



1. GENERAL INFORMATION			
1.1. Course teacher	Ass. Prof. Art. Pavao Mašić	1.6. Year of the study programme	3 rd
1.2. Name of the course	General-bass with improvisation II	1.7. Credits (ECTS)	2(1+1)
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	30 hours exercises
1.4. Study programme (undergraduate, graduate, integrated)	undergraduate	1.9. Expected enrolment in the course	Individual classes
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%)	0
2. COUSE DESCRIPTION			
2.1. Course objectives	Through critical evaluation of the relevant primary sources (theoretical works on realisation of <i>basso continuo</i>) and their practical application, students gain knowledge and skills that are specifically linked to stylistically founded realisation of <i>basso continuo</i> , which is an necessity in interpretation of solo, chamber, and orchestral repertoire of the 17 th and the 18 th century. Students will get familiarised with stylistic conventions and are encouraged to apply them to the repertoire. Through the practical work on set compositions students are mastering various performative technics that are necessary for interpretation of the early music, and they develop the art of their own improvisation of set <i>basso continuo</i> templates.		
2.2. Course enrolment requirements and entry competences required for the course	Successfully passed exam of special knowledge and skills. Enrolment in instrumental programme (organ or harpsichord).		
2.3. Learning outcomes at the level of the programme to which the course contributes	Acquisition of knowledge, skills and art needed to perform as a concert harpsichord player, chamber musician and artistic associate-adjunct. Laying the foundations for acquisition of pedagogical qualification – teacher of harpsichord in music schools – after successful completion of graduate studies.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)			
2.5. Course content broken down in detail by weekly class schedule (syllabus)	Getting students familiarised with practice of realisation of <i>basso continuo</i> of the 17 th and the 18 th century compositions. Chronological overview of the most important types and stylistic directions: 1. <i>basso continuo</i> of the first half of the 17 th century in Italian music (<i>prima</i> and <i>seconda prattica</i>) 2. <i>basso continuo</i> of the late 17 th century in Italian and French music (Corelli, Gasparini, <i>Air de Cour</i> , St Lambert, D'Anglebert)		



	<p>3. <i>basso continuo</i> of the 18th century in French (Dandrieu), English (Purcell) and German music (Heinichen, J. S. Bach, Telemann, Mattheson, Händel, C.P.E. Bach)</p> <p>4. <i>basso continuo</i> in recitals of the 18th century (<i>opera seria</i>, <i>opera buffa</i>, chamber cantatas, sacral forms)</p> <p>Types of chords, types of realisation of factures by using three voices (troglasje), four voices (četveroglasje), technics of imitation, improvisation, ornamentation, specific playing technics like <i>arpeggio</i>, <i>tasto solo</i>, pedal notes, types of realisation of <i>continuo</i>, depending of the type of ensemble (solo, chamber, or orchestral), and needed volume are all being covered in classes. The starting point of work are primary sources – theoretical works of authors from the 17th and 18th century; in accord with these stylistic conventions students work on practical tasks in the form of realisation of <i>basso continuo</i> templates, accompanied by vocal or instrumental sections of monodic style, i.e. <i>basso continuo</i> in shorter compositions or selected paragraphs out of them from chamber and opera-oratorical repertoire of authors from the 17th and the 18th century.</p> <p>Basics: types of chords, types types of realisation of factures by using three voices (troglasje), four voices (četveroglasje), technics of imitation, improvisation, ornamentation, specific playing technics like <i>arpeggio</i>, <i>tasto solo</i>, pedal notes, types of realisation of <i>continuo</i>, depending of the type of ensemble (solo, chamber, or orchestral), and needed volume. <i>Basso continuo</i> of the first part of the 17th century in Italian music (<i>prima</i> and <i>seconda prattica</i>).</p> <p><i>Basso continuo</i> of the late 17th century in Italian and French music (Corelli, Gasparini, Air de Cour, St Lambert, D'Anglebert)</p> <p><i>Basso continuo</i> of the 18th century in French (Dandrieu), English(Purcell) and German music (Heinichen, J. S. Bach, Telemann, Mattheson, Händel, C.P.E. Bach)</p> <p><i>Basso continuo</i> in recitals of the 18th century (<i>opera seria</i>, <i>opera buffa</i>, chamber cantatas, sacral forms). Orchestral forms.</p>				
2.6. Format of instruction:	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> on line in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work	<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia and the internet <input type="checkbox"/> laboratory <input checked="" type="checkbox"/> work with mentor <input type="checkbox"/> (other)	2.7. Comments:		
2.8. Student responsibilities					
2.9. Screening student work (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)	Class attendance	50%	Research		Practical training
	Experimental work		Report		(other)
	Essay		Seminar essay		(other)
	Tests		Oral exam	50%	(other)
	Written exam		Project		(other)
2.10. Grading and evaluating student work in class and at the final exam	technics of imitation, improvisation, ornamentation, specific playing technics like <i>arpeggio</i> , <i>tasto solo</i> , pedal notes, types of realisation of <i>continuo</i> , depending of the type of ensemble				
2.11. Required literature (available in the library and via other media)	Title	Number of copies in the	Availability via other media		



		library	
	Jesper Bøje CHRISTENSEN: 18th Century Continuo Playing – A Historical Guide to the Basics, Bärenreiter		
	Peter WILLIAMS: Figured Bass Accompaniment I & II, Edinburgh UP		
	Hermann KELLER: Schule des Generalbass-Spiels, Bärenreiter		
	David LEDBETTER: Continuo playing according to Haendel, Clarendon Press		
	Robert ZAPULLA: Figured Bass Accompaniment in France		
	Michael PRAETORIUS: De Basso Generali seu Continuo (Syntagma Musicum III), Wolfenbüttel		
	Johann Sebastian BACH: Vorschriften und Grundsätze zum vierstimmigen Spielen des Generalbaß		
	Francesco GASPARINI: The Practical Harmonist at the Harpsichord, Yale University Press		
	Jean Henry D'ANGLEBERT: Principes de l'Accompagnement du Clavecin, Paris 1689		
	Richard TROEGER: Technique & Interpretation on the Harpsichord & Clavichord		
	Carl Philipp Emanuel BACH: Versuch über die wahre Art das Clavier zu spielen, Berlin 1753/1762, Leipzig 1787/1797; Reprint Kassel 1994		
	Giulio CACCINI : Le nuove musiche, Firenca, 1602		
	Jean SAINT-ARROMAN: L'interprétation de la musique française 1661-1789		
	Robert DONINGTON: Baroque Music: Style and Performance – a Handbook, Faber Music (Faber & Faber)		
	Mary CYR: Performing Baroque Music, Amadeus Press 1992.		
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	Record of class attendance		
2.14. Other (as the proposer wishes to add)			