



1. GENERAL INFORMATION			
1.1. Course teacher	Konstilija Nikolić Markota, prof; senior lecturer Mr. art. Vesna Šepat Kutnar, senior lecturer	1.6. Year of the study programme	1 st
1.2. Name of the course	Piano 1	1.7. Credits (ECTS)	4
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	P 30
1.4. Study programme (undergraduate, graduate, integrated)	Undergraduate	1.9. Expected enrolment in the course	4
1.5. Status of the course	Obligatory	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	1
2. COUSE DESCRIPTION			
2.1. Course objectives	<p>Familiarisation with piano literature needed for acquiring, maintaining, and improving playing skill with recognition, auditory sensibility and knowledge of basic traits of musical styles. Recognition and analysis of general and specific composition styles, introduction to laws of authentic conduction, and developing of creativity in interpretation of artistic music on piano. Mastering and harmonisation of specific manual skills and auditory perception in setting and conduction of selected works on piano.</p> <p>To make students capable for the art of independent public performance, and for critical evaluation and valorisation of musical-artistic interpretations.</p>		
2.2. Course enrolment requirements and entry competences required for the course	<p>Completed secondary music school and successfully passed entry exam with the following minimum mastered material: publicly performed and positively graded programme in front of the exam commission: one etude of appropriate difficulty one prelude and fugue of J. S. Bach, from DWK I/II - one sonata of W.A. Mozart, L.v Beethoven – scale by choice with elements of piano technique – one work prim a vista</p>		
2.3. Learning outcomes at the level of the programme to which the course contributes	<ul style="list-style-type: none"> - to apply acquired specific knowledge and the skill of playing in preparing and conducting of musical works - to apply knowledge on differentiation between stylistic characteristics and interpretations in valorisation and critical evaluation of conducted interpretations of musical art within the frame of sacral and artistic music - to apply knowledge in developing the ability to be critical and self-critical and in developing compositional creativity needed in public musical activity - Application of analytical, practical, methodical, and professional knowledge in solving and mastering motoric-technical problems in conduction 		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>To acquire knowledge about importance of independent and eventful gradual and permanent everyday practice. To apply the basic principles of solving motoric and technical problems in reading and conducting new musical works. To know the main stylistic characteristics of individual musical periods. To develop auditory sensibility for basic and specific parameters of piano music art.</p>		



<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<p>To be familiarised with and master set piano literature.</p> <p>The contents of work in individual classes are adjusted to pre-knowledge and individual abilities of each individual student. During an academic year, in two semesters, a student is obliged to complete minimal prescribed material from piano literature:</p> <ol style="list-style-type: none"> 1. Three etudes or exercises dealing with issues of mastering specific piano technique 2. Four preludes and fugues from DWK 1 or 2 of J. S. Bach 3. One Baroque composition by choice (Scarlatti, Couperin, Handel...) 4. Two sonatas (Mozart, Haydn, Beethoven) 5. One smaller work from the period of Classics (rondo, variation, concert) 6. Two Romantic compositions (piano miniature) 7. One work from the 20th century and one work of a Croatian composer. 																																
<p>2.6. Format of instruction:</p>	<p>x lectures x seminars and workshops X exercises <input type="checkbox"/> <i>on line</i> in complete X mixed e-learning x field classes</p>	<p>x individual tasks <input type="checkbox"/> multimedia and net <input type="checkbox"/> laboratory x mentor-guided work <input type="checkbox"/> (add other)</p>	<p>2.7. Comments:</p> <p>Mentor-guided teaching is individual. Requirements of contents of the course are adjusted to knowledge and skills of a student, but not below the minimum requirement set by the plan and programme.</p>																														
<p>2.8. Student responsibilities</p>	<p>Regular class attendance. Individual work on course material and preparation for classes, regular individual exercising. Class attendance with completely prepared programme. Completion of obligatory minimum set material within the span of one academic year. Taking the preliminary exam and public performance.</p>																																
<p>2.9. Screening student work (<i>name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course</i>)</p>	<table border="1"> <tr> <td>Class attendance</td> <td>40%</td> </tr> <tr> <td>Experiments</td> <td></td> </tr> <tr> <td>Essay</td> <td></td> </tr> <tr> <td>Preliminary exam</td> <td>10%</td> </tr> <tr> <td>Written exam</td> <td></td> </tr> </table>	Class attendance	40%	Experiments		Essay		Preliminary exam	10%	Written exam		<table border="1"> <tr> <td>Research</td> <td></td> </tr> <tr> <td>Report</td> <td></td> </tr> <tr> <td>Seminar paper</td> <td></td> </tr> <tr> <td>Oral exam</td> <td></td> </tr> <tr> <td>Project</td> <td></td> </tr> </table>	Research		Report		Seminar paper		Oral exam		Project		<table border="1"> <tr> <td>Practical work</td> <td>20%</td> </tr> <tr> <td>Preparation of tasks for classes</td> <td>20%</td> </tr> <tr> <td>Public performance</td> <td>10%</td> </tr> <tr> <td>(add other)</td> <td></td> </tr> <tr> <td>(add other)</td> <td></td> </tr> </table>	Practical work	20%	Preparation of tasks for classes	20%	Public performance	10%	(add other)		(add other)	
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<p>2.10. Grading and evaluating student work in class and at the final exam</p>	<p>Students work is evaluated on the basis of their class attendance, preparedness for a class, participation in public performances, interest for the course, volume of course materials that they mastered, agility, and the skill in conducting musical pieces, activity during classes, willingness to react to suggestions of the professor.</p> <p>The grading of their work consists of a few segments: preliminary exams, public performances, advancement during the year and conduction at the exam.</p> <p>The grade at the final exam is cumulative and it consists of grades at the preliminary exam, for public performance, course teacher, and the arithmetic mean of individual grades given to a student by each member of the exam committee.</p>																																



	<p>Preliminary exam: 1st preliminary exam – one Baroque musical piece and one piece by choice 2nd preliminary exam – one sonata Only those students who passed both preliminary exams can attend the final exam. The final exam is conducted at the end of the summer semester. Programme of the exam consists of one etude, one Baroque piece, one sonata, and one piece by choice (19th, 20th century, or Cro. composer). It can be performed with notes. The exam is conducted in front of a committee and it can also be a public performance. Grading: Excellent (5)- Excellent results in terms of diligence, attendance, technique, interpretation, and difficulty of programme. Very good (4)- above average results, programme of intermediate difficulty Good (3) – solid results with average technique and musical quality Sufficient (2)- minimal results that allow a student to continue studying Insufficient (1) – insufficient results that do not allow a student to continue with studying</p>		
2.11. Required literature (available in the library and via other media)	<p>Title</p> <p>Original piano note literature of composers from the Baroque until the 21st century, according to the programme and selection of the teacher, according to the principle of proportionality for organ players. Compositions of the following authors have to be included: J.S. Bach, W.A. Mozart, L. van Beethoven, F. Chopin, F. Liszt, C. Debussy, S. Rachmaninov, F. Mendelsohn, J. Brahms, hrvatski skladatelji.</p>	<p>Number of copies in the library</p>	<p>Availability via other media</p>
2.12. Optional literature (at the time of submission of study programme proposal)	<p>The following professional literature is proposed to students: J. Zlatar, Uvod u klavirsku interpretaciju, Mic MA, Zgb 1989.; N. Harnoncourt, Glazba kao govor zvuka, Algoritam, Zgb 2005. ; L. Prautzsch: Ovime stupam pred prijestolje tvoje, HDGT, Zagreb, 2008.; H. Keller, DWK von J.S. Bach, Barenreiter; C.P.E. Bach, Ogljed o pravoj umjetnosti sviranja klavira, Zagreb, 2003., Tatjana Orloff - Tschekorsky Mentalni trening u glazbenom obrazovanju, Music play, Zagreb, 1988., Carola Grindea Napetosti u glazbenoj izvedbi, Music play, Zagreb, 1998., Ake Lundeberg: Trema, Music play, Zagreb, 2001.; N. Perlman, Na satu klavira, Zagreb, 1995; H. Schonberg, Veliki pijanisti, Nolit, Beograd, 1983.</p>		
2.13. Quality assurance methods that ensure the acquisition of exit competences	<p>Monitoring of the quality of teaching is conducted through evaluation of work of individual students, his/her regular class attendance, activity during classes, regular practicing, quality of practiced compositions, interest of students for acquiring new knowledge, monitoring of the speed of acquiring technical skills, and work with elements of interpretation; through monitoring of musical quality of interpretation during the exam, preliminary exams, and public performances; through measuring qualities of the learning environment (enough free time to practice playing on the instrument) and availability of quality instruments. Conduction of a questionnaire on quality of teaching.</p>		
2.14. Other (as the proposer wishes to add)			