



| 1. GENERAL INFORMATION   |   |   |                 |
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| 1.1. Course teacher  | Ines Fočić, prof., lecturer   | 1.6. Year of the study programme  | 3 <sup>rd</sup> |
| 1.2. Name of the course  | Solfeggio III   | 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  | 1.obligatory (Musical Pedagogy Module) /2. elective (Organ Module)  | 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   | <ul style="list-style-type: none"> <li>- development, enrichment, and perfection of the skill of conducting rhythmic examples (one-line, two-line, and three-line examples from the script for the 3<sup>rd</sup> year and by teacher's choice),</li> <li>- development, enrichment, and perfection of the skill of singing of all intervals (simple and complex) and all four-sounds on basic, raised (fis, cis), and lowered (b, es) tones,</li> <li>- development and enrichment of the skill of singing (increasing and decreasing in a set rhythm and tempo) of old-church scales, on basic, raised, and lowered tones,</li> <li>- singing of examples from musical literature (by choice of the teacher and following the principles of appropriateness and acceleration)</li> <li>- development and enrichment of the skill of recognising and writing down rhythms and melodies of multi-voice homophonic and polyphonic examples (by choice of the teacher and following the principles of appropriateness and acceleration),</li> </ul> <p><u>In general:</u></p> <ul style="list-style-type: none"> <li>- development, enrichment, and perfection of recognising and writing down (dictates), and reproduction of set intervals, chords, rhythms, and melodies, as well as multi-voice homophonic and polyphonic examples according to the principles of appropriateness and acceleration,</li> <li>- developing the awareness of connectedness of knowledge with affiliated courses (Harmony, Polyphony, Analysis of Musical Forms,...).</li> </ul> |   |                 |
| 2.2. Course enrolment requirements and entry competences required for the course     | Successfully passed exam in the course Solfeggio II.  |   |                 |
| 2.3. Learning outcomes at the level of the programme to which the course contributes | 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 four-sounds (all septachords and their turns), all kinds   |   |                 |



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| <p>the level of the course (4 to 10 learning outcomes)</p>                           | <p>of modulations, moduses,<br/>         - to differentiate acoustically and theoretically and to sing all intervals up to two octaves, chords (all four-sounds and their turns), scales (tonalities, moduses),<br/>         - to analyse rhythmic and poly-rhythmic tasks (one-line, two-line, three-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),<br/>         - 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,<br/>         -to apply acquired knowledge and skills during writing of dictates (rhythmic, melodic-rhythmic, polyphonic),<br/>         - to develop the skill of independent practicing and learning.</p>   |                            |                       |  |                       |  |
| <p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p> | <p>- intervals and chords (all intervals, all four-sounds) theoretically and acoustically analysed (to recognise and write what was played, to sing what was written) on basic, raised (fis, cis), and lowered (b, es) tones (sequence according to the notebook for the 3<sup>rd</sup> year),<br/>         - scales: sing on each tone (sequence according to the notebook),<br/>         - examples for practicing rhythm and poly-rhythm (one-line, two-line, and three-line examples from the notebook for the 3<sup>rd</sup> year, by teacher's choice),<br/>         - examples for reading (parlato) or singing in all G, F, and C keys, with changes of keys within examples,<br/>         - examples from musical literature (mostly works of J.S. Bach, but also other composers of various musical styles) with coming and going jump on and from an alternated tone, with usage of modulations into further away tonalities (by teacher's choice, following the principles of appropriateness and acceleration),<br/>         - examples from musical literature in tonalities or moduses for polyphonic singing (by teacher's choice, following the principles of appropriateness and acceleration),<br/>         - oral and written dictates exclusively on the basis of listening of quality records (CD, internet),<br/>         - rhythm dictates (writing down rhythm of one or more sections),<br/>         - one-voice dictates (examples from classic homophonic musical literature, to write down the leading section or bass),<br/>         - two-voice dictates (homophonic and polyphonic)<br/>         - three-voice and four-voice homophonic dictates coupled with recognition of tone functions,<br/>         - dictate with a note text: recognition and correction of wrongly written notes and pauses,<br/>         - recognition of individual instruments with a given score sheet,<br/>         - isolating one or more voices from a record and writing down in a partial score sheet.</p> |                            |                       |  |                       |  |
| <p>2.6. Format of instruction:</p>   | <p>1.lectures</p>  | <p>2. individual tasks</p> | <p>2.7. Comments:</p> |  |                       |  |
| <p>2.8. Student responsibilities</p>   | <p>Regular class attendance and active participation = 50 hours<br/>         Regular preparation for classes (practicing, homework) =20 hours<br/>         Preparation for preliminary exams and preliminary exams = 20 hours<br/>         Practicing and preparing for the exam and the exam = 30 hours<br/>         Total: 120 hours – 4 ECTS points</p>   |                            |                       |  |                       |  |
| <p>2.9. Screening student work (name</p>   | <p>Class attendance</p>  | <p>1.50</p>                | <p>Research</p>       |  | <p>Practical work</p> |  |



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| <i>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> | Experiments  |      | Report        |      | Regular preparation for classes (practicing, 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   | <ul style="list-style-type: none"> <li>- continuous monitoring of work during classes,</li> <li>- monitoring of progress of students through preliminary exams,</li> <li>- a comprehensive oral and written exam at the end of a year.</li> </ul>  |      |               |      |   |                                     |
| 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 3 (skripta), Zagreb 2004.   |      |               |      |   |                                     |
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| 2.12. Optional literature (at the time of submission of study programme proposal)  | <ul style="list-style-type: none"> <li>- exercises for rhythm and intonation from various solfeggio handbooks (by teacher's choice, following the principles of appropriateness and acceleration),</li> <li>- examples from musical literature, homophonic and polyphonic (by teacher's choice, following the principles of appropriateness and acceleration),</li> <li>- examples for singing with piano accompaniment (two students) that include all kinds of G, F, and C keys (by teacher's choice, following the principles of appropriateness and acceleration)</li> </ul> |      |               |      |   |                                     |
| 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)  |  |      |               |      |   |                                     |