

**A COURSE SYLLABUS – DOCTORAL SCHOOL
REGARDING THE QUALIFICATION CYCLE FROM 2021 TO 2025**

GENERAL INFORMATION ABOUT COURSE				
Course title	Chamber Music			
Name of the unit running the course	Doctoral School at University of Rzeszów			
Type of course (<i>obligatory, optional</i>)	obligatory, optional			
Year and semester of studies	2022/2023; semester IV			
Discipline	Musical Arts			
Language of Course	Polish			
Name of Course coordinator	Prof. dr hab. Jolanta Skorek-Münch			
Name of Course lecturer	Prof. dr hab. Jolanta Skorek-Münch			
Prerequisites	Completed second-cycle studies or uniform master's studies. Knowledge of music history. Knowledge of music literature and musical forms from the Middle Ages to the beginning of the 20th century. Knowledge of the basic phenomena in the music of the 19th century.			
BRIEF DESCRIPTION OF COURSE (100-200 words)				
<p>The birth of a cyclic chamber form with a piano – trio, quartet and quintet – is associated with the phenomenon of emancipation of instrumental music, which was initiated by German theoreticians of the first half of the 18th century. The concept of <i>Tonsprache</i>, a sound language, commonly used in later music writing, which appeared in Johann Mattheson's widely read treatise <i>Der vollkommene Capellmeister</i>, draws attention to the complicated system of relationships between rhetoric and the way of ordering musical expression. Later, musical rhetoric gave way to styles and directions based solely on feelings. National schools also appeared and composers began to refer to folk melodies. Equally important seems to be the evolution of the role of the keyboard instrument (usually the piano), which has always played a leading role in ensemble music. This is related to the development of the brilliant style first, and then Romantic virtuosity, which was most fully realized in the piano and violin. Vocal chamber music is a separate phenomenon, due to the richness of the phenomena of a romantic song for voice and piano. An important subject of observation are also transcriptions, which make it possible to perform, for example, orchestral music in chamber ensembles. They have always existed in music, and their particular popularity was initiated by Franz Liszt, who created piano transcriptions of Beethoven's symphonies.</p> <p>Referring to the foreign and Polish reflections of chamber music performers, the term "accompanist" that is widespread in Poland should be avoided in favor of "accompanying pianist" (this applies in particular to music education and competitions where the pianist accompanies singers or instrumentalists).</p>				
COURSE LEARNING OUTCOMES AND METHODS OF EVALUATING LEARNING OUTCOMES				
Learning outcome	The description of the learning outcome defined for the course	Relation to the degree programme outcomes (symbol)	Learning Format (Lectures, classes,...)	Method of assessment of learning outcomes (e.g. test, oral exam, written exam, project,...)
Knowledge (no.)	(Knows and understands)			
W01	Revisionable existing paradigms – global achievements, covering the basics theoretical and general issues and selected specific issues – relevant to the scientific discipline or artistic	P8S_WG/1	lectures	colloquium

W02	He has an in-depth knowledge of the music literature of the 20th and 21st centuries	P8S_WG/1	lectures	colloquium
W03	He has extensive knowledge of the historical context of 19th and 20th century music and current performance trends	P8S_WG/1	lectures	colloquium
W04	He knows the main development trends in music in the 19th and 20th centuries	P8S_WG/2	lectures	colloquium
W05	He knows the methodology of researching the music of the 19th and 20th centuries	P8S_WG/3	lectures, classes	colloquium
Skills (no.)	(Able to)			
U01	He can use music knowledge and research methods to formulate a research hypothesis	P8S_UW/1	classes	colloquium
U02	He can apply appropriate analytical methods in describing the music of the 19th and 20th centuries	P8S_UW/1	classes	colloquium
U03	He can analyze a musical work and critically evaluate a musical work	P8S_UW/1	classes	colloquium
U04	He can make a critical evaluation of the results of scientific research	P8S_UW/2	classes	colloquium
U05	He can express himself orally and in writing on various aspects of the music of the 19th and 20th centuries	P8S_UK/1	classes	colloquium
U06	He can publish the results of his scientific research on the music of the 19th and 20th centuries	P8S_UK/2	classes	colloquium
U07	He is able to initiate a discussion on specialist topics in the scientific community	P8S_UK/3	classes	colloquium
U08	He is able to discuss and justify his theses in the scientific environment	P8S_UK/4	classes	colloquium
U09	He can express himself orally and in writing in a foreign language at B2 level on various topics of music	P8S_UK/4 P8S_UK/5	classes	colloquium
Social competence (no.)	(Ready to)			
K01	He is ready to critically evaluate various activities in the scientific and artistic environment concerning chamber music	P8S_KK/1	classes	colloquium
K02	He is ready to draw conclusions from scientific and artistic activities	P8S_KK/3	classes	colloquium
K03	Is ready to recognize the	P8S_KK/3	classes	colloquium

	importance of knowledge in solving problems cognitive and practical				
Ko4	He is ready to act responsibly for the public benefit	P8S_KO/2	classes	colloquium	
LEARNING FORMAT – NUMBER OF HOURS					
Semester (no.)	Lectures	Seminars	Lab classes	Internships	others ECTS
4	5	-	10	-	- 0
METHODS OF INSTRUCTION					
Lectures, classes, discussion					
COURSE CONTENT					
<p>1. Piano chamber music compared to other types of music. The situation of a chamber pianist: an accompanying pianist instead of an accompanist.</p> <p>2. Chamber music as an area of partnership in music. Considerations by J. Marchwiński, B. Karaśkiewicz, J. Münch based on their publications.</p> <p>3. The beginnings of the great cyclical form with the piano (the Mannheim school, the works of J. Ch. Bach, Haydn, Mozart).</p> <p>4. Development of chamber forms with piano from Beethoven and Schubert to the creation of national schools (Weber, Mendelssohn, Schumann, Berwald, Dvořák, Saint-Saëns, Fauré).</p> <p>5. Modern piano chamber music from Mahler to Shostakovich. Expressive, textural and sonoristic values.</p>					
COURSE ASSESSMENT CRITERIA					
<p>The condition for obtaining a credit with a grade is active participation in classes, obtaining a positive grade in the oral test, preparing a longer statement on a selected topic in chamber music with the participation of the piano.</p> <p>5.0 - demonstrates knowledge of each of the content of education at the level of 92%-100% (excellent knowledge and skills)</p> <p>4.5 - demonstrates knowledge of each of the content of education at the level of 84%-91% (very good level of knowledge and skills with minor errors)</p> <p>4.0 - shows knowledge of each of the content of education at the level of 76-83% (good level of knowledge and skills, with some shortcomings)</p> <p>3.5 - shows knowledge of each of the content of education at the level of 68%-75% (satisfactory knowledge and skills, with a small number of errors)</p> <p>3.0 - shows knowledge of each of the content of education at the level of 61%-67% (satisfactory knowledge and skills with numerous errors)</p> <p>2.0 - shows knowledge of each of the content of education below 60% (unsatisfactory knowledge and skills, numerous errors).</p>					
TOTAL PhD STUDENT WORKLOAD REQUIRED TO ACHIEVE THE INTENDED LEARNING OUTCOMES – NUMBER OF HOURS AND ECTS CREDITS					
Activity			Number of hours		

Scheduled course contact hours	15
Other contact hours involving the teacher (consultation hours, examinations)	5
Non-contact hours – student`s own work (preparation for classes or examinations, project, etc.)	15
Total number of hours	35
Total number of ECTS credits	0

INSTRUCTIONAL MATERIALS

Compulsory literature:	<p>Gwizdalanka D., Przewodnik po muzyce kameralnej, Polskie Wydawnictwo Muzyczne, Kraków 2005.</p> <p>Marchwiński J., Kameralistyka fortepianowa: zespołowa gra pianistów: geneza i perspektywy, Uniwersytet Muzyczny F. Chopina, Warszawa 2014.</p> <p>Marchwiński J., Muzyczne partnerstwo, Wydawnictwa Drugie, Warszawa 2018.</p> <p>Skorek-Münch J., Partnerstwo w muzycznym dialogu. Fortepian w cyklicznej formie kameralnej od jej narodzin do szczytowych osiągnięć (Borodin, Mahler, Szostakowicz). Wydawnictwo KUL, Lublin 2008. / Die Partnerschaft im musikalischen Dialog. Peter Lang Verlag, Frankfurt a/M – Bern – Bruxelles – New York) 2015.</p> <p>Chomiński J., Wilkowska-Chomińska K., Formy muzyczne. T. 1: Małe formy instrumentalne, PWM, Kraków 1983.</p> <p>Chomiński J., K. Wilkowska-Chomińska, Formy muzyczne. T. 2: Wielkie formy instrumentalne, PWM, Kraków 1987.</p> <p>Beiträge zur Musikanschauung im 19. Jahrhundert, hrsg. von Walter Salmen. Bärenreiter Verlag, Regensburg 1965.</p> <p>Smallman B., The Piano Quartet and Quintet. Style, Structure and Scoring, Clarendon Press, Oxford 1984.</p> <p>Dahlhaus C., Idea muzyki absolutnej i inne studia. Przeł. A. Buchner, PWM, Kraków 1988 / The Idea of Absolute Music, University of Chicago Press, Chicago 1991.</p> <p>Dahlhaus C., Estetyka muzyki., przeł. Z. Skowron, Wydawnictwo Uniwersytetu Warszawskiego, Warszawa 2007 / Esthetics of Music, Cambridge University Press, Cambridge 1988</p>
Complementary literature:	<p>Bristiger M., Związki muzyki ze słowem, PWM, Kraków 1986.</p> <p>Skorek-Münch J., W kręgu kapelmistrza Jana Kreislera. O liryce fortepianowej Roberta Schumanna (w:) De musica commentarii pod red. Teresy Brodniewicz i Hanny Kostrzewskiej, vol. 1, Poznań 2008, ss. 65-77.</p> <p>Skorek-Münch J., Schumann wobec projektu muzyki absolutnej (w:) De musica commentarii pod red. Teresy Brodniewicz i Hanny Kostrzewskiej, vol. 1, Poznań 2008, ss. 77-87.</p> <p>Skorek-Münch J., Miłość i życie kobiety Roberta Schumanna – romantyczny monodram. „Additamenta Musicologica Lublinensia”. Rocznik Instytutu Muzykologii Katolickiego Uniwersytetu Lubelskiego Jana Pawła II. Lublin 2008, ss. 157-167.</p>

	<p>Skorek-Münch J., Zagadka Hexamerona. „Additamenta Musicologica Lublinensia”. Rocznik Instytutu Muzykologii Katolickiego Uniwersytetu Lubelskiego Jana Pawła II. Lublin 2009, ss. 211-219.</p> <p>Skorek-Münch J., Pieśń romantyczna w poglądach Roberta Schumanna. „Animato. Współczesne oblicza teorii i praktyki muzycznej” pod red. Mirosława Dymona, Rzeszów 2015, t. 1, ss. 59-74.</p> <p>Mroczek-Szlezer D.: Pianiści a muzyka kameralna – ucieczka czy wyzwanie. Muzyka Fortepianowa XII. Prace Specjalne 59 Akademii Muzycznej w Gdańsku, Gdańsk 2001.</p>
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