



1. GENERAL INFORMATION			
1.1. Course teacher	Mr. art. Vesna Šepat Kutnar, senior lecturer	1.6. Year of the study programme	2 nd and 3 rd
1.2. Name of the course	Chamber Music – Piano Duo I	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	Minimally two students for piano duo (2+2+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	<p>Pedagogical goals: - building up of the integral and versatile graduate church musician, capable of joint playing of music</p> <ul style="list-style-type: none"> - Provide students with knowledge, experience, and habits in perfecting manual skills on piano, which are needed for joint playing of music in a piano duo and other forms of musical cooperation within the frame of the profession, - Encouraging and strengthening of self-control, humbleness, good will, and patience in joint building up of artistic works - To raise students in the skill of fast reading of a new note text, as well as in learning and setting of an interpretation of a new work in a short period of time - Familiarisation with musical literature that has been originally composed for a piano duo - Freeing oneself from stiffness and stage fright in a public performance through the joy of playing music in two <p>Artistic goals: - to make students capable of harmonising and adjusting individual conceptions for joint playing of music</p> <ul style="list-style-type: none"> - To improve articulation of the piano technique depending on co-player, phrasing, and the specific musical style - Familiarisation with and expanding of the scale of tonal quality needed for an artistic interpretation - Becoming aware of building of dynamics and phrasing that are specific for a piano duo, chamber music, and joint playing of music - Activation of the “third ear” and getting players closer to a more objective evaluation of their own and other persons’ public musical performance - Active cognitive and psycho-motoric preparations for public performances, for recordings and competitions 		



<p>2.2. Course enrolment requirements and entry competences required for the course</p>	<p>Successfully passed exam in the course Piano (glasovir) 1. To be motivated for joint work, equalising of interpretations and techniques in a piano duo. To have developed free communication skills or a presupposition for adjusting to the company within a duo. The minimum of enrolled students needed for the course to take place is two students (one piano duo).</p>
<p>2.3. Learning outcomes at the level of the programme to which the course contributes</p>	<p>To develop creativity and independency in building of joint musical interpretation needed for the performance of chamber music. To apply acquired specific musical knowledge and skill of playing in a piano duo in the preparation and performance of chamber music of various compositions. To acquire and apply basic interpretative stylistic solutions in the public performance of a work. To acquire and apply habits of harmonising individual conceptions and wishes in adjustment for musical playing in a bigger or a smaller musical-chamber band. To apply knowledge on differentiation of stylistic characteristics and interpretations in evaluation and critical judgement of performed interpretations of musical art within the frame of sacral and artistic music, within the frame of understanding musical styles of an epoch, culture of a nation, and personal styles of composers. To become ready and able to perform chamber music in a piano duo and in other chamber bands of artistic and sacral music. To apply acquired experiences in incoming competencies for conducting, leading of an orchestra choir of smaller or bigger chamber bands, in liturgy and catechesis, in public performances and pedagogical work. To develop care and responsibility for quality of performance, as well as the will for success and public performance through the joy of playing music together. To apply knowledge in development of skills of critique and self-critique and development of composer's creativity needed in public musical activity. Application of analytical, practical, and professional knowledge, skills, arts, and auditory presuppositions in an analysis of musical forms, musical-theoretical, musicological-pedagogical disciplines, in all segments of sacral, musical, concert, and pedagogical life, in work in media, and in the area of culture.</p>
<p>2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)</p>	<p>To acquire knowledge and application of these in individual, methodical, precise, and content-based practicing before joint rehearsals needed for good communication in chamber music and as a presupposition of cooperation. To develop the ability to analyse and synthesise coupled with good knowledge of one's one note text and the co-player's section. To apply basic postulates of solving motoric and technical problems in reading and conducting of works written for piano played with four hands, two pianos, or piano played with six/eight hands, and to compare these with solving similar problems in other kinds of joint playing of music. To apply knowledge and experiences in harmonising and adjusting individual conceptions, habits, and wishes for joint playing of music. To learn to listen to the section and performance of the co-player during the joint performance that is needed for performing in all levels of chamber music and specificities of the profession. To become skilled in the fast reading of a new note text (prim a vista) and the speedy learning of a new work through a speedy reacting and adjustment to new situation needed for a quality chamber musician. To get familiarised with a wide range of musical literature originally composed for the piano played with four hands, and transcriptions and alterations of works of all musical styles.</p>



	<p>To recognise interpretative solutions through listening to audio recordings. To develop auditory sensitivity and a habit of setting balance within a four-hand communion through a correct setting of dynamics, phrasing, articulation, tempo, and pedals. To work in a team during the process of preparing and realising a public hour or an artistic teaching production; to realise needed cooperation. To apply basic musical and communicational skills in a performance and in critical evaluation of a performance of a public teaching hour or artistic teaching production.</p>
<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<ul style="list-style-type: none"> - selection of a partner for joint playing of music through a review of technical abilities, skilfulness, and individual specificities - body posture of the playing apparatus above keyboard with a dislocated centre (solving of physical problems of body and hands postures and disorientation) - familiarisation with first works for piano for four hands through prim a vista reading of selected literature of easier works for piano for four hands - individual preparatory acts, introduction to individual preparation and content-based individual practicing - usage of pedals and specific tasks related to the musical style and technical possibility of division within a duo - posture and “assurance” of communion (preparatory movements; beginning, phrase, cadences) - position of hands, fingers, division of sections - dynamics posture and tone balance through an analysis of a work, vertical horizontal dynamics - phrasing posture according to stylistic characteristics - familiarisation with the most significant works for piano duo through listening to audio recordings - the historical development of literature for piano duo (a chronological overview of works and composers) - familiarisation with selection of literature for piano for four hands and piano for eight hands - selection of literature with tasks of reading out correct note text - selection of literature with tasks of correct posture of dynamics, tone balance, phrasing, agogics, pedals, and tempo - selection of literature for speedy setting of a new work - “prim a vista” reading of a work from the period of classics - familiarisation with transcriptions of four-hands symphonies, quarters, and concerts of various stylistic periods - preparation for public performance, building up of artistic scenic impression, realisation of cooperation on the stage - mastering of stage fright and tension in musical performance - literature of modern styles: jazz, ragtime, improvisation - preparation of selected literature by choice for a piano duo (arrangement) <p>Minimal demands: - to analyse, study, and publicly perform two original works for piano for four hands and one work for two pianos per semester, of which at least one composition is from the period of classics (sonata, sonatina, phantasy, march) for piano for four hands, and one from the period of the 19th or the 20th century (for two pianos)</p> <ul style="list-style-type: none"> - go over a number of works during the year in the prim a vista manner of reading an unknown note text (from easier ones to intermediate ones) and one larger work – transcription for familiarisation with musical literature (serenade, symphony) or selection of literature for piano for more hands (6, 8) - the exam is a public performance of a work at which both members of the duo have to be present



	<p>- at the exam at the end of the second semester, the following are performed: 1. At least two compositions written for piano for four hands from which one has to be originally written for piano for four hands... in total duration of 15 min 2. one composition for two pianos of other stylistic period by choice The exam is conducted from the notes. A more detailed presentation of the contents of the course, broken down to individual classes, is not possible because the progression depends on the skill and individual motivation and preparedness of a duo in continuity of classes and an academic year. It is of individual character and demands.</p>				
2.6. Format of instruction:	x lectures x seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in complete X mixed e-learning x field classes	x individual tasks <input type="checkbox"/> multimedia and net <input type="checkbox"/> laboratory x mentor-guided work <input type="checkbox"/> (add other)	2.7. Comments: Demands of the contents of the course are adapted to knowledge and skills of students, but not below minima requirements specified by the plan and programme.		
2.8. Student responsibilities	<p>Individual practice, practice in a duo or in a chamber band as a preparation for a class. Class attendance with prepared programme is obligatory. Students are obliged to complete obligatory minimal prescribed material during one academic year and to attend preliminary exams. Obligation of students within a duo is to realise musical cooperation in the duration of at least two semesters (one academic year). Obligation of students is to regularly perform on proposed public performances in the form of artistic teaching production within the Faculty of without.</p>				
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	40%	Research		Practical work 20%
	Experiments		Report		Joint work Preparation for classes 15%
	Essay		Seminar paper		Public performance 10%
	Preliminary exam	15%	Oral exam		(add other)
	Written exam		Project		(add other)
2.10. Grading and evaluating student work in class and at the final exam	<p>Work of students and the duo is evaluated according to frequency of their class attendance, preparedness for classes, participation in public performances, motivation for the course, achieved communication and cooperation within a duo, skilfulness and speed of learning new works, achieved skilfulness in reading <i>prima vista</i>, according to the volume of assimilated study material, skilfulness and art of conduction of a work, willingness to react to suggestions of the teacher. Grading of work during classes is conducted on preliminary exams and public performances. The grade at the final exam also contains the grade for correctness of performance (correct notes, rhythm, dynamics, pedals), harmony and communion in communication during chamber playing, the grade for achieved level of dynamic variability and balance, musicality of conduction and quality of tone, technical preparedness, adaptability in a public performance, according to the artistic-scenic impression.</p>				
2.11. Required literature (available in the library and via other media)	Title			Number of copies in the	Availability via other media



		library	
	A. Diabelli: Melodijski komadi op149, Sonatine op24, op54, op58, Tri sonate op32,33,37;F.Schubert: Plesovi, Fantazije, Poloneze D.599, D.824, Koračnice, Ronda, Sonate		
	L. van Beethoven . Sonatine, Marševi op45, Sonata op.6 J. Haydn Varijacije Učitelj učenik, W. A. Mozart Sonate, Fantazija f mol, Koncert Es dur za dva kl		
	Tomkins: A Fancy, Carlton: A verse, G.F.Handel Zweg fugen fur zwey Personen, J. S. Bach Die Kunst der fuge Contrapunctus XII XIII,14 kanona,BWV1087, Trio sonata BWV 525-30, koncerti za dva čembala,Korali, C. F. E. Bach Dvije sonatine, J. C. Bach Tri sonate op15, op18,		
	G. Bizet Dječje igre op22, J. Brahms Mađarski plesovi, Liebeslieder Walzes		
	The Collection of Piano duo, C. Debussy Mala suita, A. Dvorak Slavenski plesovi op46 op72, Legende op59, G. Faure Suita Dolly op56, J. Francaix Huit danses exotiques, E.Grieg Norveški plesovi, Y. Nakada Suita Godišnja doba		
	W.Lutoslawski Varijacije na Pag temu, D.Milhaud Scaramouch Suite,F.Poulenc Sonate, Capricio, Elegie, S.Rachmaninov Six Pieces op11, Works for Piano, Prelude cis mol		
2.12. Optional literature (at the time of submission of study programme proposal)	1.Tatjana Orloff- Tschekorsky Mentalni trening u glazbenom obrazovanju, Music play, Zagreb, 1988. 2.Carola Grindea Napetosti u glazbenoj izvedbi, Music play, Zagreb, 1998. 3. Ake Lundeberg Trema, Music play, Zagreb, 2001.		
2.13. Quality assurance methods that ensure the acquisition of exit competences	Public concert performance of at least once a semester. Individual initiative in organisation of a public performance, a concert with a proposed theme.		
2.14. Other (as the proposer wishes to add)	A possibility of participation on musical competitions within the country or abroad, depending on tested acquired competencies.		