

Music Academy / PERFORMING ARTS / PIANO V

Course:	PIANO V			
Course ID	Course status	Semester	ECTS credits	Lessons (Lessons+Exercises+Laboratory)
3490	Mandatory	5	5	2+0+0
Programs	PERFORMING ARTS			
Prerequisites	Successfully passed the Piano IV exam			
Aims	Mastering the technique of the piano playing and interpretation of piano literature - Training for independent work on new compositions - Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist. - Creating the basis for acquiring pedagogical qualifications - piano teachers in music schools.			
Learning outcomes	Student will: - Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism - Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized - Apply technical skills to perform a certain composition,, - Acquire piano repertoire - Realize the given literature from the historical and stylistic aspect, IE recognize the historical, social and musical context of the given compositions - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation - Create your own opinion based on the collected information and be able to evaluate the heard examples, - Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate ones own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.			
Lecturer / Teaching assistant	full time prof. Bojan Martinović, assos. professor Vladimir Domazetović			
Methodology	Lectures, exercises, concert practice			
Plan and program of work				
Preparing week	Preparation and registration of the semester			
I week lectures	The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student. Work on: - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) - At least two etudes - Polyphony. At least one work from the Baroque era or one work by Mendelssohn, Saint-Saens, Hindemith, Shostakovich, Shchedrin and others. - At least one romantic work or cycle - At least one work or cycle written in the XX or XXI century - Piano Concerto by V.A. Mozart			
I week exercises	The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student. Work on: - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) - At least two etudes - Polyphony. At least one work from the Baroque era or one work by Mendelssohn, Saint-Saens, Hindemith, Shostakovich, Shchedrin and others. - At least one romantic work or cycle - At least one work or cycle written in the XX or XXI century - Piano Concerto by V.A. Mozart			
II week lectures	The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student. Work on: - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) - At least two etudes - Polyphony. At least one work from the Baroque era or one work by Mendelssohn, Saint-Saens, Hindemith, Shostakovich, Shchedrin and others. - At least one romantic work or cycle - At least one work or cycle written in the XX or XXI century - Piano Concerto by V.A. Mozart			
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XV week lectures	The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student. Work on: - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) - At least two etudes - Polyphony. At least one work from the Baroque era or one work by Mendelssohn, Saint-Saens, Hindemith, Shostakovich, Shchedrin and others. - At least one romantic work or cycle - At least one work or cycle written in the XX or XXI century - Piano Concerto by V.A. Mozart
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Student workload	In a week 10 credits x 40/30 = 13 hours and 20 minutes Structure: 3 hours of lectures 1 hour of exercise 9 hours and 20 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations In the semester Teaching and final exam: (13 hours and 20 minutes) x 16 = 213 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (13 hours and 20 minutes) = 26 hours and 40 minutes Total workload for the course: 10 x 30 = 300 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 213 hours and 20 minutes (teaching) + 26 hours and 40 minutes (preparation) + 30 hours (additional work)
Per week	Per semester
5 credits x 40/30=6 hours and 40 minuts 2 sat(a) theoretical classes 0 sat(a) practical classes 0 excercises 4 hour(s) i 40 minuts of independent work, including consultations	Classes and final exam: 6 hour(s) i 40 minuts x 16 =106 hour(s) i 40 minuts Necessary preparation before the beginning of the semester (administration, registration, certification): 6 hour(s) i 40 minuts x 2 =13 hour(s) i 20 minuts Total workload for the subject: 5 x 30=150 hour(s) Additional work for exam preparation in the preparing exam period, including taking the remedial exam from 0 to 30 hours (remaining time from the first two items to the total load for the item) 30 hour(s) i 0 minuts Workload structure: 106 hour(s) i 40 minuts (courses), 13 hour(s) i 20 minuts (preparation), 30 hour(s) i 0 minuts (additional work)
Student obligations	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
Consultations	
Literature	Representation of the following authors is necessary: 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, Chryslerian, Forest Scenes, Childrens 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, D. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.
Examination methods	Colloquium program: - Minimum 2 etudes - At least one work from the Romantic era Exam program: - Recital lasting 50 minutes - Polyphony - Concert etude - Sonata, variations or rondo - A romantic work - A work of the XX or XXI century The program is performed by heart. Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points 91 - 100 grade A 81 - 90 grade B

			71 - 80 grade C 61 - 70 grade D 51 - 60 grade E 0 - 50 grade F			
Special remarks			Languages in which it is possible to attend classes: English, French.			
Comment						
Grade:	F	E	D	C	B	A
Number of points	less than 50 points	greater than or equal to 50 points and less than 60 points	greater than or equal to 60 points and less than 70 points	greater than or equal to 70 points and less than 80 points	greater than or equal to 80 points and less than 90 points	greater than or equal to 90 points