



1. GENERAL INFORMATION			
1.1. Course teacher	Assoc. Prof. Katica (s. Katarina) Koprek, PhD	1.6. Year of the study programme	4 th
1.2. Name of the course	Semiology II	1.7. Credits (ECTS)	4
1.3. Associate teachers	-	1.8. Type of instruction (number of hours L + S + E + e-learning)	15 hours Lectures + 15 hours Exercises
1.4. Study programme (undergraduate, graduate, integrated)	Undergraduate Study Programme in Church Music	1.9. Expected enrolment in the course	8
1.5. Status of the course	obligatory	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	1
2. COUSE DESCRIPTION			
2.1. Course objectives	To familiarise students with: <ol style="list-style-type: none"> 1. The tradition of Gregorian singing that has become official singing of the Roman liturgy. 2. Neumatic-liturgical-musical manuscript sources. 3. The method of comparative study of the aforementioned sources and to discover their rhythmic, melodic, modal, and aesthetical function on the basis of signs (neumes) and their graphic forms. 4. The interpretation of Gregorian chants. 		
2.2. Course enrolment requirements and entry competences required for the course	Successfully passed exam in the course Semiology I, which guarantees familiarisation with basic graphical forms of St. Gallen's neumatic notation.		
2.3. Learning outcomes at the level of the programme to which the course contributes	To apply palaeographic and semiologic knowledge of neumatic musical-liturgical manuscript tradition in interpretation of Gregorian chants.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	Students will be qualified to: <ul style="list-style-type: none"> study Medieval Church cultural heritage (Croatian Medieval manuscript heritage!); evaluate the oldest sacral music, its aesthetics and modality; read adiaستمic and diastemic notation; recognise neumatic manuscript traditions lead specific vocal ensembles and to interpret Gregorian repertoire. 		
2.5. Course content broken down in detail by weekly class schedule (syllabus)	A historical-critical overview of the Gregorian repertoire Typologies of Medieval liturgical-musical manuscripts (books) The musical alphabet of the Gregorian repertoire (alphabetic and neumatic) Gregorian palaeography, manuscript sources – neumatic tradition Palaeo-frankish notation St. Gallen's notation		



	<p>Loren's notation Breton notation Akvitania's notation French notation: Mont-Renaud and Montpelliera Italian notation: Nonantola, Angelika Benevento notation German notation and English notation Notation of liturgical-musical manuscripts in Croatia Neumatic notation in sciences of Gregorian palaeography and semiology Neumatic notation in the light of "common vision" of manuscript sources Basic principles of Gregorian semiology and interpretation Modality of Gregorian chants Exercises: neumatic dictate, semiologic and modal analyses, neumatic transcription, and melodic restoration</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 checked="" type="checkbox"/> partial e-learning <input type="checkbox"/> field work	<input checked="" 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:			
2.8. Student responsibilities	Regular class attendance and active work during the classes.					
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	20%	Research	20%	Practical training	20%
	Experimental work		Report		(other)	
	Essay		Seminar essay		(other)	
	Tests		Oral exam	20%	(other)	
	Written exam	20%	Project		(other)	
2.10. Grading and evaluating student work in class and at the final exam	<p>Quality and success of students will be monitored during practical exercises and through research – 50% Results of work at the final exam in written and oral form – 50%</p>					
2.11. Required literature (available in the library and via other media)	Title	Number of copies in the library			Availability via other media	
	L. Agustoni – J. Berchmans-Goschl, <i>Introduzione all'interpretazione del canto gregoriano I</i> , Roma 1998;					
	E. Cardine, <i>Semiologia gregoriana</i> , Roma 1968;					
	J. Hourlier, <i>La notation musicale des chants liturgiques latins</i> , Solesmes, 1996					
	K. Koprek, <i>Semio-modalità gregoriana</i> , FTI, Zagreb 2003.					
	GRADUALE TRIPLEX, Solesmis, MCMLXXIX Katarina Koprek, Snaga pjevane Riječi. Paleografsko-semiloške prosudbe					



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	srednjovjekovnih gregorijanskih napjeva, HDCG, 2013. Zagreb.		
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	Continuous monitoring of work and progress.		
2.14. Other (as the proposer wishes to add)			