

1. GENERAL INFORMATION			
1.1. Course teacher	Ivan Ćurković, PhD	1.6. Year of the study programme	5
1.2. Name of the course	<b>The History of Croatian Music</b>	1.7. Credits (ECTS)	2
1.3. Associate teachers	-	1.8. Type of instruction (number of hours L + S + E + e-learning)	L30
1.4. Study programme (undergraduate, graduate, integrated)	graduate	1.9. Expected enrolment in the course	7
1.5. Status of the course	elective	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	-
2. COURSE DESCRIPTION			
2.1. Course objectives	To get familiarised with basic information on the history of Croatian artistic music. To get familiarised with the most important works, composers, and performers. To get familiarised with basic sources and documents. To be familiarised with available literature on Croatian music.		
2.2. Course enrolment requirements and entry competences required for the course	Completed courses in History of Music 1 and History of Music 2.		
2.3. Learning outcomes at the level of the programme to which the course contributes	See general outcomes in 3.5.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>By taking this course participants ought to acquire the following competencies:</p> <ul style="list-style-type: none"> <li>- familiarisation with basic information on and key works of Croatian artistic music from the Middle Ages until the 20<sup>th</sup> century</li> <li>- being able to contextualise this music in terms of the cultural circumstances of its emergence</li> <li>- being able to recognise key works of Croatian artistic music from this period by listening</li> <li>- being able to analyse this music on the basic level</li> <li>- being able to critically evaluate this music</li> <li>- familiarisation with basic professional literature on this music.</li> </ul>		

2.5. Course content broken down in detail by weekly class schedule (syllabus)

1<sup>st</sup> week (2 hours of lectures): An overview of the contents of the course; introductory lecture.

2<sup>nd</sup> week (2 hours of lectures): The early medieval manuscripts in Zagreb, music composed in the Latin and the national language, beginnings of the musical theory.

3<sup>rd</sup> week (2 hours of lectures): Croatian Renaissance composers within the country and abroad; musical theoreticians; musical publishing; Croatian Renaissance theatre.

4<sup>th</sup> week (2 hours of lectures): Listening to Renaissance compositions of Croatian composers with the analytical approach on the elementary level and in terms of the wider traits of the style.

5<sup>th</sup> week (2 hours of lectures): Croatian Baroque composers in the country and abroad; musical-theoretical discussions; song-books and repertoires of North Croatian musical culture.

6<sup>th</sup> week (2 hours of lectures): Listening to preserved compositions of Croatian Baroque composers with the analytical approach on the elementary level and in terms of the wider traits of the style.

7<sup>th</sup> week (2 hours of lectures): Croatian composers of the 18<sup>th</sup> century in the country (Northern and Southern Croatia) and abroad; repertoires of Church songs with a special review on Cithara octochord.

8<sup>th</sup> week (2 hours of lectures): Listening to preserved compositions of Croatian composers of the 18<sup>th</sup> century with the analytical approach on the elementary level and in terms of the wider traits of the style.

9<sup>th</sup> week (2 hours of lectures): The Illyrian revival; pre-Romantic Classicism; gathering of national songs.

10<sup>th</sup> week (2 hours of lectures): Lisinski and contemporaries – familiarisation with less known compositions.

11<sup>th</sup> week (2 hours of lectures): Zajc's period.

12<sup>th</sup> week (2 hours of lectures): 20<sup>th</sup> century: composers of the Croatian Moderna and their works.

13<sup>th</sup> week (2 hours of lectures): Music between two wars and its most renowned representatives.

14<sup>th</sup> week (2 hours of lectures): Croatian music of the second half of the 20<sup>th</sup> century – listening to and commentary on selected works.

	15 <sup>th</sup> week (2 hours of seminar): Presentation of seminar papers.					
2.6. Format of instruction:	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> online in entirety <input type="checkbox"/> partial e-learning <input type="checkbox"/> field work		<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia and the internet <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)		2.7. Comments:	
2.8. Student responsibilities						
2.9. Screening student work	Class attendance	YES	Research		Practical work	
	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	The requirement for being allowed to take the exam is to present a seminar paper that needs to be submitted in the written form. The exam is oral and includes three substantial questions based on the literature and lectures. Students also need to be able to recognise key works of Croatian artistic music by listening to them.		
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>
	Andreis, Josip (1989): <i>Povijest hrvatske glazbe</i> , Zagreb: Sveučilišna naklada Liber.	17 (MA)	
	Stipčević, Ennio (1997): <i>Hrvatska glazba: Povijest hrvatske glazbe do 20. stoljeća</i> , Zagreb: Školska knjiga.	4 (MA)	
	Županović, Lovro (1980): <i>Stoljeća hrvatske glazbe</i> , Zagreb: Školska knjiga.	5 (MA)	
2.12. Optional literature (at the time of submission of study programme proposal)	Selem, Petar (ed) (1972): <i>Novi zvuk: Izbor tekstova o suvremenoj glazbi</i> , Zagreb: Nakladni zavod Matice hrvatske.		
2.13. Quality assurance methods that ensure the acquisition of exit competences	The foundation of evaluation of the work of each student is his/her regular class attendance, activity during classes, quality of performed task out of classroom and the final exam. The Music Academy will organise the evaluation of teaching via the anonymous questionnaire.		
2.14. Other (as the proposer wishes to add)			