

Music Academy / PERFORMING ARTS / ACCOMPANIMENT I

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| Course: | ACCOMPANIMENT I | | | |
| Course ID | Course status | Semester | ECTS credits | Lessons (Lessons+Exercises+Laboratory) |
| 12901 | Optional | 1 | 1 | 1+0+0 |
| Programs | PERFORMING ARTS | | | |
| Prerequisites | It is not conditioned | | | |
| Aims | <p>For piano students: - Improving the technique of joint playing and artistic communication. - Improving the art of working on new compositions. - Improving prima vista playing skills and transposition techniques. - Acquiring a pedagogical qualification - piano accompanist - accompanist in music schools and higher education institutions - Professional application of knowledge as an artistic collaborator-accompanist in concert practice</p> <p>For brass and string students: - Getting to know the problems of joint playing and artistic communication from the point of view of piano collaboration. - Training for independent work on new compositions. - Getting to know the technique of playing prima vista in piano literature - The ability to analyze piano parts in compositions performed with piano accompaniment</p> | | | |
| Learning outcomes | <p>Student pianists will: - To acquire the art of playing together in correlation with different instruments - Recognize the specifics of the work of an artistic collaborator and be qualified to work as a piano collaborator in music schools, higher education institutions and concert institutions - Apply the techniques of playing prima vista and transposition to different intervals - Apply the knowledge of stylistic characteristics to the performance of a specific composition - Expand knowledge of literature for different instruments, vocal and operatic literature - To acquire the art of practical work with singers - Realize the assigned literature from the point of view of the musical context of the compositions - Improve the skills of correct interpretation of assigned musical material - Develop your own opinion based on the collected information and be able to evaluate the examples listened to, - Have personal access to the artwork, - Critically assess and evaluate ones own achievements as well as the achievements of other musicians in a joint performance. The student will: - Get to know and study the techniques of joint playing in correlation with the piano - Recognize the specifics of the work of artistic collaboration - Get to know the technique of playing prima vista on the piano - Apply the knowledge of stylistic characteristics to the performance of a specific composition - Realize the assigned literature from the point of view of the musical context of the compositions - Improve the skills of correct interpretation of assigned musical material - Develop ones own opinion based on the collected information and be able to evaluate the examples listened to, - Have personal access to the artwork, - Critically assess and evaluate ones own achievements as well as the achievements of the pianist in the joint performance. Wind and string students will: - Get to know and study the techniques of joint playing in correlation with the piano - Recognize the specifics of the work of artistic collaboration - Get to know the technique of playing prima vista on the piano - Apply the knowledge of stylistic characteristics to the performance of a specific composition - Realize the assigned literature from the point of view of the musical context of the compositions - Improve the skills of correct interpretation of assigned musical material - Develop ones own opinion based on the collected information and be able to evaluate the examples listened to, - Have personal access to the artwork, - Critically assess and evaluate ones own achievements as well as the achievements of the pianist in the joint performance.</p> | | | |
| Lecturer / Teaching assistant | Professor Oleksij Molčanov | | | |
| Methodology | <p>For piano students: -Lectures, exercises, joint rehearsals, concert practice</p> <p>For brass and string students: -Lectures, exercises and rehearsals with piano collaboration</p> | | | |
| Plan and program of work | | | | |
| Preparing week | Preparation and registration of the semester | | | |
| I week lectures | <p>The content is carried out in an open curriculum, with a dynamic adapted to the students prior knowledge and consent possibilities of the Music Academy. For piano students: Work on: - Independent singing accompanied by passages from operas (Tchaikovsky, Mozart, Verdi) - With exercises of playing prima vista and artistic analysis of excerpts from operas - With transposition exercises for the whole degree -Rehearsing at least three smaller works with different chosen ones instruments, that is, the entire concert for the selected instrument and orchestra</p> <p>For string and brass students: Work on: - To study and analyze the piano part of ones own repertoire. - To study and analyze compositions from the pedagogical repertoire for I-VI grades of elementary school schools for your instrument (e.g. clarinetist-repertoire for clarinet, etc.), at least 10 composition - Meeting with the basics of piano playing technique is recommended</p> | | | |
| I week exercises | | | | |
| II week lectures | | | | |

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| II week exercises | |
| III week lectures | |
| III week exercises | |
| IV week lectures | |
| IV week exercises | |
| V week lectures | |
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| VI week lectures | |
| VI week exercises | |
| VII week lectures | |
| VII week exercises | |
| VIII week lectures | |
| VIII week exercises | |
| IX week lectures | |
| IX week exercises | |
| X week lectures | |
| X week exercises | |
| XI week lectures | |
| XI week exercises | |
| XII week lectures | |
| XII week exercises | |
| XIII week lectures | |
| XIII week exercises | |
| XIV week lectures | |
| XIV week exercises | |
| XV week lectures | |
| XV week exercises | |
| Student workload | <p>For piano students: Weekly: 1 credit x 40/30 = 1 hour and 20 minutes Structure: 1 hours of lectures 0 hours of practice 0 hours and 20 minutes of individual student work (preparation for exercises, colloquiums, doing homework) including consultations During the semester: Lessons and final exam: (1 hour and 20 minutes) x 16 = 21 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, registration, certification): 2 x (1 hour and 20 minutes) = 2 hours and 40 minutes Total workload for the course: 1 x 30 = 30 hours Supplementary work for exam preparation in the remedial exam period, including taking a make-up exam from 0 - 30 hours. Load structure: 21 hours and 20 minutes (teaching) + 2 hours and 40 minutes (preparation) + 6 hours (overtime) For brass and string students: Weekly: 1 credit x 40/30 = 1 hour and 20 minutes Structure: 1 hours of lectures 0 hours of practice 0 hours and 20 minutes of individual student work (preparation for exercises, colloquiums, doing homework) including consultations During the semester: Lessons and final exam: (1 hour and 20 minutes) x 16 = 21 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, registration, certification): 2 x (1 hour and 20 minutes) = 2 hours and 40 minutes Total workload for the course: 1 x 30 = 30 hours Supplementary work for exam preparation in the remedial exam period, including taking a make-up exam from 0 - 30 hours. Load structure: 21 hours and 20 minutes (teaching) + 2 hours and 40 minutes (preparation) + 6 hours (overtime)</p> |
| Per week | Per semester |
| 1 credits x 40/30=1 hours and 20 minuts 1 sat(a) theoretical classes 0 sat(a) practical classes 0 excercises 0 hour(s) i 20 minuts of independent work, including consultations | Classes and final exam: 1 hour(s) i 20 minuts x 16 =21 hour(s) i 20 minuts Necessary preparation before the beginning of the semester (administration, registration, certification): 1 hour(s) i 20 minuts x 2 =2 hour(s) i 40 minuts Total workload for the subject: 1 x 30=30 hour(s) Additional work for exam preparation in the preparing exam period, including taking the remedial exam from 0 to 30 hours (remaining time from |

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| the first two items to the total load for the item) 6 hour(s) i 0 minuts Workload structure: 21 hour(s) i 20 minuts (courses), 2 hour(s) i 40 minuts (preparation), 6 hour(s) i 0 minuts (additional work) | | | | | | |
| Student obligations | | | | | | |
| For piano students: Regular attendance at classes, performances at public classes, class concerts and academy concerts, regular exercise, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature. For string and brass students: Regular attendance at classes, regular practice with a piano accompanist, listening to music (CD i DVD) and reading professional literature. | | | | | | |
| Consultations | | | | | | |
| Literature | | | | | | |
| For piano students: - Sheet music for playing prima vista (piano operas by Mozart, Verdi, Bizet) - Sheet music for independent singing with your own accompaniment (piano operas by Tchaikovsky, Verdi, Puccini) - Sheet music for transposition for the entire grade (collections for the 5th-6th grade of elementary school) - Sheet music for accompaniment, that is, joint playing of concerts with different instruments (Mozart, Rajneka concerts for flute and orchestra, Venjavski, Paganini, Saint-Saëns, Sibelius, Tchaikovsky, Mozart for violin and orchestra, Weber for clarinet and orchestra, Humela, Arutjunjana for trumpet and orchestra, compositions by Doppler, Enesko, Tafanela for flute and piano, Sarasate, Venjavski for violin and piano, Bara, Brandt for trumpet and piano, Martinu for clarinet and piano.) For string and brass students: - Sheet music for playing, i.e. piano versions of compositions from ones own repertoire - Sheet music for accompaniment, i.e. piano excerpts of compositions from the school repertoire for different instruments (beginner schools and pedagogical collections for violin, viola, cello, flute, clarinet, trumpet) -Literature for playing prima vista | | | | | | |
| Examination methods | | | | | | |
| For piano students: Colloquium program: -Transposition for the whole degree - Independent singing with own accompaniment of a passage from the opera Exam program: - Accompaniment of at least two works of a smaller or larger form or two movements of a concert for the chosen instrument. For string and brass students: Colloquium program: - The colloquium is conducted in the form of a theoretical knowledge test. The student must make an analysis of the piano parts of school compositions repertoire for his instrument. Exam program: -Theoretical analysis of piano parts of own repertoire. - Cooperation with the piano player during the exam in the main subject (the grade, quality and awareness of musical communication during program execution) Evaluation: Comings: 30 points; Colloquium 20; Exam 50 points 91 - 100 grade A 81 - 90 grade B 71 - 80 grade C 61 - 70 grade D 51 - 60 grade E 0 - 50 grade F | | | | | | |
| Special remarks | | | | | | |
| Languages in which it is possible to follow classes: English, Russian, Ukrainian. | | | | | | |
| Comment | | | | | | |
| Lessons for pianists are conducted individually Lessons for strings and brass players are held in groups of 2 to 5 students | | | | | | |
| Grade: | F | E | D | C | B | A |
| Number of points | less than 50 points | greater than or equal to 50 points and less than 60 points | greater than or equal to 60 points and less than 70 points | greater than or equal to 70 points and less than 80 points | greater than or equal to 80 points and less than 90 points | greater than or equal to 90 points |