



1. GENERAL INFORMATION			
1.1. Course teacher	Ass. Prof. Mr. Art. Viktorija Čop	1.6. Year of the study programme	3 rd
1.2. Name of the course	Polyphonic Composition I	1.7. Credits (ECTS)	4
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 Study Programme in Church Music	1.9. Expected enrolment in the course	
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%)	
2. COUSE DESCRIPTION			
2.1. Course objectives	To familiarise students with counter-point vocal techniques of composing and with the music style of the period of Renaissance. To develop students' ability of recognising and understanding specific musical phenomena and characteristics of polyphonic thinking (for instance, the relation between consonance and dissonance; the technique of cantus firmus; the procedure of imitation and its application; canon; inverse counter-point; motet). To develop students' skill of independent composing of vocal three-voice canon and four-voice motet.		
2.2. Course enrolment requirements and entry competences required for the course			
2.3. Learning outcomes at the level of the programme to which the course contributes			
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<ul style="list-style-type: none"> - to be able to understand and argumentatively present basic concepts: counter-point, modes, free solution of dissonance (nota cambiata and abandoned alternating tone); technique of imitation, canon, motet. - to be able to differentiate between, describe, and apply in composing, the following: building of melodic line, treatment of a text, the way of moving voices, hard rhythm/complementary rhythm, nota cambiata/abandoned alternating tone, lapses in the upper and lower voice. - to be able to recognise and analyse various counter-point techniques. - to master and apply the skill of composing with counter-point technique and to independently write three-voice canon on a given text. - to master and apply the skill of composing with counter-point technique and to independently write four-voice motet on a given text. 		
2.5. Course content broken down in detail by weekly class schedule (syllabus)	<ul style="list-style-type: none"> - basic concepts (counter-point) - a historical overview of development of polyphonic thinking - characteristics of vocal (Renaissance) counter-point in relation to instrumental (Baroque) counter-point 		



	<ul style="list-style-type: none"> - old-church scales (ways or modes) - concepts of consonance/dissonance (and their relationship) - building of melodic line and movement of voices - two-voice line through counter-point types (1:1, 2:1, 4:1, syncope/lapses, contrapunctus floridus), free two-voice line (two floriduses) - analysis of a text (accentuation, syllabics, melismatics, logical accent, dead interval) - polyphonic procedure of imitation and kinds of imitations (after interval, in direction of movement, in relation to the difference in note values, in metric distance of appearance), free imitations - canon and kinds of canons - double inverse counter-point in octave and its application to limitless canon - three-voice line through counter-point kinds (1:1, 2:1, 4:1, syncope/lapses in three-voice, contrapunctus floridus), three-voice combinations of kinds, two floriduses in three-voice - imitation in three-voice - canon in three-voice - motet (on the musical form and its historical development, an analysis of the motet of G. P. Palestrina) - four-voice line through counter-point types (1:1, 2:1, 4:1, syncope/lapses, contrapunctus floridus, three floriduses in four-voice) - imitation in four-voice -writing of motet in four-voice 					
2.6. Format of instruction:	1. lectures 2. exercises		3. independent study		2.7. Comments:	
2.8. Student responsibilities	Regular class attendance, writing of individual tasks/exercises for each class, passing of preliminary exams at the end of a semester.					
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	0.5	Research		Practical training	2
	Experimental work		Report		(Other—describe)	
	Essay		Seminar essay		(Other—describe)	
	Preliminary exams	0.5	Oral exam	0.5	(Other—describe)	
	Written exam	0.5	Project		(Other—describe)	
2.10. Grading and evaluating student work in class and at the final exam	The work of students is evaluated and graded during classes (preliminary exams) and at the end of a year (written and oral exam).					
2.11. Required literature (available in the library and via other media)	Title				Number of copies in the library	Availability via other media
	F. Lučić, <i>Polifona kompozicija</i> , Zagreb, 1954.					



2.12. Optional literature (at the time of submission of study programme proposal)	<ol style="list-style-type: none"> 1. R. Gauldin, <i>A practical approach to sixteenth-century counterpoint</i>, Illinois, 1995. 2. A. Mann, <i>The study of counterpoint, from J. J. Fux's Gradus ad Parnassum</i>, New York –London, 1971. 3. K. Jeppesen, <i>Counterpoint – The polyphonic vocal style of the sixteenth century</i>, New York, 1992. 4. A. Mann, <i>The study of fugue</i>, New York, 1987. 		
2.13. Quality assurance methods that ensure the acquisition of exit competences			
2.14. Other (as the proposer wishes to add)			