



1. GENERAL INFORMATION			
1.1. Course teacher	Mr. art. Vesna Šepat Kutnar, senior lecturer	1.6. Year of the study programme	2 nd
1.2. Name of the course	Piano an Additional Class – Classics	1.7. Credits (ECTS)	4
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	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	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 Classics. .		
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. 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"> - to be familiarised with works of Classics that have not been mentioned at the piano class - to apply acquired specific knowledge and skill of playing in preparation and conduction of music on piano - to apply knowledge on differentiation of stylistic characteristics and interpretation in evaluating and critical judgement of conducted interpretations of musical art within the frame of sacral and artistic music, within the frame of understanding and differentiation of musical styles of the epoch, culture of a nation, and personal styles of composers - to apply knowledge in development of critique and self-critique and development of composer's creativity needed for public musical activity; - to apply analytical, practical, and professional knowledge in solving and mastering motoric-technical problems of 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.</p> <p>To improve mastering and developing of specific piano technique, to become aware and to tune a fine motoric of an instrument needed for performance. To master and apply basic interpretative stylistic solutions during the public performance of a work.</p> <p>To know, comment on, and compare main stylistic characteristics of Classics period.</p> <p>To get familiarised with a part of the huge piano literature of great composers of all musical periods, various forms and larger cyclic musical forms. 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 conducting, tempo, usage of pedals, improvisation.</p>		
2.5. Course content broken down in detail by weekly class schedule (syllabus)	<p>General characteristics of the musical period of Classics. Instruments with keys in the historical context.</p> <p>Basics of technique of playing. Basics of articulation. Editions, manuscripts, ur-text, autograph. Elements of interpretation tempo agogics, pedal Ornamentation. Forms and musical forms. Composers according to periods. Viennese classics</p> <ul style="list-style-type: none"> - Composers of piano music and most important works <p>The most important works of chamber music from the period of Classics.</p> <ul style="list-style-type: none"> - Selection of selected literature of ur-texts for independent redaction; L.v. Beethoven – Sonatas for piano, for piano and 		



	violin, miniatures and other works for piano; - W.A. Mozart – Sonatas, piano concerts, variations of phantasy; - Selection of literature for individual work, analysis, and public performance; - J. Haydn – sonatas, piano concerts, other piano works.; During the semester students will write one piano concert and a few shorter works of selected literature, except sonata which is dealt with in the course Piano (glasovir). They will publicly perform one work they prepared at the artistic-teaching production.					
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 (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	50%	Research		Practical work	25%
	Experiments		Report		(add other)	
	Essay		Seminar paper		(add other)	
	Preliminary exam		Oral exam	25%	(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)	Title				Number of copies in the library	Availability via other media
	J.Haydn 6 Esterhazy Sonata, Sonate Es dur HOB XVI 49, HOBXVI 52 Es dur, Hob XVI 19 D dur, Varijacije A dur Hob XVII 2, Fantazija Cdur, Koncerti za klavir i ork..					
	W. A. Mozart Menueti, 6 njemačkih plesova, Sonate D-dur KV 311, A dur KV331, a mol KV 310, c-mol KV 457, D- dur 576, Varijacije D dur KV 573, Koncerti za kl i ork KV 413, KV 414, KV 415; Koncerti za kl i ork A –dur KV 488, d-mol KV467; Koncert C-dur KV 466, Es-dur KV 271, Es-dur KV 449					
	L.V.Beethoven Sonata u f molu op.2 br.1, op.14 br.1 i 2, op.10 br.1 i 2, Rondo u G duru op.129, Rondo u C duru, Sonate op.2/2, op.2/3, op.10/3, op.13, op.22, op.26, op.27/1, op.27/2, op.28, op.31/1, op.31/2, op.31/3; op.78, op.90, op.54, op.57, op.81a, op.109; op.101; Koncerti br.1 C-dur, br.2 B-dur, 32 varijacije c-mol					
	F.Schubert: Sonata A-dur, a-mol					
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)						