:</b>	
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_U05	The student has the knowledge and the ability to perform the instrumental music repertoire.
KE1_U06	The student has the ability to use his knowledge about the basic stylistic criteria of the performed work.
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.
<b>Social competencies:</b>	

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_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.
KE1_K10	The student can communicate competently in his environment and society.
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 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 independently prepared work.

### **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. Wacław 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 Zabłocki- „ O technice dyrygowania” COMUK Warszawa 1972 E. Bury „ Podstawy techniki dyrygowania” COMUK Warszawa 1978

# SCORE-READING

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**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, dr hab. 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:

<b>Knowledge:</b>	
KE1_W02	The student has the knowledge of the essential repertoire connected with his studies.
<b>Skills:</b>	
KE1_U03	The student has the knowledge and the ability to perform the choral music repertoire.
KE1_U06	The student has the ability to use his knowledge about the basic stylistic criteria of the performed work.
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_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 music notation.
KE1_U17	The student has the ability to read a choral score.
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.
<b>Social competencies:</b>	
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 1

Playing three scores for 2 and 3 voices on the piano.

Semester 2

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:**

Z. Rudziński “ Malowane dzbanki, Z. Rudziński “ Malowana skrzynia, J. Szajna -Lewandowska “Na jeziorku “M. Sulej “ Psie smutki” M. Sulej “Ziewadło” Z. Ciechan “Podwórkowe sny” A. Szeligowski “Idą owce, idą”, I. Pfeifer “Nim przyjdzie wiosna”, T. Maklakiewicz “Ojczysta ziemia”, Anonim “ Gaude Mater Polonia” (opracowanie 3 gł . ), R. Twardowski “ Na Brzuśniku”, L. Marenzio “Amatemi, ben mio”, L. Marenzio “Se la vostra partita” -St. Wiechowicz Szkoła czytania partytur cz. I, z. I, St. Wiechowicz „Antologia muzyki chóralnej renesansu” M. Gomółka „Psalmy”, St. Wiechowicz „Szkoła czytania partytur” cz.II J.S. Bach „Chorały”, chosen scores by romantic and contemporary composers.

## **REMARKS:**

The groups in class consist of 2 students.

# ORCHESTRATION

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**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 1

Scoring kindergarten and school children's songs for percussion instruments, metalophones, recorders, guitars. Scoring simple instrumental pieces for similar ensembles. Arranging for children's choir.

### Semester 2

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:

<b>Knowledge:</b>	
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_W09	The student has the knowledge of the construction, the function and historical changes of music instruments.
KE1_W015	The student has the knowledge of technologies used in music and of the technological development connected with his area of studies.
KE1_W21	The student knows the basic patterns needed for improvisation and arrangement.
<b>Skills:</b>	
KE1_U01	The student has the necessary skills to create and carry out his own artistic concepts.
KE1_U07	The student has the ability to read music notation (16th to 21st century music)
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).
<b>Social competencies:</b>	
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;
3. M. Drobner: *Instrumentoznawstwo i akustyka*, PWN Kraków, 1973.
4. M. Komorowska: *Orkiestra dziecięca cz. I i II*, WSiP Warszawa 1979
5. A. Michalski, *Wykłady z instrumentacji*, Wydawnictwo Uczelniane Akademii Bydgoskiej, Bydgoszcz 2005

## **OPTIONAL READING:**

1. J. Hanslik: *Instrumentarium szkolne*, Uniwersytet Śląski, Katowice 1981
2. Mateusz Rybnicki, *Vademecum instrumentacji*, Centralny Ośrodek Metodyki Upowszechniania Kultury, Warszawa 1987
3. Saumel Adler: *The Study of Orchestration*, W.W. Norton and Company, New York, 1989
4. Wojciech Olszewski, *Sztuka aranżacji w muzyce jazzowej i rozrywkowej*, PWM, Kraków, 2010
5. U. Kaiser, C. Gerlitz, *Arrangieren und Instrumentieren, Barock bis Pop*, Bärenreiter, Kassel, 2009

# PIANO ACCOMPANIMENT AND SIGHT-READING

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**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:** dr 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 interpret 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 1:

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 2:

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:

<b>Knowledge:</b>	
KE1_W21	The student knows the basic patterns needed for improvisation and arrangement.
<b>Skills:</b>	
KE1_U07	The student has the ability to read music notation (16th to 21st century music)
KE1_U10	The student has the ability to accompany a soloist (soloists) in various ensembles.
KE1_U11	The student learned the effective practicing techniques and has the ability to improve his technical abilities on his own.
KE1_U14	The student has the ability to read notes.
KE1_U15	The student has the ability to read performance marks.
KE1_U27	The student has the basic abilities to create music in a way, that enables him to improvise and not to stick to the written notes.
KE1_U28	The student has the basic abilities to create music spontaneously.
<b>Social competencies:</b>	
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 1:

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 2:

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

## STUDENT WORKLOAD:

According to Part II B

## **RECOMMENDED READING:**

A. Koszewski: *Materiały do nauki improwizacji fortepianowej*, PWSM, Poznań, 1968

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

# **CLASSROOM INSTRUMENTS (ORFF INSTRUMENTS, RECORDERS)**

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**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. dr hab. 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:

<b>Knowledge:</b>	
KE1_W09	The student has the knowledge of the construction, the function and historical changes of music instruments.
<b>Skills:</b>	
KE1_U04	The student has the knowledge and the ability to perform the vocal music repertoire.
KE1_U05	The student has the knowledge and the ability to perform the instrumental music repertoire.
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.
<b>Social competencies:</b>	
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:

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:

1. Klukowski J. T. : Flety proste – dodatek nutowy, COMUK W-wa, 1975
2. Tomczak M. : Melodie na flety proste, WSiP W-wa ,1986

### Orff instruments:

1. Fotek I. : Miniatury dziecięce na 2 fortepiany i orkiestrę, PWM, Kraków 1969
2. Hundziak A. : Do-re-mi, PWM, Kraków 1986
3. Komorowska M. : Orkiestra dziecięca, cz. I i II, WSiP, 1987
4. Krystyniak T. : Ręce pełne muzyki, WSiP, Warszawa 1997
5. Pfeiffer I. : Czarodziejska pałeczka, cz. I i II, PWM, Kraków 1973

# CLASSICAL SINGING

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**Course code:** 03.2-WA-EASMP-SKE1, SKE2

**Type of course:** optional

**Language of instruction:** Polish, English

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

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

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.Vaccari – Praktyczna metoda włoskiego śpiewu, Kraków 3 - exercises
  - c) three various works (air, song)

## **TEACHING METHODS:**

Exercises, demonstration, work with a book.

## LEARNING OUTCOMES:

<b>Knowledge:</b>	
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), the analysis and a proper interpretation of the information.
KE1_W10	The student has the knowledge of musical styles and their performing traditions.
KE1_W17	The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies.
KE1_W38	The student has the essential knowledge of the functioning and the abnormalities of the speech organ.
<b>Skills:</b>	
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.
<b>Social competencies:</b>	
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, cultural and broadly understood cultural activities.

## **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, Gdańsk 1975

Bregy E., *Elementy techniki wokalne*, Warszawa 1974

Kamińska B., *Kompetencje wokalne dzieci i młodzieży*, Warszawa 1997 Legieć-Matosiuk A., *Emisja głosu*, Słupsk 1994

# POP AND JAZZ SINGING

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**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 studies:** Director of the Division of Conducting (dr hab. Bogumiła 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:**

<b>Knowledge:</b>	
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), the analysis and a proper interpretation of the information.
KE1_W10	The student has the knowledge of musical styles and their performing traditions.
KE1_W17	The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies.
KE1_W38	The student has the essential knowledge about the functioning and the abnormalities of the speech organ.
<b>Skills:</b>	
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.
<b>Social competencies:</b>	
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.

## **LEARNING OUTCOMES VERIFICATION AND ASSESSMENT CRITERIA:**

Grade

Conditions of receiving the grade: 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

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

Songs, G. Gershwin, New York 1982

Oh, Freedom, Spirituals-Work und Protestsongs, ed. Hans-Jurgen Taube, Berlin 1982,

Zagraj to sam, 1993-2012

# BA DIPLOMA SEMINAR

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**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:** dr hab. Andrzej Tuchowski, prof. UZ, prof. 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 1:

The basic problems of the methodology of a scientific work. Problems resulting from the selected subject matters of the Bachelor's thesis.

Semester 2

Finishing the theoretical Bachelor's thesis.

## **TEACHING METHODS:**

Seminar.

## LEARNING OUTCOMES:

<b>Knowledge:</b>	
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.
<b>Skills:</b>	
KE1_U19	The student can prepare written works on specific subjects connected with the area of his studies.
<b>Social competencies:</b>	
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 1:

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 2:

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

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**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: Satis 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:

<b>Knowledge:</b>	
KE1_W22	The student has the knowledge of basic pedagogical concepts and their practical use, which enables him to teach in the area of his speciality in the first educational stage.
KE1_W23	The student knows the basic terminology used to describe pedagogical issues.
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.
KE1_W27	The student knows educational, learning and teaching theories; he understands various determinants of these processes.
<b>Skills:</b>	
KE1_U19	The student can prepare written works on specific subjects connected with the area of his studies.
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 analyse and interpret specific types of situations and occurrences connected with education and taking care of pupils, he can also recognize the motives and behavioural 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, analyse 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 the longlife learning.
<b>Social competencies:</b>	
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:**

Bissinger-Ćwierz, U. *Muzyczna pedagogika zabawy w pracy z grupą*, Wyd. KLANZA, Lublin, 2002.  
Coleman, S.N. *Creative music for children*, G.P. Putnam's Sons, New York and London, 1922. Gordon, E.E., *Umuzycznianie niemowląt i małych dzieci*. „Zamiast Korepetycji”, Kraków, 1997.

Manturzevska, M, Kotarska, H.(red.), *Psychologiczne podstawy kształcenia muzycznego*, Warszawa, Akademia Muzyczna im. Fryderyka Chopina w Warszawie, Katedra Psychologii Muzyki, 2001.

M. Jankowska, W. Jankowski (red.), *Zoltan Kodaly i jego pedagogika muzyczna*, WSiP, Warszawa, 1999.

Suzuki, S. *Nurtured by Love*. Tłum. Waltrand Suzuki, Smithtown, N.Y.: Exposition Press, 1983.

Wierszyłowski, J. , *Psychologia muzyki*, PWN, Warszawa, 1979.

## **OPTIONAL READING:**

Dryden, G, Vos, J. *Rewolucja w uczeniu.*, Zysk i S-ka, Poznań, 2003.

Greenfield, S. *Tajemnice mózgu*, Diogenes, Warszawa, 1998.

Przybylska, K., *Zabawy i ćwiczenia muzyczno-ruchowe w klasach I–III*, WSiP, Warszawa, 1975.

4. Przychodzińska-Kaciczak, M., *Dziecko i muzyka*, Nasza Księgarnia, Warszawa, 1991.

5. Sloboda, J.A. *Umysł muzyczny. Poznawcza psychologia muzyki*, Akademia Muzyczna im. Fryderyka Chopina w Warszawie, Katedra Psychologii Muzyki, Warszawa, 2002.

# PSYCHOLOGICAL AND PEDAGOGICAL PREPARATION FOR THE IIND EDUCATIONAL STAGE

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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. Garbuzow, 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 perceptual abilities, types of listeners, levels of musical understanding.

## **TEACHING METHODS:**

Lecture, lecture and conversation, lecture and multimedia presentation, demonstration, discussion.

## LEARNING OUTCOMES:

<b>Knowledge:</b>	
KE1_W22	The student has the knowledge of basic pedagogical concepts and their practical use, which enables him to teach in the area of his speciality in the second educational stage.
KE1_W23	The student knows the basic terminology used to describe pedagogical issues.
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.
KE1_W27	The student knows educational, learning and teaching theories; he understands various determinants of these processes.
KE1_W31	The student has a well-ordered and broadened knowledge concerning the participants of the educational activities (children, pupils, parents, teachers) and the specific way of acting of children and young people in the context of developmental regularities and disorders.
<b>Skills:</b>	
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.
<b>Social competencies:</b>	
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.

Fyk, J., Łuczak, A. (red.) *Muzyka, edukacja, terapia*, Zielona Góra, 2010.

Greenfield, S. *Tajemnice mózgu*, Diogenes, Warszawa, 1998.

Gordon, E.E. *Umuzycznianie niemowląt i małych dzieci. „Zamiast Korepetycji”*, Kraków, 1997.

Lewandowska, K. *Rozwój zdolności muzycznych u dzieci w wieku szkolnym*, Warszawa, WSiP, 1978.

Przychodzińska, M. *Wychowanie muzyczne – idee, treści, kierunki rozwoju*. WSiP, Warszawa, 1990.

Suzuki, S. *Nurtured by Love*. Tłum. Waltrand Suzuki, Smithtown, N.Y.: Exposition Press, 1983.

M. Jankowska, W. Jankowski (red.) *Zoltan Kodaly i jego pedagogika muzyczna*, WSiP, Warszawa, 1999.

Przychodzińska-Kaciczak, M., *Dziecko i muzyka*, Nasza Księgarnia, Warszawa, 1950.

## **OPTIONAL READING:**

Borowiecka, R. *Uczę się z Mozartem*, Centrum Edukacji „ROZWÓJ”, Warszawa, 2004.

Drobner, M. *Akustyka muzyczna*, PWM, Kraków, 1973.

Dryden, G, Vos, J. *Rewolucja w uczeniu.*, Zysk i S-ka, Poznań, 2003.

Kunowski, S. *Podstawy współczesnej pedagogiki*, Wydawnictwo Salezjańskie, Warszawa, 1993. Rakowski,

A. *Kategorialna percepcja wysokości dźwięku w muzyce*, PWSM, Warszawa, 1978. Shuter-Dyson, R.,

Gabriel, C. *Psychologia uzdolnienia muzycznego*, WSiP, Warszawa, 1986.

7. Sloboda, J.A. *Umysł muzyczny*, Akademia Muzyczna im. Fryderyka Chopina w Warszawie, Katedra Psychologii Muzyki, Warszawa, 2002.

# 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:

<b>Knowledge:</b>	
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.
<b>Skills:</b>	
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.
<b>Social competencies:</b>	
KE1_K10	The student can communicate competently in his environment and society.

## VERIFICATION AND ASSESSMENT CRITERIA:

Semester 1-2: grade (attendance in class, tests)

**STUDENT WORKLOAD:**

According to Part II B

**RECOMMENDED READING:**

Raymond Murphy: *Essential Grammar In Use*, Cambridge University Press 1990

# INTRODUCTION TO VOICE TRAINING

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**Course code:** 03.2-WA-EASMP-POEG

**Type of course:** compulsory

**Language of instruction:** Polish, English

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

**Name of lecturer:** dr hab. Bogumiła Tarasiewicz-Ciesielska, prof. UZ, 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)
- f) the voice hygiene and abnormalities

2. Work on development of the correct habits concerning: a) the phonation

b) the breathing

3. 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:

<b>Knowledge:</b>	
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_W17	The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies.
KE1_W38	The student has the essential knowledge of the functioning and the abnormalities of the speech organ.
<b>Skills:</b>	
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.
<b>Social competencies:</b>	
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 wokalne*, Warszawa 1974

# VOICE TRAINING

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**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. Bogumiła Tarasiewicz, prof. UZ)

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

<b>Knowledge:</b>	
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_W17	The student recognizes and defines the mutual relations between the theoretical and the practical aspects of his studies.
KE1_W38	The student has the essential knowledge about the functioning and the abnormalities of the speech organ.
<b>Skills:</b>	
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.
<b>Social competencies:</b>	
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.

## 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

Bregy E., *Elementy techniki wokalne*, Warszawa 1974

Kamińska B., *Kompetencje wokalne dzieci i młodzieży*, Warszawa 1997 Legieć-Matosiuk A., *Emisja głosu*, Słupsk 1994

# CHILDREN'S VOICE TRAINING

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**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. Bogumiła Tarasiewicz-Ciesielska, prof. UZ)

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

## 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:

<b>Knowledge:</b>	
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.
<b>Skills:</b>	
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.
<b>Social competencies:</b>	
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  
Gałęska-Tritt J., *Kształcenie głosu dziecka w śpiewie zespołowym*, Warszawa 1985 Łukaszewski L.,  
*Pielęgnacja, kształcenie i rozwijanie głosu dziecka*, Musica sacra 2009 Noskowski Z., *Śpiewnik dla dzieci*  
*„Cztery pory roku”*, Kraków 1976  
Smoczyńska-Nachtman U., Choraczyński T., *Piosenki na słońce i na deszcz*, Warszawa 1989 Rudziński W.,  
Karaszewski S., *Dzięcioł 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

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**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
9. G. Puccini – *Tosca*, act I, O. Respighi, *Pines of Rome* – influence on the Italian film music and – in the latter case – on Hollywood's historical and costume films about the ancient Rome
- 10 R. Vaughan Williams – *A London Symphony* – development of the idiom of English film music
11. M. Karłowicz, *Odwieczne pieśni*, *Stanisław i Anna Oświęcimowie*, W. Kilar *Kościelec 1909* – influence on the shape of Polish film music
12. D. Szostakowicz, VII Symphony "*Leningrad*" – influence on the Russian and Soviet war films
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:	
K_W03	The student has the knowledge of the music literature concerning the chosen optional subjects.
K_W07	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.
K_W08	The student has an expanded knowledge of the historical context of music and the relations between music and other areas of the contemporary life.
K_W11	The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.
Skills:	
K_U16	The student can express his own judgements and draw the appropriate conclusions.
Social competencies:	
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_K10	The student can initiate projects and team work.

**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

Furthermore: the appropriate literature concerning the detailed subjects

**OPTIONAL READING:**

Jerzy Toeplitz, Historia sztuki filmowej, Warszawa 1969

# PIANO IMPROVISATION

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**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:

<b>Knowledge:</b>	
K_W05	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.
K_W07	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.
K_W12	The student has the knowledge of different kinds of music notation.
K_W13	The student expands his knowledge concerning the improvisation through individual work.
K_W14	The student has the knowledge and skills enabling him to improvise in different context and styles.
<b>Skills:</b>	
K_U01	The student has a developed artistic personality which enables him to create, carry out and 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_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_U23	The student has basic abilities to create music in a way, that enables him to improvise and not to stick to the written notes.
K_U22	The student is able to improvise on a basis of the performed work.
K_U23	The student can transpose melodic and harmonic structures.
<b>Social competencies:</b>	
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 rozwywkowej*, PWM Kraków, 2009

M.Kubina-Skarbowska, *Podstawy improwizacji fortepianowej*, Uniw. Śląski, 1996

A. Koszewski: *Materiały do nauki improwizacji fortepianowej*, PWSM, Poznań, 1968 W.Lutosławski, *Bukoliki, Melodie ludowe* (na fortepian)

B.Bartok, *Mikrokosmos* cz.III-VI

The lecturers own materials.

## **OPTIONAL READING:**

D. Aldis, *A Classical Approach to Jazz Piano Improvisation*, Hal Leonard Corporation, 2003 P. Kałużny, *Skale muzyczne we współczesnej harmonii tonalnej*, AM Poznań, 1993

W. Olszewski, *Sztuka improwizacji jazzowej*, PWM, Kraków, 2012

# INTRODUCTION TO COMPOSITION AND ARRANGEMENT

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**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 Kwiecień-Długosz)

**Name of lecturer:** dr Katarzyna Kwiecień-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:

<b>Knowledge:</b>	
K_W05	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.
K_W12	The student has the knowledge of different kinds of music notation.
<b>Skills:</b>	
K_U01	The student has a developed artistic personality which enables him to create, carry out and 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_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.
<b>Social competencies:</b>	
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.

## 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;

Z. Ciechan: *Aranżacja*; Centralny Ośrodek Metodyki Upowszechniania Kultury, Warszawa 1970 K.

Guzowski: *Podstawowe zagadnienia instrumentacji*, AM Gdańsk, 1986;

M. Drobner: *Instrumentoznawstwo i akustyka*, PWN Kraków, 1973;

S. Moniuszko: *Pieśni wybrane na chór 3-gł. i fortepian*, PWM Kraków, 1982.

M. Komorowska: *Orkiestra dziecięca cz. I i II*, WSiP Warszawa 1979

A. Michalski, *Wykłady z instrumentacji*, Wydawnictwo Uczelniane Akademii Bydgoskiej, Bydgoszcz 2005

M. Rybnicki, *Vademecum instrumentacji*, Centralny Ośrodek Metodyki Upowszechniania Kultury, Warszawa 1987

U. Kaiser, C. Gerlitz, *Arrangieren und Instrumentieren, Barock bis Pop*, Bärenreiter, Kassel, 2009

**OPTIONAL READING:**

H. Mancini: *Sounds & Scores*; Northridge Music, USA, 1973

J. Hanslik: *Instrumentarium szkolne*, Uniwersytet Śląski, Katowice 1981

S. Adler: *The Study of Orchestration*, W.W. Norton and Company, New York, 1989

W. Olszewski, *Sztuka aranżacji w muzyce jazzowej i rozrywkowej*, PWM, Kraków, 2010

K. Wiatr, *Propedeutyka aranżacji muzyki rozrywkowej*, Akademia im. Jana Długosza w Częstochowie, 2009

# PIANO

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**Course code:** 03.2-WA-EASMD-FOR1, FOR2

**Type of course:** compulsory

**Language of instruction:** Polish, English

**Director of studies:** Director of the Division of Instrumental Teaching (dr hab. Ryszard Zimnicki, prof. UZ)

**Name of lecturer:** dr hab. 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:

<b>Knowledge:</b>	
K_W01	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W02	The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).
K_W04	The student has the knowledge of the music literature concerning the chosen optional subjects.
K_W05	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.
K_W07	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.
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_W11	The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.
<b>Skills:</b>	
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_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_U06	The student improves his interpretation abilities in a chosen music style and can interpret works representing different music 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_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_U12	The student has the ability to read and memorize works using different types of musical memory consciously.
K_U13	The student knows how to practice to overcome performance problems connected with the given practical subject.
K_U17	The student can consciously use the proper techniques to overcome the stress symptoms.
K_U18	The student shows a responsible attitude in regard to public presentations.
<b>Social competencies:</b>	
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.

## **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*

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

J.Haydn – „Drobne utwory”- Wyd. Peters, L. van Beethoven – łatwe 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.Garścia, 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., 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

# CHOIR

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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:

<b>Knowledge:</b>	
K_W01	The student has the knowledge of a particular repertoire.
K_W05	The student has the knowledge of the elements of a musical work and can use it to carry out his own artistic concepts.
K_W08	The student has an expanded knowledge of the historical context of music and the relations between music and other areas of the contemporary life.
K_W09	The student has the knowledge of musical styles and their performing traditions.
K_W12	The student has the knowledge of different kinds of music notation.
<b>Skills:</b>	
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 textes 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_U17	The student can consciously use the proper techniques to overcome the stress symptoms.
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.
<b>Social competencies:</b>	
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.

### **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:**

Polski hymn narodowy – opr. K. Sikorski, W. Raczkowski. Śpiewnik „Z pieśnią” na chór mieszany a cappella cz. I. PWM, Kraków 1997r.

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.

## **WORKSHOP**

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

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**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)

**Name of lecturer:** dr hab. Bogumiła Tarasiewicz, prof. UZ, dr hab. Bartłomiej Stankowiak, prof. UZ, dr Brian Fentress, mgr Paulina Gołębiowska, dr 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:**

Excercises with the lecturer Independent excercises.

Discussion.

**LEARNING OUTCOMES:**

<b>KNOWLEDGE:</b>	
K_W01	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W02	The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).
K_W04	The student has the knowledge of the music literature concerning the chosen optional subjects.
K_W05	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.
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.
<b>SKILLS:</b>	
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.
<b>Social competencies:</b>	
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.

### **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 Pawelec: PRACA DYRYGENTA - KAPELMISTRZA Z AMATORSKĄ ORKIESTRĄ DĘTĄ, PZChiO, Oddz. w Łodzi

Andrzej Dyrdał: 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.

# MA DIPLOMA SEMINAR

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**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)

**Name of lecturer:** prof. dr hab. Janina Fyk, dr hab. Barbara Literska, prof. UZ, dr hab. Andrzej Tuchowski, prof. UZ

## 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.

## 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.

**TEACHING METHODS:**

Seminar, lecture, a multiple discussion, exchange of ideas.

**LEARNING OUTCOMES:**

<b>Knowledge:</b>	
K_W03	The student has the knowledge of the literature concerning the chosen optional subjects.
K_W06	The student has the knowledge concerning the theoretical and scientific research (access to the sources, the ways of analysing and synthesizing the data and the appropriate interpretation).
K_W07	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.
K_W11	The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.
<b>Skills:</b>	
K_U01	The student has a developed artistic personality which enables him to create, carry out and express his own artistic concepts.
K_U10	The student can play a leading role in various ensembles.
K_U14	The student can create extended oral and written presentations (also multimedia presentations) concerning his area of studies.
K_U15	The student can create oral and written presentations (also multimedia presentations) concerning subjects in the field of arts.
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.
<b>Social competencies:</b>	
K_K04	The student can consciously use psychological mechanisms supporting the planned activities.
K_K06	The student is able to critically evaluate his own creative and artistic activities.
K_K9	The student presents specialized tasks and projects in an accessible way, so that they are comprehensible for people who have no experience in working on artistic projects.
K_K10	The student can initiate projects and team work.
K_K11	The student can integrate with other people when performing tasks.

## 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

## STUDENT WORKLOAD:

According to Part II B RECOMMENDED READING:

1. Kemp, A.E. (red. nauk.). *Zarys metodyki badań naukowych w pedagogice muzycznej*, Tłum. Andrzej Miśkiewicz, Janina Fyk, ISME Research Commission, Wyższa Szkoła Pedagogiczna im. Tadeusza Kotarbińskiego w Zielonej Górze, Zielona Góra, 1997.
2. Nowak, S., *Metodologia badań socjologicznych: zagadnienia ogólne*, PWN, Warszawa, 1984.
3. Pieter, J., *Z zagadnień pracy naukowej*, Wrocław-Warszawa-Kraków-Gdańsk 1974;
4. Pilch, T., *Zasady badań pedagogicznych*, Wydawnictwo Akademickie „Żak”, Warszawa, 1995.
5. Gertsmann, S. *Rozmowa i wywiad w psychologii*, PWN, Warszawa, 1985, wyd. 5.
6. Hajduk, E. *Hipoteza w badaniach pedagogicznych*, Wydawnictwo Wyższej Szkoły Pedagogicznej im. Tadeusza Kotarbińskiego w Zielonej Górze, Zielona Góra, 1996.
7. Sztabiński, F., *Ankieta pocztowa i wywiad kwestionariuszowy*, OWN, Warszawa, 1997.
8. Wilson, E.B. *Wstęp do badań naukowych*, PWN, Warszawa, 1964.
9. Literatura z zakresu problematyki pracy dyplomowej – wybór.
10. Nowaczyk, Cz. *Podstawy metod statystycznych dla pedagogów*, PWN, Warszawa-Poznań, 1985.
11. Selected dictionaries, encyclopaedias etc.

12. Zaborowski, Z. *Wstęp do metodologii badań pedagogicznych*, Wydawnictwo Ossolineum, Wrocław, 1973.

### OPTIONAL READING:

1. Gambarelli, G., Łucki, Z. *Jak przygotować pracę dyplomową lub doktorską*, UNIWERSITAS, Kraków, 1996, Wyd. 2.
2. Kotarbiński, T. Wybór pism. Tom I: Myśli o działaniu.
3. Kusiński, W. „Rola pracy magisterskiej w realizacji programu studiów”,. W: *Życie Szkoły Wyższej*, 1979, nr 6, ss.65-74.
4. J. Such, *Problemy weryfikacji wiedzy*, Warszawa 1975;
5. Łobocki, M. *Metody badań pedagogicznych*, PWN, Warszawa, 1984.
6. Pieter, J., *Zarys metodologii pracy naukowej*, PWN, Warszawa,
7. Teaching programmes for the subject „music” in secondary school etc.
8. Sztumski, J. *Wstęp do metod i technik badań społecznych*, PWN, Warszawa, 1984.
9. Denek , K. et. all. *Pomiar i ocena osiągnięć szkolnych*, IKNiBO, Zielona Góra, 1977.
10. Zaczyński, W., *Rozwój metody eksperymentalnej i jej zastosowanie w dydaktyce*, PWN, Warszawa, 1967.
11. Wroczyński Ryszard, Pilch Tadeusz (red.), *Metodologia środowiskowych badań pedagogicznych*, Zakład Narodowy im. Ossolińskich, Wrocław - Warszawa- Kraków- Gdańsk, 1970.
12. Encyclopaedias, dictionaries of pedagogy, psychology, music etc.

## **CONDUCTING (1, 2)**

## **CONDUCTING (3, 4 - MASTER DIPLOMA LABORATORY)**

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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. Bogumiła 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:

<b>Knowledge:</b>	
K_W01	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W02	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W03	The student has the knowledge of the music literature concerning the chosen optional subjects.
K_W04	The student has the knowledge of the music literature concerning the chosen optional subjects.
K_W05	The student has the knowledge of the elements of a musical work can use it carry out his own artistic concepts.
K_W07	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.
K_W8	The student has an expanded knowledge of the historical context of music and the relations between music and other areas of the contemporary life.
K_W09	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_W11	The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.
<b>Skills:</b>	
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_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_U12	The student has the ability to read and memorize works using different types of musical memory consciously.
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_U17	The student can consciously use the proper techniques to overcome the stress symptoms.
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_U21	The student has basic abilities to create music in a way, that enables him to improvise and not to stick to the written notes.

**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_K02	The student can inspire and organize the learning process of other people.
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_K04	The student can consciously use psychological mechanisms supporting the planned activities.
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_K9	The student presents specialized tasks and projects in an accessible way, so that they are comprehensible for people who have no experience in the work on artistic projects.
K_K10	The student can initiate projects and team work.
K_K11	The student can integrate with other people when performing tasks.

## **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. Kolański – „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”

# SINGING

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**Course code:** 03.2-WA-EASMD-SPW1, SPW2, SPW3, SPW4

**Type of course:** optional

**Language of instruction:** Polish, English

**Director of studies:** Director of the Division of Conducting

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

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

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:

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)

### TEACHING METHODS:

Exercises, work with a book.

### LEARNING OUTCOMES:

<b>Knowledge:</b>	
K_W01	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W02	The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).
K_W03	The student has the knowledge of the literature concerning the chosen optional subjects.
K_W05	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.
K_W9	The student has the knowledge of musical styles and their performing traditions.
K_W11	The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.
<b>Skills:</b>	
K_U01	The student has a developed artistic personality which enables him to create, carry out and express 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_U04	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.
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_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_U12	The student has the ability to read and memorize works using different types of music memory consciously.
K_U13	The student knows how to practice to overcome performance problems connected with the given practical subject.
K_U17	The student can consciously use the proper techniques to overcome the stress symptoms.
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.
<b>Social competencies:</b>	
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 wokalne*, Kraków 1957 Sipowicz J., *Ja i mój głos*, 2009  
Sobierajska H., *Uczymy się śpiewać*, Warszawa 1972

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

## SCORE-READING (SPECIAL EDUCATION)

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**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. Bogumiła Tarasiewicz, prof. UZ)

**Name of lecturer:** dr hab. Bartłomiej Stankowiak, prof. UZ

### 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:

Review of the knowledge concerning the score-reading acquired in the undergraduate studies. Reading scores for strings. Analysis of a score paying special attention to the texture. Piano transcription of scores. Scores for woodwind and brass instruments, transposition. Playing figured bass. Analysis of the relations between lyrics and music in vocal-instrumental scores. Reading scores by composers of the 20th century.

### 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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<b>Knowledge:</b>	
K_W01	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W02	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W04	The student has the knowledge of the music literature concerning the chosen optional subjects.

K_W05	The student has the knowledge of the elements of a musical work and can use it carry out his own artistic concepts.
K_W08	The student has an expanded knowledge of the historical context of music and the relations between music and other areas of the contemporary life.
K_W11	The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.
K_W12	The student has the knowledge of different kinds of music notation.
<b>Skills:</b>	
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_U16	The student can express his own judgements and draw the appropriate conclusions.
<b>Social competencies:</b>	
K_K01	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.

### **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

# LARGE VOCAL-INSTRUMENTAL FORMS

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**Course code:** 03.2-WA-EASMD-WFWI

**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.
2. Mass for the dead - Requiem.
3. Oratorio.
4. Passion.
5. Vocal and instrumental symphony

## TEACHING METHODS:

Analysis of selected music works, lecture, discussion.

## LEARNING OUTCOMES:

<b>Knowledge:</b>	
KW_01	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
KW_02	The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).
KW_04	The student has the knowledge of the music literature concerning the chosen optional subjects.
KW_05	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.

KW_07	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.
K_W8	The student has an expanded knowledge of the historical context of music and the relations between music and other areas of the contemporary life.
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_W11	The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.
<b>Skills:</b>	
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_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.
<b>Social competencies:</b>	
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

## BASIC KNOWLEDGE ABOUT THE SOUND

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**Course code:** 03.2-WA-EASMD-WOD

**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 Katarzyna Kwiecień-Długosz

### **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:**

The physical basis of acoustics and electroacoustics. Sound and its features. Sources of sound. Distortions and disruptions. The features of human hearing. Elements of the knowledge concerning the analogue and digital recording. MIDI system. Sound synthesis. Sound in the cinema, TV, radio and record industry. Problems of the surround sound.

### **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:**

<b>Knowledge:</b>	
K_W01	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W02	The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).
K_W07	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.
<b>Skills:</b>	
K_U16	The student can express his own judgements and draw the appropriate conclusions.

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.
<b>Social competencies:</b>	
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:**

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
4. P. Kołodziej – Komputerowe studio muzyczne i nie tylko, Helion, 2007
5. M. Stepień: MIDI. Cyfrowy interfejs instrumentów muzycznych, Helion, 2002
6. K. Sztekmiler – Podstawy nagłośnienia i realizacji nagrań, WKiŁ, wyd 1-3, (+płyta CD)
7. W. Butrym, Dźwięk cyfrowy, WKiŁ, 2002
8. Real World Digital Audio, Helion, 2007

## **OPTIONAL READING:**

1. Cubase 6 EDU. Instrukcja obsługi, Steinberg.
2. Samplitude PRO X. Instrukcja obsługi, MAGIX.
3. M. Przedpeńska-Bieniek, Dźwięk w filmie, Sonoria, 2003
4. T. Brown, tł. M. Korbecki: Cubase SX. Szybki start, 2004

5. Magazines: „Estrada i Studio”, „Muzyk”.

## ORCHESTRATION

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**Course code:** 03.2-WA-EASMD-EMS, EMF

**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 Katarzyna Kwiecień-Długosz, dr hab. Jakub Stankiewicz

### 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:

<b>Knowledge:</b>	
K_W07	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.
K_W12	The student has the knowledge of different kinds of music notation.
<b>Skills:</b>	

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.
<b>Social competencies:</b>	
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:**

Attendance in class and preparing the required works.

### **STUDENT WORKLOAD:**

According to Part II B

### **RECOMMENDED READING:**

Sibelius and Finale handbooks.

## **COMPUTER-AIDED COMPOSITION AND ARRANGEMENT**

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**Course code:** 03.2-WA-EASMD-KAK1, KAK2

**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 Katarzyna Kwiecień-Długosz

### **COURSE AIM:**

Creating electroacoustic, experimental or multimedia compositions/arrangements 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:**

<b>Knowledge:</b>	
K_W01	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W02	The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).
K_W07	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.
<b>Skills:</b>	
K_U16	The student can express his own judgements and draw the appropriate conclusions.
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.
<b>Social competencies:</b>	
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:**

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

10. R.W. Kluszczyński, Sztuka interaktywna, WAiP,2010

11. P. Kołodziej – Komputerowe studio muzyczne i nie tylko, Helion, 2007 12. Real World Digital Audio, edycja polska, Helion, 2007

# COMPOSITION AND ARRANGEMENT

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**Course code:** 03.2-WAIM-A18-K1, K2, K3, K4

**Type of course:** optional

**Language of instruction:** Polish, English

**Director of studies:** Director of the Division of Music Theory (dr K. Kwiecień-Długosz)

**Name of lecturer:** dr Katarzyna Kwiecień-Długosz

## 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.

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

Semester 2:

Vocal forms - the selection of a text, analysis of the semantics, form and expression. The form of a through-composed and variation song.

## TEACHING METHODS:

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

## LEARNING OUTCOMES:

<b>Knowledge:</b>	
K_W01	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W02	The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).
K_W05	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.
K_W07	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.
K_W11	The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.
K_W12	The student has the knowledge of different kinds of music notation.
<b>Skills:</b>	
K_U01	The student has a developed artistic personality which enables him to create, carry out and 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.
<b>Social competencies:</b>	
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;  
S. Moniuszko: *Pieśni wybrane na chór 3-gł. i fortepian*, PWM Kraków, 1982.

### **OPTIONAL READING:**

S. Adler: *The Study of Orchestration*, W.W. Norton and Company, New York, 1989  
H. Mancini: *Sounds & Scores*; Northridge Music, USA, 1973

W. Olszewski, *Sztuka aranżacji w muzyce jazzowej i rozrywkowej*, PWM, Kraków, 2010  
K. Wiatr, *Propedeutyka aranżacji muzyki rozrywkowej*, Akademia im. Jana Długosza w Częstochowie, 2009

## **JAZZ HARMONY**

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**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  
(dr hab. Jerzy Szymaniuk, prof. UZ)

**Name of lecturer:** dr Bartosz Pernal

### **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;
- [11] deceptive cadences;
- [12] the harmony of J. Coltrane ("Giant Steps"), mediant;
- [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:**

<b>Knowledge:</b>	
K_W02	The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).
K_W04	The student has the knowledge of the music literature concerning the chosen optional subjects.
K_W05	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.
K_W9	The student has the knowledge of musical styles and their performing traditions.
K_W11	The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.
K_W12	The student has the knowledge of different kinds of music notation.
K_W14	The student has the knowledge and skills enabling him to improvise in different context and styles.
<b>Skills:</b>	
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.
<b>Social competencies:</b>	
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*

## **IMPROVISATION**

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**Course code:** 03.2-WA-EASM-IMP1, IMP2

**Type of course:** optional

**Language of instruction:** Polish, English

**Director of studies:** Director of the Institute of Music  
(dr hab. Jerzy Szymaniuk, prof. UZ)

**Name of lecturer:** dr Artur Majewski

## **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:

<b>Knowledge:</b>	
K_W01	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W02	The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).
K_W04	The student has the knowledge of the music literature concerning the chosen optional subjects.
K_W05	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.
K_W9	The student has the knowledge of musical styles and their performing traditions.
K_W11	The student understands the mutual relations between the theoretical and the practical aspects of his studies and can integrate the acquired knowledge.
K_W12	The student has the knowledge of different kinds of music notation.
K_W13	The student expands his knowledge concerning the improvisation through individual work.
K_W14	The student has the knowledge and skills enabling him to improvise in different context and styles.
<b>Skills:</b>	
K_U01	The student has a developed artistic personality which enables him to create, carry out and express 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_U06	The student improves his interpretation abilities in a chosen music style and can interpret works representing different music 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_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_U17	The student can consciously use the proper techniques to overcome the stress symptoms.
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.
K_U21	The student has basic abilities to create music in a way that enables him to improvise and not to stick to the written notes.
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 study and use it to perform broadly understood cultural activities.
K_K04	The student can consciously use psychological mechanisms supporting the planned activities.

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.

**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

## VOCAL / INSTRUMENT

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

**Type of course:** optional

**Language of instruction:** Polish, English

**Director of studies:** Director of the Division of Instrumental Teaching

(II st. kw. art. Ryszard Zimnicki, prof. UZ) and Director of the Division of Conducting

(dr hab. Bogumiła Tarasiewicz, prof. UZ)

**Name of lecturer:** dr hab. Jakub Stankiewicz, dr Przemysław Jarosz, dr Artur Majewski, mgr Piotr Szewc, mgr Józef Zatwarnicki, dr Bartosz Pernal, mgr Paulina Gołębiowska, mgr Jakub Olejnik, mgr Artur Lesicki, mgr Wojciech Pruszyński

### COURSE AIM:

- [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.
- [6] Development of the improvisation technique on a basis of selected jazz standards.
- [7] Acquiring the ability of sight-reading.
- [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:

<b>Knowledge:</b>	
K_W01	The student has the knowledge of a particular repertoire (according to the chosen optional subjects).
K_W02	The student has a theoretical knowledge concerning a particular repertoire (according to the chosen optional subjects).
K_W04	The student has the knowledge of the music literature concerning the chosen optional subjects.
K_W07	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.
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.
<b>Skills:</b>	
K_U01	The student has a developed artistic personality which enables him to create, carry out and express 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_U06	The student improves his interpretation abilities in a chosen music style and can interpret works representing different music styles.
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_U12	The student has the ability to read and memorize works using different types of musical memory consciously.
K_U13	The student knows how to practice to overcome performance problems connected with the given practical subject.
K_U17	The student can consciously use the proper techniques to overcome the stress symptoms.
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.
<b>Social competencies:</b>	
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_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.

## **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