

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

<b>Course Name</b>	Instrumentation	<b>ECTS Credits</b>	4
<b>Course Coordinator</b>	dr Artur Żuchowski	<b>Credit Hours Total</b>	30
<b>Faculty of</b>	Composition, Conducting, Vocal Studies, Music Theory and Artistic Education	<b>Course Type</b>	Lecture/Applied Course
<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

<b>COURSE PLACEMENT IN THE STUDY PLAN</b>			
<b>Semester 1</b>	7.5 hours, Graded Test basis, 1 ECTS	<b>Semester 2</b>	7.5 hours, Graded Test basis, 1 ECTS
<b>Semester 3</b>	7.5 hours, Graded Test basis, 1 ECTS	<b>Semester 4</b>	7.5 hours, Graded Test basis, 1 ECTS

<b>Instructor</b>	dr Artur Żuchowski		
<b>Learning Aims and Objectives</b>	<ul style="list-style-type: none"> <li>acquiring knowledge of musical notation and preparing scores independently</li> <li>developing practical skills in instrumentation and arranging music pieces intended for various casts</li> <li>developing creativity, imagination, and musical thinking</li> </ul>		
<b>Prerequisites</b>	<ul style="list-style-type: none"> <li>general knowledge and skills in the field of music theory, musical forms, ear training, music history, harmony, and instrumentology. Knowledge of music theory, harmony, and counterpoint</li> </ul>		

<b>COURSE CONTENT</b>	
<b>Semester 1</b>	
<ul style="list-style-type: none"> <li>Review and consolidation of general knowledge about individual instruments.</li> <li>Instrumentation of piano pieces for woodwind quintet (flute, oboe, clarinet, cornet, bassoon) or any chamber ensemble of woodwind instruments.</li> <li>Instrumentation of piano pieces for brass quintet or any chamber ensemble of brass instruments.</li> <li>Instrumentation of piano pieces for string quartet or any chamber ensemble of string instruments.</li> </ul>	
<b>Semester 2</b>	
<ul style="list-style-type: none"> <li>Instrumentation of classical piano pieces for string orchestra.</li> <li>Instrumentation of piano pieces from the Romantic era or the early 20th century for string orchestra.</li> <li>Familiarization with percussion instruments and their function in the orchestra of the Classical era.</li> <li>Familiarization with percussion instruments and their function in the Romantic era orchestra.</li> <li>Familiarization with percussion instruments and their function in the orchestra of the 20th and 21st centuries.</li> </ul>	
<b>Semester 3</b>	
<ul style="list-style-type: none"> <li>Instrumentation of classical piano pieces for a small symphony orchestra.</li> <li>Instrumentation of classical piano pieces for symphony orchestra</li> <li>Instrumentation of piano pieces from the Romantic era or the early 20th century for a small symphony orchestra (a choice of two works for small ensembles or one for a large ensemble)</li> </ul>	
<b>Semester 4</b>	
<ul style="list-style-type: none"> <li>Instrumentation of piano pieces from the Romantic era or the early 20th century for symphony orchestra,</li> <li>Contemporary notation in orchestral works, including graphic scores; variety of notation in terms of pitch, rhythm, and duration, expressive and articulatory devices.</li> <li>Instrumentation of piano pieces from the second half of the 20th century for symphony orchestra.</li> </ul>	

	<b>Learning Outcome Reference Code</b>	<b>LEARNING OUTCOMES</b>	<b>Descriptors</b>	
			<b>STAGE 2 OF PQF</b>	<b>STAGE 1 OF PQF</b>
<b>Knowledge</b>	KTM1_W02	Student has general knowledge of basic concepts, theories, and principles, theoretical approaches, research paradigms, and concepts relevant to musical art in the field of composition, music theory, and eurhythmics, appropriate to their major	P6S_WG	P6U_W
	KTM1_W04	Student has structured knowledge of musical works from a historical, stylistic, and systematic perspective, appropriate for their major has a good command of the musical language of the works studied	P6S_WG	P6U_W
	KTM1_W06	Student demonstrates knowledge of basic creative methods, techniques, technologies, tools, and methods of organizing sound material necessary in the process of composing a musical work and its analysis and interpretation	P6S_WG	P6U_W
<b>Skills</b>	KTM1_U01	Student is able to create and implement individual artistic concepts and has the skills necessary to express them	P6S_UW P6S_UU	P6U_U
	KTM1_U02	Student has the ability to recognize repertoire related to their major and specialisation; has experience in creating and analysing repertoire in various styles	P6S_UW	P6U_U
<b>Competence</b>	KTM1_K02	Student implements their own artistic concepts and activities based on diverse styles – resulting from the use of knowledge and creative imagination	P6S_KK	P6U_K
	KTM1_K04	Student is capable of self-assessment and constructive criticism in the field of music, art, and culture in the broad sense	P6S_KO	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, problem-solving sessions, **distance learning**

LEARNING OUTCOME VERIFICATION METHODS	
Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code
Exam	KTM1_W04, KTM1_U01
Oral Graded Test	KTM1_W02, KTM1_K02
review of prepared projects	KTM1_U01, KTM1_K04
completion of the assigned task	KTM1_U02
short structured questions (SSQ)	KTM1_W06

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 (at a minimum acceptable level – above 50%).
<b>Exam Requirements</b>	The prerequisite for taking the test is passing the course. The prerequisite for passing the test is obtaining more than 50% of the available points.

STUDENT WORKLOAD	Credit Hours Total	ECTS Credits
<b>Contact hours with the instructor</b> <i>(classes, consultations)</i>	30	4
<b>Hours of independent student work</b> <i>(preparing for classes, graded test, exam, presentation, concert)</i>	30	

Recommended Reading
<ul style="list-style-type: none"> <li>• S. Adler – The Study of Orchestration, W. W. Norton &amp; Company 2002.</li> <li>• J. Pawłowski – Podstawy instrumentacji, cz. I i II, PWM 1961 i 1966.</li> <li>• M. Rimski-Korsakow – Zasady instrumentacji, PWM 1953.</li> <li>• H. Kostrzewska – Sonoryzm, Wydawnictwo AM Poznań, 2009.</li> </ul>
Supplementary Reading
<ul style="list-style-type: none"> <li>• M. Drobner – Instrumentoznawstwo i akustyka, PWM 2004.</li> <li>• C. Stone – Music notation in the Twentieth Century: a practical guidebook, W. W. Norton &amp; Company, 1980</li> <li>• W. Kotoński – Instrumenty perkusyjne we współczesnej orkiestrze, PWM 1981.</li> <li>• W. Olszewski – Sztuka aranżacji w muzyce jazzowej i rozrywkowej, PWM, Kraków 2010.</li> <li>• I. Lindstedt – Sonorystyka w twórczości kompozytorów polskich XX wieku, WUW 2010.</li> </ul>
Virtual Libraries and On-Line Resources (optional)
<ul style="list-style-type: none"> <li>• <a href="http://www.imslp.org">www.imslp.org</a></li> </ul>