

COURSE TITLE		CHURCH MUSIC CULTURE					
Code	KBF124 ISVU: 82142	Year of study		I			
Course teacher/s	Full professor Ivica Žižić, Ph.D.	Credit (ECTS)		2			
Assistant		Type of instruction (number of hours per semester)		L	S	E	F
				30			
Course status	Core course	Percentage of e-learning implementation					
COURSE DESCRIPTION							
Course goals	Familiarise students with the Church music in all historical periods, from the monophony of the Middle Ages to the new directions of the contemporary Church music and specific glagolitic Church singing in Croatian culture.						
Course enrollment requirements and core competencies							
Expected learning outcomes at the course level (4-10 learning outcomes)	<p>Having successfully completed the course a student should be able to:</p> <ol style="list-style-type: none"> 1. Assess the Church music in the context of teaching-pastoral practice. 2. Analyse the Church music forms. 3. Interpret the specificity of sacred music expression in Croatia (glagolitic singing). 4. Identify the specificities of the Church music through history. 						
Detailed course content (weekly class schedule)	<p>Basics of the music expressions: rhythm, measure, tempo, melody and musical syllable harmony and counterpoint (homophony, polyphony), dynamics and timbre, content and musical styles (2). Jewish (synagogal music) and Greek music and their impact on the origin of the Church singing in Christian liturgy (2). Overview and analysis of historical music periods with a particular emphasis on the Church music: monophony of the Middle Ages (2). Ars antiqua, Ars nova (1). Renaissance (2). Baroque (2). Galant style (rococo) (2). Viennese classical composers (2). Romantism (2). Impressionism and modern styles of the XX Century (2). Sacred music of the liturgy after the Second Vatican council (2). Glagolitic singing, specificity of the sacred music expression in Croatia (2). Chaplain's role in basilicas and chatedrals with a particular reference to the chaplains of the cathedral of Split (2). Exercises (5).</p>						
Format of course instruction:	<input checked="" type="checkbox"/> lectures <input type="checkbox"/> seminars and workshops <input checked="" type="checkbox"/> exercises <input type="checkbox"/> <i>on line</i> entirely <input type="checkbox"/> combined e-learning <input type="checkbox"/> field instruction			<input type="checkbox"/> individual tasks <input type="checkbox"/> multimedia <input type="checkbox"/> laboratory <input type="checkbox"/> mentorship work <input type="checkbox"/> (other)			
Student obligations	Regular class attendance, taking of an oral exam.						
Monitoring of student work (enter portion in ECTS credits per each activity so that total	Class attendance	1,0	Research		Practical training	0,5	
	Experimental work		Written representation		(Other)		
	Essay		Seminar essay		(Other)		

number of ECTS credits corresponds to the ECTS credit value of the course)	Mid-term exams		Oral exam	0,5	(Other)	
	Written exam		Project		(Other)	
Grading and evaluation of student work in class and at the final exam	Class attendance 30%, Exercises 10%, Final exam 60%					
Obligatory literature (available in the library or via other media)	Title			Number of copies in the library	Availability via other media	
	Razni autori, <i>Crkvena glazba</i> , priručnik za bogoslovna učilišta, Zagreb, 1988., pp. 1.-220.			1		
	Š. Marović, <i>Glazba i bogoslužje</i> . Uvod u crkvenu glazbu, CuS, Split, 2009., pp. 63-108, 165-201.			1		
Supplementary literature	E. Stipčević, <i>Hrvatska glazba</i> , ŠK, Zagreb, 1997., pp. 1.-239. M. Grgić, <i>Glazbena kultura u splitskoj katedrali 1750.–1940.</i> , HMD, Zagreb, 1997., pp. 1-244.					
Quality assurance methods aimed at ensuring the acquisition of defined learning outcomes	Student attendance register, teacher-student consultations, active participation in exercises.					
Other (according to the opinion of education provider)						