

<b>Course name</b>	Composition and Arrangement	<b>ECTS CREDITS</b>	39
<b>Course coordinator</b>	prof. dr hab. Wojciech Olszewski	<b>Credit hours total</b>	120
<b>Faculty of</b>	Instrumental Studies, Historically Informed Performance, Jazz and Pop Music	<b>Course type</b>	lecture - individual instruction
<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>	Composition and Arrangement	<b>Language of instruction</b>	Polish/English
<b>Cycle</b>	Second-Cycle Studies	<b>Course group</b>	core

Course placement in the study plan			
<b>Semester 1</b>	30 hours, exam, 9 ECTS	<b>Semester 2</b>	30 hours, exam, 9 ECTS
<b>Semester 3</b>	30 hours, exam, 9 ECTS	<b>Semester 4</b>	30 hours, exam, 12 ECTS
<b>Semester 5</b>		<b>Semester 6</b>	

<b>Teacher</b>	prof. dr hab. Wojciech Olszewski; mgr Jakub Kraszewski
<b>Learning Aims and Objectives</b>	The aim of the course is for the student to acquire the ability to create original compositions in a variety of stylistic profiles and to prepare musical arrangements for any instrumental, vocal, or vocal-instrumental ensemble in jazz and related genres. Strong emphasis is also placed on creative work aligned with contemporary multimedia trends, such as music for film, advertising, and video games. Another objective is to develop proficiency in using music software, with particular focus on applications for studio recording and music notation editing.
<b>Prerequisites</b>	The student should demonstrate knowledge of music theory at a level corresponding to first cycle (bachelor's) curriculum; interest in and aptitude for composing and interpreting music within the fields of jazz and pop music. A general familiarity with the stylistic conventions of jazz and related genres is expected, along with the ability to engage creatively with musical imagination. Particular emphasis is placed on musical intuition and the capacity to generate original sonic solutions.

**COURSE CONTENT**

Semester 1
The course covers: <ul style="list-style-type: none"> <li>• Arranging a song as an instrumental piece for string quartet</li> <li>• Classical jazz composition for big band</li> <li>• Arrangement using instruments from different groups (strings, symphonic winds, rhythm section, etc.)</li> <li>• Arrangement for string orchestra with rhythm section</li> </ul>
Semester 2
<ul style="list-style-type: none"> <li>• Transcription of an arrangement from an audio recording</li> <li>• Composition to a text with unusual stylistics or rhythmic structure</li> <li>• Attempt at creating film music illustration</li> <li>• Arrangement for choir</li> </ul>
Semester 3
<ul style="list-style-type: none"> <li>• Arrangement for big band as an accompanying ensemble for a soloist</li> <li>• Instrumental composition for a large ensemble (big band plus symphonic instruments)</li> <li>• Arrangement incorporating a vocal group</li> </ul>
Semester 4
<ul style="list-style-type: none"> <li>• Composition for a quasi-symphonic ensemble</li> <li>• Composition for any chosen ensemble</li> </ul>
Semester 5
Semester 6

	Learning outcome reference code	LEARNING OUTCOMES	Descriptors	
			PQF STAGE 2	PQF STAGE 1
		The student:		
Knowledge	JiME2_W01	Knows and understand representative repertoire and its corresponding performance traditions	P6S_WG	P6U_W
	JiME2_W02	Demonstrates in-depth knowledge and understanding of the repertoire relevant to own specialization and its corresponding literature		
	JiME2_W03	Knows jazz literature and related genres		
	JiME2_W05	Comprehends the historical context of music and its relation to other fields of contemporary life		
	JiME2_W06	Knows and understands the relations between theoretical and practical components of the studies and is able to fuse the knowledge and skills		
	JiME2_W07	Detailed design, maintenance, repair and tuning of the selected musical instrument		
Skills	JiME2_U01	The student is able to: Create, carry out and express their own artistic ideas drawing on their developed artistic personality	P6S_UW	P6U_U
	JiME2_U03	Purposely implement their knowledge on the elements of music compositions using applicable formal patterns in the process of carrying out own artistic ideas		
	JiME2_U06	Construct and perform coherent artistic programmes using knowledge on music styles and their corresponding performance traditions		
	JiME2_U08	Thoroughly read and control rhythmic and metrorhythmic structures and other aspects related to the elements of a performance in terms of fingering, bowing or pedalling techniques, phrasing, harmonic function and other for a given music composition		
	JiME2_U15	Create and carry out artistic projects including interdisciplinary projects and is able to assume a leading role in a variety of ensembles		

Competence	JiME2_U16	Function in a range of ensembles and to cooperate with other musicians in a variety of ensembles or on joint tasks and projects, including multidisciplinary projects		
	JiME2_U17	Maintain and further develop their own skills of creating, carrying out and expressing their own artistic ideas improving on skills gained during first cycle studies as well as through self-study	P6S_UU	
	JiME2_K02	Critically evaluate own artistic activities as well as to deliver critique on other activities involving art or cultural events, or other artistic activities	P6S_KK	P6U_K
	JiME2_K03	Initiate artistic activity as regards broadly understood cultural activities	P6S_KO	
	JiME2_K04	Lead a variety of teamwork projects in a purposeful and responsible manner		
	JiME2_K05	Function within society as regards managing own artistic activity and adapting to the requirements of the modern labour market		
	JiME2_K06	Present complex and specialist tasks and projects in a manner apprehensible to non-professionals with little or no experience of working on artistic projects		
JiME2_K07	Plan own career path based on the skills and knowledge gained in the course of studies, making use of experience gained in the process of continuous self-learning	P6S_KR		

#### TEACHING METHODS

lectures, reading comprehension and discussion, case study analysis, addressing artistic challenges, individual work, presentation and analysis of audio and video recordings (CD / DVD), remote and online learning, active learning techniques (e.g. brainstorming, snowball method, mind maps)

#### LEARNING OUTCOME VERIFICATION METHODS

Final requirements – successfully completed year, grading criteria	Learning outcome reference code
Exam including a presentation of works	JiME2_W01, JiME2_W02, JiME2_W03, JiME2_W06, JiME2_W07, JiME2_U01, JiME2_U03, JiME2_U06, JiME2_U15, JiME2_U06, JiME2_K03, JiME2_K04

#### ASSESSMENT METHODS AND CRITERIA

<b>Course Completion Requirements</b>	To successfully complete the course, students must: attend classes regularly (attendance is monitored), and achieve all intended learning outcomes defined for the course.
<b>Exam Requirements</b>	To be eligible for the final examination, students must obtain a course credit (pass). In order to pass the examination, students are required to present their creative works in accordance with the objectives and scope defined in the course programme.

STUDENT WORKLOAD	Credit hours total	ECTS CREDITS
<b>Contact hours with the instructor</b> (in-class contact, consultation hours)	120	39
<b>Hours of independent student work</b> (preparing for classes, tests, exams, presentations or project concerts)	1100	

#### Recommended reading

- Nestico, Sammy. *The Complete Arranger*. Fenwood Music Co. Inc., 1993
- Olszewski, Wojciech K. *Podstawy harmonii we współczesnej muzyce jazzowej i rozrywkowej*. Kraków: PWM, 2009.
- Olszewski, Wojciech K. *Sztuka aranżacji w muzyce jazzowej i rozrywkowej*. Kraków: PWM, 2010.

#### Supplementary reading

- Baker, David. *Arranging & Composing for the Small Ensemble: Jazz/R&B/Jazz-Rock*. Bloomington: Frangipani Press, 1985.
- Garcia, Russel. *The Professional Arranger Composer*. New York: Criterion Music Corp., 1975.
- Lowell, Dick, and Ken Pullig. *Arranging for Large Jazz Ensemble*. Boston: Berklee Press, 2003.
- Pease, Ted, and Ken Pullig. *Modern Jazz Voicing*. Boston: Berklee Press, 1997.

#### On-line resources (optional)