



1. GENERAL INFORMATION			
1.1. Course teacher	Ass. Prof. Art. Mirta Kudrna Ass. Prof. Art. Elizabeta Zalović	1.6. Year of the study programme	4
1.2. Name of the course	Organ III – an Additional Class	1.7. Credits (ECTS)	30 P
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	Individual classes
1.4. Study programme (undergraduate, graduate, integrated)	undergraduate	1.9. Expected enrolment in the course	Classes are not held on-line
1.5. Status of the course	Obligatory – Organ module	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	4
2. COUSE DESCRIPTION			
2.1. Course objectives	Acquisition and gaining of skills of organ technique and interpretation through a detail analysis of musical works of organ literature of various stylistic periods and difficulty. Depending on the previous musical education, students will jointly with the professor create their own way of performing set compositions.		
2.2. Course enrolment requirements and entry competences required for the course	Passed class entry exam at the Institute for Church Music, which includes: a certain level of knowledge of the courses Solfeggio, Harmony, and Piano. Passed preliminary exam and exam in the course Organ I and II.		
2.3. Learning outcomes at the level of the programme to which the course contributes	<p>Students are/have:</p> <ul style="list-style-type: none"> <li>- Able to understand, analyse, and conduct a wider repertoire for organ,</li> <li>- able to compare and differentiate between forms of interpretation in accordance with aesthetical demands of certain musical periods of various organ schools</li> <li>- fully developed self-motivation and are able to learn and be independent in their application of techniques of practicing</li> <li>- able to analyse musical forms with a special emphasis on Baroque and Classical forms for the purpose of a more successful interpretation of these</li> <li>- able to independently and authentically use organ registers of various historical periods that they are familiarised with through study trips and field classes</li> </ul>		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>Student is/has:</p> <ul style="list-style-type: none"> <li>- able to independently perform more complex organ works of various styles and periods</li> <li>- familiarised with a good part of organ literature of sacral and secular contents</li> <li>- able to critically evaluate conducted musical works</li> <li>- able to actively plan and participate in musical manifestations that are appropriate for sacral space and liturgical year</li> <li>- able to apply laws of usage of stylistically appropriate registration for compositions set by the programme.</li> </ul>		
2.5. Course content broken down in detail by weekly class schedule	Acquisition of the skill of playing organ for the purpose of being capable of meeting the professional demands of church organ player; good knowledge of the instrument is the basis for other courses: improvisation, liturgical playing,		



(syllabus)	<p>playing of scores, conducting, leading a choir,...</p> <p>During the study, students will first master the technique of playing pedals through obligatory technical exercises and pedal etudes, coordination between manuals and pedals; they will get familiarised with organ literature in terms of stylistic periods; from the old masters, early Baroque, works from the opus of J. S. Bach, including corals and simpler forms with fugues, all the way to compositions of the 19th and the 20th century, as well as contemporary authors; a special emphasis is placed on literature of Croatian composers, which will contribute to revitalisation of the rich national organ tradition.</p> <p>Classes are individual, of practical nature, and conducted on the instrument (organ). Students' attention is directed to technical precision, stylistic traits, articulation, interpretation, and registration.</p> <p>The exam consists of practical conduction of compositions that are determined by the programme of the study. The exam is conducted in front of a committee. Students who perform outside of the Faculty spaces in the name of the Faculty need to pass the audition in front of the Institute committee. A work that has been publicly performed during the summer semester and is listed among the exam programme, is recognised as a part of the exam if the committee is present at the performance.</p>																																		
2.6. Format of instruction:	<input checked="" type="checkbox"/> x lectures <input type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in complete <input type="checkbox"/> mixed e-learning <input type="checkbox"/> field classes	<input type="checkbox"/> individual tasks <input type="checkbox"/> multimedia and net <input type="checkbox"/> laboratory <input type="checkbox"/> mentor-guided work <input type="checkbox"/> (add other)	2.7. Comments:																																
2.8. Student responsibilities	Regular class attendance, continuous practicing of set compositions that are covered during classes, mastering of material determined by the annual programme, attendance and successful passing of the preliminary exam and the final exam, participation in internal and external concerts of the Institute for Church Music.																																		
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> )	<table border="1"> <tr><td>Class attendance</td><td>1</td></tr> <tr><td>Experiments</td><td></td></tr> <tr><td>Essay</td><td></td></tr> <tr><td>Preliminary exam</td><td>0,20</td></tr> <tr><td>Written exam</td><td></td></tr> </table>	Class attendance	1	Experiments		Essay		Preliminary exam	0,20	Written exam		<table border="1"> <tr><td>Research</td><td></td></tr> <tr><td>Report</td><td></td></tr> <tr><td>Seminar paper</td><td></td></tr> <tr><td>Oral exam</td><td>0,40</td></tr> <tr><td>Project</td><td></td></tr> </table>	Research		Report		Seminar paper		Oral exam	0,40	Project		<table border="1"> <tr><td>Practical work</td><td>2</td></tr> <tr><td>Public performances</td><td>0,40</td></tr> <tr><td>(add other)</td><td></td></tr> <tr><td>(add other)</td><td></td></tr> <tr><td>(add other)</td><td></td></tr> </table>	Practical work	2	Public performances	0,40	(add other)		(add other)		(add other)			
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2.10. Grading and evaluating student work in class and at the final exam	At the preliminary exam in front of the committee students who have not met the demands of the set programme will not get a positive grade, while others are graded in accordance with the demonstrated level of technical skill and artistic interpretation.																																		
2.11. Required literature (available in the library and via other media)	<table border="1"> <thead> <tr> <th>Title</th> <th>Number of copies in the library</th> <th>Availability via other media</th> </tr> </thead> <tbody> <tr> <td>D.Buxtehude: Orgelwerke</td> <td></td> <td></td> </tr> <tr> <td>G.Bohm: Orgelwerke</td> <td></td> <td></td> </tr> <tr> <td>J.S.Bach: Leipziški koral, Preludiji i fuge, Toccate i fuge</td> <td></td> <td></td> </tr> </tbody> </table>	Title	Number of copies in the library	Availability via other media	D.Buxtehude: Orgelwerke			G.Bohm: Orgelwerke			J.S.Bach: Leipziški koral, Preludiji i fuge, Toccate i fuge																								
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	F.Mendelsohn: Sonate		
	L.Vierne: Messe Basse		
	A. Guilmant: Sonate		
	A.Vidaković: Djela za orgulje		
	F.Lučić: Djela za orgulje		
2.12. Optional literature (at the time of submission of study programme proposal)			
2.13. Quality assurance methods that ensure the acquisition of exit competences	Preliminary exams, exams, internal and external performances.		
2.14. Other (as the proposer wishes to add)	Additional class in organ is an obligatory course for students who are planning to enrol into the graduate study programme. Other students can enrol into the additional class in organ in agreement with professors.		