



1. GENERAL INFORMATION			
1.1. Course teacher	Ines Fočić, prof.; lecturer	1.6. Year of the study programme	1 <sup>st</sup> year
1.2. Name of the course	Solfeggio I	1.7. Credits (ECTS)	4 ECTS
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	60 P
1.4. Study programme (undergraduate, graduate, integrated)	undergraduate	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	<p><u>Rhythm:</u> - development and enrichment of the skill of conducting rhythmic examples in simpler and more complex measures: one-line and two-line examples (from the script and by choice of the teacher) following the principles of appropriateness and acceleration,</p> <p><u>Intonation:</u> - development and enrichment of the skill of singing: intervals (until octave), three-sound and septachord, on basic tones and all kinds of major and minor scales, - singing of sequences and etudes for the purpose of perfecting this skill (by choice of the teacher and following the principles of appropriateness and acceleration), - singing of examples from musical literature (by choice of the teacher and following the principles of appropriateness and acceleration)</p> <p><u>Dictation:</u> development and enrichment of the skill of recognising and writing down: - intervals and chords on set tones, - rhythms and melodies, -two-phonic simpler homophonic and polyphonic examples, <u>In general:</u> to make students capable of independent practicing and learning.</p>		
2.2. Course enrolment requirements and entry competences required for the course	Successfully passed entry exam.		
2.3. Learning outcomes at the level of the programme to which the course contributes	Solfeggio is a basic course that allows students to advance in all other musical courses during the study programme. After the completion of studies students will be able to apply musical-theoretical knowledge in all segments of sacral musical life, in their work in the area of culture, education and in their work in media. They will be able to continuously evaluate and reflect on their own practice; they will acquire skills of learning and practicing that will enable them to systematically work on their own professional improvement.		
2.4. Learning outcomes expected at	- to understand and argumentatively present concepts such as intervals (forms, size,...), chords (all three-sounds, all		



<p>the level of the course (4 to 10 learning outcomes)</p>	<p>septachords, turns MD and MM), and scales (diatonic, chromatic, all tonalities), alteration, modulation,....</p> <ul style="list-style-type: none"> <li>- to understand and argumentatively present concepts such as measure, rhythm, period, duola, triola, quintola, sextola,</li> <li>- to analyse rhythmic and poly-rhythmic tasks (one-line and two-line examples), identify rhythmic figures and then independently pronounce, knock, and play a task (chosen by the teacher, following the principles of appropriateness and acceleration),</li> <li>- acoustically differentiate and sing (increasing and decreasing in the set rhythm and tempo): intervals up to octave (types, size), chords (all three-sounds, all septachords, MD and MM turns) on basic tones, and all kinds of major and minor scales (diatonic, chromatic; all tonalities),</li> <li>- to analyse an example from music literature (chosen by the teacher, following the principle of appropriateness and acceleration) and to comment alterations, modulations, cadences, and then to sing this melody,</li> <li>-to apply acquired knowledge and skills during writing of dictates (rhythmic, melodic-rhythmic, two-vocal, intervals, chords), chosen by the teacher, following the principle of appropriateness and acceleration.</li> </ul>		
<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<ul style="list-style-type: none"> <li>- intervals and chords (all intervals up until octave, all three-sounds, all septachords, alterations of small major and small minor septachord) theoretically and acoustically analysed (to recognise and write what was played, to sing what was written) on basic tones (sequence according to the notebook for the 1<sup>st</sup> year),</li> <li>- scales: natural, harmonic, and melodic in major, minor, major harmonic, Doric harmonic, chromatic major, and chromatic minor, Doric, Hypo-Doric – to sing them on basic tones, to recognise what was played (sequence according to the notebook for the 1<sup>st</sup> year),</li> <li>- examples for practicing rhythm and poly-rhythm (one-line and two-line examples): rhythms that in one-quarter measure include notes and pauses of whole note up until 1/32, triols on periods, half-periods, sextole, quintole, duole – in 1/4, 1/8, and 1/2 measures,</li> <li>- melodic exercises and sequences for determining intonation of intervals and chords on basic tones and within tonality,</li> <li>- examples from musical literature (mostly works of J.S. Bach, but also other composers of various musical styles) with gradual coming and going from alternated tone, with usage of diatonic modulations into closest tonalities (by teacher’s choice, following the principles of appropriateness and acceleration),</li> <li>- examples for reading (parlato) or singing in violin, bass, and alt keys,</li> <li>- examples from musical literature for polyphonic singing,</li> <li>- oral and written dictates within the frame of covered study material,</li> <li>- rhythm dictates,</li> <li>- one-voice dictates with the usage of simpler alterations and modulations - examples from classical musical literature,</li> <li>- two-voice dictates and simpler homophonic and polyphonic dictates (didactic examples and examples from musical literature, two violin keys or violin and bass keys),</li> <li>- three-voice and four-voice homophonic dictates coupled with recognition of tone functions</li> </ul>		
<p>2.6. Format of instruction:</p>	<p>1. lectures 2. exercises</p>	<p>3. individual tasks</p>	<p>2.7. Comments:</p>



2.8. Student responsibilities	Regular class attendance and active participation = 50 hours Regular preparation for classes (practicing, homework) =20 hours Preparation for preliminary exams and preliminary exams = 20 hours Practicing and preparing for the exam and the exam = 30 hours Total: 120 hours – 4 ECTS points				
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	1,5	Research		Practical work
	Experiments		Report		Regular preparation for classes (practice, tasks) 0,50
	Essay		Seminar paper		(add other)
	Preliminary exam	0,50	Oral exam	0,75	(add other)
	Written exam	0,75	Project		(add other)
2.10. Grading and evaluating student work in class and at the final exam	- continuous monitoring of work during classes, - monitoring of progress of students through preliminary exams, - a comprehensive oral and written exam at the end of a year.				
2.11. Required literature (available in the library and via other media)	<b>Title</b>			<b>Number of copies in the library</b>	<b>Availability via other media</b>
	I. Golčić: Solfeggio 1 (notebook), Zagreb 2004.				
2.12. Optional literature (at the time of submission of study programme proposal)	- exercises for rhythm and intonation from various solfeggio handbooks (by teacher’s choice, following the principles of appropriateness and acceleration), - examples from musical literature, homophonic and polyphonic (by teacher’s choice, following the principles of appropriateness and acceleration).				
2.13. Quality assurance methods that ensure the acquisition of exit competences	Database of class attendance, performed tasks and activities of students, analysis of success of students on preliminary exams and on the written and oral exam.				
2.14. Other (as the proposer wishes to add)					