

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

<b>Course Name</b>	Fundamentals of Composition	<b>ECTS Credits</b>	39
<b>Course Coordinator</b>	dr hab. Artur Kroschel, prof. AMP	<b>Credit Hours Total</b>	180
<b>Faculty of</b>	Composition, Conducting, Vocal Studies, Music Theory and Artistic Education	<b>Course Type</b>	Lecture
<b>Institute of</b>	Composition and Music Theory	<b>Mode of Study</b>	Full-Time Programme
<b>Major</b>	Composition and Music Theory	<b>Profile of Study</b>	General Academic
<b>Specialisation</b>	Composition	<b>Language of Instruction</b>	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, 5 ECTS	<b>Semester 2</b>	30 hours, Exam, 6 ECTS
<b>Semester 3</b>	30 hours, Exam, 6 ECTS	<b>Semester 4</b>	30 hours, Exam, 8 ECTS
<b>Semester 5</b>	30 hours, Graded Test basis, 5 ECTS	<b>Semester 6</b>	30 hours, Pass/Fail basis, 9 ECTS

<b>Instructor</b>	dr hab. Monika Kędziora, prof. AMP, dr hab. Artur Kroschel, prof. AMP
<b>Learning Aims and Objectives</b>	The aim and objective of the course is: <ol style="list-style-type: none"> <li>to develop basic skills in composing a piece of music,</li> <li>to develop skills in building the form of a piece,</li> <li>to consolidate and improve skills in the field of instrumentation,</li> <li>to acquire knowledge about correct musical notation and score editing,</li> <li>to develop musical imagination and creative inventiveness.</li> </ol>
<b>Prerequisites</b>	Knowledge of music history, harmony, counterpoint, musical forms, and the basics of instrumentology

**COURSE CONTENT**

<b>Semester 1</b>	<ul style="list-style-type: none"> <li>Composing a piece for a small chamber ensemble, paying particular attention to issues related to the consistent, coherent, and logical development of a musical idea, as well as issues related to the form of the piece. The written piece may be traditional in form or may have a structure reminiscent of contemporary music.</li> <li>Composing a piece for a small chamber ensemble, with particular attention paid to issues related to arrangement and musical notation</li> <li>Listening to selected pieces of music from the 20th and 21st centuries with scores, paying attention to the issues currently being discussed.</li> <li>Listening to and discussing pieces of 20th and 21st century music selected by the student.</li> </ul>
<b>Semester 2</b>	<ul style="list-style-type: none"> <li>Composing a chamber piece for voice or voices (solo voice or small vocal ensemble) with or without instruments, paying particular attention to the relationship between words and sound, the treatment of text and the human voice, and the relationship between voice and instrument.</li> <li>Composing a piece for chamber ensemble with the possibility of using electroacoustic means, paying particular attention to the original form of the composition.</li> <li>Listening to selected pieces of 20th and 21st century music with scores, paying attention to the issues currently discussed.</li> <li>Listening to and discussing pieces of 20th and 21st century music selected by the student.</li> </ul>
<b>Semester 3</b>	<ul style="list-style-type: none"> <li>Composing a piece for a chamber ensemble (instrumental, vocal or vocal-instrumental), paying attention to issues related to the form and dramaturgy of the composition, articulation possibilities of instruments, ways of treating instruments in smaller and larger groups and notation of the score.</li> <li>Composing a chamber piece for a homogeneous ensemble, paying attention to the interaction of instruments and the texture of the composition.</li> <li>Listening to selected pieces of 20th and 21st century music with scores, paying attention to the issues currently discussed.</li> <li>Listening to and discussing pieces of 20th and 21st century music selected by the student.</li> </ul>
<b>Semester 4</b>	<ul style="list-style-type: none"> <li>Composing a short piece for a larger chamber ensemble, paying attention to the elements of harmony, melody and articulation.</li> <li>Composing a piece for a polygenic ensemble using percussion instruments.</li> <li>Listening to selected pieces of music from the 20th and 21st centuries with scores, paying attention to the issues currently being discussed.</li> <li>Listening to and discussing pieces of 20th and 21st century music selected by the student.</li> </ul>
<b>Semester 5</b>	<ul style="list-style-type: none"> <li>Composing a short piece for a large ensemble, paying attention to the interaction of instruments in smaller and larger groups.</li> <li>Composing a piece for a chamber or symphony orchestra, paying attention to issues related to the formal structure, dramaturgy of the composition, articulatory possibilities of instruments, ways of treating instruments in smaller and larger groups and notating a score or composing a stage piece with attention to non-musical elements and their interaction with the sound layer, it is possible to use electroacoustic means – diploma thesis.</li> <li>Listening to selected pieces of music from the 20th and 21st centuries with scores, paying attention to the issues currently being discussed.</li> <li>Listening to and discussing pieces of 20th and 21st century music selected by the student.</li> </ul>
<b>Semester 6</b>	<ul style="list-style-type: none"> <li>Composing a piece for a chamber or symphony orchestra, paying attention to issues related to the formal structure, dramaturgy of the composition, articulatory possibilities of instruments, ways of treating instruments in smaller and larger groups and notating a score or composing a stage piece with attention to non-musical elements and their interaction with the sound layer, it is possible to use electroacoustic means – diploma thesis.</li> </ul>

	Learning Outcome Reference Code	LEARNING OUTCOMES	Descriptors	
			STAGE 2 OF PQF	STAGE 1 OF PQF
Knowledge	KTM1_W06	Student has general knowledge of the basic principles of composing a musical piece and methods of processing musical material.	P6S_WG	P6U_W
	KTM1_W02	Student demonstrates knowledge of basic composition techniques and tools necessary in the process of composing their own piece of music.	P6S_WG	P6U_W
Skills	KTM1_U01	Student is able to create and correctly record their own musical pieces and boasts the most important tools needed to implement their own musical idea.	P6S_UW P6S_UU	P6U_U
	KTM1_U04	Student possesses basic organizational skills that lead to the performance of their own chamber music.	P6S_UW P6S_UU	P6U_U
Competence	KTM1_K02	Student implements their own artistic concepts, using knowledge from various areas and creative imagination.	P6S_KK	P6U_K
	KTM1_K04	Student has the ability to formulate subjective judgments and reflections on the aesthetics of their own works, and is able to draw conclusions from previously completed artistic works. It is based on independent thinking and their own imagination in order to solve organizational and artistic dilemmas and problems.	P6S_KO	P6U_K

TEACHING METHODS
problem lecture lecture with multimedia presentation of selected issues case analysis(studies) task solving artistic task solving individual work presentation of CD and DVD recordings other methods used by the instructor

LEARNING OUTCOME VERIFICATION METHODS	
Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code
Exam	KTM1_W06 KTM1_W02 KTM1_U01 KTM1_K02 KTM1_K04
Oral Graded Test	KTM1_W06 KTM1_W02 KTM1_U01 KTM1_U04
Written Graded Test	KTM1_W06 KTM1_W02 KTM1_U01 KTM1_K02
project, presentation	KTM1_U04 KTM1_K02
review of prepared projects	KTM1_U01 KTM1_K02 KTM1_K04
completion of the assigned task	KTM1_U01 KTM1_U04 KTM1_K02
any other method used by the instructor	KTM1_W06 KTM1_W02 KTM1_U01 KTM1_K02 KTM1_K04

ASSESSMENT METHODS AND CRITERIA	
<b>Course Completion Requirements</b>	Passing the course is conditional on attending classes and achieving all assumed learning outcomes (to the minimum acceptable degree - above 50%).
<b>Exam Requirements</b>	The condition for taking the exam is to obtain a pass in the subject. The condition for passing the exam is to obtain more than 50% of the expected credits.

STUDENT WORKLOAD	Credit Hours Total	ECTS Credits
<b>Contact hours with the instructor</b> <i>(classes, consultations)</i>	192	39
<b>Hours of independent student work</b> <i>(preparing for classes, graded test, exam, presentation, concert)</i>	270	

Recommended Reading
Erhard Karkoschka <i>Das Schriftbild der Neuen Musik</i> Bogusław Schaeffer <i>Nowa muzyka. Problemy współczesnej techniki kompozytorskiej</i> Recordings and scored analysed during classes
Supplementary Reading
Paul Griffiths <i>Modern Music and After</i> Alicja Jarzębska <i>Idee relacji serialnych w muzyce XX wieku</i> Bogusław Schaeffer <i>Kompozytorzy XX wieku</i> Hanna Kostrzewska <i>Sonorystyka</i> Iwona Lindstedt <i>Sonorystyka w twórczości kompozytorów polskich XX wieku</i> Zbigniew Skowron <i>Nowa muzyka amerykańska</i> Charles Bodman Rae <i>Muzyka Lutosławskiego</i> <i>Estetyka i styl twórczości Witolda Lutosławskiego</i> pod redakcją Zbigniewa Skowrona Olivier Messiaen <i>Technique de mon langage musical</i> Tadeusz Kaczyński <i>Messiaen</i> Ludomira Stawowy <i>Webern</i> Hans Heinz Stuckenschmidt <i>Schönberg</i> Selected coursebooks, materials on extended vocal and instrumental techniques
Virtual Libraries and On-Line Resources (optional)
Broadcasts and concerts on radio stations devoted to new music: Polskie Radio Program 2., WDR 3 Studio Neue Musik