

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

<b>Course Name</b>	Piano Improvisation	<b>ECTS Credits</b>	4
<b>Course Coordinator</b>	dr hab. Maria Koszewska-Wajdzik	<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>	Polish
<b>Cycle</b>	First-Cycle Studies	<b>Course Group</b>	Core

COURSE PLACEMENT IN THE STUDY PLAN			
<b>Semester 1</b>	15 hours, Exam, 2 ECTS	<b>Semester 2</b>	15 hours, Exam, 2 ECTS
<b>Semester 3</b>		<b>Semester 4</b>	
<b>Semester 5</b>		<b>Semester 6</b>	
<b>Semester 7</b>		<b>Semester 8</b>	

<b>Instructor</b>	dr hab. Maria Koszewska-Wajdzik, prof. AM, dr Marlena Lewandowska-Kamyszek, ad.
<b>Learning Aims and Objectives</b>	<ul style="list-style-type: none"> <li>- Improving piano skills</li> <li>- Piano as an instrument that plays an important role in composition</li> <li>- Developing musical imagination and sensitivity</li> <li>- Learning about compositional techniques used in musical works of past eras</li> <li>- Learning, understanding, and consciously working on the interpretation of contemporary piano pieces</li> <li>- Participating in concerts (actively and passively) and musical events</li> <li>- Practicing listening with the ability to analyse a musical work from both the performance and artistic perspectives</li> <li>- Systematic progress in sight-reading and transposing</li> <li>- Learning about the psychological aspects of creating a musical work, including public presentations</li> </ul>
<b>Prerequisites</b>	<ul style="list-style-type: none"> <li>- Passing the competitive entrance exam</li> <li>- Ability to play the piano at a minimum basic level, acquired during previous studies</li> <li>- Knowledge of musical styles and musical literature, including piano literature, from a historical perspective</li> <li>- Regular practice at the instrument</li> <li>- Ability to listen to music analytically</li> <li>- Meeting the criteria of musical memory and sensitivity</li> <li>- Willingness to overcome challenges related to piano skills</li> </ul>

COURSE CONTENT	
<b>Semester 1</b>	
	<ul style="list-style-type: none"> <li>• 10-15 minutes of each lesson devoted to sight-reading and transposing a chosen piece</li> <li>• Work on piano technique: fingering exercises, exercises, etudes, practicing fingering formulas, scales, and arpeggios</li> <li>• Analysis of the pieces you perform in terms of musical, technical, and textural aspects</li> <li>• Preparation of a program, i.e., a polyphonic piece, an etude or a piece with technical elements, or a free-form piece, preferably contemporary</li> </ul>
<b>Semester 2</b>	
	<ul style="list-style-type: none"> <li>• 10–15 minutes of each lesson devoted to sight-reading and transposing, improvisation exercises using the entire piano scale, chromatic transposition of notes, intervals, and triads, forming tonal and atonal melodies, creating harmonic planes, layering melodies, rhythmizing and layering accompaniment, discussing and reading contemporary compositional notation</li> <li>• Analysing the pieces you perform in terms of musical, technical, and textural issues</li> <li>• Preparing the program for an exam: a Baroque sonata, a Classical or Romantic sonata-allegro, variations or rondo, or a contemporary sonata, a polyphonic piece, a free-form contemporary piece with technical elements or an etude, a piece written by a composition student or a chamber piece (4 hands, 2 pianos, accompaniment)</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_W07	Student has knowledge of musical improvisation and its importance in the creative process.	P6S_WG	P6U_W
Skills	KTM1_U01	Student is able to create and implement individual artistic concepts and has the skills needed to express them.	P6S_UW P6S_UU	P6U_U
	KTM1_U03	Student possesses basic skills in the interpretation of pieces representing various musical styles.	P6S_UW	P6U_U
Competence	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

**TEACHING METHODS**

individual work
work with text and discussion
case study analysis
solving artistic tasks
presentation of CD and DVD recordings
recording and listening to the student's own performance
presentation of the examination program to different audiences, in different acoustic conditions
work in a hybrid system
independent work at home
distance learning

#### LEARNING OUTCOME VERIFICATION METHODS

Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code				
Exam					
Practical Exam (performance observation)	W03	W07	U01	U03	K02
Oral Graded Test					
Written Graded Test					
Knowledge Evaluation Test					
audition (performance)					
project, presentation					
review of prepared projects					
completion of the assigned task					
portfolio					
essays, reports					
open-book exams					
short structured questions (SSQ)					
test questions: MCQ, MRQ, Yes/No type					
all other methods used by the instructor					

#### ASSESSMENT METHODS AND CRITERIA

<b>Course Completion Requirements</b>	Passing the course requires regular attendance, systematic preparation for classes, and achieving all the intended learning outcomes to a minimum acceptable level of above 50%. The examination syllabus must be memorized (permission to perform contemporary music from sheet music).
<b>Exam Requirements</b>	The condition for taking the exam is obtaining a pass in the subject. The condition for passing the exam is the presentation of piano pieces from memory (permission to perform contemporary music from sheet music), at appropriate tempos, and with technical accuracy.

STUDENT WORKLOAD	Credit Hours Total	ECTS Credits
<b>Contact hours with the instructor</b> <i>(classes, consultations)</i>	40	4
<b>Hours of independent student work</b> <i>(preparing for classes, graded test, exam, presentation, concert)</i>	60	

#### Recommended Reading

Bruhn S – *Przewodnik Interpretacji pianistycznej*, Katowice 1998  
 Chmielowska W., *Z zagadnień nauczania gry na fortepianie*, PWM Kraków  
 Cortot A., *Wykłady o interpretacji*, Paryż 1934  
 Lukaszewski M., *Przewodnik po muzyce fortepianowej*. PWM 2012  
 Schweitzer A., *Jan Sebastian Bach*, PWM, Kraków 1987  
 Zieliński T., *Style, kierunki i twórcy XX wieku*, Warszawa 1980  
 Sandor G., *O grze na fortepianie*, Warszawa 1994  
 Sieluzki Cz., *Ręka pianisty*, PWM 1982  
 Niemira M., *Jak rozwijać i utrzymać technikę pianistyczną*, Warszawa 2004  
 Földes Andor., *ABC pianisty*, PWM, Kraków 1966  
 B. Poźniak, *ABC pianisty*, Poznań 1992  
 J. Wierszyłowski, *Psychologia muzyki*, Warszawa 1981

#### Supplementary Reading

Red. zbiorowa., *Dzieło Chopina jako źródło inspiracji wykonawczych*, Warszawa 1999  
 Gudel J., *O realizacji ozdobników w utworach fortepianowych J. S. Bacha*, MID,Z,151,  
 Oleszkowicz J., *I Ty możesz improwizować*,CEA,1997  
 Eszteni Sz., *O improwizacji fortepianowej*, MID, Z,162, COPSA 1975  
 Kotowicz K., *Czytanie nut a'vista jako problem dydaktyczny w nauce gry na fortepianie*, MID,Z,151,COPSA, 1974  
 Kurkowski Z., *Podstawy akompaniamentu fortepianowego*, Warszawa 1991  
 Pytlak A., *Interpretacja jako kategoria artystyczna, estetyczna i pedagogiczna*, Białystok 1994  
 Gudel J., *O realizacji ozdobników w utworach fortepianowych J. S. Bacha*, MID,Z,151,  
 Jasiński A.,*Z zagadnień interpretacji pianistycznej aspekcie czasu muzycznego*, ZN PWSM nr 15, Katowice 1978  
 Lukaszewski M., *Zagadnienia narracyjności w muzyce według Eero Tarastiego*, Warszawa 1999  
 Pocij B., *Bach*, PWM, Kraków 1973  
 Tomaszewski M., *Chopin, człowiek, dzieło, rezonans.*, Ars Nova 1090  
 Gudel J., *O realizacji ozdobników w utworach fortepianowych J. S. Bacha*, MID,Z,151  
 M. Manturzevska, *Psychologiczne warunki osiągnięć pianistycznych*, Wrocław, Warszawa, Kraków 1969  
 B. Tjepłow, *Psychologia zdolności muzycznych*, Warszawa 1952  
 T. Wroński, *Zagadnienia gry, cz. 1 i 3*, Kraków 1957

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

Naxos Music Library

[www.jstor.org](http://www.jstor.org)

RILM abstract of Music Literature

The New Grove Dictionary of Music and Musicians