



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	2 <sup>nd</sup>
1.2. Name of the course	Piano 2	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	12
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>Module Organ: Familiarisation with a part of piano literature needed for recognising, auditory sensibility, and knowledge of basic traits of musical styles, general and specific styles of composers, authenticity of conduction, and issues of artistic creativity, through original piano literature. Improvement of the skill of playing in mastering and harmonising of manual skills, in developing, becoming aware, and perfecting of problems of piano technique. Making students capable of artistic individual public performance, critical evaluation, and evaluation of musical-artistic interpretations.</p> <p>Music Pedagogy Module: Familiarisation with piano literature. Familiarisation of students with theoretical-practical and specific knowledge of piano art. Making students capable of mastering and harmonising manual skills, in developing and becoming aware of problems of piano technique. To develop students' auditory sensitivity and knowledge of musical style and authentic conduction of piano and overall musical art. To familiarise students with original piano literature. To make students capable of analysis of musical forms, recognition of basic traits of musical styles, general and specific compositional styles of the great names of musical art. To make students capable of independent public performance and of critical evaluation of musical artistic interpretations.</p>		
2.2. Course enrolment requirements and entry competences required for the course	Successfully passed exam in the course Piano (glasovir) I.		
2.3. Learning outcomes at the level of the programme to which the course contributes	<p>Module Organ: After completion of the Piano (glasovir) 2, a student should:</p> <ul style="list-style-type: none"> <li>- know how to practice individually and solve technical, interpretative tasks in the remaining expansive literature,</li> </ul>		



	<ul style="list-style-type: none"> <li>- be able to independently create, realise, and express his/her own artistic concepts,</li> <li>- be familiarised with segments of works of piano literature of great composers of musical art,</li> <li>- apply acquired specific musical knowledge, skill of playing and methodics of piano in preparation and conduction of musical art,</li> <li>- apply knowledge on differentiation of stylistic characteristics and interpretations in evaluation and critical judgement of conducted interpretations of musical art within the frame of sacral and artistic music,</li> <li>- apply knowledge in development of the ability to critique and self-critique and develop compositional creativity</li> </ul> <p>Music Pedagogy Module:</p> <ul style="list-style-type: none"> <li>- familiarisation with and mastering of easier works of piano literature</li> <li>- application of acquired specific musical knowledge and skill of playing in preparation and conduction of music on piano</li> <li>- application of knowledge on differentiation of stylistic traits and interpretations in evaluation and critical judgement,</li> <li>- application of analytical, practical, and professional knowledge in solving and mastering of motoric-technical problems of conduction,</li> <li>- successful application of methodical component in planning and conducting musical teaching in elementary schools,</li> <li>- application of knowledge in analysis of musical forms, in musical theoretical, musicological-pedagogical disciplines.</li> <li>- usage of skills and abilities in activities in all segments of sacral, musical, concert, and pedagogical life, in working with media, and in the area of culture.</li> </ul>
<p>2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)</p>	<p>Module Organ:</p> <p>Acquired knowledge on the importance of individual continuous practicing on the instrument.          Application of basic postulate of solving motoric and technical problems in reading and conduction of musical works.          Familiarisation with main stylistic characteristics of individual musical periods.          Developed auditory sensitivity for basic and specific parameters of the conduction of piano musical art.          Familiarisation with original literature for piano. A possibility of application of knowledge in beginners' piano class, in formulation of musical projects, and performances on piano.</p> <p>Musical Pedagogy Module:</p> <p>Mastering of piano compositions appropriate for usage in teaching of theoretical musical courses.          Acquisition of knowledge on the importance of individual active everyday practice.          Acquisition of piano skill (technique) needed for playing from lists and improvising.          Application of basic postulates of solving motoric and technical problems in reading, conduction, and familiarisation with easier piano works.          Acquisition and application of basic interpretative stylistic solutions in public conduction of works.          Familiarisation with main stylistic traits of individual musical periods.          Familiarisation with specific piano literature of great composers of all musical epochs.          Acquisition of basic practical insights in methodics of work.          Acquisition of basic practical insights in the technique of exercising, learning, and memorising compositions.          Acquisition of elementary art of playing in front of others. Ability to conduct musical classes and choirs in elementary and secondary schools, while using piano.</p>



<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<p>Modul Organ:            Contents of work in individual classes are adjusted to pre-knowledge and individual abilities of students. During the second academic year students are obliged to complete minimal study material from selected piano literature.</p> <ol style="list-style-type: none"> <li>1. Three etudes or exercises dealing with issues of harder specific piano technique</li> <li>2. Four preludes or fugues from DWK 1 or 2 – J. S. Bach</li> <li>3. One composition from the Baroque by choice (partita, toccata, concert, phantasy, suite, sonata)</li> <li>4. Two more difficult sonatas (Beethoven)</li> <li>5. One work from the period of Classics (a theme with variations, concert, or sonata of another author)</li> <li>6. Two compositions from Romanticism</li> <li>7. One work from the 20<sup>th</sup> century or one work of a Croatian composer</li> </ol> <p>Musical Pedagogy Module:            Contents of the work includes: familiarisation with, writing, and conduction of proposed literature through a detail analysis of an original note text (precise notes, rhythms, and measures), position of fingers, solving and practicing technical problems, analysis of forms, analysis and writing of articulation, dynamics, tempo, agogics, pedals, forming individual interpretation, public performance and presentation of what has been learned, listening and recognising artistic interpretations of same works, public evaluation, critique and self-critique of one’s own practicing, engagement, and performance.</p> <p>In the individual mentor-guided class, students are obliged to complete minimally prescribed material of selected piano literature with dynamics adjusted to diligence, speed of mastering material, and individual ability of a student.</p> <p><b><u>Minimally prescribed material for the course Piano (glasovir) 2</u></b></p> <p>Three concert etudes (or four smaller etudes; instead of etudes, a student can pick a composition from Romanticism or from the 20<sup>th</sup> century)</p> <p>Two preludes or fugues (or four three-phonic inventions) and a Baroque composition by choice</p> <p>One sonata or one concert /or two sonatas</p> <p>One work of the 19<sup>th</sup> century or one work of the 20<sup>th</sup> century</p> <p>One work of a Croatian composer</p>		
<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:            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 in the form of an artistic teaching production or a concert.</p>		



<p>2.9. Screening student work (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)</p>	Class attendance	40%	Research		Practical work	20%
	Experiments		Report		Priprema zadatka za nastavu	20%
	Essay		Seminar paper		Javna izvedba	10%
	Preliminary exam	10%	Oral exam		(add other)	
	Written exam		Project		(add other)	
<p>2.10. Grading and evaluating student work in class and at the final exam</p>	<p>Both modules:            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.            The grading of their work consists of a few segments: preliminary exams, public performances, advancement during the year and conduction at the exam.            The exam is conducted in front of a committee. 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.            The grade for performance at the exam is based on preciseness of conduction of the note text (note, rhythm, dynamics, tempo), technical skill, quality of tone, phrasing, respecting stylistic traits, musical memory, musicality of conduction, and artistic-scenic impression of public performance.</p> <p><b>Grading:</b>            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> <p><b>Modul Organ:</b>  <b>Preliminary exam:</b>            1<sup>st</sup> preliminary exam – one work from the Baroque and one work by choice            2<sup>nd</sup> preliminary exam – one sonata            3<sup>rd</sup> preliminary exam – one work from the Romanticism            Only those students that previously passed preliminary exams can attend the final exam.            The final exam is conducted at the end of an academic year.  <b>The programme of the exam</b> consists of one etude, one work from the Baroque, one sonata, and one work by choice (19<sup>th</sup>, 20<sup>th</sup> century or a Cro. composer). It can be conducted with the help of note text. In agreement with the professor, one work should be performed by heart.            A composition that has been publicly performed can be taken into account as a part of the exam.</p> <p><b>Musical Pedagogy Module:</b>  <b>Preliminary exam:</b></p>					



	<p>1<sup>st</sup> preliminary exam – one composition by choice (etude, Bach, or a work from 19<sup>th</sup> century)          2<sup>nd</sup> preliminary exam – one sonata  <b><u>The programme of the exam:</u></b>          Etude, Bach, Sonata, and one work by choice (composition from the 19<sup>th</sup>, 20<sup>th</sup> century or by a national author). In agreement with the professor, one work can be performed by heart.          Compositions that have been performed publicly at the end of a summer semester are taken into account as a part of the exam and do they do not have to be performed again.</p>		
	<b>Title</b>	<b>Number of copies in the library</b>	<b>Availability via other media</b>
2.11. Required literature (available in the library and via other media)	<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>		
2.12. Optional literature (at the time of submission of study programme proposal)	<p>The following professional literature is proposed to students: J. Zlatař, 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, Ogled 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 Lundeborg: 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 quality of the learning environment and availability of quality instruments.</p>		
2.14. Other (as the proposer wishes to add)	<p>The Faculty will organise the evaluation of teaching via an anonymous questionnaire.</p>		