

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

<b>Course Name</b>	Improvisation	<b>ECTS Credits</b>	2
<b>Course Coordinator</b>	dr Alina Kubik	<b>Credit Hours Total</b>	15
<b>Faculty of</b>	Composition, Conducting, Vocal Studies, Music Theory and Artistic Education	<b>Course Type</b>	Applied Course
<b>Institute of</b>	Composition and Music Theory	<b>Mode of Study</b>	Full-Time Programme
<b>Major</b>	Composition	<b>Profile of Study</b>	General Academic
<b>Specialisation</b>	Electroacoustic 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 3</b>	7.5 hours, Pass/Fail basis, 1 ECTS	<b>Semester 4</b>	7.5 hours, Pass/Fail basis, 1 ECTS
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<b>Instructor</b>	dr Alina Kubik
<b>Learning Aims and Objectives</b>	<p><b>1. Achieving proficiency in improvisation</b></p> <ul style="list-style-type: none"> <li>• on any theme in a specific format</li> <li>• of a harmonic progression for a given melodic line</li> <li>• for intermedia events</li> </ul> <p><b>2. Deepening and improving creative and interpretative skills in piano playing thanks to</b></p> <ul style="list-style-type: none"> <li>• broadening knowledge and range of performance techniques based on music literature; (representative works in European music composition)</li> <li>• an introduction to arrangement and composition</li> </ul> <p><b>3. Developing the ability to create and co-create musical works</b></p> <ul style="list-style-type: none"> <li>• in a specific stylistic convention</li> <li>• taking into account diastematics within various sound organization systems;</li> <li>• as part of the students' own ideas for shaping the soundscape</li> </ul> <p><b>4. Developing independent decision-making skills through</b></p> <ul style="list-style-type: none"> <li>• speed and multi-tasking in thinking and acting</li> <li>• using anticipation</li> <li>• the use of inner hearing</li> </ul> <p><b>5. Developing auditory, visual, and kinetic memory through</b></p> <ul style="list-style-type: none"> <li>• reading graphic musical notation</li> <li>• practical application of knowledge about harmony and scales</li> <li>• transposing melodies and various chords;</li> <li>• constant auditory verification of the students' performance</li> </ul> <p><b>6. Developing a creative attitude towards independent improvement of improvisation skills</b></p> <ul style="list-style-type: none"> <li>• exercise in selecting techniques for creating data forms and genres</li> <li>• searching for the right moods by selecting appropriate harmonies</li> </ul> <p><b>7. Developing self-assessment skills and control over executive actions</b></p> <ul style="list-style-type: none"> <li>• exercise in evaluating your work from the listener's perspective</li> </ul>
<b>Prerequisites</b>	<ul style="list-style-type: none"> <li>• Basic proficiency in playing the piano</li> <li>• Basic knowledge of music theory, musical forms, and harmony</li> <li>• At least beginner-level proficiency in using and reading musical notation</li> </ul>

**COURSE CONTENT**

<b>Semester 3</b>	<ul style="list-style-type: none"> <li>• Analysis of the harmonic and melodic progression of works from the Classical period</li> <li>• Analysis of the harmonic and melodic progression of works from the Baroque period</li> <li>• Analysis of the harmonic and melodic progression of jazz/popular music pieces</li> <li>• Creating and implementing progressions for harmonic and melodic patterns. Issues of cadence</li> <li>• Harmonizing melodies according to the rules of the major-minor system. Issues of progression</li> <li>• Issues of modulation</li> <li>• Recognizing and naming harmonic structures within the major-minor tonal system and beyond</li> <li>• Scales outside the major-minor system</li> </ul>
<b>Semester 4</b>	<ul style="list-style-type: none"> <li>• Analysis of harmonic and melodic progressions in works from the classical and romantic periods</li> <li>• Principles of counterpoint and their practical application</li> <li>• Revision and extension of topics related to progression and modulation</li> <li>• Composing and performing progressions based on harmonic patterns in popular music</li> <li>• Analysis of the harmonic and melodic progression of works from the 20th and 21st centuries (based on the works of contemporary composers)</li> <li>• Composing and performing progressions to harmonic and melodic patterns of 20th and 21st century music</li> <li>• Recognizing and naming harmonic structures within the major-minor tonal system and beyond</li> </ul>

	Learning Outcome Reference Code	LEARNING OUTCOMES	Descriptors	
			STAGE 2 OF PQF	STAGE 1 OF PQF
Knowledge	KTM1_W03	Student is aware of the complex and contextual nature of musical creativity and its historical variability.	P6S_WG	P6U_W
	KTM1_W05	Student knows basic musical terminology.	P6S_WG	P6U_W
	KTM1_W07	Student has an understanding of musical improvisation and its significance in the creative process.	P6S_WG	P6U_W
Skills	KTM1_U01	Student is able to create and implement individual artistic concepts and possesses the skills necessary to express them.	P6S_WG	P6U_U
	KTM1_U05	Student has mastered effective techniques for practicing workshop skills, enabling continuous development through independent work.	P6S_UW P6S_UU	P6U_U
	KTM1_U07	Student has basic skills in auditory recognition of musical material, memorizing it, and working with it.	P6S_UW	P6U_U
Competence	KTM1_K02	Student implements his own artistic concepts and activities based on diverse styles resulting from the use of knowledge and creative imagination.	P6S_KK	P6U_K
	KTM1_K07	Student is able to cooperate during the implementation of team project tasks and in work related to various cultural projects.	P6S_KR	P6U_K
	KTM1_K10	Student effectively uses imagination, intuition, creativity, and independent thinking when faced with the need to solve problems.	P6S_KK	P6U_K

#### TEACHING METHODS

lecture, work with text and discussion, case studies, solving artistic tasks, individual work, group work, presentation of CD and DVD recordings, brainstorming, problem-based learning (PBL), problem-solving sessions

#### LEARNING OUTCOME VERIFICATION METHODS

Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code
Practical exam (performance observation)	KTM1_U01, KTM1_U05, KTM1_U07, KTM1_K02
Project, presentation	KTM1_W03, KTM1_W05, KTM1_W07, KTM1_K07
Review of prepared projects	KTM1_W05, KTM1_W03, KTM1_K02, KTM1_K07, KTM1_K10, KTM1_K10
Implementation of the assigned task	KTM1_W03, KTM1_W05, KTM1_W07, KTM1_U01, KTM1_U05, KTM1_U07, KTM1_K10

#### ASSESSMENT METHODS AND CRITERIA

<b>Course Completion Requirements</b>	Passing the course is conditional on attending classes (attendance check) and achieving all the intended learning outcomes verified by the above-mentioned methods of learning outcome verification (at a minimum acceptable level – above 50% or by completing additional tasks to make up for absences).
<b>Exam Requirements</b>	<p>Taking the exam is conditional on having passed the course. In order to pass an exam or graded test, students must obtain more than 50% of the points available on the scale used at the Academy of Music in Poznań.</p> <ol style="list-style-type: none"> <li>1. Practical completion of two tasks based on topics covered in class (written and practical)</li> <li>2. Questions concerning the literature covered in class</li> <li>3. Harmonic and melodic analysis of a given fragment</li> </ol>

STUDENT WORKLOAD	Credit Hours Total	ECTS Credits
<b>Contact hours with the instructor</b> (classes, consultations)	15	2
<b>Hours of independent student work</b> (preparing for classes, graded test, exam, presentation, concert)	4	

#### 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
- Piotr Kałużny, *Skale muzyczne we współczesnej harmonii tonalnej*, Poznań 1994
- Jadwiga Maria Hodor, *Grafiki Bogustawa Schaeffera*, Państwowy Instytut Wydawniczy
- Franciszek Wesołowski, *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
- Literatura muzyczna - utwory z epok od baroku do współczesności
- Ćwiczenia - kompozycje własne dobrane specjalnie dla studentów każdego roku

#### Virtual Libraries and On-Line Resources (optional)

- [www.imslp.org](http://www.imslp.org)
- [www.youtube.com](http://www.youtube.com)
- [www.spotify.com](http://www.spotify.com)
- <https://nifc.pl/pl>
- <https://www.wsb-nlu.edu.pl>