



| 1. GENERAL INFORMATION | | | |
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| 1.1. Course teacher | Ass. Prof. Art Mirta Kudrna / Ass. Prof. Art Elizabeta Zalović | 1.6. Year of the study programme | 3 rd |
| 1.2. Name of the course | Chamber Music I | 1.7. Credits (ECTS) | 2 |
| 1.3. Associate teachers | | 1.8. Type of instruction (number of hours L + S + E + e-learning) | 30 hours Lectures |
| 1.4. Study programme (undergraduate, graduate, integrated) | Undergraduate Study Programme in Church Music | 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%) | Classes are not given on-line |
| 2. COUSE DESCRIPTION | | | |
| 2.1. Course objectives | Development of the skill of chamber playing, familiarisation with specifics of co-repetition of singers and playing while being accompanied by various instruments (violin, flute, trumpet) in terms of acoustics, sounds and dynamic harmony, achievement of registration uniformity and contrast, familiarisation with various literature of all stylistic periods and forms of playing and interpreting chamber music. | | |
| 2.2. Course enrolment requirements and entry competences required for the course | Completion of the second year of the study programme at the Institute for Church Music “Alba Vidaković” of the KBF of the University of Zagreb | | |
| 2.3. Learning outcomes at the level of the programme to which the course contributes | Qualification for chamber playing, joined work in creating conduction of a set composition, familiarisation with, analysis and application of knowledge on forms of composing, musical forms, and specificities of interpretation of chamber compositions. | | |
| 2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes) | Flexibility in creating joined interpretations of a set composition, development of aesthetical and cognitive criteria of evaluating chamber playing. | | |
| 2.5. Course content broken down in detail by weekly class schedule (syllabus) | Acquisition of the skill of joined playing on organ. Familiarisation with issues surrounding playing of an organ as an accompaniment to a singer or some instrument, form of registration and interpretation. Familiarisation with relevant literature from the time of Baroque to contemporary music that is primarily written for various chamber bands, as well as transcription. Teaching is conducted individually one hour per week with each duet. If the duet, by permission of the professor, has a public performance at any of the concerts of the ICG of outside of the Faculty, he/she is acquitted from the final exam. | | |
| 2.6. Format of instruction: | <input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> on line in entirety <input type="checkbox"/> partial e-learning | <input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia and the internet <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other) | 2.7. Comments: |
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| | <input type="checkbox"/> field work | | | | | |
| 2.8. Student responsibilities | Regular class attendance, continuous practice of set compositions that have been covered during classes, appropriation of study materials set by the yearly programme, admittance to and positive grade on the final exam, participation on internal and public 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>) | Class attendance | 30% | Research | | Practical training | 50% |
| | Experimental work | | Report | | Public performances | 10% |
| | Essay | | Seminar essay | | (other) | |
| | Tests | | Oral exam | 10% | (other) | |
| | Written exam | | Project | | (other) | |
| 2.10. Grading and evaluating student work in class and at the final exam | Those students that have not managed to satisfy the demands of the set programme do not get a positive grade in the exam carried out in front of a commission. The rest of the students are graded in accord with their level of technical competence and artistic interpretation. | | | | | |
| 2.11. Required literature (available in the library and via other media) | Title | | | Number of copies in the library | Availability via other media | |
| | G. Telemann: Herojski marševi | | | | | |
| | J.S. Bach: Sonate za violinu (flautu) i orgulje | | | | | |
| | H. Purcell: Sonata za trubu i orgulje | | | | | |
| | G. Torelli: Koncert za trubu i orgulje | | | | | |
| | G. F. Händel: Tri sonate za flautu i orgulje | | | | | |
| | A. Vivaldi: Trio za blok flautu, obou i orgulje | | | | | |
| | A. Corelli: La folia (za solističke instrumente i orgulje) | | | | | |
| | Skladbe za glas i 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 | The final exam, internal and public performances | | | | | |
| 2.14. Other (as the proposer wishes to add) | Chamber Music I is obligate for Students who are on Organ Module and are planning to graduate at 5 th year of Organ study at Music Academy of the University of Zagreb. | | | | | |