



| 1. GENERAL INFORMATION | | | |
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| 1.1. Course teacher | Konstilija Nikolić Markota, prof., senior lecturer Mr. art. Šepat Kutnar, senior lecturer | 1.6. Year of the study programme | 4 th |
| 1.2. Name of the course | Piano IV | 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 | Individual Depends on the number of enrolled students |
| 1.5. Status of the course | Obligatory – Music Pedagogy Module Elective – Organ Module | 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. To make students capable of 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 | Successfully passed course Piano 3. | | |
| 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 musical knowledge and the skill of playing on the art of playing piano - to successfully apply the developed auditory perception, auditory control, and manual skill in reproduction of musical works, - artistically form and publically present works of piano literature, - to apply knowledge on differentiation between stylistic characteristics and interpretations in valorisation and critical evaluation of conducted works of musical art within the frame of sacral and artistic music, - to differentiate between various musical styles, general artistic characteristics, and characteristics of the style of individual composers, - to apply knowledge in developing the ability to be critical and self-critical; to be able to critically present reproduced artistic works | | |



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| | <ul style="list-style-type: none"> - to use manual-technical skills and perfected auditory perception and to apply them in compositional creativity - application of analytical, practical, and professional knowledge in solving and mastering motoric-technical problems in conduction - to successfully use methodical components in planning and conducting teaching of music in music and elementary schools <ul style="list-style-type: none"> - to apply knowledge of the analysis of musical forms, in musical-theoretical and musicological-pedagogical disciplines - to use skills in activities in all segments of sacral, musical, concert, and pedagogical life, in work with media and in the area of culture | | |
| <p>2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)</p> | <ul style="list-style-type: none"> - To acquire knowledge about importance of independent and eventful practice. - To apply basic and specific parameters in solving technical-manual and motoric problems, problems with reading and interpreting and ways of conducting new piano works. - To acquire and apply basic interpretative solutions in public performance of works. - To know the main stylistic characteristics of individual musical periods and specificities of individual composers. - To apply differentiated and improved auditory perception and control on basic parameters of piano musical art; on forming of tone, melody, and vertical and horizontal relations; rhythm, articulation, agogics, phrasing, ornamentics, dynamics of conducting, tempo, usage of pedals. - To perfect fine motoric of playing apparatus needed for conducting works of prescribed difficulty, - To become aware and to improve auditory perception and to harmonise it with technical-manual skills. - To apply specific skills needed for public performance of works on piano. - To publicly present artistically formed work at an artistic-teaching production or a concert. - To work in a team during the preparation and realisation of a public hour or an artistic-teaching production. - To apply basic musical and communication skills in artistic reproduction and critical evaluation of a public performance of an artistic work. - To understand the process of acquiring specific skills and to present basic knowledge of getting to know, reading, and conducting piano works needed for giving piano lessons. - To analyse and argumentatively present musical artistic works. - To understand and critically present artistic works in cultural public activity. - To understand aesthetical categories and to critically present elements of interpretation in musical art. - To analyse musical literature in terms of categories of aesthetics, elements of interpretation, and qualities of reproduction of musical works. - To work on improving the perception of musical art and on improving cultural environment. | | |
| <p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p> | <p>Conduction of original literature for piano in the minimal volume, prescribed by the plan and programme, with a special emphasis on works from the 19th and the 20th century, and works of Croatian composers.</p> | | |
| <p>2.6. Format of instruction:</p> | <p>x lectures</p> | <p>x individual tasks</p> | <p>2.7. Comments:</p> |



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| | <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in complete <input type="checkbox"/> mixed e-learning <input checked="" type="checkbox"/> field classes | <input type="checkbox"/> multimedia and net <input type="checkbox"/> laboratory <input checked="" type="checkbox"/> mentor-guided work <input type="checkbox"/> (add other) | Musical instrument classes are individual. The course contents and the speed of advancement are being adjusted to the individual skills of a student, while respecting the minimal level of demand, proscribed by the plan and programme. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 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) IV:</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 19th and one from the 20th century, One work of a Croatian composer.</p> <p><u>Materials for the exam:</u> Etude, Bach Sonata Composition from the 19th, the 20th 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) | <table border="1"> <tr> <td>Class attendance</td> <td>40%</td> <td>Research</td> <td></td> <td>Practical work</td> <td>20%</td> </tr> <tr> <td>Experiments</td> <td></td> <td>Report</td> <td></td> <td>Preparation for classes</td> <td>10%</td> </tr> <tr> <td>Essay</td> <td></td> <td>Seminar paper</td> <td></td> <td>Public performance</td> <td>10%</td> </tr> <tr> <td>Preliminary exam</td> <td>10%</td> <td>Oral exam</td> <td>10%</td> <td>(add other)</td> <td></td> </tr> <tr> <td>Written exam</td> <td></td> <td>Project</td> <td></td> <td>(add other)</td> <td></td> </tr> </table> | | | | | Class attendance | 40% | Research | | Practical work | 20% | Experiments | | Report | | Preparation for classes | 10% | Essay | | Seminar paper | | Public performance | 10% | Preliminary exam | 10% | Oral exam | 10% | (add other) | | Written exam | | Project | | (add other) | |
| Class attendance | 40% | Research | | Practical work | 20% | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Experiments | | Report | | Preparation for classes | 10% | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Essay | | Seminar paper | | Public performance | 10% | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Preliminary exam | 10% | Oral exam | 10% | (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 so that teacher's instructions might be incorporated; interest for acquiring new knowledge and deepening already acquired knowledge; skill and artistic quality of conduction; readiness to apply suggestions and new knowledge; volume of course materials and literature that they mastered; participation in artistic productions and concerts.</p> <p>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,</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |



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| | <p>tempo), technical skill, quality of tone, phrasing, respecting stylistic characteristics, musical memory, musicality of performance, artistic-scenic impression of the public performance. The exam materials are performed by heart. 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) | Title | Number of copies in the library | Availability via other media |
| | J.S.Bach: Das wohltemperiertes Klavier, Partite, Tokate, Koncerti | | |
| | L. van Beethoven: Sonate, Koncerti, 32 varijacije | | |
| | W.A.Mozart: Koncerti; E.Grieg: Sonata e-mol op.7, F.Schubert: Sonate | | |
| | F.Chopin: Etide op.10 i op.25, Nokturna, Preludiji, Valceri, Poloneze, Balade | | |
| | A.Skrjabin: Etide op.8, op.47 br.7, op.65 br.12, Preludiji op.11 | | |
| | F.Liszt: Un sospiro, Waldesrauschen, Gnomenreigen, Consolations, Liebesträume, Schimanowski: Etide, Debussy:Etide | | |
| | J.Brahms: Intermezzi, Rapsodija g-mol G.Gershwin: Tri preludija , E.Granados: Španjolski plesovi, M.Ravel: Pavane Jeux d'Eau Schumann: Papillons, Novelette | | |
| J.Ibert: Histories;B.Bartok: Allegro barbaro, Sonatina S.Prokofjev: Preludij C-dur D.Šostakovič: Tri fantastična plesa, Preludiji op.34 A.Hačaturjan: Toccata, Sonatina, Sonata | | | |
| 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.Zürich, 1950. T.Orloff – Tschekorskij: mentalni trening u glazbenom obrazovanju, Music play, 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 | <p>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, performance during preliminary exams, public performances and exams.</p> | | |
| 2.14. Other (as the proposer wishes to add) | | | |