



**DETAILED PROPOSAL OF THE STUDY PROGRAMME**

**Table 2. Course description**

**\*The table needs to be copied for each course**

| <b>1. GENERAL INFORMATION</b>  |  |   |                 |
|--|--|---|-----------------|
| 1.1. Course teacher  | Milan Hibšer, Prof.  | 1.6. Year of the study programme  | 5 <sup>th</sup> |
| 1.2. Name of the course  | Improvisation III  | 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%) | 0               |
| <b>2. COUSE DESCRIPTION</b>  |  |   |                 |
| 2.1. Course objectives   | To familiarise students with the art of “ad hoc” composing on an instrument. To make students capable of individual creation and conduction of their own shorter and longer improvised scores within a liturgical celebration or outside of it. The emphasis is on the concert improvisation.  |   |                 |
| 2.2. Course enrolment requirements and entry competences required for the course       | Completed course Improvisation II.   |   |                 |
| 2.3. Learning outcomes at the level of the programme to which the course contributes   | To apply theoretical, musicological, liturgical and historical knowledge in evaluating an organ improvisation, its aesthetics, and its other values in all segments of the Church music.   |   |                 |
| 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 familiarised with the historical development of improvisation,</li> <li>- to differentiate between styles of improvisation in relation to periods and traditions,</li> <li>- to critically evaluate improvisations of various styles and to consciously use elements of the tradition in one’s own composing,</li> <li>- to understand the purpose of and the need for improvisation in a liturgical act and to act in accordance with this need.</li> </ul>  |   |                 |
| 2.5. Course content broken down in detail by weekly class schedule (syllabus)          | <ul style="list-style-type: none"> <li>- introduction into the course Improvisation III (repetition)</li> <li>- upgrade of acquired knowledge through a new historical-stylistic form</li> <li>- Renaissance paragraphs (dances) according to old masters</li> <li>- French Baroque school – French suite – Mass for organ</li> <li>- Italian toccata – Frescobaldi</li> <li>- English old masters – “Voluntary”</li> <li>- German school – Toccata, concerts, passacaglias, ciacones</li> <li>- Classicism – a paragraph according to Mozart</li> </ul> |   |                 |



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|   |   |   |                |  |                                     |
|---|---|---|----------------|--|-------------------------------------|
|   | <ul style="list-style-type: none"> <li>- German Romanticism – various musical forms</li> <li>- French Romanticism – various musical forms</li> <li>- Contemporary organ music (improvisation)</li> <li>- emphasis on modern French improvisation school (Messiaen)</li> <li>- study and evaluation of textbooks of improvisation</li> <li>- study and evaluation of records of improvisation and a detail harmonic-formal analysis</li> <li>- search for one’s own stylistic-harmonic language</li> <li>- writing of a “plan” of practicing (for the period after studying) as a constituent part and need of a graduate church musician</li> </ul> |   |                |  |                                     |
| 2.6. Format of instruction:   | <input checked="" type="checkbox"/> lectures<br><input type="checkbox"/> seminars and workshops<br><input checked="" type="checkbox"/> exercises<br><input type="checkbox"/> <i>on line</i> in complete<br><input type="checkbox"/> mixed e-learning<br><input type="checkbox"/> field classes  | <input checked="" type="checkbox"/> individual tasks<br><input type="checkbox"/> multimedia and net<br><input type="checkbox"/> laboratory<br><input type="checkbox"/> mentor-guided work<br><input type="checkbox"/> (add other) | 2.7. Comments: |  |                                     |
| 2.8. Student responsibilities   | Regular class attendance, passed preliminary exams.   |   |                |  |                                     |
| 2.9. Screening student work   | Class attendance  | YES   | Research       |  | Practical training                  |
|   | Experimental work   |   | Report         |  | (add other)                         |
|   | Essay   |   | Seminar essay  |  | (add other)                         |
|   | Preliminary exams   |   | Oral exam      | YES                                    | (add other)                         |
|   | Written exam  |   | Project        |  | (add other)                         |
| 2.10. Grading and evaluating student work in class and at the final exam          | The final grade is based on continuous evaluation of students during classes and on the final exam in the form of improvisation of a few paragraphs with set themes.  |   |                |  |                                     |
| 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> |
|   | Reiner Gaar, <i>Orgel improvisation</i> , Stuttgart 2003.   |   |                |  |                                     |
|   | Hans Gebhard, <i>Praxis der Orgel improvisation</i> , Frankfurt 1993.   |   |                |  |                                     |
|   | Marcel Dupré, <i>Cours Complet d'Improvisation à l'Orgue</i> , Paris 1925.  |   |                |  |                                     |
|   | Jeffrey Brillhart: <i>Breaking Free</i> , Colfax, 2011.   |   |                |  |                                     |
| 2.12. Optional literature (at the time of submission of study programme proposal) |   |   |                |  |                                     |



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|---|--|
| 2.13. Quality assurance methods that ensure the acquisition of exit competences | Conduction of a questionnaire on the quality of work of the teacher. |
| 2.14. Other (as the proposer wishes to add)                                     |  |