



| 1. GENERAL INFORMATION | | | |
|--|---|---|------------------------------|
| 1.1. Course teacher | Ass. prof. art. Mirta Kudrna – Ass. prof. art. Elizabeta Zalović | 1.6. Year of the study programme | 1 st |
| 1.2. Name of the course | Organ I | 1.7. Credits (ECTS) | 4 |
| 1.3. Associate teachers | | 1.8. Type of instruction (number of hours L + S + E + e-learning) | P 30 |
| 1.4. Study programme (undergraduate, graduate, integrated) | undergraduate | 1.9. Expected enrolment in the course | Individual classes |
| 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%) | Classes are not held on-line |
| 2. COUSE DESCRIPTION | | | |
| 2.1. Course objectives | Acquisition and gaining of skills of organ technique and interpretation through a detail analysis of musical works of organ literature of various stylistic periods and difficulty. Depending on the previous musical education, students will jointly with the professor create their own way of performing set compositions. | | |
| 2.2. Course enrolment requirements and entry competences required for the course | Passed class entry exam at the Institute for Church Music, which includes: a certain level of knowledge of the courses Solfeggio, Harmony, and Piano. | | |
| 2.3. Learning outcomes at the level of the programme to which the course contributes | <p>After passing the annual exam, students are:</p> <ul style="list-style-type: none"> - Able to understand, analyse, and conduct an easier repertoire for organ of all important musical styles, - Able to independently learn and practice in continuity - Able to play “a prima vista” and accompany less demanding instrumental and choir scores in polyphonic and homophonic syllable - Able to compare and differentiate the form of interpretation in accordance with aesthetical demands of a specific musical period and specificities of the form of interpretation of various organ schools - Able to actively use liturgical compositions from the Church coral book | | |
| 2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes) | <p>Student is/has:</p> <ul style="list-style-type: none"> - able to independently perform simpler organ works of various styles and periods - familiarised with organ literature of sacral and secular contents within the frame of set programme - able to critically evaluate artistic and aesthetic level of conducted musical works - acquired initial knowledge in the area of registration on organ that are available to him/her in classes. | | |
| 2.5. Course content broken down in detail by weekly class schedule (syllabus) | <p>Acquisition of the skill of playing organ for the purpose of being capable of meeting the professional demands of church organ player; good knowledge of the instrument is the basis for other courses: improvisation, liturgical playing, playing of scores, conducting, leading a choir,...</p> <p>During the first year of study, students will first master the technique of playing pedals through obligatory technical</p> | | |



| | <p>exercises and pedal etudes, coordination between manuals and pedals; they will get familiarised with organ literature in terms of stylistic periods; from the old masters, early Baroque, works from the opus of J. S. Bach, including corals and simpler forms with fugues, all the way to compositions of the 19th and the 20th century, as well as contemporary authors; a special emphasis is placed on literature of Croatian composers, which will contribute to revitalisation of the rich national organ tradition.</p> <p>Classes are individual, of practical nature, and conducted on the instrument (organ). Students' attention is directed to technical precision, stylistic traits, articulation, interpretation, and registration.</p> <p>The exam consists of practical conduction of compositions that are determined by the programme of the study.</p> <p>The exam is conducted in front of a committee. Students who perform outside of the Faculty spaces in the name of the Faculty need to pass the audition in front of the Institute committee. A work that has been publicly performed during the summer semester and is listed among the exam programme, is recognised as a part of the exam if the committee is present at the performance.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|---|--|---------------------------------|------------------------------|-----------------------------|-------|--|-------------------------|------|--------------|-------------------------|--|----------|------------------------------------|--------|--|-----------------------|--|-----------|------|---------|--|--|----------------|---|---------------------|------|-------------|--|-------------|--|-------------|--|--|--|
| 2.6. Format of instruction: | <input type="checkbox"/> x lectures <input type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in complete <input type="checkbox"/> mixed e-learning <input type="checkbox"/> field classes | <input type="checkbox"/> individual tasks <input type="checkbox"/> multimedia and net <input type="checkbox"/> laboratory <input type="checkbox"/> mentor-guided work <input type="checkbox"/> (add other) | 2.7. Comments: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2.8. Student responsibilities | Regular class attendance, continuous practicing of set compositions that are covered during classes, mastering of material determined by the annual programme, attendance and successful passing of the preliminary exam and the final exam, participation in internal and external 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>) | <table border="1"> <tr><td>Class attendance</td><td>1</td></tr> <tr><td>Experiments</td><td></td></tr> <tr><td>Essay</td><td></td></tr> <tr><td>Preliminary exam</td><td>0,20</td></tr> <tr><td>Written exam</td><td></td></tr> </table> | Class attendance | 1 | Experiments | | Essay | | Preliminary exam | 0,20 | Written exam | | <table border="1"> <tr><td>Research</td><td></td></tr> <tr><td>Report</td><td></td></tr> <tr><td>Seminar paper</td><td></td></tr> <tr><td>Oral exam</td><td>0,40</td></tr> <tr><td>Project</td><td></td></tr> </table> | Research | | Report | | Seminar paper | | Oral exam | 0,40 | Project | | <table border="1"> <tr><td>Practical work</td><td>2</td></tr> <tr><td>Public performances</td><td>0,40</td></tr> <tr><td>(add other)</td><td></td></tr> <tr><td>(add other)</td><td></td></tr> <tr><td>(add other)</td><td></td></tr> </table> | Practical work | 2 | Public performances | 0,40 | (add other) | | (add other) | | (add other) | | | |
| Class attendance | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Experiments | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Essay | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Preliminary exam | 0,20 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Written exam | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Research | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Report | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Seminar paper | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Oral exam | 0,40 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Project | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 2.10. Grading and evaluating student work in class and at the final exam | At the preliminary exam in front of the committee students who have not met the demands of the set programme will not get a positive grade, while others are graded in accordance with the demonstrated level of technical skill and artistic interpretation. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2.11. Required literature (available in the library and via other media) | <table border="1"> <thead> <tr> <th>Title</th> <th>Number of copies in the library</th> <th>Availability via other media</th> </tr> </thead> <tbody> <tr><td>J.Schildknecht: Orgelschule</td><td></td><td></td></tr> <tr><td>J.J.Froberger: Canzonas</td><td></td><td></td></tr> <tr><td>J.S.Bach: Orgelbuchlein</td><td></td><td></td></tr> <tr><td>J.S.Bach: 8 malih preludija i fuga</td><td></td><td></td></tr> <tr><td>C.Franck: L'organiste</td><td></td><td></td></tr> </tbody> </table> | Title | Number of copies in the library | Availability via other media | J.Schildknecht: Orgelschule | | | J.J.Froberger: Canzonas | | | J.S.Bach: Orgelbuchlein | | | J.S.Bach: 8 malih preludija i fuga | | | C.Franck: L'organiste | | | | | | | | | | | | | | | | | | |
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| | F.Peeters: 30 pieces | | |
| | G.Frescobaldi: Fiori musicali | | |
| | A.Klobučar: Partita "Ad pavlinus" | | |
| 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 | Preliminary exams, exams, internal and external performances. | | |
| 2.14. Other (as the proposer wishes to add) | Additional class in organ is an obligatory course for students who are planning to enrol into the graduate study programme. Other students can enrol into the additional class in organ in agreement with professors. | | |