

Course name	Folk Percussion Instruments	ECTS CREDITS	43
Course coordinator	prof. dr hab. Krzysztof Przybyłowicz	Credit hours total	180
Faculty of	Instrumental Studies, Historically Informed Performance, Jazz and Pop Music	Course type	lecture / applied course individual instruction
Institute of	Jazz and Pop Music	Mode of study	full-time programme
Major	Jazz and Pop Music	Profile of study	general academic
Specialisation	Folk Percussion Instruments	Language of instruction	Polish/English
Cycle	First-Cycle Studies	Course group	core

Course placement in the study plan			
Semester 1	30 hours, exam, 7 ECTS	Semester 2	30 hours, exam, 7 ECTS
Semester 3	30 hours, exam, 7 ECTS	Semester 4	30 hours, exam, 7 ECTS
Semester 5	30 hours, exam, 7 ECTS	Semester 6	30 hours, exam, 8 ECTS

Teacher	mgr Patrycja Betley
Learning Aims and Objectives	<p>The course aims to:</p> <ol style="list-style-type: none"> 1. Provide a solid foundation of knowledge and practical artistic skills. 2. Enable students to use artistic means of expression freely and creatively within their specialization, developing and implementing their own artistic concepts using diverse forms of artistic expression. 3. Support students in their pursuit of intensive development in their primary specialization and provide initial guidance toward further specialization aligned with their individual predispositions. 4. Teach students independent organization of instrumental practice within their specialization. 5. Prepare students for second-cycle (master's level) studies within the specialisation.
Prerequisites	<ol style="list-style-type: none"> 1. A positive result in the competitive entrance examination, in accordance with the current general requirements of I.J. Paderewski Academy of Music for admission to first-cycle studies (published in the information guide for first-year candidates). 2. Specific requirements for the specialization Folk Percussion Instruments: <ul style="list-style-type: none"> • Present during the entrance examination a program at a level corresponding to the diploma examination of a secondary music school. • Basic knowledge of playing techniques on two selected ethnic percussion instruments 3. In subsequent semesters, prerequisites are limited to passing the main subject examination from the previous semester and obtaining approval for completion of the previous semester from the Institute Director.

COURSE CONTENT

Semester 1
<p>The course covers:</p> <ul style="list-style-type: none"> • Introduction to basic playing techniques on Arabic-style frame drums, idiophones such as cajón, and small percussion instruments (shaker, triangle) • Technical training necessary for professional musical performance • Work on technical and artistic realization of current repertoire • Basic knowledge of instrument construction, maintenance, tuning, and minor repairs • Information on the repertoire currently studied • Working on the semester examination program
Semester 2
<ul style="list-style-type: none"> • Developing stylistic and rhythmic diversity • Rhythmic structures supporting improvisation • Refining or correcting playing technique in relation to specific performance challenges • Technical training necessary for professional musical performance • Work on technical and artistic realization of current repertoire • Information on the repertoire currently studied • Working on the semester examination program
Semester 3
<ul style="list-style-type: none"> • Introduction to basic playing techniques on frame drums from other regions, goblet drums, and small percussion instruments. • Developing stylistic and rhythmic diversity • Fundamentals of formal structure in improvisation • Technical exercises addressing current performance challenges • Work on technical and artistic realization of current repertoire • Technical training necessary for professional musical performance • Information on the repertoire currently studied • Working on the semester examination program
Semester 4
<ul style="list-style-type: none"> • Introduction to basic playing techniques on selected idiophones (e.g., udu) and cylindrical drums • Developing stylistic and rhythmic diversity • Technical exercises addressing specific performance challenges • Technical training necessary for professional musical performance • Information on the repertoire currently studied • Work on technical and artistic realization of current repertoire • Working on the semester examination program
Semester 5
<ul style="list-style-type: none"> • Technical exercises addressing specific performance challenges • Technical training necessary for professional musical performance • Developing stylistic and rhythmic diversity • Work on technical and artistic realization of current repertoire. • Working on the semester examination program. • Preparation for creating hybrid sets of ethnic percussion instruments

Semester 6

- Technical training necessary for professional musical performance
- Preparation for creating hybrid sets of ethnic percussion instruments
- Practice and work on the recital for the Bachelor's diploma examination

	Learning outcome reference code	LEARNING OUTCOMES	Descriptors	
			PQF STAGE 2	PQF STAGE 1
		Student will know and understand:		
Knowledge	JiME1_W02	representative repertoire of their chosen field of study	P6S_WG, P6S_WK	P6U_W
	JiME1_W03	elements of music works, as well as formal and structural patterns of jazz music works		
	JiME1_W07	music styles and their corresponding performance traditions,		
	JiME1_W09	issues related to technologies used in music and topics related to the technological development relevant to their chosen field		
	JiME1_W10	design, maintenance, repair and tuning of the selected musical instrument		
	JiME1_W012	fundamental patterns of improvisation and arrangement		
		Student will be able to:		
Skills	JiME_U01	create and carry out their own artistic ideas	P6S_UW, P6S_UK, P6S_UU	P6U_U
	JiME_U04	perform repertoire representative of their chosen field of study		
	JiME_U05	apply the knowledge of basic stylistic performance criteria to the performed works		
	JiME_U06	read music notation as well as spelling typical of jazz music		
	JiME_U09	appropriately read musical notation/texts, memorise scores, convey musical text completely and fluently, including its form and inherent ideas		
	JiME_U10	shape and create music as well as to improvise in a way that deviates from the written notation in a certain style,		
	JiME_U11	utilise technical proficiency to deliver a professional musical performance and identify technical challenges specific to each instrument (such as tonality, precision etc.)		
	JiME_U12	utilise correct habits in applied techniques and posture, which allows performers to employ their entire body in an effective yet health-friendly way		
	JiME_U14	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		
JiME_U16	formulate oral and written opinions as regards interpretation, creation and reproduction of music as well as formulate opinions on issues broadly related to the humanities in general			
		Student will be able to:		
Competence	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_KR	
	JiME1_K04	perform self-evaluation and form constructive criticism as regards music and artistic activities or activities related to the area of broadly understood cultural activities		
	JiME1_K11	adapt to new, changeable environment which may occur during the professional or artistic projects		
	JiME1_K12	effectively apply imagination, intuition, creative attitude and independent thinking to solve arising problems		

TEACHING METHODS

Lectures, Case study analysis, addressing artistic challenges, Individual work, Group work and collaborative exercises, Presentation and analysis of audio and video recordings (CD/DVD), online learning, Any other assessment methods applied by the course instructor,

LEARNING OUTCOME VERIFICATION METHODS

Final requirements – successfully completed year, grading criteria	Learning outcome reference code
Practical exam (an observed performance) Performance audition Project work, presentation Project progress checks Completion of assigned tasks Any other assessment methods applied by the course instructor	JiME1_W02, JiME1_W03, JiME1_W07, JiMe1_W08 , JiME1_W10, JiME1_W012, JiME_U01, JiME_U04,, JiME1_U05, JiMe_U08, JiME_U10 , JiMe_U11, JiMe_U12, JiME_U14, JiME1_K04

ASSESSMENT METHODS AND CRITERIA

Course Completion Requirements	To successfully complete the course, students must: attend classes regularly (attendance is monitored), and achieve all intended learning outcomes defined for the course.
Exam Requirements	To be eligible to take the examination, the student must obtain a pass in the course and successfully complete the technical examination. This includes performing a designated set (specific to each semester) of jazz works, World music pieces, and transcriptions of selected examples. The final examination consists of presenting the current repertoire in accordance with the guidelines established by the Institute of Jazz and Pop Music.

STUDENT WORKLOAD	Credit hours total	ECTS CREDITS
Contact hours with the instructor	180	43
Hours of independent student work	1600	

Recommended reading

- Bailey, Colin. *Drum Solos: The Art of Phrasing*.
- Bartz, Jerzy. *Rytmy na perkusję*.

- Chaffee, Gary. *Technique Patterns*.
- Chester, Gary. *The New Breed*.
- Goines, Lincoln, and Robby Ameen. *Afro-Cuban Grooves for Bass and Drums*.
- Hadden, Skip. *The Beat, the Body, & the Brain*. Part 1.
- Hadden, Skip. *The Beat, the Body, & the Brain*. Part 2.
- Latham, Rick. *Advanced Funk Studies*.
- Malabe, Frank, and Bob Weiner. *Afro-Cuban Rhythms for Drumset*.
- Morello, Joe. *Rudimental Jazz*.
- Pickering, John. *Mel Bay's Studio/Jazz Drum Cookbook*.
- Reed, Ted. *Latin Rhythms for Drums and Timbales*.
- Sabanovich, Dom Famularo. *Brazilian Percussion Manual*.
- Stone, George Lawrence. *Stick Control*.

Recordings (Music without Recorded Drums)

- Malabe, Frank, and Bob Weiner. *Afro-Cuban Rhythms for Drumset*.
- Riley, John. *The Art of Bop Drumming*.

Supplementary reading

Books and Collections

- Aebersold, Jamey. *Jazz Play-A-Long*. New Albany: Jamey Aebersold, 1967–1992.
- Berendt, Joachim Ernst. *Wszystko o jazzie: Od Nowego Orleanu do jazz-rocka*.
- Brodacki, Krzysztof. *Historia jazzu w Polsce*. Kraków: PWM, 2010.
- Przybyłowicz, Krzysztof. *Inspirująca rola diddli w tworzeniu rytmów na zestawie jazzowym*.
- *The Real Book*. Vols. 1–3. Petaluma: Sher Music Co., 1988–1995.

Periodicals

- *Modern Drummer*.
- *Perkusista*.

On-line resources (optional)

- www.pas.org
- www.advancemusic.com
- www.allaboutjazz.com
- www.drummersworld
- www.jazzbooks.com
- www.youtube.com