

# Piano - course description

General information	
Course name	Piano
Course ID	03.2-WA-D-FOR-S18
Faculty	<a href="#">Faculty of Arts</a>
Field of study	WA - oferta ERASMUS / Humanities and Arts, Music
Education profile	-
Level of studies	Second-cycle Erasmus programme
Beginning semester	winter term 2021/2022

Course information	
Semester	1
ECTS credits to win	5
Course type	obligatory
Teaching language	polish
Author of syllabus	<ul style="list-style-type: none"><li>• dr hab. Ryszard Zimnicki</li><li>• dr hab. Karol Schmidt</li><li>• prof. dr hab. Dorota Frąckowiak Kapala</li></ul>

Classes forms					
The class form	Hours per semester (full-time)	Hours per week (full-time)	Hours per semester (part-time)	Hours per week (part-time)	Form of assignment
Class	15	1	-	-	Credit with grade

## Aim of the course

- Developing the skills of piano playing, the artistic sensitivity and the methodological knowledge, which are necessary for the independent work on preparing a piano and chamber music repertoire in various styles (playing the part of piano accompaniment)  
Learning a possibly extended piano repertoire which is appropriate to the performance abilities of the player and to the specific perception of different listeners as well as useful for the future professional work as an organizer of cultural life and popularizer of music in educational and cultural institutions  
Improving the ability of sight-reading

## Prerequisites

A pass in the entrance examinations for the first year of graduation Music Education Studies.

## Scope

Semester I:

- Improving the acquired piano playing abilities (fluency, octaves, double notes, chords).
- Polyphonic music - playing different articulation, dynamics and phrasing in polyphony works in two voices.
- Becoming familiar with more sophisticated playing techniques and a correct use of them (tempo rubato,
- extreme dynamics, agogical changes like stringendo, piu mosso, allargando, fermatas etc.). Development of the emotional interpretation of the prepared works, emotional discipline, work on
- concentration.
- Practicing the musical memory, meaning of the musical memory for the performance of works,
- Learning how to use emotions during the play (tempo, dynamics, articulation, use of pedals), using imagination and intuition in order to achieve the required interpretation result according to the style Development of the ability of self-evaluation (auditory self-control: analysis of the performance elements, technique, originality of the interpretation, style appropriation etc.) - work with an audio recorder Development of the artistic taste,
- Development of the ability of an independent evaluation of piano works and choosing them according to the student's piano playing possibilities and their usefulness for his own activity as a musician and popularizer of music
- Chamber music - improving the features of a good piano accompanist, learning of accompaniments including contemporary works
- Public performance - development of the ability to choose the appropriate repertoire (performance abilities, listeners' perception), evaluation of the acoustic features of a concert hall, the features of an instrument and changes of the prepared artistic concept when necessary
- Sight-reading - improving the technical and the artistic quality of sight-reading, playing simple contemporary piano pieces.

Semester II:

- Improving the acquired piano playing abilities to overcome more advanced technical and music problems in piano works.
- Pieces combining different styles.
- Contemporary piano music - technical and musical problems connected with the inventiveness of the

composition techniques

- Learning how to achieve special effects in programme music works.
- Differentiating the sound of polyphonic lines in textures containing 2 and 3 voices.
- Independent preparing of a piano piece chosen by the student.
- Development of the ability of self-evaluation (auditory self-control: analysis of the performance elements, technique, originality of the interpretation, style appropriation etc.) - work with an audio recorder
- Development of the artistic taste,
- Sight-reading, performing the maximum number of written signs and marks.
- Analysis of a work on a basis of different publications.
- Improving the knowledge of piano repertoire connected with the area of studies / listening to recordings and analysis, looking for notes and recordings in the library and on the Internet
- Learning the specific ways of playing on different types of pianos, the ability to adjust the playing technique in order to achieve the optimal results.
- Evaluation of the acoustic features of a concert hall, the features of an instrument and changes of the prepared artistic concept when necessary
- Chamber music - improving the features of a good piano accompanist, learning accompaniments including contemporary works

## Teaching methods

- Choosing works for independent preparing, checking the results and discussing them in the class.
- Showing the correct ways to overcome the problems on a chosen piece and demonstrating the incorrect ways of work on technical and musical problems.
- Common play in the class, showing the ways of practicing and creating exercises in order to overcome technical problems
- Organizing a seminar group of students presenting the prepared works for each other, discussing the ways of practicing and work and evaluating the performance
- Analysis of selected performances of a work (recordings or concert performances of famous artists, evaluation of the existing versions and arrangements)
- Work with an audio recorder - analysis of the recording.
- Encouraging the student to play in public, analysis and evaluation of the performance and behaviour forms, drawing conclusions in order to achieve progress, discussion in class

## Learning outcomes and methods of theirs verification

Outcome description	Outcome symbols	Methods of verification	The class form
posiada znajomość podstawowego repertuaru fortepianowego związanego ze specyfiką studiów		<ul style="list-style-type: none"><li>• activity during the classes</li><li>• an observation and evaluation of activities during the classes</li><li>• an observation and evaluation of the student's practical skills</li><li>• an ongoing monitoring during classes</li></ul>	<ul style="list-style-type: none"><li>• Class</li></ul>

Outcome description	Outcome symbols	Methods of verification	The class form
potrafi praktycznie wykorzystać wiedzę dotyczącą podstawowych środków wykonawczych służących właściwemu interpretowaniu utworów fortepianowych objętych programem studiów		<ul style="list-style-type: none"> <li>• activity during the classes</li> <li>• an observation and evaluation of activities during the classes</li> <li>• an observation and evaluation of the student's practical skills</li> <li>• an ongoing monitoring during classes</li> </ul>	<ul style="list-style-type: none"> <li>• Class</li> </ul>
opanował podstawowy warsztat techniczny potrzebny do prezentacji muzycznej i jest świadomy problemów specyficznych dla fortepianu		<ul style="list-style-type: none"> <li>• activity during the classes</li> <li>• an observation and evaluation of activities during the classes</li> <li>• an observation and evaluation of the student's practical skills</li> <li>• an ongoing monitoring during classes</li> </ul>	<ul style="list-style-type: none"> <li>• Class</li> </ul>
posiada umiejętność odczytania tekstu nutowego utworu fortepianowego dostosowanego do własnych możliwości wykonawczych		<ul style="list-style-type: none"> <li>• activity during the classes</li> <li>• an observation and evaluation of activities during the classes</li> <li>• an observation and evaluation of the student's practical skills</li> <li>• an ongoing monitoring during classes</li> </ul>	<ul style="list-style-type: none"> <li>• Class</li> </ul>
jest świadomy konieczności wykorzystywania intuicji, emocjonalności i wyobraźni w wykonywanych utworach fortepianowych		<ul style="list-style-type: none"> <li>• activity during the classes</li> <li>• an observation and evaluation of activities during the classes</li> <li>• an observation and evaluation of the student's practical skills</li> <li>• an ongoing monitoring during classes</li> </ul>	<ul style="list-style-type: none"> <li>• Class</li> </ul>
posiada znajomość stylów muzycznych w utworach fortepianowych objętych programem nauczania		<ul style="list-style-type: none"> <li>• activity during the classes</li> <li>• an observation and evaluation of activities during the classes</li> <li>• an observation and evaluation of the student's practical skills</li> <li>• an ongoing monitoring during classes</li> </ul>	<ul style="list-style-type: none"> <li>• Class</li> </ul>
posiada umiejętność wykorzystywania wiedzy dotyczącej podstawowych kryteriów stylistycznych w wykonywanych utworach fortepianowych		<ul style="list-style-type: none"> <li>• activity during the classes</li> <li>• an observation and evaluation of activities during the classes</li> <li>• an observation and evaluation of the student's practical skills</li> <li>• an ongoing monitoring during classes</li> </ul>	<ul style="list-style-type: none"> <li>• Class</li> </ul>
umie gromadzić, analizować i w świadomy sposób interpretować potrzebne informacje		<ul style="list-style-type: none"> <li>• activity during the classes</li> <li>• an observation and evaluation of activities during the classes</li> <li>• an observation and evaluation of the student's practical skills</li> <li>• an ongoing monitoring during classes</li> </ul>	<ul style="list-style-type: none"> <li>• Class</li> </ul>
poprzez opanowanie efektywnych technik ćwiczenia wykazuje umiejętność samodzielnego dążenia do doskonalenia warsztatu technicznego		<ul style="list-style-type: none"> <li>• activity during the classes</li> <li>• an observation and evaluation of activities during the classes</li> <li>• an observation and evaluation of the student's practical skills</li> <li>• an ongoing monitoring during classes</li> </ul>	<ul style="list-style-type: none"> <li>• Class</li> </ul>
zna podstawowe formy zachowań związane z występami muzycznymi		<ul style="list-style-type: none"> <li>• activity during the classes</li> <li>• an observation and evaluation of activities during the classes</li> <li>• an observation and evaluation of the student's practical skills</li> <li>• an ongoing monitoring during classes</li> </ul>	<ul style="list-style-type: none"> <li>• Class</li> </ul>

Outcome description	Outcome symbols	Methods of verification	The class form
posiada świadomość konieczności ciągłego doskonalenia warsztatu zawodowego		<ul style="list-style-type: none"> <li>activity during the classes</li> <li>an observation and evaluation of activities during the classes</li> <li>an observation and evaluation of the student's practical skills</li> <li>an ongoing monitoring during classes</li> </ul>	<ul style="list-style-type: none"> <li>Class</li> </ul>

## Assignment conditions

Grade. Presentation of: a) works chosen by the lecturer and prepared under his direction b) a work chosen for independent preparation c) a work played in public. The learning outcomes verification (evaluation, if the learning outcomes have been achieved by the student) takes place during the whole semester in class as well as during the presentation of the works at the end of the semester.

## Recommended reading

*Etiudy* – zbiory etiud B. Bertiniego, V. Duvernoya, L. Schytte, H. Lemoine, H. Berensa, K. Czerneho, St. Hellera, A. Loeschorna itp.

*Utwory muzyki dawnej i utwory polifoniczne* – „Wybór utworów z XVII i XVIII w.” J.S.Bach – „Łatwe utwory”, „Drobne utwory”, „Małe preludia”, „Inwencje dwugłosowe”, „Suity francuskie ” ; G.F.Haendel - utwory wybrane itp.

*Formy klasyczne* – Hoffmann-Rieger /opr./, S.Raube /opr./- wybory sonatin ; W.A.Mozart – Sonatiny wiedeńskie , Sonaty ; J.Haydn-Sonaty, Drobne utwory ; L. van Beethoven – Łatwe wariacje, Ronda, Sonatiny, Sonaty itp.

*Utwory dowolne* – E.Altberg /opr/ Czytanki muzyczne z. I-IV ; łatwe utwory kompozytorów polskich – F.Chopina, K.Szymanowskiego, J.Garści, W.Lutosławskiego, W.Kilara ; wybrane utwory F.Mendelssohna, R.Schumann, S.Prokofiewa, P.Czajkowskiego ,A.Greczaninowa, D.Kabalewskiego, E.Griega, Fr.Schuberta , B.Bartoka itp.

*Akompaniamenty* : Utwory zaproponowane przez studentów oraz akompaniamenty do utworów z różnych epok na głos, skrzypce, obój, fagot, flet, trąbkę itp., duety fortepianowe – na cztery ręce, dwa fortepiany

PODANĄ LITERATURĘ NALEŻY TRAKTOWAĆ JAKO PRZYKŁADOWĄ!

## Further reading

A. Foldes - ABC pianisty

W. Chmielowska - Z zagadnień nauczania gry na fortepianie

H. Neuhaus - Sztuka pianistyczna

G. Sandor - O grze na fortepianie - gest, wyraz ,dźwięk

aktualności wydawnicze, czasopisma muzyczne i inne materiały dotyczące muzyki fortepianowej

PODANĄ LITERATURĘ NALEŻY TRAKTOWAĆ JAKO PRZYKŁADOWĄ !

## Notes

Modified by mgr Wojciech Pruszyński (last modification: 29-04-2021 21:10)

Generated automatically from SylabUZ computer system