

		<b>Subject:</b> <i>Piano I</i>		
<b>Subject code</b>	<b>Subject status</b>	<b>Semester</b>	<b>Number of ECTS credits</b>	<b>Number of lessons</b>
	<b>compulsory</b>	<b>I</b>	<b>14</b>	<b>2</b>

<b>Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).</b>
<b>Conditionality to other subjects: Completed undergraduate studies in Performing Arts</b>
<b>Course study objectives:</b> <ul style="list-style-type: none"> <li>- Mastering the technique of the piano playing and interpretation of piano literature</li> <li>- Training for independent work on new compositions</li> <li>- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.</li> <li>- Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools.</li> </ul>
<b>Learning outcomes:</b> <p>Student will:</p> <ul style="list-style-type: none"> <li>- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism</li> <li>- Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized</li> <li>- Apply technical skills to perform a certain composition,,</li> <li>- Acquire piano repertoire</li> <li>- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions</li> <li>- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation</li> <li>- Create your own opinion based on the collected information and be able to evaluate the heard examples,</li> <li>- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.</li> </ul>
<b>Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović</b>
<b>Method of teaching and mastering the material: Lectures, exercises, concert practice</b>

<b>Subject content</b>	
	<p>The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student.</p> <p>Work on:</p> <ul style="list-style-type: none"> <li>- Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.)</li> <li>- At least two concert etudes, one of which must be by Chopin, Lista, Rachmaninov, Debussy</li> <li>- 2 preludes and fugues from Johann Sebastian Bach's Well-Tempered Piano or one larger baroque work by J.S. Bach, F. Handel; that is, several works by Kupren, Ramo, Skarlati</li> <li>- Classical sonata, variations or rondo (W. A. Mozart, J. Haydn, F. Schubert, L. W. Beethoven)</li> <li>- At least one major romantic work or cycle lasting about 20 minutes</li> <li>- At least one part of the XX or XXI century</li> <li>- Piano concerto</li> </ul>
<b>STUDENT WORKLOAD</b>	
<p style="text-align: center;"><u>weekly</u></p> <p style="text-align: center;"><u>14 credits x 40/30 = 18 hours and 40 minutes</u></p> <p style="text-align: center;"><u>Structure:</u></p> <p style="text-align: center;"><u>4 hours of lectures</u></p> <p style="text-align: center;"><u>2 hours of exercise</u></p> <p><u>12 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</u></p>	<p style="text-align: center;"><u>in the semester</u></p> <p><u>Teaching and final exam: (18 hours and 40 minutes) x 16 = 298 hours and 40 minutes</u></p> <p><u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (18 hours and 40 minutes) = 37 hours and 20 minutes</u></p> <p style="text-align: center;"><u>Total load for the subject: 14 x 30 = 420 hours</u></p> <p><u>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u></p> <p><u>Load structure: 298 hours and 40 minutes (teaching) + 37 hours and 20 minutes (preparation) + 30 hours (additional work)</u></p>
<p><b>Student responsibilities:</b></p> <p style="text-align: center;"><b>Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.</b></p>	
<p><b>Literature:</b></p> <p>Representation of the following authors is required:</p> <p>JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslarian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations , S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.</p>	
<p><b>Forms of knowledge assessment and grading:</b></p> <p>Exam program:</p> <p>Piano concert or recital lasting 50 minutes</p> <p>Note.: The exam is performed by heart</p> <p>Rating:</p> <p>Arrivals: 30 points; Colloquium 20; Exam 50 points</p> <p>91 - 100 grade A</p> <p>81 - 90 grade B</p>	

71 - 80 grade C
61 - 70 grade s D
51 - 60 grade E
0 - 50 grade F
<b>Special note for the subject:</b>
<b>Languages in which it is possible to attend classes: English, French.</b>
<b>Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović</b>
<b>Note: Additional information about the subject</b>

<b>Subject:</b>				
<i>Piano II</i>				
<b>Subject code</b>	<b>Subject status</b>	<b>Semester</b>	<b>Number of ECTS credits</b>	<b>Number of lessons</b>
	<b>compulsory</b>	<b>II</b>	<b>14</b>	<b>2</b>

<b>Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).</b>
<b>Conditionality for other subjects:</b> Successfully passed the Piano I exam
<b>Course study objectives:</b>
<ul style="list-style-type: none"> <li>- Mastering the technique of the piano playing and interpretation of piano literature</li> <li>- Training for independent work on new compositions</li> <li>- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.</li> <li>- Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools.</li> </ul>
<b>Learning outcomes:</b>
<p>Student will:</p> <ul style="list-style-type: none"> <li>- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism</li> <li>- Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized</li> <li>- Apply technical skills to perform a certain composition,,</li> <li>- Acquire piano repertoire</li> <li>- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions</li> <li>- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation</li> <li>- Create your own opinion based on the collected information and be able to evaluate the heard examples,</li> <li>- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.</li> </ul>