

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

<b>Course name</b>	Chamber Music: Jazz Ensembles	<b>ECTS CREDITS</b>	18
<b>Course coordinator</b>	dr hab. Patryk Piñasiewicz	<b>Credit hours total</b>	180
<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 Piano	<b>Language of instruction</b>	Polish/English
<b>Cycle</b>	First-Cycle Studies	<b>Course group</b>	core

Course placement in the study plan			
<b>Semester 1</b>	30 hours, exam, 3 ECTS	<b>Semester 2</b>	30 hours, exam, 3 ECTS
<b>Semester 3</b>	30 hours, exam, 3 ECTS	<b>Semester 4</b>	30 hours, exam, 3 ECTS
<b>Semester 5</b>	30 hours, exam, 3 ECTS	<b>Semester 6</b>	30 hours, exam, 3 ECTS

<b>Teacher</b>	dr hab. Patryk Piñasiewicz; dr Damian Kostka; dr Marek Konarski; mgr Jarosław Buczkowski
<b>Learning Aims and Objectives</b>	<p>The course aims to:</p> <ul style="list-style-type: none"> <li>• Introduce knowledge of a broad spectrum of jazz standards repertoire</li> <li>• Foster performance skills across stylistically diverse repertoire representative of various historical periods and relevant to the specialization</li> <li>• Develop ensemble skills in a jazz chamber group, including formulating and implementing an individual artistic concept</li> <li>• Help understand and accurately place one's part within a jazz ensemble, recognizing its role in the collective interpretation of a musical work</li> <li>• Help comprehend the differences between reproducing musical texts (recordings, scores, arranged parts) and freely interpreting them with improvisation</li> <li>• Enhance individual practice techniques and develop fluent sight-reading skills, with attention to stylistic nuances of the repertoire</li> </ul>
<b>Prerequisites</b>	<ul style="list-style-type: none"> <li>• General knowledge of music</li> <li>• Successful result in the entry audition exam</li> <li>• Ability to read musical notation, functional harmony symbols, and chordal structures</li> <li>• Instrumental proficiency that meets the requirements of the chosen specialization</li> </ul>

**COURSE CONTENT**
**Semester 1**

The course covers:

- Familiarising students with basic forms of musical notation used in jazz and popular music.
- Sectional and full-ensemble rehearsals
- Performing skills drawing on the repertoire assigned for the semester
- Developing skills in accurate interpretation of functional notation in its basic form, in accordance with the stylistic context of the material.
- Opportunities to participate in concerts and semester (or annual) presentations.

**Semester 2**

- Developing skills in interpreting functional notation, considering various modes of collaboration within the rhythm section
- Sectional and full-ensemble rehearsals
- Performing skills drawing on the repertoire assigned for the semester
- Role of the rhythm section in the ensemble and mastering effective collaboration between soloist(s) and the rhythm section
- Opportunities to participate in concerts and semester (or annual) presentations.

**Semester 3**

- Enhance skills in reading musical, functional, and chordal notation, with particular focus on sight-reading techniques.
- Sectional and full-ensemble rehearsals
- Performing skills drawing on the repertoire assigned for the semester
- Providing insight into the concept of a head arrangement and mastering its structural and interpretative application.
- Opportunities to participate in concerts and semester (or annual) presentations.

**Semester 4**

- Advanced skills in reading musical, functional, and chordal notation, with emphasis on sight-transposition into at least three keys other than the original.
- Sectional and full-ensemble rehearsals
- Performing skills drawing on the repertoire assigned for the semester
- Advanced skills in creating and performing head arrangements in varied stylistic contexts.
- Opportunities to participate in concerts and semester (or annual) presentations.

**Semester 5**

- Integrating memory-based techniques into ensemble practice to support rapid learning of musical material.
- Sectional and full-ensemble rehearsals
- Performing skills drawing on the repertoire assigned for the semester
- Ability to create and perform structural and interpretative elements such as special chorus, let-in, and vamp.
- Opportunities to participate in concerts and semester (or annual) presentations.

**Semester 6**

- Ability to create and perform multi-element, cohesive ensemble arrangements based on stylistically diverse material.
- Sectional and full-ensemble rehearsals
- Performing repertoire including original compositions, premieres, and works of high technical difficulty.
- Enhancing creative interpretation of stylistically varied material, with conscious application of previously acquired chamber musician techniques.
- Opportunities to participate in concerts and semester (or annual) presentations.

	Learning outcome reference code	LEARNING OUTCOMES	Descriptor	
			PQF STAGE 2	PQF STAGE 1
Knowledge		<b>The Student will know and understand:</b>		
	JiME1_W02	Representative repertoire of their chosen field of study	P6S_WG	P6U_W
Skills		<b>Student will be able to:</b>		
	JiME1_U02	Employ their intuition, emotionality, creativity and imagination in the area of artistic expression	P6S_UW	P6U_U
	JiME1_U03	Define mutual relationships between the means of artistic expressions applied for a given work and its message	P6S_UW	P6U_U
	JiME1_U04	Perform repertoire representative of their chosen field of study	P6S_UW	P6U_U
	JiME1_U08	Accompany soloists in various ensembles	P6S_UW	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,	P6S_UW	P6U_U
	JiME1_U11	Utilise technical proficiency to deliver a professional musical performance and identify technical challenges specific to each instrument (such as tonality, precision etc.)	P6S_UW	P6U_U
	JiME1_U17	Cope with the challenges of public artistic performances	P6S_UK	P6U_U
	JiME1_U18	Cooperate with other musicians in a variety of ensembles or on joint tasks and projects, including multidisciplinary projects	P6S_UO	P6U_U
Competence		<b>Student will be able to:</b>		
	JiME1_K02	Execute own artistic conceptions and activities based on a stylistically varied, imaginative expression and intuition,	P6S_KK	P6U_K
	JiME1_K03	Organise own work as well as to lead joint tasks or projects	P6S_KK	P6U_K

#### TEACHING METHODS

Lectures, Reading comprehension and discussion, Case study analysis, addressing artistic challenges, Individual work, Group work and collaborative exercises, Presentation and analysis of audio and video recordings (CD/DVD), Active learning techniques (e.g. brainstorming, snowball method, mind mapping), Problem-solving sessions, Any other assessment methods applied by the course instructor, Remote and online learning format

#### LEARNING OUTCOME VERIFICATION METHODS

Final requirements – successfully completed year, grading criteria	Learning outcome reference code
practical exam (an observed performance)	JiME1_U02 JiME1_U03 JiME1_U04 JiME1_U08 JiME1_U10 JiME1_U11 JiME1_U17 JiME1_U18
performance audition	JiME1_U02 JiME1_U03 JiME1_U04 JiME1_U08 JiME1_U10 JiME1_U11 JiME1_U17 JiME1_U18

#### ASSESSMENT METHODS AND CRITERIA

<b>Course Completion Requirements</b>	- active participation and attendance Students are expected to master the repertoire assigned for each semester, as outlined in the official course list. Ensemble preparation of material designated for examination or concert presentation is a core component of the programme
<b>Exam Requirements</b>	- Students must obtain a course credit (pass). - Assessment includes a practical examination conducted in the form of a group performance

STUDENT WORKLOAD	Credit hours total	ECTS CREDITS
<b>Contact hours with the instructor</b> <i>(in-class contact, consultation hours)</i>	180	18
<b>Hours of independent student work</b> <i>(preparing for classes, tests, exams, presentations or project concerts)</i>	60	

#### Recommended reading

Course Content – Repertoire  
Semester 1

- *Blue Bossa* — Kenny Dorham
- *All of Me* — Gerald Marks / Seymour Simons
- *Caravan* — Duke Ellington
- *Autumn Leaves* — Joseph Kosma
- *Beautiful Love* — Victor Young
- *All Blues* — Miles Davis

- *So What* — Miles Davis
- *Pod Papugami* — Mateusz Świącicki
- *Dindi* — Antonio Carlos Jobim
- *Polkadots and Moonbeams* — Jimmy Van Heusen

#### Semester 2

- *Work Song* — Nathaniel Adderley
- *The Girl from Ipanema* — Antonio Carlos Jobim
- *Have You Met Miss Jones?* — Richard Rodgers
- *St. Thomas* — Sonny Rollins
- *Doxy* — Sonny Rollins
- *Billie's Bounce* — Charlie Parker
- *Misty* — Erroll Garner
- *Watermelon Man* — Herbie Hancock
- *Killer Joe* — Benny Golson
- *Rosemary's Lullaby* — Krzysztof Komeda

#### Semester 3

- *There Will Never Be Another You* — Harry Warren
- *On Green Dolphin Street* — Bronisław Kaper
- *Cantaloupe Island* — Herbie Hancock
- *Someday My Prince Will Come* — Frank Churchill
- *Confirmation* — Charlie Parker
- *Tenor Madness* — Sonny Rollins
- *Recorda Me* — Joe Henderson
- *All the Things You Are* — Jerome Kern
- *Oleo* — Sonny Rollins
- *How Insensitive* — Antonio Carlos Jobim
- *In a Mellow Tone* — Duke Ellington
- *Oczy przezroczyście* — Jerzy Wasowski

#### Semester 4

- *A Night in Tunisia* — Dizzy Gillespie
- *Black Nile* — Wayne Shorter
- *Ornithology* — Charlie Parker
- *Blues for Alice* — Charlie Parker
- *My Funny Valentine* — Richard Rodgers
- *Sandu* — Clifford Brown
- *Black Orpheus* — Luiz Bonfá
- *Mr. P.C.* — John Coltrane
- *Cherokee* — Ray Noble
- *Footprints* — Wayne Shorter
- *Cherry* — Krzysztof Komeda
- *Jej portret* — Włodzimierz Nahorny

#### Semester 5

- *Joy Spring* — Clifford Brown
- *Anthropology* — Charlie Parker / Dizzy Gillespie
- *Body and Soul* — John Green
- *Voyage* — Kenny Barron
- *Soul Eyes* — Mal Waldron
- *Corcovado* — Antonio Carlos Jobim
- *Love for Sale* — Cole Porter
- *Donna Lee* — Charlie Parker
- *Stella by Starlight* — Victor Young
- *Giant Steps* — John Coltrane
- *Invitation* — Bronisław Kaper
- *The Nearness of You* — Hoagy Carmichael
- *Cantabile in B Minor* — Krzesimir Dębski

#### Supplementary reading

- Piśasiewicz, Patryk. *Komeda: Ballads and Jazz Standards*. Poznań, 2009.

#### On-line resources (optional)

- Aebersold, Jamey. *Jazz Play-A-Longs* (selected works). Catalogue available at: <http://www.jazzbooks.com/jazz/abpl>.