



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	Ass. Prof. Art. Mirta Kudrna – Ass. Prof. Art. Elizabeta Zalović	1.6. Year of the study programme	5 th
1.2. Name of the course	Organ V	1.7. Credits (ECTS)	6 (3+3)
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	Individual classes
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%)	Classes are not held on-line
2. COUSE DESCRIPTION			
2.1. Course objectives	Acquisition and gaining of skills of organ technique and interpretation through a detail analysis of musical works of organ literature of various stylistic periods and difficulty. Depending on the previous musical education, students will jointly with the professor create their own way of performing set compositions.		
2.2. Course enrolment requirements and entry competences required for the course	Completed undergraduate study of Church Music: needed level of knowledge from the course Solfeggio, Harmony, and Piano. Successfully passed preliminary exams and exams in the courses Organ I, II, III, IV.		
2.3. Learning outcomes at the level of the programme to which the course contributes	Student are/have: <ul style="list-style-type: none"> - Able to understand, analyse, and conduct a more demanding repertoire for organ of various musical styles and periods, - Able to compare and differentiate between manners of interpretation in accordance with aesthetical demands of certain musical periods of various organ schools - Entirely developed self-motivation and ability to learn and to be independent in application of techniques of practicing - Able to analyse musical forms of all musical periods for the purpose of a more successful interpretation - Able to independently and in an authentic way use organ registers of various historical periods and they learn these in a practical way through study trips and field classes - developed musical profile through musical expression on public performances. 		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	Student is/has: <ul style="list-style-type: none"> - able to independently perform and create his/her own interpretations of more demanding organ works of various styles and periods - familiarised with a larger part of organ literature of sacral and secular contents 		



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	<ul style="list-style-type: none"> - able to critically evaluate conducted musical works - actively and independently plan and participate in musical manifestations appropriate to sacral space and liturgical year - independently apply laws of the usage of stylistically appropriate registration for compositions that have been set by the programme - capable of (through acquired knowledge and skills) contributing to higher quality and aesthetical level of liturgical celebrations as a solo player or co-repetitor on organ 																																																						
<p>2.5. Course content broken down in detail by weekly class schedule (syllabus)</p>	<p>Acquisition of the skill of playing organ for the purpose of being capable of meeting the professional demands of church organ player; solo performances, improvisation, co-repetition of choirs of various profiles. During the study, students will get familiarised with organ literature in terms of stylistic periods: from the old masters, early Baroque, entire opus of J. S. Bach, including corals and great forms with fugues, all the way to compositions of the 19th and the 20th century, as well as contemporary authors; a special emphasis is placed on literature of Croatian composers, which will contribute to revitalisation of the rich national organ tradition. Classes are individual, of practical nature, and conducted on the instrument (organ). Students' attention is directed to technical precision, stylistic traits, articulation, interpretation, and registration. The exam consists of practical conduction of compositions that are determined by the programme of the study. The exam is conducted in front of a committee. Students who perform outside of the Faculty spaces in the name of the Faculty need to pass the audition in front of the Institute committee. A work that has been publicly performed during the summer semester and is listed among the exam programme, is recognised as a part of the exam if the committee is present at the performance. Students who decide to attend the graduate exam on organ will perform a public performance in a church with the programme of appropriate level of difficulty, under the direction of a mentor.</p>																																																						
<p>2.6. Format of instruction:</p>	<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 checked="" 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)	<p>2.7. Comments:</p>																																																				
<p>2.8. Student responsibilities</p>	<p>Regular class attendance, continuous practicing of set compositions that are covered during classes, mastering of material determined by the annual programme, attendance and successful passing of the preliminary exam and the final exam, participation in internal and external concerts of the Institute for Church Music.</p>																																																						
<p>2.9. Screening student work</p>	<table border="1"> <tr><td>Class attendance</td><td>YES</td></tr> <tr><td>Experiments</td><td></td></tr> <tr><td>Essay</td><td></td></tr> <tr><td>Preliminary exam</td><td>YES</td></tr> <tr><td>Written exam</td><td></td></tr> </table>	Class attendance	YES	Experiments		Essay		Preliminary exam	YES	Written exam		<table border="1"> <tr><td>Research</td><td></td></tr> <tr><td>Report</td><td></td></tr> <tr><td>Seminar paper</td><td></td></tr> <tr><td>Oral exam</td><td></td></tr> <tr><td>Project</td><td></td></tr> </table>	Research		Report		Seminar paper		Oral exam		Project		<table border="1"> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> </table>											<table border="1"> <tr><td>Practical work</td><td>YES</td></tr> <tr><td>Public performances</td><td>YES</td></tr> <tr><td>Annual exam</td><td>YES</td></tr> <tr><td>(add other)</td><td></td></tr> <tr><td>(add other)</td><td></td></tr> </table>	Practical work	YES	Public performances	YES	Annual exam	YES	(add other)		(add other)		<table border="1"> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> </table>										
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<p>2.10. Grading and evaluating student work in class and at the final exam</p>	<p>At the preliminary exam in front of the committee students who have not met the demands of the set programme will not get a positive grade, while others are graded in accordance with the demonstrated level of technical skill and artistic interpretation.</p>																																																						



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	Title	Number of copies in the library	Availability via other media
2.11. Required literature (available in the library and via other media)	Skladbe starih majstora: C.Meluro, G.Frescobaldi, J. Böhm, N.Bruhns, D. Buxtehude, V.Lübeck, F. Couperin, G.Muffat, L.N.Cleramboult, A.Raison, J.Titelouse i dr.)		
	J.S.Bach: Orgelwerkw BWV 525-530 (Trio sonate), 532, 534, 537, 538, 540, 541, 542, 543, 544, 546, 548, 550, 564, 566		
	J.S.Bach: Schübler Choräle BWV 654-650		
	J.S.Bach: Leipziger Choräle BWV 651-668		
	Skladbe autora XIX.st: izbor iz opusa M. Regera, J. Brahmsa, R. Schumanna, C. Francka, A. Guilmana, Ch.M. Widora E- Gigouta, Th- Duboisa, F. Mendelssohna, Rheinbergera, F. Liszta i drugih		
	Skladbe suvremenih autora XX. i XXI. st L. Viernea, J. Alaina, M. Duprea, F. Peetersa, M Duruflea, J. Langlaisa, P. Ebena, O. Messiaena i drugih.		
	Skladbe hrvatskih skladatelja: F. Dugan, F. Lučić., A. Vidaković. A. Klobučar, F. Parać, D. Kempf, Ž. Brkanović, K. Seletković, A. Knešaurek i drugi..)		
	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	Preliminary exams, exams, internal and external performances.		
2.14. Other (as the proposer wishes to add)			