

Course Unit Descriptor

<b>Study Programme:</b> Solo Singing			
<b>Course Unit Title:</b> Piano Practicum 2			
<b>Course Unit Code:</b> KLP2			
<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 broadly educated musician; introduction to the basic principles of sight reading, harmonization and piano accompaniment.			
<b>Learning Outcomes:</b> With the acquired knowledge and piano skills, students are expected to master the role of a piano accompanist either as a singer-soloist or singer-pedagogue.			
<b>Syllabus:</b> By performing on the instrument, students are introduced to and practice the piano literature of various epochs, styles and forms, for piano solo, for piano and voice, performing both the standard piano literature and accompaniment to songs, pentatonic scales, arpeggios and cadences which are used as vocalises. Sight reading compositions 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 piece of music, one etude, a sonata movement in a fast tempo (usually the first), one piece of music 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 by J.S. Bach; Suites by G. F. Handel; Preludes and Fugues by J.S. Bach and D. Shostakovich, etc.; Etudes by Czerny (op. 299), Heller (op. 45, op. 46 and 47), Henri Bertini (op. 29. and op. 32), Burgmüller (op.109, op.100); Sonatas by Beethoven, Shubert, Schuman, Grieg, Mendelssohn, etc. Compositions of any epoch of student's own choice.</i>			
<b>Weekly Contact Hours:</b> 1	<b>Lectures:</b> 1	<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):</b> 100			
<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.