



Subject card

Subject name and code	History and Theory of Music, PG_00060134						
Field of study	Civil Engineering, Environmental Engineering, Materials Engineering, Informatics, Mathematics, Transport, Management, Management, Materials Engineering, Informatics, Management, Economic Analytics, Economic Analytics, Space and Satellite Technologies, Automatic Control, Cybernetics and Robotics, Automatic Control, Cybernetics and Robotics, Green Technologies, Green Technologies, Coastal and Offshore Engineering, Medical and Mechanical Engineering, Mechatronics, Ocean Engineering, Mechanical Engineering, Materials Engineering, Space and Satellite Technologies, Coastal and Offshore Engineering, Ocean Engineering, Transport and Logistics, Ocean Engineering						
Date of commencement of studies	February 2022	Academic year of realisation of subject			2022/2023		
Education level	second-cycle studies	Subject group					
Mode of study	Full-time studies	Mode of delivery			e-learning		
Year of study	2	Language of instruction			Polish		
Semester of study	3	ECTS credits			2.0		
Learning profile	general academic profile	Assessment form			assessment		
Conducting unit	Department of Multimedia Systems -> Faculty of Electronics, Telecommunications and Informatics						
Name and surname of lecturer (lecturers)	Subject supervisor		dr hab. Mariusz Mróz				
	Teachers		dr hab. Mariusz Mróz				
Lesson types and methods of instruction	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 30.0						
Historia i Teoria Muzyki - 2022/2023 - Moodle ID: 29065 https://enauczanie.pg.edu.pl/moodle/course/view.php?id=29065							
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan	Participation in consultation hours	Self-study	SUM		
	Number of study hours	30	2.0	18.0	50		
Subject objectives	Get acquainted with the creators and works of the Renaissance, Baroque, Classicism, 20th and 21st centuries. Getting to know the types of bands in classical music and entertainment, instrumentation and music recording. Get acquainted with musical genres from a historical perspective (classical and entertainment music).						
Learning outcomes	Course outcome	Subject outcome			Method of verification		
	[K7_U71] is able to apply knowledge from humanistic, social, economic or legal sciences in order to solve problems	Has the ability to hear auditory musical material in relation to epochs and major artists, and has the ability to freely express on general musical topics in the context of music history and theory. Has the skills to communicate with musicians during the transmission, audio and video recordings. Has the ability to illustrate the image with the music.			[SU5] Assessment of ability to present the results of task		
	[K7_W71] has general knowledge in humanistic, social, economic or legal sciences, including their fundamentals and applications	Has general knowledge of music history and theory regarding styles, music genres, artists and performers. Has knowledge of the types of performance teams and their instrumentation in relation to classical and popular music.			[SW1] Assessment of factual knowledge		
[K7_K71] is able to explain the need to apply knowledge from humanistic, social, economic or legal sciences in order to function in a social environment	He knows the basic developmental lines of music. He can explain relationships in the history of music and value the quality of musical presentation. He understands the music notation.			[SK2] Assessment of progress of work			

Subject contents	Instrumental, vocal, vocal and instrumental music - time and composer. Music of the XX and XXI centuries - analysis of the genre (from blues to free jazz). Musical language - history of musical notation development. The history of the evolution of musical instruments and instrumentation. Types of performance teams in classical and popular music. Small music forms. Great musical forms. Great vocal and instrumental forms. A musical work as a way of expressing thoughts and a form of communication with the performer and the listener. Impressionism, expressionism, dodecaphony, serialism, aleatorism, minimalism, neo-primitivism, postmodernism. Polish music. Contemporary entertainment music - searching for new executive expressions. Color and sound - proportions in the executive team. Acoustics of Tricity concert halls. The acoustic requirements of instrumentalists, vocalists, classical and entertainment groups. Image and sound - spontaneous expression or conscious manipulation.		
Prerequisites and co-requisites	Basic knowledge of music history and theory.		
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Lecture	50.0%	100.0%
Recommended reading	Basic literature	<p>1. Chomiński J., Wilkowska Chomińska K., Historia Muzyki, t. I i II PWM, Kraków 1990, 1995, 1996.2. Encyklopedia Muzyczna PWM. Część biograficzna pod red. Elżbiety Dziębowskiej, t. I-XII, (A-Ż), Kraków od 1979 do 2012; suplement A-B, Kraków 1998.3. Gwizdalanka D., Historia muzyki, t. I, PWM, Kraków 2005, 2006, 2009.4. Jorasz U., Słuchając, czyli kontredans akustyki ze sztuką, Wyd. Naukowe UAM, Poznań 2010. 2/25. Kowalska D., ABC historii muzyki, Kraków 2001.6. Wozaczyńska M., Muzyka renesansu, Wyd. AM, Gdańsk, 1996.</p>	
	Supplementary literature	<p>1. Encyklopedia Muzyczna PWN, red. Andrzej Chodkowski, Warszawa 2001. 2. Gruszczyńska-Ziółkowska A., Rytuał dźwięku, Warszawa 2003. 3. Jarzębska A., Spór o piękno muzyki. Wprowadzenie do kultury muzycznej XX wieku, Wrocław 2004. 4. Ross A., Reszta jest hałasem. Słuchając dwudziestego wieku, PIW 2011.</p>	
	eResources addresses		
Example issues/ example questions/ tasks being completed	<ol style="list-style-type: none"> 1. Specify the number of performers in the bands: quartet, sextet, trio, nonet, quintet. 2. Give the classical composition of the symphony orchestra with the division into groups of instruments. 3. Describe the form of the song (formal aspect). 4. Name five major composers of the Baroque period. 5. Name the five main composers of the classical period. 6. Exchange the Viennese classics and briefly describe the figure of one of them. 		
Work placement	Not applicable		