

Course Name	Piano	ECTS Credits	8
Course Coordinator	dr hab. Maria Koszewska-Wajdzik	Credit Hours Total	60
Faculty of	Composition, Conducting, Vocal Studies, Music Theory and Artistic Education	Course Type	Lecture/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	Electroacoustic Composition, Music Journalism	Language of Instruction	English
Cycle	First-Cycle Studies	Course Group	Core

COURSE PLACEMENT IN THE STUDY PLAN

Semester 1	15 hours, Exam, 2 ECTS	Semester 2	15 hours, Exam, 2 ECTS
Semester 3	15 hours, Exam, 2 ECTS	Semester 4	15 hours, Exam, 2 ECTS
Semester 5		Semester 6	
Semester 7		Semester 8	

Instructor	dr hab. Maria Koszewska-Wajdzik, dr Marlena Lewandowska-Kamyszek
Learning Aims and Objectives	<ul style="list-style-type: none"> - passing the competitive entrance exam - familiarization with the instrument, its sound capabilities, and construction - preparation of the motor apparatus for playing, practicing motor skills: learning or consolidating musical notation - developing piano technique at a basic or advanced level, depending on the degree of preparation - developing musical imagination - ability to sight-read simple musical structures - basic improvisation skills
Prerequisites	<ul style="list-style-type: none"> - demonstrating basic musical abilities such as musical ear, sense of rhythm, musical memory - catching up on musical education - regular piano performance practice - general knowledge of music history and musical styles - participation in concerts and observation of musical life

COURSE CONTENT
Semester 1

- 10–15 minutes of each lesson devoted to sight-reading and transposing simple musical structures
- Work on piano technique: finger exercises, drills, études, practice of fingering patterns, scales, and passages
- Auditory control of produced sounds, work on sound quality and articulation
- Analysis of performed pieces in terms of musical, technical, and textural issues
- Preparation of a program, i.e., a simple polyphonic piece or a piece with elements of polyphony, an etude or a piece with technical elements, a short contemporary piece written in the aesthetic of the 20th or 21st century

Semester 2

- 10–15 minutes of each lesson devoted to sight reading and transposing simple musical structures
- Improvisation exercises involving the construction of chords based on harmonic triads, harmonizing long notes in a free style, freely illustrating sounds, phenomena, etc.
- Work on piano technique: finger exercises, drills, études, scale technique, passage technique, double stops
- Analysis of performed pieces in terms of musical, technical, and textural issues
- Preparation of the exam program: classical or contemporary sonatina or a piece of your choice, a piece by J. S. Bach, etude

Semester 3

- 10–15 minutes of each lesson devoted to sight-reading and transposing simple musical structures
- Improvisation exercises, creating accompaniments to simple melodies, including folk melodies, harmonizing well-known and popular musical themes
- Work on technique: perfecting all elements of piano technique contained in the pieces
- Program preparation: a polyphonic piece by J. S. Bach or contemporary polyphony, a piece of your choice with technical elements, a piece prepared independently

Semester 4

- 10–15 minutes of each lesson devoted to sight reading and transposing simple musical structures
- Harmonizing diatonic melodies, using structures typical of popular music
- Improving performance technique
- Preparing the program for the final exam: classical allegro sonata or contemporary sonata, polyphonic piece, piece of choice, including contemporary pieces with technical elements or own composition, chamber piece or accompaniment

	LEARNING OUTCOMES	Descriptors
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	Learning Outcome Reference Code		STAGE 2 OF PQF	STAGE 1 OF PQF
Knowledge	KTM1_W04	Student has structured knowledge of musical works from a historical, stylistic, and systematic perspective, appropriate for the selected major.	P6S_WG	P6U_W
	KTM1_W05	Student knows basic musical terminology.	P6S_WG	P6U_W
Skills	KTM1_U03	Student has basic skills in interpreting pieces representing different musical styles.	P6S_UW	P6U_U
	KTM1_U05	Student has mastered effective techniques for practicing workshop skills, enabling continuous development through independent work.	P6S_UU	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
	KTM1_K04	Student is capable of self-assessment and constructive criticism in the field of music, art, and culture in a broad sense.	P6S_KO	P6U_K

TEACHING METHODS

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

LEARNING OUTCOME VERIFICATION METHODS

Final Requirements – Successfully completed year, grading criteria	Learning Outcome Reference Code					
practical exam (performance observation)	W04	W05	U03	U05	K02	K04

ASSESSMENT METHODS AND CRITERIA

Course Completion Requirements	Passing the course is conditional on regular attendance and systematic preparation for classes. The exam program must be memorized (performance of contemporary music from sheet music is permitted).
Exam Requirements	Taking the exam is conditional on having passed the course. To pass the exam, students must perform piano pieces from memory (contemporary music may be performed from sheet music) at the appropriate tempo and with correct technique. The exam also requires the ability to sight-read and transpose.

STUDENT WORKLOAD	Credit Hours Total	ECTS Credits
Contact hours with the instructor <i>(classes, consultations)</i>	70	8
Hours of independent student work <i>(preparing for classes, graded test, exam, presentation, concert)</i>	120	

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
Sielużycki Cz., *Ręka pianisty*, PWM 1982
Niemira M., *Jak rozwijać i utrzymać technikę pianistyczną*, Warszawa 2004
Foldes Andor., *ABC pianisty*, PWM, Kraków 1966
B. Pożniak, *ABC pianisty*, Poznań 1992
J. Wierszytowski, *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 Pocię 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. Tęptow, *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.istore.org
RILM Abstract of Music Literature
The New Grove Dictionary of Music and Musicians