

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

<b>Course name</b>	Organology and Fundamentals of Instrumentation	<b>ECTS CREDITS</b>	4
<b>Course coordinator</b>	mgr Mikołaj Macioszek	<b>Credit hours total</b>	60
<b>Faculty of</b>	Instrumental Studies, Historically Informed Performance, Jazz and Pop Music	<b>Course type</b>	lecture
<b>Institute of</b>	Jazz and Pop Music	<b>Mode of study</b>	full-time programme
<b>Major</b>	Jazz and Pop Music	<b>Profile of study</b>	general academic
<b>Specialisation</b>	all programmes	<b>Language of instruction</b>	Polish/English
<b>Cycle</b>	First- and Second-Cycle Studies	<b>Course group</b>	Elective

<b>Course placement in the study plan</b>			
<b>Semester 1</b>	30 hours, final test, 2 ECTS	<b>Semester 2</b>	30 hours, exam, 2 ECTS
<b>Semester 3</b>		<b>Semester 4</b>	
<b>Semester 5</b>		<b>Semester 6</b>	

<b>Teacher</b>	mgr Mikołaj Macioszek
<b>Learning Aims and Objectives</b>	The aim of the course is for the student to acquire fundamental knowledge of organology and basic techniques of instrumentation, with particular emphasis on the instrumentation and notation specific to contemporary jazz and popular music. This course prepares students for the course on Fundamentals of Arrangement.
<b>Prerequisites</b>	<ul style="list-style-type: none"> <li>• Solid understanding of music theory at level equivalent to secondary music school</li> <li>• A general understanding of jazz stylistic principles</li> </ul>

**COURSE CONTENT**
**Semester 1**

The course covers:

- The role of instrumentation in jazz and related genres
- The rhythm section and principles of notation for this ensemble
- Big band instruments: ranges, capabilities, and notation techniques
- Symphonic instruments: ranges, capabilities, and notation techniques
- The human voice, vocal groups, and choir: ranges, capabilities, and notation techniques

**Semester 2**

- The score: layout and notation techniques
- Voice distribution in harmonies across different instrumental groups (block voicing, semi-open voicing, etc.)
- Arranging plans
- Sound-related aspects of arrangement
- Computer-based music notation (basics of Sibelius and MuseScore software)

**Semester 3**
**Semester 4**
**Semester 5**
**Semester 6**

	Learning outcome reference code	LEARNING OUTCOMES	Descriptors	
			PQF STAGE 2	PQF STAGE 1
Knowledge		The student knows and understands:		
	JiME1_W03	various elements of music works, as well as formal structural patterns of jazz music works	P6S_WG	P6U_W
	JiME1_W06	mutual intricacies between theoretical and practical course components		
JiME1_W07	music styles and their corresponding performance traditions			
Skills		The student is able to:		
	JiME1_U01	create and carry out their own artistic ideas	P6S_UW P6S_UU P6S_UO	P6U_U
	JiME1_U07	reach, analyse and interpret desired information (books, recordings, notation sheets, the Internet)		
JiME1_U11	utilise technical proficiency to deliver a professional musical performance and identify technical challenges specific to each instrument (such as tonality, precision etc.)			
Competence	JiME1_K01	gather, analyse and purposefully interpret any required information related to their specialisation	P6S_KK	P6U_K
	JiME1_K10	communicatively apply professional musical terminology	P6S_KO	
	JiME1_K11	adapt to new, changeable environment which may occur during the professional or artistic projects	P6S_KR	

**TEACHING METHODS**

Lectures, reading comprehension and discussion, case study analysis, task solving, addressing artistic challenges, individual work, group work, presentation and analysis of audio and video recordings (CD / DVD), remote and online learning

#### LEARNING OUTCOME VERIFICATION METHODS

Final requirements – successfully completed year, grading criteria	Learning outcome reference code
Exam	JiME1_W03, JiME1_W06, JiME1_W07, JiME1_U01, JiME1_U07, JiME1_U11, JiME1_K10
Project progress checks	JiME1_W03, JiME1_W06, JiME1_W07, JiME1_U01, JiME1_U07, JiME1_U11, JiME1_K10

#### ASSESSMENT METHODS AND CRITERIA

<b>Course Completion Requirements</b>	<ul style="list-style-type: none"> <li>Attend and actively participate in classes</li> <li>Timely submission of all assignments and projects</li> </ul>
<b>Exam Requirements</b>	The examination will assess both theoretical understanding and practical skills as specified by the curriculum.

STUDENT WORKLOAD	Credit hours total	ECTS CREDITS
<b>Contact hours with the instructor</b> <i>(in-class contact, consultation hours)</i>	60	4
<b>Hours of independent student work</b> <i>(preparing for classes, tests, exams, presentations or project concerts)</i>	30	

#### Recommended reading

- Olszewski, Wojciech K. *Sztuka aranżacji w muzyce jazzowej i rozrywkowej*. Kraków: PWM, 2010.
- Olszewski, Wojciech K. *Podstawy harmonii we współczesnej muzyce jazzowej i rozrywkowej*. Kraków: PWM, 2009.
- Rymski-Korsakow, Mikołaj. *Zasady instrumentacji*. Kraków: PWM, 1953.
- Nestico, Sammy. *The Complete Arranger*. Fenwood Music Co. Inc., 1993

#### Supplementary reading

- Pease, Ted, and Ken Pullig. *Modern Jazz Voicing*. Boston: Berklee Press, 1997.
- Baker, David. *Arranging & Composing for the Small Ensemble: Jazz/R&B/Jazz-Rock*. Bloomington: Frangipani Press, 1985.
- Lowell, Dick, and Ken Pullig. *Arranging for Large Jazz Ensemble*. Boston: Berklee Press, 2003.
- Garcia, Russel. *The Professional Arranger Composer*. New York: Criterion Music Corp., 1975.

#### On-line resources (optional)