

Specialist Literature (for the Main Instrument)	
Course Objectives	<ul style="list-style-type: none"> • To deepen the knowledge of the literature for the main instrument; • To develop the ability to listen critically and compare different interpretations of the same work; • To improve the ability to search for information, to formulate and communicate thoughts logically, both orally and in writing; • To deepen the knowledge of the development of music literature within specific stylistic trends/eras, and show the multidimensionality of such literature; • To acquaint the students with both flagship works of literature and those rarely performed; • To develop the ability to look at a piece of music in an independent and, at the same time, holistic way, with a particular emphasis on matters relating to its performance and interpretation; • To develop the skills of critical evaluation of a given interpretation; • To broaden the knowledge of outstanding performers, with a particular emphasis on the characteristics of their style of playing; • To help the students in their conscious search for their own performance and interpretation paths and the process of making independent artistic decisions; • To develop the ability to formulate thoughts logically and convincingly; • To teach the broadly understood culture of discussion based, among others, on a professional selection of arguments.
Course Content	<ul style="list-style-type: none"> • Depending on the characteristics of the subject (the main instrument). A detailed list is presented in the syllabuses: https://www.amuz.krakow.pl/studenci/syabusy/instrumentalistyka/
Teaching Methods	<ul style="list-style-type: none"> • Discussion, group work, papers, presentations, students' own work (essays, interpretations), demonstrations, exercises (depending on the unique characteristics of the main instrument); • Theoretical reflections combined with the presentation of fragments of recordings illustrating the discussed problems; • Critical evaluation of the presented interpretations, e.g. through comparative analysis of several recordings of the same piece/fragment, with the requirement to clearly define the characteristics of a given performance; • Active participation of students in discussions, presentation of their own views, observations and experiences from working on a specific piece/musical style; • Independent (unassisted) preparation of a paper on a selected topic and its public presentation in class.