



1. GENERAL INFORMATION			
1.1. Course teacher	Ass. Prof. mr. art. Viktorija Čop	1.6. Year of the study programme	4 <sup>th</sup>
1.2. Name of the course	Polyphonic Composition II	1.7. Credits (ECTS)	6
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 applied in the instrumental style of Baroque. 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; inverse counter-point; the procedure of imitation and its application; stretta; sequence; technique of contrasting themes, variations) and musical forms (prelude, coral prelude, invention, fugue, passacaglia). To make students capable for applying their knowledge and skills that they acquired in the previous years of study (Harmony I and II, Polyphonic Compositions 1) and to help them develop their skill of independent composing of two-voice invention, three-voice fugue and passacaglia, and four-voice fugue.		
2.2. Course enrolment requirements and entry competences required for the course	Successfully passed exam in the course "Polyphonic Composition I"		
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"> <li>- to be able to understand and argumentatively present basic concepts: the period of musical Baroque: phases, characteristics, musical forms, and composers; Baroque instrumental counter-point (latent two-voice, etc.); sequence, imitation.</li> <li>- to be able to understand and argumentatively present basic concepts: invention, fugue, extended exposition, counter-exposition, stretta, pedal tone, double fugue.</li> <li>- to be able to differentiate between, describe and apply in composing: formal plan of fugue.</li> <li>- to be able to differentiate between, describe, and apply in composing of counter-point technique: cantus firmus technique, technique of inversed counter-point, merging of contrasting themes, technique of imitation.</li> <li>- to master and apply the skill of composing with counter-point technique and to independently write two-voice invention.</li> <li>- to master and apply the skill of composing with counter-point technique and to independently write three-voice fugue.</li> </ul>		



	<p>- to master and apply the skill of composing with counter-point technique and to independently write passacaglia and four-voice fugue.</p>					
<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<ul style="list-style-type: none"> <li>- basic concepts (the period of musical Baroque: phases, characteristics, musical forms and composers; Baroque instrumental counter-point: treatment and building of melodic lines (latent two-voice, repeated tones, chromatic shifts, etc.; work with motive and evolutionary principle of building); treatment of harmony (treatment and usage of chords and dissonances), treatment of rhythm; sequences.</li> <li>- characteristics of instrumental (Baroque) counter-point in relation to vocal (Renaissance) counter-point</li> <li>- characteristics of counter-point in the late Baroque, in relation to which one should observe the relation and achievement of independency of sections in polyphonic texture</li> <li>- counter-point techniques: technique of cantus firmus, technique of inversed counter-point, merging of contrasting themes, technique of imitation (strict/free imitation, real and tonal response, imitation in inversion, retrograde or cancer's imitation in augmentation and diminution), canon imitation, stretta),</li> <li>- sequences,</li> <li>- analysis of compositions for solo instrument and/or instruments with keys of J. S. Bach: review examples for characteristics of Baroque instrumental counter-point,</li> <li>- building of melodic line (usage of chord figuration and non-chord tones) and movements of voices in two-voice: (examples from literature and practical exercises),</li> <li>- two-voice invention: analysis of musical forms (inventions of J. S. Bach) and practical work</li> <li>- introduction to three-voice texture (examples from literature and practical exercises: work with motive and rhythmic-melodic figures, usage of chromatic),</li> <li>- three-voice fugue (analysis of musical forms on examples of J. S. Bach and independent writing): theme of fugue and response, application of the technique of imitation (tonal/real response), usage of constant counter-point, interlines, three executions of fugue</li> <li>- extended exposition, counter-exposition, stretta, pedal tone</li> <li>- double fugue</li> <li>- passacaglia and the procedure of variation (analysis of Passacaglia in c-minor of J. S. Bach and independent writing)</li> <li>- application of counter-point techniques in the classical period and the period of romanticism (introduction through examples of W. A. Mozart, L. Van Beethoven, etc. and comparison).</li> </ul>					
<p>2.6. Format of instruction:</p>	<p>1. lectures 2. exercises</p>	<p>3. independent study</p>	<p>2.7. Comments:</p>			
<p>2.8. Student responsibilities</p>	<p>Regular class attendance, writing of individual tasks/exercises for each class, passing of preliminary exams at the end of a semester.</p>					
<p>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</i>)</p>	<p>Class attendance</p>	<p>2</p>	<p>Research</p>		<p>Practical training</p>	<p>2</p>
	<p>Experimental work</p>		<p>Report</p>		<p>(Other—describe)</p>	
			<p>Seminar essay</p>			



to the ECTS value of the course)	Essay				(Other—describe)	
	Preliminary exams	0,5	Oral exam	1	(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)	<b>Title</b>				<b>Number of copies in the library</b>	<b>Availability via other media</b>
	F. Lučić, <i>Polifona kompozicija</i> , Zagreb, 1954.					
	J. S. Bach, <i>Das wohltemperierte Klavier</i> , Köln 1972					
2.12. Optional literature (at the time of submission of study programme proposal)	1. R. Gauldin, <i>A practical approach to eighteenth-century counterpoint</i> , Illinois, 1995. 2. A. Mann, <i>The study of fugue</i> , New York, 1987. 3. A. Klobučar: <i>Glazbeni oblici (skripta)</i>					
2.13. Quality assurance methods that ensure the acquisition of exit competences						
2.14. Other (as the proposer wishes to add)						