



1. GENERAL INFORMATION			
1.1. Course teacher	Ines Fočić, prof., lecturer	1.6. Year of the study programme	2 nd
1.2. Name of the course	Analysis of Musical Forms I	1.7. Credits (ECTS)	4
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	60 hours - lectures
1.4. Study programme (undergraduate, graduate, integrated)	Undergraduate Study Programme in Church Music	1.9. Expected enrolment in the course	
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	<ul style="list-style-type: none"> - to familiarise students with forms and structures of musical works for the purpose of a more faithful interpretation - to make students capable of independent study of musical forms 		
2.2. Course enrolment requirements and entry competences required for the course			
2.3. Learning outcomes at the level of the programme to which the course contributes	<p>After the completion of the study programme students will be able to apply musical-theoretical knowledge in all segments of sacral musical life, in their work in the area of culture, education and in their work in media. They will be able to continuously evaluate and reflect on their own practice; they will acquire skills of learning and practicing that will enable them to systematically work on their own professional improvement.</p>		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<ul style="list-style-type: none"> - to understand and argumentatively present basic concepts such as motive, musical phrase, sentence, period, - to understand and argumentatively present concepts such as the form of a song, rondo, theme with variations, suite, sonnet's item, - to analyse and comment on motives, work with motives, phrases, variations, - to independently analyse given works, to compare musical contents and to be able to determine the type of form, - to apply acquired knowledge when interpreting works from music literature. 		
2.5. Course content broken down in detail by weekly class schedule (syllabus)	<ul style="list-style-type: none"> - composite parts of a musical work (motive, phrase, small and large musical sentence, period), - expressive components of a musical work (rhythm, measure, melody, harmony, tempo, dynamics, agogics, colour) and their influence on musical form, - simple forms of musical work (small and large two-part and three-part song), - forms of solo-songs (strophic, varied, and composed form), - one-syllable complex forms of musical works (complex three-part song, rondo, theme with variations), - multi-paragraph forms (suite, Baroque sonata), - Scarlatti's form of sonata, - sonata's paragraph. 		
2.6. Format of instruction:	1. lectures	2. independent study	2.7. Comments:



2.8. Student responsibilities	<p>Regular class attendance and active participation = 50 hours Regular preparation for classes (practicing homework) =20 hours Preparation for preliminary exams and the preliminary exam = 20 hours Practicing and preparing for the exam and the exam = 30 hours Total: 120 hours – 4 ECTS points</p>				
2.9. Screening student work (<i>name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course</i>)	Class attendance	1.50	Research		Practical training
	Experimental work		Report		
	Essay		Seminar essay	0.50	
	Preliminary exams	0.50	Oral exam	0.75	(Other—describe)
	Written exam	0,75	Project		
2.10. Grading and evaluating student work in class and at the final exam	<ul style="list-style-type: none"> - continuous monitoring of work during classes, - monitoring of the progress of students through the preliminary exam, - monitoring of the progress of students through their individual seminar essay, - a comprehensive exam at the end of the year. 				
2.11. Required literature (available in the library and via other media)	Title			Number of copies in the library	Availability via other media
	L. Županović: Tvorba glazbenog djela, Zagreb, 1995,				
	A. Klobučar: Glazbeni oblici, Zagreb, 2003,				
	A. Milanović i dr. (ur.), Crkvena glazba, Zagreb, 1988.				
2.12. Optional literature (at the time of submission of study programme proposal)	<p>M. Cipra: Muzički oblici (homofoni) (skripta), Zagreb, 1962. Note examples for analysis, selected by the lecturer. CDs and other sound records with the most important musical works. Web pages with notes or conceptions of musical works for analysis.</p>				
2.13. Quality assurance methods that ensure the acquisition of exit competences	<p>Database of class attendance, performed tasks and activities of students, analysis of success of students on the preliminary exam and on the written and oral exam</p>				
2.14. Other (as the proposer wishes to add)					