*Appendix No. 1.5 to the Resolution No. 7/2023*

*of the Rector of the University of Rzeszów*

**SYLLABUS**

**regarding the qualification cycle**

**FROM 2023/2024 TO 2025/2026**

**Academic year 2023/2024, 2024/2025, 2025/2026**

1. Basic Course/Module Information

|  |  |
| --- | --- |
| Course/Module title | Piano |
| Course/Module code \* | B3/EI |
| Faculty (name of the unit offering the field of study) | Colleges of Humanities |
| Name of the unit running the course | Institute of Music |
| Field of study | ArtisticEducation in the field of Music |
| Qualification level | BA Degree |
| Profile | General academic |
| Study mode | Full-time studies |
| Year and semester of studies | Year: I- III, semester: 1- 6 |
| Course type | Basic subject |
| Language of instruction | English |
| Coordinator | Prof. dr hab Janusz Skowron |
| Course instructor | prof. dr hab. Jerzy Tosik-Warszawiak,  prof. dr hab. Mirosław Herbowski,  prof. dr hab. Janusz Skowron,  dr hab. prof. UR Magdalena Prejsnar- Wąsacz,  dr hab. prof. UR Agnieszka Hoszowska-Jabłońska,  dr hab. prof. UR Piotr Grodecki,  dr hab. prof. UR Maciej Kanikuła,  dr hab. Małgorzata Zarębińska prof. UR,  dr Paweł Węgrzyn,  dr Jarosław Pelc,  mgr Urszula Buda. |

\* - as agreed at the faculty

1.1.Learning format – number of hours and ECTS credits

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Semester  (n0.) | Lectures | Classes | Laboratories | Seminars | Practical classes | Internships | others | **ECTS credits** |
| 1 |  | 15 |  |  |  |  |  | 4 |
| 2 |  | 15 |  |  |  |  |  | 4 |
| 3 |  | 15 |  |  |  |  |  | 4 |
| 4 |  | 15 |  |  |  |  |  | 4 |
| 5 |  | 15 |  |  |  |  |  | 4 |
| 6 |  | 15 |  |  |  |  |  | 4 |

1.2. Course delivery methods

X conducted in a traditional way

- involving distance education methods and techniques

1.3. Course/Module assessment (exam, pass with a grade, pass without a grade)

pass with a grade sem. 1-6 and sem. 6 - exam.

2. Prerequisites

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| Knowledge of notation in treble and bass clef, basic musical notation, elementary basics of playing the piano and using various types of piano techniques. |

3. Objectives, Learning Outcomes, Course Content, and Instructional Methods

During the classes, the student learns and develops the technical skills of playing the piano, uses his sensitivity and imagination to shape the artistic aspect, and works on interpretation.

In semesters 1-4, the student is required to complete a memorized program consisting of four stylistically, texturally and expressively diverse pieces of piano literature:

- polyphonic piece

- etudes

- a fast part of a sonata form, or a variation

- any piece

In semester 5, a presentation by memory of:

- a polyphonic piece is required to pass

- etudes

- any song

- and playing the accompaniment part for a soloist (vocalist or instrumentalist)

In semester 6, as part of the final examination of the course, the student is obliged to perform by heart a baroque or classical cyclical form in its entirety and any piece, excluding the baroque and classicist periods.

3.1. Course/Module objectives

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| --- | --- |
| O1 | Acquiring theoretical and practical knowledge of the basic issues of piano technique, |
| O2 | Learning the basic methods enabling the shaping of the expressive side |
| O3 | Adjusting the sound articulation to the era and style of the piece |
| O4 | Learning a variety of repertoire and based on it, developing the ability to independently and constructively assess the selection of appropriate performance means |
| O5 | Developing proper habits that enable the student to move freely on the keyboard within literature of an appropriate level of difficulty |
| O6 | Developing the ability to constructively criticize, self-assess the student’s own performance and motivate you to improve your skills |
| O7 | Developing the ability to divide attention to simultaneously perceive a solo part and perform one's own part, as well as the habit of listening to the soloist and following his narration |
| O8 | Acquiring spatial orientation on the keyboard without having to look at it |
| O9 | Getting to know the variety of expressions within one larger cyclic form and acquiring the ability to present it in its entirety |

3.2. Course/Module Learning OUTCOMES (to be completed by the coordinator)

|  |  |  |
| --- | --- | --- |
| Learning Outcome | The description of the learning outcome  defined for the course/module | Relation to the degree programme outcomes |
| LO\_01 | has knowledge of piano literature and is familiar with the vocal and instrumental repertoire with piano accompaniment | K\_W01 |
| LO\_02 | has knowledge of the formal structure of musical pieces, understands the homogenization of the cyclic form and is able to properly define the accompaniment mutual relations with the soloist | K\_W02 |
| LO\_03 | is familiar with the basic issues of piano performance and is able to adapt the means workshop and style for the proper interpretation of the piece | K\_W02 |
| LO\_04 | has reproduction skills in the field of sound material, form and style of a musical piece | K\_U02 |
| LO\_05 | has mastered reading music to the extent that allows for the proper transmission of the meaning of the piece | K\_U01 |
| LO\_06 | has the ability to communicate skilfully with a musical partner | K\_U08 |
| LO\_07 | can use their own imagination, intuition, emotionality and independent thinking in order to properly interpret musical notation | K\_K03 |
| LO\_08 | has the ability to effectively cooperate with the teacher and has mastered the ability to cooperate with performers during team presentations | K\_K03 |
| LO\_09 | presents a stylistically and technically appropriate artistic interpretation of the performed pieces | K\_K07 |

**3.3. Course content (to be completed by the coordinator)**

1. **Lectures**

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| **Content outline** |
| - |
| - |

1. **Classes, laboratories, seminars, practical classes**

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| **Content outline** |
| Getting to know the student's personality and predispositions, choosing the appropriate program |
| Work on the correct reading of basic musical notation markings, time signature, pulse, dynamics |
| Improving the movement qualities of the apparatus (scale, passage, chord techniques) |
| Analysis of songs in terms of form, phrase development, shaping tensions Articulation exercises (staccato, legato, portato) |
| Sight reading of songs |
| Discussing ways to memorise content |
| Discussing methods and methods of proper exercise |
| A conversation about the versatile possibilities of the piano, including as an accompanying instrument |

3.4. Methods of Instruction

Classes

individual work with a student on a selected repertoire, including a multi-aspect analysis of performance problems, interpretation possibilities, discussion, solving problems arising from cooperation with a soloist, presentation by the teacher of the expected final artistic shape by performing the piece in whole or in part, independent listening to suggested performances in a music library or on the Internet, constructive criticism of interpretations.

Discussion and demonstration of exercise methods. Discussing the student's own work. Individual consultations.

e.g. *Lecture: a problem-solving lecture/a lecture supported by a multimedia presentation/ distance learning Classes: text analysis and discussion/project work (research project, implementation project, practical project)/ group work (problem solving, case study, discussion)/didactic games/ distance learning Laboratory classes: designing and conducting experiments*

4. Assessment techniques and criteria

4.1 Methods of evaluating learning outcomes

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| --- | --- | --- |
| Learning outcome | Methods of assessment of learning outcomes (e.g. test, oral exam, written exam, project, report, observation during classes) | Learning format (lectures, classes,…) |
| LO\_01 | observations during classes/ EVALUATION / Exam | classes |
| LO\_02 | observations during classes / EVALUATION / Exam | classes |
| LO\_03 | observations during classes / EVALUATION / Exam | classes |
| LO\_04 | observations during classes / EVALUATION / Exam | classes |
| LO\_05 | observations during classes / EVALUATION / Exam | classes |
| LO\_06 | observations during classes / EVALUATION | classes |
| LO\_07 | observations during classes / EVALUATION / Exam | classes |
| LO\_08 | observations during classes / EVALUATION / Exam | classes |
| LO\_09 | observations during classes / EVALUATION / Exam | classes |

4.2 Course assessment criteria

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| Examination by a grading board (examination in the 6th semester). The committee consists of the person conducting individual classes with the student and one or more members of the Piano Department. The student presents (performs) a prepared program consisting of stylistically diverse works by heart. The total (summative) assessment consists of 30% of the assessment of continuous current presentations (during exercises) and the student's theoretical preparation for classes, and 70% of the assessment of the performance of the repertoire during the semester examination.  Continuous assessment – ​​ongoing preparation and activity during classes.  The grading scale is as below, but referring to the level of knowledge, skills and competences determined by the learning outcomes. The grade for the semester exam is based on the degree of mastery and execution of the prepared program from memory:  Very good grade (5.0) - systematic activity during the semester, high, flawless level of mastery of the material in terms of musical, technical and memory. Constructive approach and creativity in your own work. Above good grade (4.5) - systematic activity during the semester, mastering the vast majority of knowledge and skills, very good playing in terms of technique, music and memory, but with minor shortcomings. Good grade (4.0) - systematic activity during the semester, good degree of mastery of the material, with minor shortcomings, in terms of musical, technical and memory. Above satisfactory grade (3.5) - satisfactory semester activity, satisfactory level of mastery of the material, with clear but acceptable deficiencies, giving grounds to expect progress in further learning. Satisfactory grade (3.0) - poor attendance at classes (acceptable), completion of the entire program from memory, with permissible mistakes, technical and expressive deficiencies. Clear indication of possible progress in further learning. Unsatisfactory grade (2.0) - low attendance at classes (below 50%), failure to meet program requirements, presentation with serious musical, technical and memory deficiencies, performance does not meet the criteria for a satisfactory grade. |

5. Total student workload needed to achieve the intended learning outcomes

– number of hours and ECTS credits

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| --- | --- |
| Activity | Number of hours |
| Course hours | 90 |
| Other contact hours involving the teacher (consultation hours, examinations) | 30 |
| Non-contact hours - student's own work (preparation for classes or examinations, projects, etc.)  Additional work with pieces of music by Polish composers | 480 |
| Total number of hours | 600 |
| Total number of ECTS credits | 24 |

\* One ECTS point corresponds to 25-30 hours of total student workload

6. Internships related to the course/module

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| --- | --- |
| Number of hours |  |
| Internship regulations and procedures | *-* |

7. Instructional materials

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| Compulsory literature:  in accordance with the subject's teachers' own curricula, it includes items from a wide piano repertoire from baroque to contemporary times. |
| Complementary literature:  in accordance with the original teaching programs of the subject teachers, selected, among others, from the following items:  Clementine Muzio - Introduction to the Art of Playing the Pianoforte. New York: Da Capo Press, 1973  Badura-Skoda Paul - Interpreting Mozart on the Keyboard. New York: St. Martin’s Press, 1962  Landon H. C. Robins - Studies in Eighteenth Century Music, Oxford University Press, 1970  Newman William - The Pianist’s Problems: a Modern Approach to Efficient Practice and Musicianly Performance, New York, Da Capo Press, 1986  Newman William - The Sonata since Beethoven, New York: Norton, 1972  Neumann Frederick - Essays in Performance Practice,  Ann Arbor, Michigan: UMI Research Press, 1982  Rosen Charles - The Classical Style: Haydn, Mozart, Beethoven, New York: Norton, 1972  Tovey Donald Francis - Essays in Music as l Analysis, Oxford University Press, London, 1935-39  Cortot Alfred - In Search of Chopin, New York: Abelard Press, 1952  Sundin Niels-Goran - Musical Interpretation in Performance S.I.: Mirage, 1983  H. Neuhaus “The Art of Piano Playing” / Kahn & Averill Publishers 2016  Gyorgi Sandor “On Piano Playing: Motion, Sound, and Expression” / Schirmer Books, 1981  Siglind Bruhn Guidelines to Piano Interpretation/ Penerbit Muzikal, 1989.  Josef Hofmann Piano Playing with Piano Questions Answered 1976 |

Approved by the Head of the Department or an authorised person