



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	3 <sup>rd</sup>
1.2. Name of the course	Piano (glasovir) 3	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	8
1.5. Status of the course	Obligatory – module Musical Pedagogy Elective – module Organ	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	To allow students to get familiarised with the overall theoretical, practical and specific knowledge of the art of piano literature. To make students capable of mastering and harmonising manual skills and auditory perception, while at the same time helping them to be aware, to develop and improve. To develop students' ability to evaluate specific aesthetical categories and knowledge about musical style and authentic conduction of piano and other forms of art of music. To make students capable of analysing, differentiating, and comparing issues in creation of music through getting familiarised with piano literature: analysing musical forms, detection of basic characteristics of musical styles, general and specific styles of composing. To make students capable of reproductive art, to make it possible for them, through teaching productions, to gain the experience of public performance. To make students capable of critical evaluation of, analysis of, and commenting on musical-artistic interpretations. To allow students to acquire skills that can be applied in playing chamber music and co-repetition of choirs and ensembles.		
2.2. Course enrolment requirements and entry competences required for the course	To allow students to get familiarised with the overall theoretical, practical and specific knowledge of the art of piano literature. To make students capable of mastering and harmonising manual skills and auditory perception, while at the same time helping them to be aware, to develop and improve. To develop students' ability to evaluate specific aesthetical categories and knowledge about musical style and authentic conduction of piano and other forms of art of music. To make students capable of analysing, differentiating, and comparing issues in creation of music through getting familiarised with piano literature: analysing musical forms, detection of basic characteristics of musical styles, general and specific styles of composing. To make students capable of reproductive art, to make it possible for them, through teaching productions, to gain the experience of public performance. To make students capable of critical evaluation of, analysis of, and commenting on musical-artistic interpretations. To allow students to acquire skills that can be applied in playing chamber music and co-repetition of choirs and ensembles.		
2.3. Learning outcomes at the level of the programme to which the course contributes	To allow students to get familiarised with the overall theoretical, practical and specific knowledge of the art of piano literature. To make students capable of mastering and harmonising manual skills and auditory perception, while at the same time helping them to be aware, to develop and improve. To develop students' ability to evaluate specific aesthetical categories and knowledge about musical style and authentic conduction of piano and other forms of art of music. To make students capable of analysing, differentiating, and comparing issues in creation of music through getting familiarised with piano literature: analysing musical forms, detection of basic characteristics of musical styles, general and specific styles of composing. To make students capable of reproductive art, to make it possible for them, through teaching productions, to gain the experience of public performance. To make		



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<p>2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)</p>	<p>To allow students to get familiarised with the overall theoretical, practical and specific knowledge of the art of piano literature. To make students capable of mastering and harmonising manual skills and auditory perception, while at the same time helping them to be aware, to develop and improve. To develop students' ability to evaluate specific aesthetical categories and knowledge about musical style and authentic conduction of piano and other forms of art of music. To make students capable of analysing, differentiating, and comparing issues in creation of music through getting familiarised with piano literature: analysing musical forms, detection of basic characteristics of musical styles, general and specific styles of composing. To make students capable of reproductive art, to make it possible for them, through teaching productions, to gain the experience of public performance. To make students capable of critical evaluation of, analysis of, and commenting on musical-artistic interpretations. To allow students to acquire skills that can be applied in playing chamber music and co-repetition of choirs and ensembles.</p>			
<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<p>To allow students to get familiarised with the overall theoretical, practical and specific knowledge of the art of piano literature. To make students capable of mastering and harmonising manual skills and auditory perception, while at the same time helping them to be aware, to develop and improve. To develop students' ability to evaluate specific aesthetical categories and knowledge about musical style and authentic conduction of piano and other forms of art of music. To make students capable of analysing, differentiating, and comparing issues in creation of music through getting familiarised with piano literature: analysing musical forms, detection of basic characteristics of musical styles, general and specific styles of composing. To make students capable of reproductive art, to make it possible for them, through teaching productions, to gain the experience of public performance. To make students capable of critical evaluation of, analysis of, and commenting on musical-artistic interpretations. To allow students to acquire skills that can be applied in playing chamber music and co-repetition of choirs and ensembles.</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>	<table border="1"> <tr> <td data-bbox="1146 817 1617 1453"> <p>x individual tasks  <input type="checkbox"/> multimedia and net  <input type="checkbox"/> laboratory  x mentor-guided work  <input type="checkbox"/> (add other )</p> </td> <td data-bbox="1617 817 2094 1453"> <p><b>2.7. Comments:</b>  Piano 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.  Beside the listed works, students can learn also other major works of piano literature of similar difficulty. In that sense, even the contents of the course is individual.  The reach of outcomes should be emphasised in relation to time periods.  According to the principle of successive advancement, after the first semester, a student should be capable of acceptable performance of the following: one sonata, two Bachs, or one Bach and one Baroque composition, one work from the 19<sup>th</sup> century or 20<sup>th</sup> century; and to pass two preliminary exams.  In the second semester student will master the rest of the material, pass another</p> </td> </tr> </table>	<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><b>2.7. Comments:</b>  Piano 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.  Beside the listed works, students can learn also other major works of piano literature of similar difficulty. In that sense, even the contents of the course is individual.  The reach of outcomes should be emphasised in relation to time periods.  According to the principle of successive advancement, after the first semester, a student should be capable of acceptable performance of the following: one sonata, two Bachs, or one Bach and one Baroque composition, one work from the 19<sup>th</sup> century or 20<sup>th</sup> century; and to pass two preliminary exams.  In the second semester student will master the rest of the material, pass another</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><b>2.7. Comments:</b>  Piano 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.  Beside the listed works, students can learn also other major works of piano literature of similar difficulty. In that sense, even the contents of the course is individual.  The reach of outcomes should be emphasised in relation to time periods.  According to the principle of successive advancement, after the first semester, a student should be capable of acceptable performance of the following: one sonata, two Bachs, or one Bach and one Baroque composition, one work from the 19<sup>th</sup> century or 20<sup>th</sup> century; and to pass two preliminary exams.  In the second semester student will master the rest of the material, pass another</p>			



					preliminary exam, and prepare material for the exam under the guidance of his/her mentor.	
2.8. Student responsibilities	<p>Individual work on course materials and practicing the given programme is every student's obligation. He/she is obliged to come to each class prepared, so that the teaching process could go on continuously and without interruptions. A student is obliged to master the obligatory minimal course materials during one academic year and to attend all preliminary exams. The materials are considered to be mastered when the professor evaluates that a student can conduct it in such a way that he/she will satisfy technical and artistic criteria, specific for the given composition or when he/she has demonstrated so during a preliminary exam. Proposed public performances are a part of the education of a reproductive musician, which makes performances and artistic productions outside of the Faculty students' obligation.</p> <p><u>Minimal proscribed course materials for the course Piano (glasovir) III:</u>            Three concert etudes,            Three preludes and fugues and a Baroque composition by choice,            One sonata and one concert /two sonatas,            One work from the 19<sup>th</sup> and one from the 20<sup>th</sup> century,            One work of a Croatian composer.</p> <p><u>Materials for the exam:</u>            Etude            Bach            Sonata            Composition from the 19<sup>th</sup>, the 20<sup>th</sup> century or of a Croatian composer.</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)	Class attendance	1	Research		Practical work	1
	Experiments		Report		(add other)	
	Essay		Seminar paper		(add other)	
	Preliminary exam	1	Oral exam	1	(add other)	
	Written exam		Project		(add other)	
2.10. Grading and evaluating student work in class and at the final exam	<p>Students work is evaluated on the basis of their preparedness for classes. This is achieved through their individual work and practicing; interest for acquiring new knowledge; skill and artistic quality of performance of works; eagerness to apply suggestions and new knowledge; volume of course materials and literature that they mastered; participation in artistic productions and concerts. Grading students' work consists of a few segments: preliminary exams, public performances, advancement during a year and conduction at the exam which consists of correctness of conduction of a note text (note, rhythm, dynamics, tempo), technical skill, quality of tone, phrasing, respecting of stylistic characteristics, musical memory, musicality of performance, artistic-scenic impression of the public performance.</p> <p>The exam materials are performed by heart or in agreement with the course teacher. The exam is held in front of a commission in which one of the members is always the course professor. The final exam grade is cumulative and it consists of the grade of each member of the committee. The final grade is given by calculating the arithmetic mean of all the grades.</p>					
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>



	J.S. Bach: Das Wohltemperiertes Klavier, Partite, Tokate, Koncerti		
	L. van Beethoven: Sonate; Mozart: Koncerti		
	F. Chopin: Etide op.10 i op.25; Valceri, Nocturna, Poloneze, Impromptusi		
	A.Skrjabin: Etide op.2, op.8 i op.42		
	S. Rahmanjinov: Etude tableaux op.33 i op.39; Muzički trenuci; Elegija; Preludiji		
	F. Liszt: Etide, Consolations, Liebstaume		
	J. Brahms: Intermezzi op. 117, op. 118, op. 119		
	S. Prokofjev: Suita iz baleta Romeo i Julija		
	I druga glavna djela klavirske literature		
2.12. Optional literature (at the time of submission of study programme proposal)	<p>J. Zlatar: Uvod u klavirsku interpretaciju, Mic MA, Zagreb, 1989.            C.Ph.E. Bach: Ogledi o pravoj umjetnosti sviranja klavira, Zagreb, 2003.            E.M. Timakin: Vaspitanje pijaniste, Beograd, 1984.            N. Harnoncourt: Glazba kao govor zvuka, Algoritam, Zagreb, 1995.            W. Georgii: Klaviermusik, Atlantis, Verlag, Berlin u. Zurich, 1950.            T. Orloff – Tschekorskij: Mentalni trening u glazbenom obrazovanju, Music play, Zagreb, 1998.            A. Lundeberg: Trema, Music play, Zagreb, 2001.            C. Grindea: Napetosti u glazbenoj izvedbi, Music play, Zagreb, 1998.</p>		
2.13. Quality assurance methods that ensure the acquisition of exit competences	Monitoring to which degree a student has mastered compositions for classes, his/her interest for acquiring new knowledge, speed of improvement of technical skills, work on expressiveness and quality of tone, preliminary exams, public performances.		
2.14. Other (as the proposer wishes to add)			