

**IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ**

<b>Course name</b>	Big Band	<b>ECTS CREDITS</b>	18
<b>Course coordinator</b>	dr hab. Patryk Piłasiewicz	<b>Credit hours total</b>	360
<b>Faculty of</b>	Instrumental Studies, Historically Informed Performance, Jazz and Pop Music	<b>Course type</b>	lecture
<b>Institute of</b>	Jazz and Pop Music	<b>Mode of study</b>	full-time programme
<b>Major</b>	Jazz and Pop Music	<b>Profile of study</b>	general academic
<b>Specialisation</b>	Jazz Saxophone, Jazz Trumpet, Jazz Trombone, Jazz Clarinet, Jazz Violin, Jazz Accordion, Jazz Guitar, Jazz Double Bass, Jazz Bass Guitar, Jazz Percussion, Folk Percussion Instruments	<b>Language of instruction</b>	Polish/English
<b>Cycle</b>	First-Cycle Studies	<b>Course group</b>	core / elective

<b>Course placement in the study plan</b>			
<b>Semester 1</b>	60 hrs, P/F, 3 ECTS	<b>Semester 2</b>	60 hrs, G, 3 ECTS
<b>Semester 3</b>	60 hrs, P/F, 3 ECTS	<b>Semester 4</b>	60 hrs, G, 3 ECTS
<b>Semester 5</b>	60 hrs, P/F, 3 ECTS	<b>Semester 6</b>	60 hrs, G, 3 ECTS

<b>Teacher</b>	dr hab. Patryk Piłasiewicz; mgr Jakub Kraszewski
<b>Learning Aims and Objectives</b>	<p>The course aims to:</p> <ul style="list-style-type: none"> <li>• Prepare Students to work in a large orchestral ensemble</li> <li>• Consolidate and expand knowledge of big-band repertoire and the performance traditions of different periods.</li> <li>• Refine instrumental and vocal skills required of a big-band musician</li> <li>• Further develop the ability to phrase collectively, maintain consistent intonation, and interpret musical material within the big-band tradition</li> <li>• Improve sight-reading skills</li> <li>• Enhance the ability to work under the conductor's direction, with particular focus on quickly interpreting interpretative cues.</li> <li>• Develop skills for working within individual big-band sections (woodwind, brass, and rhythm) to achieve cohesive performance of a big-band score; learn to distinguish stylistic features and apply appropriate interpretative approaches to musical notation, including contemporary compositional techniques.</li> <li>• Prepare to present the prepared material publicly (through concerts, recordings, streaming, etc.)</li> <li>• Prepare for studio and recording work, focusing on collaboration with media and adapting to varied acoustic conditions; learn methods for working with sound and video engineers, stage managers, and producers.</li> </ul>
<b>Prerequisites</b>	<ul style="list-style-type: none"> <li>• Health requirements necessary to continue instrumental studies without contraindications</li> <li>• Solid understanding of music theory, including harmony and counterpoint</li> <li>• General understanding of music theory</li> <li>• Successful result in the entry audition exam</li> </ul>

**COURSE CONTENT**

<b>Semester 1</b>
<p>The course covers:</p> <ol style="list-style-type: none"> <li>1. Basic methods of interpreting big-band notation (structure of orchestral parts, functional and chordal notation, abbreviations and simplifications, articulation and dynamic markings).</li> <li>2. Rehearsals with individual sections and the full ensemble (tutti).</li> <li>3. Working on unified breathing, phrasing, and articulation–dynamic execution</li> <li>4. Working on achieving consistent intonation</li> <li>5. Discussion and implementation of various approaches to working within the rhythm section</li> </ol>
<b>Semester 2</b>

1. Refining the ability to interpret notation with inclusion of improvisational elements
2. Rehearsals with individual sections and the full ensemble (tutti).
3. Developing understanding and shared interpretation of swing, based on selected works from the era
4. Improving ensemble intonation within melodic structures performed in unison.
5. Opportunities to prepare and participate in semester or annual concert(s).

### Semester 3

1. Expanding the ensemble repertoire with works beyond the Swing era
2. Rehearsals with individual sections and the full ensemble (tutti).
3. Building unified ensemble expression (developing collective crescendos and decrescendos, understanding and applying the concept of a shared tonal palette, etc.).
4. Improving ensemble intonation within chordal structures (block chord) and cluster harmonies
5. Enhancing sight-reading skills for more challenging material, considering stylistic differences and articulation/dynamic nuances
6. Opportunities to prepare and participate in semester or annual concert(s).

### Semester 4

1. Refining the ability to interpret notation with inclusion of ensemble improvisational and free-jazz structures
2. Rehearsals with individual sections and the full ensemble (tutti).
3. Exploring the tradition of Polish big-band and pop music through performance of scores by Polish composers
4. Developing collective ensemble expression through works of greater complexity and stylistic diversity.
5. Opportunities to prepare and participate in semester or annual concert(s).

### Semester 5

1. Refining the ability to interpret notation using alternative and experimental forms of notation (e.g., graphic scores).
2. Rehearsals with individual sections and the full ensemble (tutti).
3. Working on unified breathing, phrasing, and articulation–dynamic execution across diverse styles, based on advanced literature
4. Opportunities to prepare and participate in semester or annual concert(s).

### Semester 6

1. Consolidating the ability to interpret notation incorporating the latest compositional techniques and experimental forms.
2. Rehearsals with individual sections and the full ensemble (tutti).
3. Developing ensemble proficiency in shared interpretation of dynamics, phrasing (breathing), articulation, and expression.
4. Enriching the repertoire with original works and pieces dedicated to the big band (including premieres)
5. Strengthening collaboration between the big band and composers/arrangers.
6. Introduction to studio work with sound and video directors and producers.
7. Opportunities to prepare and participate in semester or annual concert(s).

	Learning outcome reference code	LEARNING OUTCOMES	Descriptors	
			PQF STAGE 2	PQF STAGE 1
		<b>The Student will know and understand:</b>		
Knowledge	JiME1_W02	representative repertoire of their chosen field of study	P6S_WG	P6U_W
	JiME1_W07	music styles and their corresponding performance traditions,		
		<b>The student will be able to:</b>		
Skills	JiME1_U06	read music notation as well as spelling typical of jazz music	P6S_UK	P6U_U
	JiME1_U10	shape and create music as well as to improvise in a way that deviates from the written notation in a certain style,		
	JiME1_U11	utilise technical proficiency to deliver a professional musical performance and identify technical challenges specific to each instrument (such as tonality, precision etc.)		
	JiME1_U18	cooperate with other musicians in a variety of ensembles or on joint tasks and projects, including multidisciplinary projects	P6S_UO	

<b>Competence</b>	JiME1_K03	organise own work as well as to lead joint tasks or projects	P6SK_K	P6U_K
	JiME1_K07	cooperate on and integrate into team projects as well as organisational and artistic tasks related to a variety of cultural events	P6SK_O	
	JiME1_K09	present own artistic activities purposefully and in a professional manner		
	JiME1_K11	adapt to new, changeable environment which may occur during the professional or artistic projects	P6SK_R	

#### TEACHING METHODS

Lecture  
 Reading comprehension and discussion  
 Addressing artistic challenges  
 Individual work  
 Group work  
 Problem-solving sessions  
 Any other assessment methods applied by the course instructor  
 Online training/learning

#### LEARNING OUTCOME VERIFICATION METHODS

Final requirements – successfully completed year, grading criteria	Learning outcome reference code
Performance audition	JiME1_U06 JiME1_U10 JiME1_11 JiME1_18 JiME1_K07 JiME1_K09 JiME1_K11
Any other assessment methods applied by the course instructor	

#### ASSESSMENT METHODS AND CRITERIA

<b>Course Completion Requirements</b>	<ul style="list-style-type: none"> <li>Attend and actively participate in classes</li> <li>Participate actively in rehearsals and preparations for concerts and artistic projects</li> <li>Master the repertoire assigned for the respective semester as specified in the course programme</li> </ul>
<b>Exam Requirements</b>	Students must: <ul style="list-style-type: none"> <li>obtain a course credit (pass).</li> <li>Deliver a prepared project</li> </ul>

STUDENT WORKLOAD	Credit hours total	ECTS CREDITS
<b>Contact hours with the instructor</b>	360	18
<b>Hours of independent student work</b>	120	

#### Recommended reading

- Compositions and arrangements by big bands of Duke Ellingtona, Counta Basie, Charles Mingus, Gil Evans, Gerry Mulligan, Marai Schneider, Joe Zawinul and other.
- Arrangements by Wojciech Olszewski, compositions by Jerzy Milian and Krzysztof Komeda.
- Compositions and arrangements by the staff and students of Ignacy Jan Paderewski Academy of Music in Poznań