

IGNACY JAN PADEREWSKI ACADEMY OF MUSIC IN POZNAŃ

Course Name	Improvisation and Applied Harmony	ECTS Credits	4
Course Coordinator	dr Alina Kubik	Credit Hours Total	30
Faculty of	Composition, Conducting, Vocal Studies, Music Theory and Artistic Education	Course Type	Applied Course
Institute of	Composition and Music Theory	Mode of Study	Full-Time Programme
Major	Composition and Music Theory	Profile of Study	General Academic
Specialisation	Composition	Language of Instruction	English
Cycle	First-Cycle Studies	Course Group	Core

COURSE PLACEMENT IN THE STUDY PLAN

Semester 1	7,5 hours, Pass/Fail basis, 1 ECTS	Semester 2	7,5 hours, Exam, 1 ECTS
Semester 3	7,5 hours, Pass/Fail basis, 1 ECTS	Semester 4	7,5 hours, Exam, 1 ECTS

Instructor	dr Alina Kubik
Learning Aims and Objectives	<p>1. Achieving proficiency in improvisation:</p> <ul style="list-style-type: none"> on any theme in a specific form; of harmonic progression for a given melody line; to intermedia events. <p>2. Deepening and improving creative and interpretative skills in piano playing thanks to:</p> <ul style="list-style-type: none"> broadening knowledge and range of performance techniques based on music literature; (representative works in European music); an introduction to arrangement and composition. <p>3. Developing the ability to create and co-create musical works:</p> <ul style="list-style-type: none"> in a specific stylistic convention; considering diastematics within various sound organization systems; as part of the students' own ideas for shaping the soundscape. <p>4. Developing independent decision-making skills through:</p> <ul style="list-style-type: none"> speed and multi-tasking in thinking and acting; using anticipation; using inner hearing. <p>5. Developing auditory, visual, and kinetic memory through:</p> <ul style="list-style-type: none"> reading graphic musical notation; practical application of knowledge about harmony and scale; transposing melodies and various chords; constant auditory verification of the students' own performance on the instrument. <p>6. Developing a creative attitude towards independent improvement of improvisation skills</p> <ul style="list-style-type: none"> practice in selecting techniques for creating specific forms and genres; searching for the right moods by selecting appropriate harmonies. <p>7. Developing self-assessment skills and control over performance actions.</p> <ul style="list-style-type: none"> exercise in evaluating the students' work from the listener's perspective.
Prerequisites	<ul style="list-style-type: none"> Basic proficiency in piano performance Knowledge of music theory, musical forms, and harmony at a basic level Using musical notation and reading it efficiently

COURSE CONTENT
Semester 1

- Analysis of the harmonic and melodic progression of works from the Classical period
- Analysis of the harmonic and melodic progression of works from the Baroque period
- Scales outside the major-minor system – analysis and application in compositional études
- Composing and performing passages based on harmonic and melodic patterns from Baroque and Classical music

Semester 2

<ul style="list-style-type: none"> Principles of counterpoint creation and their practical application Repetition and extension of topics related to progression and modulation Analysis of the harmonic and melodic progression of jazz music compositions Arranging and performing passages for jazz music harmonic patterns
Semester 3
<ul style="list-style-type: none"> Analysis of the harmonic and melodic structure of works from the 20th and 21st centuries (based on the works of contemporary composers) Composing and performing passages based on harmonic and melodic patterns from 20th and 21st century music Recognizing and naming harmonic structures within and outside of the major-minor tonal system
Semester 4
<ul style="list-style-type: none"> Improvising and composing music within the periods and styles covered in previous semesters Modi O. Messiaen's serialism and dodecaphony – analysis of compositions and application in compositional etudes Assigning specific musical forms and genres to concertos and other events featuring musicians – discussion

	Learning Outcome Reference Code	LEARNING OUTCOMES	Descriptors	
			STAGE 2 OF PQF	STAGE 1 OF PQF
Knowledge	KTM1_W01	Student has basic knowledge of the place and significance of musical arts and their subject-specific and methodological characteristics.		P6U_W
	KTM1_W03	Student is aware of the complex and contextual nature of musical creativity and its historical variability		P6U_W
	KTM1_W04	Student has structured knowledge of musical creativity from a historical, stylistic, and systematic perspective, appropriate for the studied major		P6U_W
Skills	KTM1_U01	Student is able to create and implement individual artistic concepts and possesses the skills necessary to express them		P6U_U
	KTM1_U02	Student has the ability to recognize repertoire related to their field of study and specialization; has experience in creating and analysing repertoire in various styles		P6U_U
	KTM1_U05	Student has mastered effective techniques for practicing workshop skills, enabling continuous development through independent work		P6U_U
Competence	KTM1_K01	Student is ready to collect, analyse, and interpret the necessary information		P6U_K
	KTM1_K02	Student implements his own artistic concepts and activities based on diverse styles – resulting from the use of knowledge and creative imagination		P6U_K
	KTM1_K03	Student is able to organize their own and team work as part of joint tasks and projects		P6U_K

TEACHING METHODS
lecture, working with texts and discussions, case studies, solving artistic tasks, individual work, group work, presentation of CD and DVD recordings, brainstorming, problem-based learning (PBL), problem-solving sessions, distance learning

LEARNING OUTCOME VERIFICATION METHODS	
Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code
practical exam (performance observation)	KTM1_U01, KTM1_U02, KTM1_U05
project, presentation	KTM1_W01, KTM1_W03, KTM1_W04
review of prepared projects	KTM1_K01, KTM1_K02, KTM1_K03

ASSESSMENT METHODS AND CRITERIA	
Course Completion Requirements	Course Completion Requirements
Exam Requirements	<p>In order to take an exam or test, students must have passed the course. In order to pass an exam or test, students must obtain more than 50% of the points available on the scale used at the Academy.</p> <ol style="list-style-type: none"> Practical completion of two tasks based on topics covered in class (written and practical) Questions concerning the literature covered in class Harmonic and melodic analysis of a given fragment.

STUDENT WORKLOAD	Credit Hours Total	ECTS Credits
Contact hours with the instructor	30	4

Hours of independent student work	30	
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Recommended Reading

- Andrzej Koszewski *Materiały do nauki improwizacji*, PWSM w Poznaniu, Poznań 1968

Supplementary Reading

- Bogdan Hołownia, *O harmonii jazzowej. Zapiski z szuflady*, HOB0 Records, 2013
- Wojciech Kazimierz Olszewski, *Podstawy harmonii we współczesnej muzyce jazzowej i rozrywkowej*, Kraków 2009
- Wojciech Kazimierz Olszewski, *Sztuka improwizacji jazzowej*, Kraków 2012
- Bill Dobbins, *A Creative Approach to Jazz Piano Harmony*, Jamestown: GAMT Music Press, 1994
- Piotr Kałużny, *Skale muzyczne we współczesnej harmonii tonalnej*, Poznań 1994
- Jadwiga Maria Hodor, *Grafiki Bogusława Schaeffera*, Państwowy Instytut Wydawniczy
- Franciszek Wesolowski, *Materiały do nauki o skalach muzycznych*, Kraków 1997
- Klaudia Zwierz, *Improwizacja fortepianowa Szabolca Esztényiego Metoda Nauczania*, Warszawa 2006
- Maria Kubica-Skarbowska, *Podstawy improwizacji fortepianowej*, Wydawnictwo Uniwersytetu Śląskiego, Katowice 1996
- Jan Oleszkowicz, *I ty możesz improwizować*, Warszawa 1997

Virtual Libraries and On-Line Resources (optional)

- www.imslp.org
- www.youtube.com
- www.spotify.com
- <https://nifc.pl/pl>
- <https://www.wsb-nlu.edu.pl>