

Course Unit Descriptor

<b>Study Programme:</b> Organ			
<b>Course Unit Title:</b> Piano Practicum 1			
<b>Course Unit Code:</b> KLP1			
<b>Name of Lecturer(s):</b> Branka Parlić, Irina Zagurskaja Stojaković, Maja Alvanović, Julija Bal, Jelena Simonović Kovačević, Nataša Penezić, Jelena Bajić, Kosta Jevtić			
<b>Type and Level of Studies:</b> Undergraduate academic studies			
<b>Course Status (compulsory/elective):</b> Compulsory			
<b>Semester (winter/summer):</b> Winter and Summer			
<b>Language of instruction:</b> English			
<b>Mode of course unit delivery (face-to-face/distance learning):</b> Face-to-face			
<b>Number of ECTS Allocated:</b> 4			
<b>Prerequisites:</b> As the course is focused on performing piano pieces, it is desirable for the student to have basic skills of playing the piano in order to follow the set programme or a programme of a similar difficulty level. However, if the student has more, less or very little prior knowledge, it is possible to adjust the programme to his or her current abilities so as to allow for individual development of the skills required by the subject Piano Practicum.			
<b>Course Aims:</b> Mastering the knowledge and skills of piano playing needed for the development of a professional and educated musician, introduction to the basic principles of sight reading, harmonisation and transposition. Understanding technical and interpretive problems in the area of keyboard instrument playing and developing the motor apparatus.			
<b>Learning Outcomes:</b> Students will be familiar with the piano literature of all eras, especially the Baroque and early Classicism; they will be able to recognise all technical problem areas and ways of solving them; they will be able to work with three-stave layout; they will develop ability for harmonisation, transposition and improvisation.			
<b>Syllabus:</b> The programme is based primarily on the technical development necessary for realisation of the major subject – Organ; playing scales and arpeggios; sight reading literature of all epochs. The programme is performed from memory (with the exception of sight reading).			
<b>Required Reading:</b> Arthur Frackenpohl: Harmonization at the Piano; Sight reading (ABRSM (Associated Board of Royal Schools of Music) and similar examples for sight reading. Set programme for the exam: one polyphonic composition, one etude, a sonata movement in a fast tempo (usually the first), one composition of own choice (from the epochs of Classicism, Romanticism, 20 <sup>th</sup> or 21 <sup>st</sup> century). <i>Examples of the difficulty level: French and English suites, Two- and Three-part Inventions by Bach. G. F. Handel's suites; Etudes by Czerny (op. 740), Moscheles, (op.70), Heller (op. 46, op.47, op.125), Bortkiewicz (op. 15); Sonatas by Galuppi, Cimarosa, Haydn, Mozart, etc.; Compositions of any epoch's composer of student's own choice.</i>			
<b>Weekly Contact Hours: 1</b>	<b>Lectures: 1</b>	<b>Practical work:</b>	
<b>Teaching Methods:</b> the classes are individual and/or in groups; the programme is tailored to each student's individual knowledge and skills. Concert practice – students are engaged actively or passively.			
<b>Knowledge Assessment (maximum of 100 points): 100</b>			
<b>Pre-exam obligations</b>	points	<b>Final exam</b>	points
Active class participation	30	written exam	....

Audio test	....	oral exam	50 (performance)
Preliminary exam(s)	20	.....	....
Essays	....		.....
The methods of knowledge assessment may differ; the table presents only some of the options: written exam, oral exam, project presentation, seminars, etc.			