



DETAILED PROPOSAL OF THE STUDY PROGRAMME

Table 2. Course description

*The table needs to be copied for each course

1. GENERAL INFORMATION			
1.1. Course teacher	Ana Čorić, ass.	1.6. Year of the study programme	5 th
1.2. Name of the course	Musical Literature in School	1.7. Credits (ECTS)	4 (2 + 2)
1.3. Associate teachers	-	1.8. Type of instruction (number of hours L + S + E + e-learning)	45 L + 15 E
1.4. Study programme (undergraduate, graduate, integrated)	Graduate	1.9. Expected enrolment in the course	7
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>1. Auditory familiarisation with/memorising of musical works or parts of works that are part of the programme of musical classes in elementary school and comprehensive school. Supplementing knowledge from methodics of teaching of TGP on listening to and familiarising oneself with music.</p> <p>2. Familiarisation with and memorising of thirty songs from the elementary school repertoire. Students need to be able to sing those songs while accompanying themselves on piano.</p>		
2.2. Course enrolment requirements and entry competences required for the course	Completed undergraduate study programme in church music.		
2.3. Learning outcomes at the level of the programme to which the course contributes	The course is directly connected to the course <i>Methodics of Teaching of TGP and Pedagogical Practice</i> . Students will be able to directly use their knowledge of music in these courses and in their own teaching practice. The course facilitates the development of musical taste in the only correct way: by listening to and familiarising oneself with music. Musical taste is the basis for development of critical musical thought.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>Students will get familiarised with true musical literature. They will be familiarised (on the level of recognition) with musical works specified in the contents.</p> <p>They will be familiarised with musical traits of works they were listening to.</p> <p>They will be familiarised with a good number of musical works, they will develop their musical taste.</p> <p>They will be able to use those works, as well as others, in their teaching practice in situations of artistic and illustrative listening.</p> <p>Students will be familiarised operatively with at least 30 songs that appear in the practice of musical classes in elementary school and/or solfeggio classes.</p>		
2.5. Course content broken down in detail by weekly class schedule	Musical works are listened to, commented on, and analysed. Ordinal numbers represent teaching classes. If, for any reason, the class is not held, students are obliged to get familiarised with those songs on their own.		



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(syllabus)

1. **Kreisler, F.** Caprice viennois op. 2, Schön Rosmarin, Liebesfreud, Liebesleid; **Kálmán, E.** *Grofica Marica*: (553) *Komm mit nach Varaždin, Komm Zigány*; **Lehár, F.** *Vesela udovica*: Lippen schweigen 's flüstern Geigen, Vilja, o Vilja, du Waldmägdelein *Zemlja smješka*: Dein ist mein ganzes Herz; **Bock J. - Stein J.** *Guslač na krovu*: If I were a Rich Man **Anonimus.** *Romanca* (music from the movie *Zabranjene igre*); **Sarasate, P.** *Ciganski napjevi*, op. 20.
2. **Lehár, F.** *Vesela udovica*: Lippen schweigen 's flüstern Geigen; **Gershwin, G.** *Rhapsody in Blue*; *I got Rhythm* varijacije za klavir i orkestar; *Rialto Ripple* (Rag); **Strauss, R.** *Fanfare*; **Gulda, F.** *Koncert za violončelo i duhački orkestar*; **Offenbach, J.** *Hoffmannove priče: Barkarola*;
3. **Offenbach, J.** *Orfej u podzemnom svijetu: Can-can* (uvertira); **L.v. Beethoven**: *Romanza u F-duru*, op. 50; **Paganini, N.** *La 3. stavak Koncerta za violinu i orkestar u h-molu*, op. 7, br. 2; **Lutoslawski, W.** *Var. na Pag. temu u a-molu za 2 klavira*; **Bach, J. S.** *Herz und Mund und Tat und Leben, BWV 147: Jesu, meine Freude; Partita br. 2 u d-molu BWV 1004, Ciaccona; Brandenburški koncert br. 2, F-dur, BWV 1047; Brandenburški koncert br. 4 G-dur BWV 1049*
4. **Bach, J. S.** *Brandenburški koncert br. 2, F-dur, BWV 1047; Brandenburški koncert br. 4 G-dur BWV 1049; Passaglia in C za orgulje, BWV 582; Seljačka kantata BWV 212: Ach es schmeckt doch gar so gut; Wir gehen nun wo der Tudelsack.*
5. **Bartók, B.** *Glazba za gudače, udaraljke i čelestu*; **Beethoven**: *6. simfonija u F-duru (Pastoralna)*, op. 68.
6. **Honegger, A.** *Pacific 231- Mouvement symphonique (simfonijski stavak)*; **Britten, B.** *Simple Symphony* op. 34; *The Young Persons Guide to the Orchestra* (Op. 4.) (H. Purcel: Abdelazer – Rondo **Čajkovski, P. I.** *Evgenij Onjegin*: *Poloneza, 3. čin*; *Valcer 2. čin*; **Chopin, F.** *Druga sonata u b-molu*, op. 35.
7. **Papandopulo, B.** *Sinfonietta za gudački orkestar (47)* **Dvořák, A.** *Gudački kvartet br. 12, u F-duru* op. 96 ("American"); **Rodrigo, J.** *Concierto de Aranjuez.*
8. **W. A. Mozart**: *Koncertantna simfonija za violinu, violu i orkestar u Es-duru* KV 364; **Schubert, F.** *Impromptu u As-duru*, op. 142; *Kvintet u A-duru za klavir i gudače* (Forellenquintett), op. 114; **Čajkovski, P. I.** *Talijanski capriccio*, op. 45.
9. **Lisinski, V.** *Večer, orkestralna idila*; **Šostakovič, D.** *7. simfonija u C-duru*, op. 60 ("Lenjingradska").
10. **Dukas, P.** *Čarobnjakov učenik – simfonijska pjesma*; **Prokofjev, S.** *Sonata u D-duru*, br. 2 op. 94a; **Debussy, C.** *Prélude à l'après-midi d'un faune.*
11. **Wagner, R.** *Majstori pjevači: Uvertira*; **A. Vivaldi**: *Koncert za sopranino blokflautu, gudače i kontinuo*; **F. v. Suppe**: *Laka konjica: Uvertira*; **C. M. v. Weber**: *Koncert za klarinet i orkestar br. 2 - Es-duru*, op. 74 **C. G. da Venosa**: *Ave dulcissima Maria, Volgi, mia luce, Gagliarda ottava, Dolcissima mia vita, O vos omnes*; **D. Milhaud**: *Scaramouche* suita za dva klavira.
12. **Wagner, R.** *Lutajući Holandez: Uvertira*; **Vivaldi, A.** *Koncert u F-duru za blokflautu, gudače i kontinuo* RV 433 "La tempesta di mare"; **Berlioz, H.** *Fantastična simfonija*, op. 14.
13. **Stravinski, I.** *Petruška, Posvećenje proljeća*;
14. **Mozart, W. A.** *Koncert za klavir i orkestar u C-duru* br. 21 (KV 467); **Strauss, R.** *Also sprach Zarathustra* simfonijska pjesma, op. 30; **Telemann, G. Ph.** *Koncert u F-duru za blokflautu, gudače i kontinuo.*
15. **Händel, G. F.** *Music for the Royal Fireworks*; **Bizet, G.** *Prélude (Carmen)*; **Smetana, B.** *Prodana nevjesta: uvertira*; **Wagner, R.** *Tannhäuser: Uvertira, Zbor hodočasnika.*
16. **Weber, C. M. v.:** *Koncert za klarinet i orkestar – u f-molu*, op. 73; **Bach, J. S.** *Toccat i fuga u d-molu*, BWV 538, *Magnificat* BWV 243a uvertira; *Esurientes; Kantata* BWV 209 (1st or 3rd number); *Kantata* BWV 56 – *Endlich, endlich wird mein Joch* (3rd number); *Kantata* BWV 82 – *Ich habe genug*; **Bersa, B.** *Seh duš dan*
17. **Donizetti, G.** *Koncert za engleski rog i orkestar u G-duru*; **Cimarosa, D.** *Koncert za obou i gudače u C-duru* **Bach, J. S.**



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	<p><i>Toccata i fuga u d-molu, BWV 565; Talijanski koncert u F-duru BWV.</i> 18. Hačaturjan, A. <i>Gajane: Ples sa sabljama</i> (3rd act, no. 48); Verdi, G. <i>Aida</i>: Nabuccodonosor: Zbor zatočenika (Židova); Otello: Arije Desdemone (4th act): Mia madre aveva una povera ancella, O salce, salce, Ave Maria (496/II); Kontrabasi; Rigoletto: Un di se ben ramentomi + kvartet; Wagner, R. <i>Lohengrin</i>. Uvertira; Walkūra: preludij 3. činu (<i>Kas Walkūra</i>); Chopin, F. Valcer u cis-molu, op. 64, no. 2, Vacer u Es-duru (Veliki briljantni valcer), op. 18, Valcer u Ges-duru, op. 70, no. 1; Valcer u h-molu, op. 69, no. 2. 19. Beethoven, L. v. Fidelio: Kvartet; 9. simfonija u d-molu, op. 125, 4. st.; Chopin, F. Scherzo u cis-molu, op. 39, br. 3; Enescu, G. <i>Rumunjska rapsodija br. 1</i>; Hačaturjan, A. <i>Spartak: Adagio Spartaka i Frigije</i>. 20. Haydn, J. <i>Simfonija u G-duru</i> Hob. I: 94 (<i>Mit dem Paukenschlag</i>); Bartók, B. <i>Koncert za orkestar</i>. 21. Haydn, J. <i>Simfonija u D-duru</i>, br. 104 (<i>Londonka</i>); Čajkovski, P. I. 4. simfonija u f-molu, op. 36. 22. Debussy, C. <i>Syrinx</i> – flauta solo; W. A. Mozart. <i>Koncert za fagot u B-duru</i> KV 191; <i>Koncert za rog i orkestar</i> no. 1 u D-duru KV 412; <i>Koncert za klarinet i orkestar u A-duru</i> KV 622; <i>Koncert za obou i orkestar u C-duru</i> KV 314; Don Giovanni: Duet Don Giovannija i Zerline iz 1. čina <i>Là ci darem la Mano</i>; Canzonetta Don Giovannija iz 2. čina <i>Deh, vieni alla finestra</i>. 23. Bartók, B. <i>Koncert za violu i orkestar</i>; Bruckner, A. 4. <i>simfonija u Es-duru</i>, 24. Čajkovski, P. I. Labuđe jezero, baletna suita, op. 20; Delibes, L. <i>Copelia: Valcer</i> 25. Faure, G. Requiem. Granados, E. <i>Danza española No. 4: Villanesca</i>; Falla, M. de: <i>Trorogi šešir</i> – Danza del Molinero Farruca 26. P. I. Čajkovski: Šesta simfonija u h-molu, op. 74 – Patetična; Mendelssohn-Bartholdy, F. <i>Koncert za violinu i orkestar u e-molu</i>; <i>Četvrta simfonija br. 4 u A-duru</i>, op. 90, (<i>Talijanska</i>); Matz, R. <i>Elegija i humoreska</i>. 27. Matz, R. <i>Elegija i humoreska</i>; N. Njirić: Scherzo – tarantella; Massenet, J. <i>Taïs: Meditacija</i>; <i>Le Cid: Navarraise</i>; Händel, G. F. Juda Makabejac: See The Conqu'ring Hero Comes (563); Lhotka, F. Đavo u selu: 2.čin <i>Kod đavolovog mosta</i> 28. Musorgski, M. P. <i>Boris Godunov</i> - kraj 2. Prologa; <i>Noć na pustoj gori</i>; Pachelbel, J. <i>Canon i Gigue</i>; Prokofjev, S. Drugi koncert za violinu i orkestar u g-molu, op. 63; <i>Prvi koncert za violinu i orkestar u D-duru</i>, op. 19; <i>Romeo i Julija</i>; <i>Sonata za čelo i klavir u C-duru</i>, op. 119. 29. Ravel, M. Bolero; Rimski-Korsakov, N. Španjolski capriccio; Devčić, N. <i>Istarska suita</i>: Poskočica; Franck, C. Simfonija u d-molu. 30. Šostakovič, D. <i>Koncert za violinu i orkestar</i> br. 1, u a-molu, op. 77, 2. st. Scherzo; <i>1. simfonija u f-molu</i>, op. 10. 2. st. Allegro; <i>9. simfonija u Es-duru</i>, op. 70, 1. st. Allegro; <i>Zlatno doba</i>, op. 22, Polka; Strauss, R. <i>Koncert za rog u Es duru</i>, op. 11; Rimski-Korsakov: Šeherezada.</p>					
2.6. Format of instruction:	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> in complete <input type="checkbox"/> mixed e-learning <input type="checkbox"/> field classes	<input checked="" 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						
2.9. Screening student work	Class attendance	YES	Research		Practical work	



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	Experiments		Report		(add other)	
	Essay		Seminar paper	YES	(add other)	
	Preliminary exam		Oral exam	YES	(add other)	
	Written exam		Project		(add other)	
2.10. Grading and evaluating student work in class and at the final exam	<p>Acquisition of competencies will be monitored through three procedures:</p> <ul style="list-style-type: none"> - Individual, at home prepared presentation of set compositions - Regular class attendance - Comprehensive auditory exam at the end of the second semester. <p>Students need to be able to recognise compositions on the basis of practical conduction of set songs (singing and playing).</p>					
2.11. Required literature (available in the library and via other media)	Title			Number of copies in the library		Availability via other media
	No special literature. Teaching work is held on the basis of original musical literature specified in the course contents.					
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	The basis for evaluating the work of each individual student is his/her class attendance, activity during classes, quality of performed tasks outside of classes, and the final exam. The Musical Academy will organise evaluation of teaching via the anonymous questionnaire.					
2.14. Other (as the proposer wishes to add)						