



1. GENERAL INFORMATION			
1.1. Course teacher	Milan Hibšer, prof.; Senior Lecturer	1.6. Year of the study programme	3 rd
1.2. Name of the course	Improvisation 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	5
1.5. Status of the course	Obligatory –Organ Modul Elective – Music Pedagogy Modul	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	To familiarise students with the art of “ad hoc” composing on an instrument. To make students capable of individual creation and conduction of their own shorter and longer improvised scores within a liturgical celebration or outside of it.		
2.2. Course enrolment requirements and entry competences required for the course	Passed exam in the courses Harmony I and Harmony II.		
2.3. Learning outcomes at the level of the programme to which the course contributes	To apply theoretical, musicological, liturgical and historical knowledge in evaluating an organ improvisation, its aesthetics, and its other values in all segments of the Church music.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<ul style="list-style-type: none"> - to be familiarised with the historical development of improvisation, - to differentiate between styles of improvisation in relation to periods and traditions, - to critically evaluate improvisations of various styles and to consciously use elements of the tradition in one’s own composing, - to understand the purpose of and the need for improvisation in a liturgical act and to act in accordance with this need. - to understand the purpose of and the need for improvisation in a liturgical act and to act in accordance with this need. 		
2.5. Course content broken down in detail by weekly class schedule (syllabus)	<ul style="list-style-type: none"> - the main concepts related to improvisation on the organ; - a short historical overview of improvisation; - the most important representatives of improvisation in the European context; - organ improvisation in Croatia and its significance for the Croatian music in general; - the simplest improvisational forms in the German tradition; - preparatory exercises for bicinium; - bicinium in the style of the German tradition (the German Baroque); - two-voices (French duo); an analysis of Bach’s coral pre-plays with a special emphasis on ornamental soprano; 		



	<ul style="list-style-type: none"> - one-voice ornamenting of soprano; - cadences, sequences, and harmonic progressions related to the period of Baroque; - trio in the form of the French recite; - trio en dialogue (with or without the use of pedals); - adaptation to multi-manual organ in terms of the French Baroque tradition (an ability to adapt to any manual); - Recite with pedals; familiarisation with musical forms with the figured base; - Recite with the figured pedal (air, adagio, etc.); - familiarisation with musical forms with c. f. in base diatonica (on manual); - preparatory exercises (one-voice) for Basse de trompette; - French Basse de trompette (two-voice); - preparatory exercises for Trompettenbass (one-voice for each hand); - German Trompetten bass (two-voice); an analysis of other musical forms from Bach's suites for organ; - preparatory exercises for Violoncello; - conduction of four-voice Violoncello in the style of the German tradition; - "Arnstad's Coral" in Bach's style (manualiter); - "Arnstad's Coral" with a pedal (passage in manual and pedal); - the theory of technique of development of musical ideas; - technique of development of musical ideas that are based on rhythmic basis; - technique of development in combination with two rhythmic figures. - technique of development in combination with more rhythmic figures; - technique of development of musical ideas that are based on melodic basis; - technique of development in combination with two melodic phrases; - technique of development in combination with more melodic phrases; - celebratory "introduction" (Prelude) based on the technique of development; - an analysis of Baroque toccata; - writing of a Baroque toccata with elements of stylus fantasticus; a - n analysis of the French overture; - writing of the French overture (A B A form); - an analysis of Pachelbela's partite; - writing of five scores in the style of Pachelbela (manualiter). 				
2.6. Format of instruction:	1. lectures	2. exercises		2.7. Comments:	
2.8. Student responsibilities	Regular class attendance, passed preliminary exams.				
2.9. Screening student work (name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal	Class attendance	0,5	Research		Practical training
	Experimental work		Report		(Other—describe)



to the ECTS value of the course)	Essay		Seminar essay		(Other—describe)	
	Preliminary exams		Oral exam	1,5	(Other—describe)	
	Written exam		Project		(Other—describe)	
2.10. Grading and evaluating student work in class and at the final exam	The final grade consists in continuous grading of students during the whole year and the final exam in the form of an improvisation of a few scores with a given theme.					
2.11. Required literature (available in the library and via other media)	Title				Number of copies in the library	Availability via other media
	Reiner Gaar, Orgel improvisation, Stuttgart 2003.					
	Hans Gebhard, Praxis der Orgel improvisation, Frankfurt 1993.					
	Marcel Dupré, Cours Complet d'Improvisation à l'Orgue, Paris 1925.					
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	A questionnaire of the quality of work of the teacher.					
2.14. Other (as the proposer wishes to add)						