



1. GENERAL INFORMATION			
1.1. Course teacher	Milan Hibšer, prof., lecturer	1.6. Year of the study programme	4 th
1.2. Name of the course	Improvisation II	1.7. Credits (ECTS)	2
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	30 hours - lectures
1.4. Study programme (undergraduate, graduate, integrated)	Undergraduate Study Programme in Church Music	1.9. Expected enrolment in the course	5
1.5. Status of the course	Obligatory –Organ Modul Elective – Music Pedagogy Modul	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	0
2. COUSE DESCRIPTION			
2.1. Course objectives	To familiarise students with the art of “ad hoc” composing on an instrument. To make students capable of individual creation and conduction of their own shorter and longer improvised scores within a liturgical celebration or outside of it.		
2.2. Course enrolment requirements and entry competences required for the course	Passed exam in the course Improvisation I.		
2.3. Learning outcomes at the level of the programme to which the course contributes	To apply theoretical, musicological, liturgical and historical knowledge in evaluating an organ improvisation, its aesthetics, and its other values in all segments of the Church music.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<ul style="list-style-type: none"> - to be familiarised with the historical development of improvisation, - to differentiate between styles of improvisation in relation to periods and traditions, - to critically evaluate improvisations of various styles and to consciously use elements of the tradition in one’s own composing, - to understand the purpose of and the need for improvisation in a liturgical act and to act in accordance with this need. 		
2.5. Course content broken down in detail by weekly class schedule (syllabus)	<ul style="list-style-type: none"> - introduction to the course Improvisation II (repetition) - analysis of Bach’s Orgelbüchlein” - writing of coral prelude by using motives from Bach’s "Orgelbüchlein” - coral prelude with c.f. in pedal - Baroque pastoral - Baroque "Zeilenfuge" (BWV 668) - analysis of Baroque concert (for organ) - writing of an improvised line in Baroque concert form - analysis of Baroque instrumental polyphonic lines - writing of Baroque fugata - analysis of musical forms from the period of Classicism - writing of classical rondo (A B A C A form) - analysis of the “Introduction” in the Romantic style (Liszt) 		



	<ul style="list-style-type: none"> - writing of Liszt's prelude with an emphasis on the dialogue of manual with pedal - French Romantic musical forms (berceuse, marche, scherzo, toccata, "allegro", "andante", meditatio, sortie etc.) - toccata in the style of Widor - analysis of Romantic instrumental polyphonic lines - writing of fugue in the Romantic style (Franck, Liszt, Regea etc.) - Reger's musical forms - Messiaeno's 1. modus (whole scale) - Messiaeno's 2. modus (mixtures, scales, forms) - other Messiaeno's modes - sequences and parallel septachords and nonachords - "acoustical", "resonant", and Skrjaba's chords - writing of improvisational lines in irregular meter (5/8, 7/8, etc.) - great musical forms in the form of variations (theme with variations, ciacona, passacaglia, etc.) in Baroque, Romantic, or free expression - celebratory "Introduction" in the free style with the usage of crescendo cylinder - usage of jalousie in improvisation - ostinato musical forms and the usage of repetition in manual and pedal - writing of improvisational lines (toccata and other) with elements of jazz music - "Locked hand" style (mixtures) - improvised lines in the style of Anđelko Klobučar - analysis and writing of improvisations in the style of Pierre Cochereau - analysis and writing of improvisations in the style of great current improvisers (Latry, Roth, etc.) - free improvisation on a Biblical text or image (statue) 				
2.6. Format of instruction:	1. lectures		2. exercises		2.7. Comments:
2.8. Student responsibilities	Regular class attendance, passed preliminary exams.				
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	0,5	Research		Practical training
	Experimental work		Report		(Other—describe)
	Essay		Seminar essay		(Other—describe)
	Preliminary exams		Oral exam	1,5	(Other—describe)
	Written exam		Project		(Other—describe)
2.10. Grading and evaluating student	The final grade consists in continuous grading of students during the whole year and the final exam in the form of an				



work in class and at the final exam	improvisation of a few scores with a given theme.		
2.11. Required literature (available in the library and via other media)	Title	Number of copies in the library	Availability via other media
	Reiner Gaar, <i>Orgelimprovisation</i> , Stuttgart 2003.		
	Hans Gebhard, <i>Praxis der Orgelimprovisation</i> , Frankfurt 1993.		
	Marcel Dupré, <i>Cours Complet d'Improvisation à l'Orgue</i> , Paris 1925.		
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	A questionnaire of the quality of work of the teacher.		
2.14. Other (as the proposer wishes to add)			