### COURSE TITLE

**Introduction to Gregorian Chant**

<table>
<thead>
<tr>
<th>Code</th>
<th>ISVU: 82151</th>
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<tbody>
<tr>
<td><strong>Year of study</strong></td>
<td>II</td>
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#### Course teacher/s

Associate professor Šime Marović, M.A.

#### Credit (ECTS)

3

#### Assistants

- **Type of instruction (number of hours per semester)**
  - L: 30

#### Course status

- Core course
- Percentage of e-learning implementation

### COURSE DESCRIPTION

#### Course goals

- Familiarise students with the rich tradition of Gregorian chant originated in the Roman liturgy.
- Learn to critically assess and understand the purpose of using music in the liturgy on the basis of documents on sacred music.

#### Course enrollment requirements and core competencies

Having successfully completed the course a student should be able to:

1. Evaluate Gregorian chant in relation to other forms of singing in the Catholic Church.
2. Analyse Gregorian music forms.
3. Sing simple Gregorian antiphones.
4. Participate in the liturgy by singing the readings at mass and psalm tones.
5. Design liturgical chant on the basis of the documents on ecclesiastical music.

#### Expected learning outcomes at the course level (4-10 learning outcomes)

- Gregorian chant: definition, features, the origin of Gregorian chant, the origin of neumatic notation (Sacramentary of Split from the XII century) – scriptoriums (Benedictines in Croatia), development of neumatic notation (Guido from Arezzo) (2). Pope Gregory the Great, Roman 'schola cantorum', the spread of Gregorian chant (2). Roman-Carolingian renewal, sequences, trope, versus (2).
- Abolition and resurgence of Gregorian chant (2).
- Neumatic notation of the Vatican editions: single neums, neums of 2-3-4 notes (2). Stave, music keys, chromatic tones in Gregorian chant, pauses, asterix (2).
- Psalms in liturgical acts (sacred mass, the Book of Hours) and models of performing. Modality-tonality. Psalmody (definition). Constituent parts of psalm tones. Psalms in the sacred mass and the Book of Hours (3 hours).
- The most important music forms (hymn, responsorial, Bible chorale. The vernacular Church singing) (2).

#### Detailed course content (weekly class schedule)

- Lectures
- Exercises
- On-line entirely
- Mixed e-learning
- Individual tasks
- Multimedia
- Mentorship work
- Other

#### Format of course instruction:

- Regular class attendance, taking an oral exam.
### Screening student work (specify portion in ECTS credits per each activity so that total number of ECTS credits corresponds to the ECTS credit value of the course)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class attendance</td>
<td>1.0</td>
</tr>
<tr>
<td>Research</td>
<td>1.0</td>
</tr>
<tr>
<td>Experimental work</td>
<td>(Other)</td>
</tr>
<tr>
<td>Essay</td>
<td>(Other)</td>
</tr>
<tr>
<td>Mid-term exams</td>
<td>1.0</td>
</tr>
<tr>
<td>Written exam</td>
<td>(Other)</td>
</tr>
<tr>
<td>Oral exam</td>
<td>1.0</td>
</tr>
<tr>
<td>Written exam</td>
<td>(Other)</td>
</tr>
<tr>
<td>Project</td>
<td>(Other)</td>
</tr>
</tbody>
</table>

### 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)

<table>
<thead>
<tr>
<th>Title</th>
<th>Number of copies in the library</th>
<th>Availability via other media</th>
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### Supplementary literature


### Quality assurance methods aimed at ensuring the acquisition of defined learning outcomes

- Student attendance register, student-teacher consultations, active participation in exercises.

### Other (according to the opinion of education provider)