

IMPROVISATION (organ)

Course Objectives

- The ability to harmonise the melodies of Polish church songs and selected Lutheran chorales in all keys, based on figured and unfigured bass (also as an independent accompaniment to a given *cantus firmus* - without duplicating the melody);
- The ability to harmonise the melodies of Polish church songs and selected Lutheran chorales with a specified *cantus firmus* in soprano, alto, tenor and bass;
- The ability to create four-part accompaniment (harmonic and polyphonic one) to the melodies of Polish church songs and Lutheran chorales, without placing the *cantus firmus* in any part;
- The ability to create a counterpoint (in 2, 3 and 4 voices) to the melodies of Polish church songs and selected Lutheran chorales;
- The ability to create a canon and other imitations (in 2, 3 and 4 voices) based on the melodies of Polish church songs and selected Lutheran chorales and forms that are not determined by the quoted theme;
- The ability to create simple polyphonic preludes, interludes and postludes to the melodies of Polish church songs and selected Lutheran chorales;
- The ability to create simple free forms (fantasy forms) based on the musical styles and the aesthetics of musical expression (from the Polish Renaissance (preludes, interludes and postludes, chorale preludes), to the 17th and 18th centuries in Italian music (toccata), German music (toccata and prelude), and French music (movements of an instrumental suite), to the 19th century in German music (prelude and fantasia)) - with a particular emphasis on the form of a one-part chorale prelude;
- The ability to create cyclic polyphonic variation forms, with a particular emphasis on the forms of chorale variation (partita), ricercar, ciaccona and passacaglia, based on the melodies of Polish church songs, selected Lutheran chorales and students' own themes;
- The ability to create a classical form of a sonata-allegro based on the melodies of Polish church songs, selected Lutheran chorales and students' own themes;
- The ability to improvise with sheet music – improvise, in a given form and style, the missing fragments of musical notation in the musical works of organ literature of the period from the 18th to the 20th century (imitation);
- Attempts at creating free forms (preludes, fantasias) with a distinction between the 19th century German and French aesthetics (including themes from the Gregorian chant repertoire in organ symphonic forms and organ classics from the 20th century);
- Attempts at a completely free musical expression, in terms of form and language;
- The ability to aurally recognise the forms and language of musical expression in improvised forms;

	<ul style="list-style-type: none"> • The ability to critically assess one's own and other people's forms of musical improvisation.
Course Content	<ul style="list-style-type: none"> • Creating improvised, polyphonic simple (preludes, interludes, postludes) and extended (variations, inventions, fugues, toccatas, choral arrangements) musical forms on the organ on the basis of the melodies of church songs, Lutheran chorales (also with notated figured and unfigured bass) and the Gregorian chant repertoire, based on specific forms and styles of musical expression (on the basis of Renaissance and Baroque forms in Polish, German and French music, up until circa 1800); • Creating the form of a classical sonata-allegro on the basis of the themes of Polish church songs, Gregorian chant and Lutheran chorale melodies; • Improvisation, in a specific form and style (imitation), of the missing fragments of musical notation in the organ literature compositions from the period from the 18th to the 20th century; • Attempts at creating organ improvisations, free in terms of form and language of musical expression (on the basis of the improvisation techniques and compositions of the classic composers of the 20th-century organ music) and completely individual forms.
Teaching Methods	<ul style="list-style-type: none"> • Individual classes; work with the instrument, which involves, at the initial stage, creating harmonic constructions based on figured and unfigured bass and then independently imitating certain polyphonic musical forms and the aesthetics of musical expression of given styles (from two-voice contrapuntal passages, canonic imitations, fughettas and simple polyphonic preludes of a few bars, to extended, multi-thematic cyclic forms such as a variation and choral partita); • classes with stylistically diversified organs and in various acoustic spaces; • recording and playing.