



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	Siniša Leopold, senior lecturer	1.6. Year of the study programme	5 <sup>th</sup>
1.2. Name of the course	Tambourines 2	1.7. Credits (ECTS)	4 (2+2)
1.3. Associate teachers	-	1.8. Type of instruction (number of hours L + S + E + e-learning)	60 L
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	Development of the art of playing on tambourines for the purpose of becoming capable of leading tambourine orchestras in schools and amateur associations. Familiarisation with literature for tambourine bands and handbooks for learning how to play tambourines.		
2.2. Course enrolment requirements and entry competences required for the course	Successfully passed exam in the course Tambourine 1.		
2.3. Learning outcomes at the level of the programme to which the course contributes	<p>By completing graduate studies in Church music – Musical Pedagogy, Master in Music, students will have the following competencies:</p> <ul style="list-style-type: none"> <li>- Comprehensive knowledge of theoretical principles in the area of musical pedagogy</li> <li>- Ability to pass on knowledge and skills related to theoretical musical courses</li> <li>- Ability to follow and analyse consciously and with understanding every printed note text as well as its realisation in its vertical and horizontal dimension</li> <li>- Having knowledge and skills to lead vocal and/or instrumental ensemble</li> <li>- Realising (composing), depending on one's own creative potential, individually larger or smaller musical wholes and elaborate them appropriately harmonically and in a polyphonic way</li> <li>- Using computer technology as an auxiliary means in creating, presenting, and printing formation of one's works</li> <li>- Ability to recognise by hearing more complex musical material on a higher level, to memorise it and to manipulate it</li> <li>- Very good knowledge of capital works of past and contemporary musical styles and understanding their role in the development of musical creativity</li> <li>- Very good knowledge of technique, form, and auditory formation in musical creativity</li> <li>- Being aware of the interrelationship and inter-dependency of the theoretical and practical parts of the study</li> </ul>		



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	<ul style="list-style-type: none"> <li>- Detail knowledge of elements of music; understanding of their interaction and principles of their organisation</li> <li>- Understanding of forms and processes on which musical improvisation depends</li> <li>- Developed ability to learn, self-motivate, and be independent in activity</li> <li>- Wide knowledge of sources of information and advanced skills of organisation, interpretation, and synthesis of information</li> <li>- Developed ability of critical development of ideas and arguments</li> <li>- Developed ability of creative thinking, solving problems, and working in new and changed circumstances</li> <li>- Ability to lead projects and to cooperate with others on more complex joint projects</li> </ul>
<p>2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)</p>	<p>Student:</p> <ul style="list-style-type: none"> <li>- Has mastered basic techniques of playing on tambourine</li> <li>- Knows systems of tuning tambourines</li> <li>- Knows basic tambourine literature</li> <li>- Has knowledge on the methodical approach to learning to play tambourine</li> </ul>
<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<p>Practical playing on tambourines; on each instrument for the purpose of acquiring basic techniques of playing. Systems of tuning tambourines. Systematic mastering of technical problems on tambourines of G system from tambourine literature. Familiarisation with possibilities of forming tambourine bands. Familiarisation with tambourine literature. Methodical instructions on learning to play on tambourine.</p> <p>Basic settings in working with a tambourine orchestra – 1 lecture = 2 hours  C minor scale (natural, harmonic, melodic) – 1 exercise = 2 hours  Quintet tambourine band – 1 lecture = 2 hours  Etudes in the scope of C minor – 1 exercise = 2 hours  Methodics of mastering a new score sheet, playing of etudes – 1 lecture and exercises = 2 hours  Playing on bugarija ( major chords – cross, askew, angular series)– 1 lecture and exercises = 2 hours  Quarter E tambourine band – 1 lecture and exercises = 2 hours  Analysis of tambourine score sheets – 1 lecture and exercises = 2 hours  A minor scale (natural, harmonic, and melodic) – 1 exercises = 2 hours  Berde – 1 lecture and exercises = 2 hours  Playing of tambourine etudes accompanied by a piano– 1 exercise = 2 hours  Tambourine as an orchestra instrument, playing of score sheets – 1 lecture and exercises = 2 hours  The role of a director of a tambourine orchestra – 1 lecture = 2 hours  Differences among kinds of tambourines, playing of etudes – 1 lecture and exercises = 2 hours  Listening to tambourine music, analysis of score sheets – 1 lecture and exercises = 2 hours  Articulation of one rehearsal of a tambourine orchestra – 1 lecture = 2 hours  Methodics of the procedure of mastering a new score sheet – 1 lecture and exercises = 2 hours  Playing more simple tambourine score sheets – 1 lecture and exercises = 2 hours  Programme of work of a tambourine orchestra in the elementary school – 1 lecture = 2 hours</p>



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	Tambourine orchestra and tambourine band / similarities and differences – 1 lecture = 2 hours Playing of compositions and etudes for the annual exam – 1 exercise = 2 hours				
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 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: Group of a medium size		
2.8. Student responsibilities	Regular class attendance, complete and conscientious conduction of all obligations related to individual tasks.				
2.9. Screening student work	Class attendance	YES	Research		Practical work
	Experiments		Report		Practical playing
	Essay		Seminar paper		Exam performance
	Preliminary exam		Oral exam		(add other)
	Written exam		Project		(add other)
2.10. Grading and evaluating student work in class and at the final exam					
2.11. Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media
	Ž. Bradić – S. Leopold: Škola za tambure (1) kvartnog G sustava. Zagreb: školska knjiga, 1992.			1	
	Ž. Bradić: Škola za tambure (2) kvartnog G sustava, školska knjiga, Zagreb, 1995.			1	
	S. Leopold: Tambura u Hrvata, Golden marketing, Zagreb, 1995.			0	
	Muzička enciklopedija			3	
2.12. Optional literature (at the time of submission of study programme proposal)	Cipra, M., <i>Glazbeni oblici</i> , Zagreb 1962.				
2.13. Quality assurance methods that ensure the acquisition of exit competences	The basis for evaluation of work of each individual student is his/her regular 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 an anonymous questionnaire.				
2.14. Other (as the proposer wishes to add)					