



1. GENERAL INFORMATION			
1.1. Course teacher	Konstilija Nikolić Markota, prof., senior lecturer	1.6. Year of the study programme	2 <sup>nd</sup> – 4 <sup>th</sup> year
1.2. Name of the course	Piano-an Additional Class - Baroque	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	2
1.5. Status of the course	Elective – both modules for students that are following Piano (glasovir) in that year	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	A supplement to obligatory classes of piano (glasovir) aimed at widening knowledge and engaging with piano literature that is specific for the period of Baroque.		
2.2. Course enrolment requirements and entry competences required for the course	Students must be enrolled into the course Piano (glasovir) at the Institute for Church Music. Students that are following courses Piano (glasovir) II, III, IV as an obligatory or an elective course in the current year can enrol in this course. Successfully passed audition for students of the philosophical-theological study programme.		
2.3. Learning outcomes at the level of the programme to which the course contributes	<ul style="list-style-type: none"> <li>- to apply acquired specific knowledge and the skill of playing in preparing and conducting music on piano</li> <li>- 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, within the frame of understanding of and differentiation between musical styles of a period, culture of a nation, and personal styles of composers</li> <li>- to apply knowledge in developing the ability to be critical and self-critical and in developing compositional creativity needed in public musical activity</li> <li>- Application of analytical, practical, and professional knowledge in solving and mastering motoric-technical problems in conduction</li> </ul>		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<ul style="list-style-type: none"> <li>To get familiarised with a large body of literature for instruments with keys from the period of Baroque and with Baroque instrumentary.</li> <li>To get familiarised with fundamentals of the Baroque interpretation and the Baroque style.</li> <li>To acquire and apply knowledge on importance of independent gradual everyday exercising.</li> <li>To improve acquisition and development of specific piano technique, to become aware of and harmonise motoric skill of the playing apparatus that is needed for conduction.</li> <li>To acquire and apply basic interpretative stylistic solutions in public performance of a work.</li> <li>To know, comment, and compare main stylistic characteristics of the Baroque.</li> <li>To get familiarised with a part of a large body of piano literature of great Baroque composers, various forms and bigger cyclical musical forms.</li> <li>To develop auditory sensibility for basic and specific parameters of piano music art: for precise and authentic note text, for rhythm and melody, articulation, agogics, phrasing, ornamentics, dynamics of conduction, tempo, usage of pedals, improvisation.</li> </ul>		
2.5. Course content broken down in detail by weekly class schedule (syllabus)	<ul style="list-style-type: none"> <li>Contents of the course.</li> <li>General characteristics of the style. Stylistic characteristics.</li> <li>Instruments with keys in the historical context.</li> <li>Tonalities and characteristics.</li> <li>Music as a discourse of sound.</li> <li>Basics of the playing technique.</li> <li>Basics of articulation.</li> <li>Editions, manuscripts, ur-text, autograph.</li> </ul>		



	<p>Clearness of conduction. Tempo measure of rhythm Dynamics. Phrasing. Ornamentation (Purcel, Bach, Rameau) Agogics. Improvisation. Position of fingers. Dances and dancing suites. Selection from selected literature of ur-texts for individual redaction. Piano and Baroque music. Forms and musical forms. Composers and works. During a semester students will write one piano concert and a few shorter works of selected literature. They will publicly perform the written work at the artistic-teaching production.</p>					
2.6. Format of instruction:	1. lectures 2. field classes	3. individual tasks 4. mentor-guided work	2.7. Comments:			
2.8. Student responsibilities						
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> )	Class attendance	1	Research	1	Practical work	1
	Experiments		Report		(add other)	
	Essay		Seminar paper		(add other)	
	Preliminary exam		Oral exam	1	(add other)	
	Written exam		Project		(add other)	
2.10. Grading and evaluating student work in class and at the final exam	A written preliminary exam on knowledge of style, composers, and works of piano literature. A public performance at the end of a semester.					
2.11. Required literature (available in the library and via other media)	<b>Title</b>			<b>Number of copies in the library</b>	<b>Availability via other media</b>	
	<p><b>J.S.Bach:</b> 12 i 6 malih preludija, Dvoglasne invencije, Troglasne invencije DWK I i II, Toccate, Fantazije, Francuske suite, Engleske suite, Koncert f mol, A dur, d mol, Partite, Fantazije i fuge, Kanoni i dueti, Goldberg varijacije, Talijanski koncert, koncerti za jedan dva tri klavira...</p> <p><b>F.Couperin</b> Izabrani najlakši stavci iz zbirke 27 suita, Pieces de Clavecin. Preludiji iz L art de toucher le Clavecin</p> <p><b>J.Ph . Rameau</b> Menueti, ronda</p> <p>G.F.Handel: Suite, C.Daquen: Kukavica, D.Scarlatti: Izabrane sonate</p> <p>A.Soler Sonate, Pachelbel: Gavotte, Kanon</p> <p>Leichte Claviermusik des Barock (Schott), Der Barokcpianist (Konemann Music Budapest)</p> <p>Veliki majstori 17. St - 1, 2 sv</p> <p>Iz tablica. <b>Glasovir1:</b> J.S.Bach: Troglasne ( 2,10,12,3,7 / 4,5,8,9,14, Francuska suita ( izbor), Fantazija c mol, Preludiji i fuge (DWK) lakše: D1, d1, B1,E1, e1, F1, Fis1, c1; G. F.Handel – Suite, D.Scarlatti – Sonate; Daquin – Kukavica <b>Glasovir 2:</b> J.S.Bach: Francuska suita , Engleska</p>					



	<p>suita, Talijanski koncert, Koncert u f molu BWV 1056, Preludiji i fuge (DWK) : d2,F2,g2, a2, B2, C1, G1, g1, AS1, gis1; G. F.Handel – Suite, D.Scarlatti – Sonate; Couperin Pieces de Clavecin</p> <p><b>Glasovir 3</b> Bach: Preludiji i fuge (DWK): C2, c2, , Es2, A2, h2, Es1,fis1, Cis1, A1, H1, h1, d2, d2, E2, e2, Fis2, fis2; Partita B-dur, c-mol; Tokata e-mol; Vier duette (II i III)</p> <p><b>Glasovir 4</b> J.S.Bach: Preludiji i fuge iz DWK cis-mol(I),es-mol(I),f-mol(I),a-mol(I),b-mol(I),Cis-dur(II),cis-mol(II),g-mol(II),AS-dur(II),gis-mol(II),H-dur(II),b-mol(II); Fantazije br.4 a-mol i br.5 a-mol; Tokate; Partite; (Transkripcije Bach-Bussoni, Bach-Liszt, Bach-Kabalevsky)</p> <p><b>J. Christian Bach</b> Sechs leichte Sonaten (Schott), Solfeggio u c –molu</p> <p><b>C. Ph E. Bach</b> Sonate , Fantazije</p>		
2.12. Optional literature (at the time of submission of study programme proposal)			
2.13. Quality assurance methods that ensure the acquisition of exit competences			
2.14. Other (as the proposer wishes to add)			