



1. GENERAL INFORMATION			
1.1. Course teacher	Full. Prof. art. Mario Penzar	1.6. Year of the study programme	2 nd
1.2. Name of the course	Familiarisation with Organ Literature	1.7. Credits (ECTS)	6 (3+3)
1.3. Associate teachers	-	1.8. Type of instruction (number of hours L + S + E + e-learning)	60 hours lectures
1.4. Study programme (undergraduate, graduate, integrated)	undergraduate	1.9. Expected enrolment in the course	2-3
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%)	
2. COUSE DESCRIPTION			
2.1. Course objectives	An analysis of the most significant works in the history of organ literature coupled with an analysis of stylistic characteristics of periods and qualification of students for interpretation of organ music from various types of note records (tabulatures, manuscripts, graphics,...).		
2.2. Course enrolment requirements and entry competences required for the course	Successfully passed exam in the course Organ 1.		
2.3. Learning outcomes at the level of the programme to which the course contributes	A student becomes qualified to stylistically interpret works written for organ, to elaborate on historical development and aesthetics of musical instruments and music of various periods, and to successfully interpret various forms of note records.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	A student becomes capable to adjust interpretation of music of various stylistic periods on organs of various technical and acoustic characteristics, and to properly adjust parameters needed for stylistic interpretation of organ literature (registration, articulation, aesthetics of sound).		
2.5. Course content broken down in detail by weekly class schedule (syllabus)	Familiarising students with a historical overview of organ literature. An analysis of the most important works written before the 15 th century (tabulatures: Neresheim...). An overview of organ literature of the 15 th and the 16 th century: (J. Bull, J. P. Sweelinck) coupled with familiarisation with stylistic characteristics of Dutch organ colouring. An analysis of organ music written in the 17 th and the 18 th century (G. Frescobaldi, D. Zipoli, D. Buxtehude, F. Couperin, J. S. Bach, J. Haydn, W. A. Mozart). An overview of organ literature written in the 19 th century, coupled with an analysis of the development of musical instruments of various national building traditions (F. Mendelssohn, L. Vierne, F. Liszt, J. Brahms, C. Franck, Ch. M. Widor...). An analysis of the most important works written for organ in the 20 th century, with a special emphasis on the history of Croatian organ music (O. Messiaen, G. Ligety, A. Klobučar, D. Detoni...). A historical overview of works written for organ and orchestra – organ as a solo instrument with orchestra in music from the 18 th until the 20 th century. An analysis of transcriptions of works written for orchestra that have been re-written for organ by authors themselves or by their contemporaries (J. S. Bach, F. Liszt...).		
2.6. Format of instruction:			2.7. Comments:



	X lectures seminars and workshops X exercises on line in complete mixed e-learning field classes	X individual tasks multimedia and net laboratory X mentor work (enter other)		
2.8. Student responsibilities	Regular class attendance, participation in discussions, reading of literature, oral exam.			
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	50%	Research	Practical work
	Experimental work		Paper	(enter other)
	Essay		Seminar work	(enter other)
	Preliminary exam		Oral exam	50% (enter other)
	Written exam		Project	(enter other)
2.10. Grading and evaluating student work in class and at the final exam	Monitoring of work during the whole year, participation in discussions during classes, oral exam in front of the teacher: grades (1 to 5)			
2.11. Required literature (available in the library and via other media)	Title		Number of copies in the library	Availability via other media
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 basis of evaluation of each student is his/her regular class attendance, activities during classes, quality of submitted work, and the final exam. The Music Academy will organise evaluation of teaching via an anonymous questionnaire.			
2.14. Other (as the proposer wishes to add)				