



University of Arts in Belgrade

Faculty of Music

## BACHELOR STUDIES

### COMPOSITION

Field	Music
Type and Level	Bachelor studies, I study cycle
Modules	/
Study load	240 ECTS
Study length	4 years
Title	Bachelor of Composition
Number of students	4 per year of study
Language	Serbian
Web	<a href="http://www.fmu.bg.ac.rs">www.fmu.bg.ac.rs</a>
Entry requirements	An entrance condition for enrollment in a Bachelor's study program is to have graduated full high school, music secondary school or School for music talents in Ćuprija. In absence of completed appropriate education, an additional entrance examination has to be taken, as it is regulated in accordance with the Faculty of Music Rule Book for Entrance Exams.
Objectives	The main objective of composition studies is acquirement of basic theoretical knowledge and development of practical artistic capabilities for creativity in the field of music composition through gradually exceeding problems related to formative conformation of music composition, namely the vocal, instrumental, vocal-instrumental and electronic media inherent to it. Education for composers encompasses a thorough knowledge of basic music theory disciplines, familiarity with classic and contemporary methods of composition, acquisition of practical music knowledge and skills, understanding of humanities (history of music, psychology, pedagogy, sociology of culture, ethnomusicology, applied aesthetics) and languages.

## Structure

Bachelor study program in Composition lasts 4 years (8 semesters) loading 240 ECTS credits. All courses (compulsory and elective) have individually defined credit value conforming to the European Credit Transfer System (ECTS), with 1 credit approximately amounting to 30 work hours of overall student activity. Credit value of individual courses ranges from 2 to 22 ECTS credits, according to the course subject matter and student workload. About 30 % of ECTS procured throughout the studies pertain to the major. All the subjects are categorised as Music, Music Theory and Humanities. Curriculum is defined by upgrade of the knowledge previously gained through high school education. Subjects are pursued throughout various modules structured in semesters. Program requirements in modules are envisioned to ensure progress to the next module curriculum. There are 4 levels of elective subjects totalling 6,67%. Elective subject can be chosen freely from each group of the offered elective subjects. One of four foreign languages is to be selected. In the third year a student gets to choose one of two subjects in the field of humanities (Applied aesthetics with the theory of arts and General overview of art history). The training can be individual (Composition as major), group (Orchestration, Conducting, Music score playing, Piano as a subsidiary subject, Music recording and production) and joint (all the other subjects).

## Aim

The aim of Composition study program is the acquirement of basic theoretical knowledge and development of practical artistic capabilities for creativity in the field of music composition through gradually exceeding problems related to formative conformation of music composition, namely the vocal, instrumental, vocal-instrumental and electronic media inherent to it. Education for composers encompasses a thorough knowledge of basic music theory disciplines, familiarity with classic and contemporary methods of composition, acquisition of practical music knowledge and skills, understanding of humanities (history of music, psychology, pedagogy, sociology of culture, ethnomusicology, applied aesthetics) and languages.

Student acquires knowledge and competencies for educational work in elementary and high general and music schools, in various cultural institutions and media, along with a prospect to continuation of studies of Composition at the second (Master) level of studies. The aim of Composition study program completely confers to the main aims and objectives of Faculty of music.

## Objectives

Creative capabilities and practical disciplines necessary for professional composing obtained with Composition study program are:

- Composition (Music making) in the field of solo, vocal, vocal-instrumental and chamber music
- Knowledge and understanding of relevant compositional techniques through various historical and aesthetic concepts
- Knowledge and application of orchestrational techniques
- Acquaintance with analytical techniques and practices.

Further objectives are directed towards formation of professionals who would be:

- competent for educational and creative work in preschool, elementary and high schools, as well as in music schools according to the specifics stated in the diploma supplement
- qualified for work in cultural institutions and media
- developing further their creative capabilities through additional education and continual learning

These objectives completely confer to main aims and objectives of Faculty of music.

## Competencies

Students of composition gain competencies streamlined from specific subjects enabling them for:

- independent artistic activity
- educational and creative work in preschool, elementary and high schools, as well as in music schools according to the major field of study stated in the diploma supplement
- work in cultural institutions and media (competencies stemming from the study program in general)
- continuation of studies of Composition at the master level

Students at the Composition study program obtain the following subject-specific competencies:

- Theoretical and practical (knowledge-based) learning outcomes
- Composition (Music making) in the field of solo, vocal, vocal-instrumental and chamber music
- Knowledge and understanding of relevant compositional techniques through various historical and aesthetic concepts
- Knowledge and application of orchestrational techniques
- Analytical techniques and practices
- Knowledge and understanding of context of a in a professional capacity in different forms
- Music theory
- Musical styles
- Application of technology in music, both in general and specific field of work
- Possession of certain level of knowledge of financial, business and legal aspects of music profession
- Awareness of correlation and interdependence of the previous elements
- Acquaintance with History of arts basics
- Acquaintance with scientific principles fundamentals and historical development of theory of arts
- Knowledge of contemporary teaching principles and methods
- Acquaintance with the elements of the psychology of music

## Curriculum

Bachelor studies of composition curriculum is envisioned to comply with the specific objectives. Study program structure is formed with around 55% of music, 34,50% music theory and about 12,50% of humanities subjects. Approximately 30% of credits gained throughout the studies is pertain to the major, defined as a music and profession-defining subject. However, the major in itself integrates knowledge of music, music theory and humanities, so that the subject's category was determined due to the dominance of music line. Subsidiary subjects are therefore situated in the field of music theory, nevertheless bearing in mind essential unity of practical and theoretical knowledge. Composition study program comprises of a number of subject groups: the major – Composition, job-oriented subjects (Orchestration, Piano as a subsidiary subject, Conducting, Choir, Music instruments, Musical scores playing, Musical forms, Harmony with harmonic analysis, Music production technology, Music recording and production, Solfeggio, Counterpoint, History of music, Musical styles analysis, Ethnomusicology, Practicum in impressionist harmony, Introduction to the vocal music analysis), methodological subjects (Methodology of teaching music in elementary schools, Principles of solfeggio teaching methodology, Methodology questions of history of music teaching in elementary schools), body of humanities subjects (Psychology, Pedagogy, Sociology of culture, Applied aesthetics with the theory of arts and General overview of art history) and foreign language.

All the courses (compulsory and elective) have individually defined credit value conforming to the European Credit Transfer System (ECTS), with 1 credit approximately amounting to 30 work hours of overall student activity. The logic behind the course distribution throughout the study program is such that necessary level of knowledge obtained by previously fulfilled courses. Each of the courses is defined in curriculum by its name, type, year and semester of study, number of ECTS credits, teacher, aims and objectives, knowledge and competences, recommended literature, teaching methods, evaluation and grading system and other. Study program confers to the European standards related to

the entry requirements, study length, transfer to the subsequent year of study, graduation requirements and type of study. Composition study program lasts four years divided in 8 semesters. Active training classes is 25 hours per week in the first year of study, 22 on the second, 21-22 on third and 22 on the fourth year of study. Active training is consisted of lectures and practices.

## List of courses

### Music courses

Choir 1

Choir 2

Composition 1

Composition 2

Composition 3

Composition 4

Conducting 1

Conducting 2

Orchestration 1

Orchestration 2

Orchestration 3

Piano as a subsidiary subject 1

Piano as a subsidiary subject 2

Piano as a subsidiary subject 3

### Music theory courses

Counterpoint 1

Counterpoint 2

Counterpoint 3

Counterpoint 4

Ethnomusicology

Harmony with harmonic analysis 1

Harmony with harmonic analysis 2

Introduction to vocal music analysis 1

Introduction to vocal music analysis 2

Methodology of teaching music in elementary schools

Methodology questions of history of music teaching in elementary schools

Music production technology

Music recording and production

Musical scores 1

Musical scores 2

Musical forms 1

Musical forms 2

Musical forms 3

Musical forms 4

Musical instruments 1

Musical instruments 2

Analysis of musical styles 1

Analysis of musical styles 2

Performative coordinates of musicals

Practicum in impressionist harmony

Principles of solfeggio teaching methodology

Solfeggio 1

Solfeggio 2

Solfeggio 3

### Humanities courses

English language

French language

General overview of history of arts  
German language  
History of music 1  
History of music 2  
History of music 3  
Introduction to the applied aesthetics and theory of arts  
Pedagogy  
Psychology  
Russian language  
Sociology of culture

Elective courses

English language  
French language  
General overview of history of arts  
German language  
Introduction to the applied aesthetics and theory of arts  
Introduction to vocal music analysis 1  
Introduction to vocal music analysis 2  
Methodology questions of history of music teaching in elementary schools  
Performative coordinates of musicals  
Practicum in impressionist harmony  
Principles of solfeggio teaching methodology  
Russian language

## Outline\*

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
<b>FIRST YEAR</b>										
1	OAKZ1	<a href="#">Composition 1</a>	1, 2	M	C	1	0	0	0	16
2	OAMI1	<a href="#">Musical instruments 1</a>	1	MT	C	1	1	0	0	2
3	OUHMO1	<a href="#">Musical forms 1</a>	1	MT	GC	2	1	0	0	2
4	OUHHO1	<a href="#">Harmony with harmonic analysis 1</a>	1, 2	MT	GC	2	1	0	0	4
5	OUHKO1	<a href="#">Counterpoint 1</a>	1	MT	GC	2	1	0	0	2
6	OLSF1	<a href="#">Solfeggio 1</a>	1, 2	MT	GC	1	1	0	0	4
7	ODKB1	<a href="#">Piano as a subsidiary subject 1</a>	1, 2	MT	GC	1	1	0	0	4
8	OBPK1	<a href="#">Musical scores 1</a>	1, 2	MT	C	1	0	0	0	4
9	OBDK1	<a href="#">Conducting 1</a>	1, 2	MT	C	1	1	0	0	4
10	OUJEM1	<a href="#">Ethnomusicology</a>	1, 2	MT	C	1	1	0	0	4
11	OUGIM1	<a href="#">History of music 1</a>	1, 2	H	GC	1	1	0	0	4
12	OUGSJ1	Elective courses	1, 2		JE	1	1	0	0	4
	OUGEN1	<a href="#">English language</a>	1, 2	H	E	1	1	0	0	4
	OUGFR1	<a href="#">French language</a>	1, 2	H	E	1	1	0	0	4
	OUGNE1	<a href="#">German language</a>	1, 2	H	E	1	1	0	0	4
	OUGRU1	<a href="#">Russian language</a>	1, 2	H	E	1	1	0	0	4
13	OAMI2	<a href="#">Musical instruments 2</a>	2	MT	GC	1	1	0	0	2
14	OUHMO2	<a href="#">Musical forms 2</a>	2	MT	GC	2	1	0	0	2
15	OUHKO2	<a href="#">Counterpoint 2</a>	2	MT	GC	2	1	0	0	2
<b>Total</b>						<b>30</b>	<b>20</b>	<b>0</b>	<b>0</b>	<b>60</b>
<b>SECOND YEAR</b>										
16	OAKZ2	<a href="#">Composition 2</a>	3, 4	M	O	1	0	0	0	16
17	OAOR1	<a href="#">Orchestration 1</a>	3, 4	M	C	1	0	0	0	8
18	OUHMO3	<a href="#">Musical forms 3</a>	3	MT	GC	2	1	0	0	2
19	OUHHO2	<a href="#">Harmony with harmonic analysis 2</a>	3, 4	MT	GC	2	1	0	0	4
20	OUHKO3	<a href="#">Counterpoint 3</a>	3	MT	GC	2	1	0	0	2
21	OLSF2	<a href="#">Solfeggio 2</a>	3, 4	MT	GC	1	1	0	0	4
22	ODKB2	<a href="#">Piano as a subsidiary subject 2</a>	3, 4	M	GC	1	1	0	0	4
23	OBDK2	<a href="#">Conducting 2</a>	3, 4	M	C	1	1	0	0	4

24	OBPK2	<a href="#">Musical scores 2</a>	3, 4	MT	C	1	0	0	0	4
25	OUGIM2	<a href="#">History of music 2</a>	3, 4	H	GC	1	1	0	0	4
26	OUGSK1	<a href="#">Sociology of culture</a>	3, 4	H	C	2	0	0	0	4
27	OUHMO4	<a href="#">Musical forms 4</a>	4	MT	GC	2	1	0	0	2
28	OUHKO4	<a href="#">Counterpoint 4</a>	4	MT	GC	2	1	0	0	2
<b>Total</b>						<b>30</b>	<b>14</b>	<b>0</b>	<b>0</b>	<b>60</b>

### THIRD YEAR

29	OAKZ3	<a href="#">Composition 3</a>	5, 6	M	C	1	0	0	0	22
30	OAOR2	<a href="#">Orchestration 2</a>	5, 6	M	C	1	1	0	0	8
31	OBHO1	<a href="#">Choir 1</a>	5, 6	M	GC	2	4	0	0	6
32	OLSF3	<a href="#">Solfeggio 3</a>	5, 6	MT	GC	1	1	0	0	4
33	ODKB3	<a href="#">Piano as a subsidiary subject 3</a>	5, 6	M	GC	1	1	0	0	4
34	OATS1	<a href="#">Music production technology</a>	5, 6	MT	GC	2	0	0	0	4
35	OUGIM3	<a href="#">History of music 3</a>	5, 6	H	GC	1	1	0	0	4
36	OAIP1	Elective courses	5, 6		E	2	0	0	0	4
	OUGPU1	<a href="#">Introduction to the applied aesthetics and theory of arts</a>	5, 6	H	E	2	0	0	0	4
	OUGOU1	<a href="#">General overview of history of arts</a>	5, 6	H	E	2	0	0	0	4
37	OAIP2	Elective courses	5, 6		E	1/2	1/0	0	0	4
	OHIM1	<a href="#">Practicum in impressionist harmony</a>	5, 6	MT	E	2	0	0	0	4
	OUHVL1	<a href="#">Introduction to vocal music analysis 1</a>	5	MT	E	1	2	0	0	2
	OUHVL2	<a href="#">Introduction to vocal music analysis 2</a>	6	MT	E	1	2	0	0	2
	OLUM1	<a href="#">Performative coordinates of musicals</a>	5, 6	MT	E	1	1	0	0	4
<b>Total</b>						<b>24/26</b>	<b>18/16</b>	<b>0</b>	<b>0</b>	<b>60</b>

### FOURTH YEAR

38	OAKZ4	<a href="#">Composition 4</a>	7, 8	M	C	1	0	0	0	20
39	OAOR3	<a href="#">Orchestration 3</a>	7, 8	M	C	1	2	0	0	10
40	OBHO2	<a href="#">Choir 2</a>	7, 8	M	GC	2	4	0	0	6
41	OULMK1	<a href="#">Methodology of teaching music in elementary schools</a>	7, 8	MT	C	1	1	0	0	4
42	OUHST1	<a href="#">Musical styles analysis 1</a>	7	MT	GC	2	2	0	0	3
43	OASM1	<a href="#">Music recording and production</a>	7, 8	MT	C	1	1	0	0	4
44	OULPS1	<a href="#">Psychology</a>	7	H	GC	2	0	0	0	3
45	OAIP3	Elective courses	7, 8		E	1	1	0	0	4
	OULPM1	<a href="#">Principles of solfeggio teaching methodology</a>	7, 8	MT	E	1	1	0	0	4

	OUGM11	<a href="#">Methodology questions of history of music teaching in elementary schools</a>	7, 8	MT	E	1	1	0	0	4
46	OUHST2	<a href="#">Musical styles analysis 2</a>	8	MT	GC	2	2	0	0	3
47	OULPE1	<a href="#">Pedagogy</a>	8	H	GC	2	0	0	0	3
<b>Total</b>						<b>22</b>	<b>22</b>	<b>0</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>							<b>2700</b>		<b>240</b>	

\* S- Semester

Active training classes: L – Lectures, P – Practice AC – Additional classes

Status: M- Music, MT – Music theory, H - Humanities

Types: C- Compulsory, E- Elective GC – compulsory classes in groups

## Admission

Call for admission to the study program of Composition is of a public and lawful character, with the entrance exam managed by Entrance Exam Committee, named by the Faculty of Music Academic Council.

Faculty of Music is enrolling up to 4 students per year to the Composition study program at the bachelor level, depending on the social demands and self resources. Election of students is based on the success at the previous stages of education and the entrance examination scores, as set in connection to the Rules&Regulations for entrance exams. Student transfer from the other faculties is possible on the second and third year of study with the transfer procedure set by Policies and regulations for studying. Transfer from the other study programs is not allowed.

An entrance condition for enrollment in the Composition study program is to have graduated full music high school or, in absence of completed appropriate high school education an additional entrance examination taken and passed, and approved entrance examination scores.

Number of students enrolled is up to 4.

The title acquired is bachelor of composition.

Condition for the enrollement to the major in the winter term is the pass muster of both modules in major from the previous year of study.

## Entrance Exam

Entrance conditions to the Bachelor studies are set by the Law on Higher Education, University of Arts in Belgrade and Faculty of Music Statutes, along with the Policies and regulations for entrance exams and ranking.

Entrance exams to the study program of Composition consist of the following exams:

1. Musical forms and Harmony
2. Piano
3. Composition – consisting of a written part (clausura composition) and presentation and performance of at three compositions submitted by the candidate
4. Solfeggio



## Student evaluation and progress

The final grade achieved at each of the program courses is formed by continual following of student's work and achievements through the academic year as well as at the final examination. A student masters the study program by passing the exams thus acquiring the compulsory number of ECTS précised by the study program. Each course of the program amounts to the certain number of credits the student acquires by successfully passing the exam.

The number of credits is defined by the course workload. Student progress is followed continually throughout the course and quantified by number of points. The maximum number of points per course is 100.

Points can be acquired by active participation in classes, completion of exam prerequisites and the exam itself. Minimum number of points a student can get by completion of exam prerequisites in classes is 30, and maximum 70. Each course of the study program has its clear and coherent procedure for points acquirement, which includes the number of points acquired based on the each particular activity during the course or by exam prerequisites and passing the exam itself. The overall successfulness is expressed by grade ranging from 5 (failure) to 10 (excellent). The grade is based on the total of points a student acquired by exam prerequisites and the exam itself, according to the quality of obtained knowledge and skills.

The evaluation system at the Faculty of Music is defined by Policies and regulations for examination and grading procedures.

## List of courses

1. OAKZ1 - Composition 1
2. OAKZ2 - Composition 2
3. OAKZ3 - Composition 3
4. OAKZ4 - Composition 4
5. OAOR1 Orchestration 1
6. OAOR2 Orchestration 2
7. OAOR3 Orchestration 3
8. OBHO1 - Choir1
9. OBHO2 – Choir2
10. OUGEN1 - English language
11. OUGFR1 - French language
12. OUGRU1 - Russian language
13. OUGNE1 - German language
14. OULPS1 – Psychology
15. OULPE1 – Pedagogy
16. OUGOU1 - General overview of History of Arts
17. OUGIM1 - History of Music 1
18. OUGIM2 - History of Music 2
19. OUGIM3 - History of Music 3
20. OUJEM1 Ethnomusicology
21. OUHST1 Analysis of musical styles 1
22. OUHST2 Analysis of musical styles 2
23. OUGPU1 - Introduction to applied aesthetics, sciences and art theories
24. OUGSK1 - Sociology of Culture
25. OLUM1 - Musical: Guidelines in Education and Performance
26. OBDK1 - Conducting 1
27. OBDK2 - Conducting 2
28. ODKB1 Piano as a subsidiary subject 1
29. ODKB2 Piano as a subsidiary subject 2
30. ODKB3 Piano as a subsidiary subject 3
31. OLSF1 Solfeggio 1
32. OLSF2 Solfeggio 2
33. OLSF3 Solfeggio 3
34. OAMI1 Musical instruments 1
35. OAMI2 Musical instruments 2
36. OASM1 Music recording and production
37. OATS1 - Music recording technology
38. OBPK1 Musical scores 1
39. OBPK2 Musical scores 2
40. OUHVL1 Introduction to vocal music analysis 1
41. OUHVL2 Introduction to vocal music analysis 2
42. OUHMO1 Musical forms 1
43. OUHMO2 Musical forms 2
44. OUHMO3 Musical forms 3
45. OUHMO4 Musical forms 4
46. OUHHO1 Harmony with harmonic analysis 1
47. OUHHO2 Harmony with harmonic analysis 2
48. OHIM1 Practicum in impressionist harmony
49. OUGM1 Methodology questions of history of music teaching in elementary schools
50. OUHKO1 Counterpoint 1
51. OUHKO2 Counterpoint 2
52. OUHKO3 Counterpoint 3
53. OUHKO4 Counterpoint 4
54. OULMK1 Methodology of teaching music in elementary schools
55. OULPM1 Principles of solfeggio teaching methodology

<b>Study program:</b> Bachelor academic studies, Composition			
<b>Course title:</b> OAKZ1 - Composition 1			
Teachers: Erić B. Zoran, full professor; Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 16			
<b>Requirements:</b> None			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity in the field of composition and the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> The student gains knowledge about contemporary compositional practices and about different creative orientations and poetics present in the contemporary art. He/she is qualified for the creative use of various compositional techniques as well as for understanding and mastering the process that involves formulation of musical idea, its development and full realization in the form of musical notation – score. The student has mastered the process of composing for voice (with obligatory text) and a harmonic instrument (or voice, harmonic instrument and another instrument of choice) and for choir a cappella (with text).			
<b>Contents of the course:</b> Analytical presentation of the relevant musical pieces in the subject area. Continuous work with a student on creation of musical pieces of different structural complexity and for different instrumentation - work on a composition starting from the concept, form and compositional technique to notation, realization of the score and presentation-performance. Classes are organized in the form of practical and individual lectures, which is the best form for gaining knowledge necessary for successful engagement in creative work. <ul style="list-style-type: none"> <li>- Composing instrumental piece of at least three different movements, in simple form, for harmonic instrument (piano, harpsichord or organ) or harmonic instrument and another instrument of choice.</li> <li>- one free-form composition for voice (with obligatory text) and harmonic instrument or voice, harmonic instrument and an instrument of choice</li> <li>- a composition for choir a cappella (with text).</li> </ul> Practical lessons: Composing music for selected parts of theatre plays and movies Exam requirements: Composed (or selected) and sound-realized (CD) music for selected parts of theatre plays and video clips.			
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Kohoutek, Ctirad. Tehnika komponovanja u muzici XX veka. Univerzitet Umetnosti u Beogradu, 1984.</li> <li>2. Persichetti, Vincent. Twentieth-century Harmony: Creative Aspects and Practice. W. W. Norton, 1963.</li> <li>3. Messiaen, Olivier. Technique de mon langage musical. Leduc, 1944.</li> <li>4. Дудка, Фјодор. Основе нотографије. Универзитет Уметности у Београду, 1986.</li> <li>5. Bartók, Béla. Mikrokosmos. Universal Edition, 1976.</li> <li>6. Messiaen, Olivier. Vingt regards sur l'enfant-Jésus. Durand, 1966.</li> <li>7. Ligeti, Gyorgy. Études pour piano 1. Schott Music, 2002.</li> <li>8. Crumb, George. Makrokosmos. Edition Peters, 2006.</li> <li>9. Ligeti, Gyorgy. Études pour piano 2. Schott Music, 2006.</li> <li>10. Ligeti, Gyorgy. Études pour piano 3. Schott Music, 2006.</li> <li>11. Lutoslawski, Witold. Trois poèmes d Henri Michaux. Chester, 1966.</li> <li>12. Schonberg, Arnold. Pierrot lunaire. Universal Edition, 1965.</li> <li>13. Boulez, Pierre. Le marteau sans maître. Universal Edition, 1956.</li> <li>14. Љубица Марић. Песме простора. Fuore Verlag, 1988.</li> <li>15. Ligeti, Gyorgy. Lux Aeterna. Schott Music, 1972.</li> <li>16. Ligeti, Gyorgy. Requiem. Schott Music, 1978.</li> </ol>			
<b>Number of active classes:</b>	Lectures: 1	Practice: 0	
<b>Methods of teaching:</b> Continuous work with a student on creation of musical pieces of different structural complexity and for different instrumentation - work on a composition starting from the concept, form and compositional technique to notation, realization of the score and presentation-performance. Analytical presentation of the relevant musical pieces in the subject area. Classes are organized in the form of practical and individual lectures, which is the best form for gaining knowledge necessary for successful engagement in creative work. This makes possible that the content and forms of teaching can, to some extent, be adapted to the needs and interests of each student. In addition to lectures, students participate in individual and joint artistic projects, through performing and recording their music, in public art events and in discussion forums.			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points: 30	Final thesis:	Points: 70
Activity during lectures	10	Exam – technical requirements	35
Homework	20	Exam – artistic impression	35

<b>Study program:</b> Bachelor academic studies, Composition			
<b>Course title:</b> OAKZ2 - Composition 2			
Teachers: Erić B. Zoran, professor; Žebeljan P. Isidora, professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 16			
<b>Requirements:</b> Passed Composition 1 (OAKZ1)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity in the field of composition and the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> The student gains knowledge about contemporary compositional practices and about different creative orientations and poetics present in the contemporary art. He/she is qualified for the creative use of various compositional techniques as well as for understanding and mastering the process that involves formulation of musical idea, its development and full realization in the form of musical notation – score. The student has mastered the process of composing for voice (with obligatory text) and a harmonic instrument (or voice, harmonic instrument and another instrument of choice) and for choir a cappella (with text).			
<b>Contents of the course:</b> Analytical presentation of the relevant musical pieces in the subject area. Continuous work with a student on creation of musical pieces of different structural complexity and for different instrumentation - work on a composition starting from the concept, form and compositional technique to notation, realization of the score and presentation-performance. Classes are organized in the form of practical and individual lectures, which is the best form for gaining knowledge necessary for successful engagement in creative work. <b>Exam requirements:</b> 1. Instrumental composition or instrumental compositions with movements in complex form, for one, two or three instruments of free choice A) Composing instrumental piece of at least three different movements B) Two instrumental compositions of which one is consisting of two movements plus one single-movement composition C) Three single-movement compositions  2. A) One composition for voice (with obligatory text) and one, two or three instruments of choice or B) One composition for choir a capella			
<b>Literature:</b> 1. Дудка, Фјодор. Основе нотографије. Универзитет Уметности у Београду, 1986. 2. Messiaen, Olivier. Catalogue d oiseaux. Durand, 1962. 3. Lutoslawski, Witold. Bukoliki. Chester, 1968. 4. Bartók, Béla. Sonata for two pianos and percussion. Universal Edition, 2004. 5. Марић, Љубица. Инвокација. Furore Verlag, 1983. 6. Марић, Љубица. Архаја. Furore Verlag, 1992. 7. Lutoslawski, Witold. Variations on a Theme by Paganini. Chester, 1966. 8. Schoenberg, Arnold. Erwartung. Universal Edition, 1978. 9. Марић, Љубица. Чудесни милиграм. Furore Verlag, 1992. 10. Stravinsky, Igor. Berceuses du chat. Boosey&Hawkes, 1956.			
<b>Number of active classes:</b>	Lectures: 1	Practice: 0	
<b>Methods of teaching:</b> Continuous work with a student on creation of musical pieces of different structural complexity and for different instrumentation - work on a composition starting from the concept, form and compositional technique to notation, realization of the score and presentation-performance. Analytical presentation of the relevant musical pieces in the subject area. Classes are organized in the form of practical and individual lectures, which is the best form for gaining knowledge necessary for successful engagement in creative work. This makes possible that the content and forms of teaching can, to some extent, be adapted to the needs and interests of each student. In addition to lectures, students participate in individual and joint artistic projects, through performing and recording their music, in public art events and in discussion forums.			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points: 30	Final thesis:	Points: 70
Activity during lectures	10	Exam – technical requirements	35
Homework	20	Exam – artistic impression	35

<b>Study program:</b> Bachelor academic studies, Composition		
<b>Course title:</b> OAKZ3 - Composition 3		
Teachers: Erić B. Zoran, full professor; Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor		
<b>Associates in teaching:</b> ---		
<b>Course status:</b> Compulsory		
<b>Number of ECTS:</b> 22		
<b>Requirements:</b> Passed Composition 2 (OAKZ2)		
<b>Course objectives:</b> Students gain the capacity for independent artistic activity in the field of composition and the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions.		
<b>Course outcomes:</b> The student gains knowledge about contemporary compositional practices and about different creative orientations and poetics present in the contemporary art. He/she is qualified for the creative use of various compositional techniques as well as for understanding and mastering the process that involves formulation of musical idea, its development and full realization in the form of musical notation – score.  The student mastered the process of composing a complex development form based on a contrast for one or more (2, 3) instruments or for string orchestra; composing of vocal compositions for voice, voice with accompaniment of one, two or three instruments or voice and string orchestra (without obligatory text) and composition for choir and string orchestra.		
<b>Contents of the course:</b> Analytical presentation of the relevant musical pieces in the subject area. Continuous work with a student on creation of musical pieces of different structural complexity and for different instrumentation - work on a composition starting from the concept, form and compositional technique to notation, realization of the score and presentation-performance. Exam requirements: Composing one piece of a complex development form based on a contrast (like sonata form) for A) one harmonic instrument B) two or three instruments of choice C) string orchestra  Composing one piece of a complex variation form for A) one harmonic instrument B) two or three instruments of choice C) string orchestra  One piece for A) solo voice B) voice and two or three instruments of choice C) voice and string orchestra D) choir a capella E) choir and string orchestra		
<b>Literature:</b> 1. Lutoslawski, Witold. <i>Musique funèbre</i> . Chester, 1965. 2. Penderecki, Krzysztof. <i>Threnody to the Victims of Hiroshima</i> . Schott Music, 1978. 3. Schoenberg, Arnold. <i>Verklärte Nacht</i> . Universal Edition, 1956. 4. Stravinsky, Igor. <i>Concerto in D</i> . Boosey&Hawkes, 1978. 5. Bartók, Bela. <i>Music for Strings, Percussion and Celesta</i> . Universal Edition, 1968. 6. Marić, Ljubica. <i>Ostinato super thema Octoicha</i> . Furore Verlag, 1978. 7. Lutoslawski, Witold. <i>Variations on a Theme by Paganini</i> . Chester, 1966. 8. Ligeti, Gyorgy. <i>Musica ricercata</i> . Schott Music, 1975. 9. Boulez, Pierre. <i>Structures I</i> . UniversalEdition, 1989. 10. Марић, Љубица. <i>Византијски концерт</i> . FuroreVerlag, 1978. 11. Stockhausen, Karlheinz. <i>Kontra-Punkte</i> . UniversalEdition, 1966. 12. Schoenberg, Arnold. <i>Kammersymphonien</i> . 1. UniversalEdition, 1996. 13. Stockhausen, Karlheinz. <i>Momente</i> . UniversalEdition, 1998.		
<b>Number of active classes:</b>	Lectures: 1	Practice: 0

**Methods of teaching:**

Continuous work with a student on creation of musical pieces of different structural complexity and for different instrumentation - work on a composition starting from the concept, form and compositional technique to notation, realization of the score and presentation-performance.

Analytical presentation of the relevant musical pieces in the subject area.

Classes are organized in the form of practical and individual lectures, which is the best form for gaining knowledge necessary for successful engagement in creative work.

This makes possible that the content and forms of teaching can, to some extent, be adapted to the needs and interests of each student.

In addition to lectures, students participate in individual and joint artistic projects, through performing and recording their music, in public art events and in discussion forums.

**Knowledge assessment (maximum number of points 100):**

Pre-exam obligations:	Points: 30	Final thesis:	Points: 70
Activity during lectures	10	Exam – technical requirements	35
Homework	20	Exam – artistic impression	35

<b>Study program:</b> Bachelor academic studies, Composition			
<b>Course title:</b> OAKZ4 - Composition 4			
Teachers: Erić B. Zoran, full professor; Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 2			
<b>Requirements:</b> Passed Composition 3 (OAKZ3)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity in the field of composition and the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> The student gains knowledge about contemporary compositional practices and about different creative orientations and poetics present in the contemporary art. He/she is qualified for the creative use of various compositional techniques as well as for understanding and mastering the process that involves formulation of musical idea, its development and full realization in the form of musical notation – score. Composing one free form piece for chamber ensemble of 4 – 9 instruments of free choice.			
<b>Contents of the course:</b> Analytical presentation of the relevant musical pieces in the subject area. Continuous work with a student on creation of musical pieces of different structural complexity and for different instrumentation - work on a composition starting from the concept, form and compositional technique to notation, realization of the score and presentation-performance. Exam requirements:  Composing one piece or part of a free form piece for chamber ensemble (4 – 9 instruments), in which at least four have to be melodic instruments, duration at least 15 minutes.			
<b>Literature:</b> 1. Ligeti, Gyorgy. Six Bagatelles for Wind Quintet. Schott Music, 1988. 2. Stravinsky, Igor. Histoire du Soldat. Boosey & Hawkes, 1956. 3. Stravinsky, Igor. Pribaoutki. Boosey & Hawkes, 1966. 4. Berg, Alban. Lyric Suite. Universal Edition, 1988. 5. Boulez, Pierre. Les Marteaux sans maître. Universal Edition, 1956. 6. Stravinsky, Igor. Ragtime. Boosey & Hawkes, 1985. 7. Stravinsky, Igor. Septet. Boosey & Hawkes, 1969. 8. Stockhausen, Karlheinz. Zeitmaße. Universal Edition, 1992. 9. Bartók, Bela. String Quartets No. 1 – 6, Universal Edition, 2004. 10. Stravinsky, Igor. Octet for Wind Instruments. Boosey & Hawkes, 1987. 11. Ligeti, Gyorgy. String Quartet No. 1 Métamorphoses nocturnes. Schott Music, 1969. 12. Ligeti, Gyorgy. String Quartet No. 2. Schott Music, 1978.			
<b>Number of active classes:</b>	Lectures: 1	Practice: 0	
<b>Methods of teaching:</b> Continuous work with a student on creation of musical pieces of different structural complexity and for different instrumentation - work on a composition starting from the concept, form and compositional technique to notation, realization of the score and presentation-performance. Analytical presentation of the relevant musical pieces in the subject area. Classes are organized in the form of practical and individual lectures, which is the best form for gaining knowledge necessary for successful engagement in creative work. This makes possible that the content and forms of teaching can, to some extent, be adapted to the needs and interests of each student. In addition to lectures, students participate in individual and joint artistic projects, through performing and recording their music, in public art events and in discussion forums.			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points: 30	Final thesis:	Points: 70
Activity during lectures	10	Exam – technical requirements	35
Homework	20	Exam – artistic impression	35

<b>Study program:</b> Bachelor academic studies, Composition			
<b>Course title:</b> OAOR1 Orchestration 1			
Teachers: Erić B. Zoran, professor; Žebeljan P. Isidora, professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Requirements:</b> -			
<b>Course objectives:</b> Students gain the capacity for independent artistic professional activity in the field of composition and orchestration.			
<b>Course outcomes:</b>  The student has acquired the basic information and knowledge about contemporary orchestration practice in the field of string orchestra and he is able to successfully implement this knowledge in his creative work.			
<b>Contents of the course:</b> Learning orchestration for string orchestra: characteristics and techniques of string instruments separately and in different size string orchestras. Melody and harmony in string orchestra. Front-middle-back plan. Polyphony and homophony in string instruments. Transposing various piano textures for strings. String orchestra – practical work: orchestrating five (5) short piano pieces for string orchestra Exam requirements Oral exam: orchestration of five piano pieces or part of piano piece for string orchestra Written exam: two questions from field of string orchestra			
<b>Literature:</b> 1. Obradović, Aleksandar. Uvod u orkestraciju. Univerzitet Umetnosti u Beogradu, 1997. 2. Adler, Samuel. Study of Orchestration, Third Edition. W. W. Norton & Company, 2002. 3. Раков, Николай Петрович. Практический курс инструментовки. Москва: Музыка, 1967. 4. Mozart, Wolfgang Amadeus. Eine kleine Nachtmusik. Edition Peters, 1986. 5. Tchaikovsky, Pyotr Ilyich. Serenade for Strings. Edition Peters, 1985. 6. Lutosławski, Witold. Musique funèbre (Muzyka żałobna). Chester, 2004. 7. Bartók, Bela. Music for Strings, Percussion and Celesta. Universal Edition, 1965. 8. Stravinsky, Igor. Concerto in D. Boosey&Hawkes, 1968. 9. Penderecki, Krzysztof. Threnody to the Victims of Hiroshima. Schott Music, 1960.			
<b>Number of active classes:</b>	Lectures: 1	Practice: 0	
<b>Methods of teaching:</b> Analytical presentation of the relevant musical pieces in the subject area. Classes are organized in the form of practical and individual lectures. Students are engaged in individual and joint art projects through performance and recording of their works. Lectures: group of max 50 students			
<b>Knowledge assessment (maximum number of points 100):</b>			
Exam prerequisites	Points: 40	Final thesis:	Points: 60
Activity during lectures	10	Exam – technical requirements	30
Homework	30	Exam – artistic impression	30



<b>Study program:</b> Bachelor academic studies, Composition			
<b>Course title:</b> OAOR2 Orchestration 2			
Teachers: Erić B. Zoran, full professor; Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
Associates in teaching: Adžić M. Draško, lecturer; Korać M. Vladimir, lecturer			
Course status: Compulsory			
Number of ECTS: 8			
Requirements: Passed Orchestration 1 (OAOR1)			
Course objectives: Students gain the capacity for independent artistic professional activity in the field of composition and orchestration.			
Course outcomes:  The student has acquired the basic information about contemporary orchestration practice in the field of classical symphony orchestra a2 and he is able to successfully implement this knowledge in his creative work.			
Contents of the course: Learning orchestration for classical symphony orchestra (a2). Analyzing scores, characteristics and techniques of woodwind instruments. Melody and harmony in the orchestra, proportional dynamics, score organizing. Color in orchestra. Orchestra pedal tone. Learning orchestration for classical symphony orchestra (a2) – practice. Orchestrating five small piano pieces for classical symphony orchestra. Exam Written exam: orchestration of a short piano piece for classical symphony orchestra (a2) Oral exam: two questions from field classical symphony orchestra a2			
Literature: 1. Obradović, Aleksandar. Uvod u orkestraciju. Univerzitet Umetnosti u Beogradu, 1997. 2. Adler, Samuel. Study of Orchestration, Third Edition. W. W. Norton & Company, 2002. 3. Раков, Николай Петрович. Практический курс инструментовки. Москва: Музыка, 1967. 4. Rimsky-Korsakov, Nikolay. Principles of Orchestration. Dover Publications Inc., 1964. 5. Beethoven, Ludwig van. Symphony No. 1. Schott Music, 1964. 6. Prokofiev, Sergey. Symphony No. 1 in D major Classical, Op. 25. Edition Peters, 1985. 7. Lutosławski, Witold. Symphony No. 1. Chester, 1986. 8. Messiaen, Olivier. Turangalila-Symphonie. Durand, 1967.			
<b>Number of active classes:</b>		Lectures: 1	Practice: 1
Methods of teaching: Analytical presentation of the relevant musical pieces in the subject area. Classes are organized in the form of practical and individual lectures. Students are engaged in individual and joint art projects through performance and recording of their works. Lectures: group of max 50 students Practice: group of max 22 students			
<b>Knowledge assessment (maximum number of points 100):</b>			
Exam prerequisites	Points: 40	Final thesis:	Points: 60
Activity during lectures	10	Exam – technical requirements	30
Homework	30	Exam – artistic impression	30

<b>Study program:</b> Bachelor academic studies, Composition			
<b>Course title:</b> OAOR3 Orchestration 3			
Teachers: Erić B. Zoran, professor; Žebeljan P. Isidora, professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
<b>Associates in teaching:</b> Adžić M. Draško, lecturer; Korać M. Vladimir, lecturer			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 10			
<b>Requirements:</b> Passed Orchestration 2 (OAOR2)			
<b>Course objectives:</b> Students gain the capacity for independent artistic professional activity in the field of composition and orchestration.			
<b>Course outcomes:</b>  The student has acquired the basic information and knowledge about contemporary orchestration practice in the field of string orchestra a3 and he/she is able to successfully implement this knowledge in the creative work.			
<b>Contents of the course:</b>  Learning orchestration for symphony orchestra (a3). Analyzing scores, characteristics and techniques of all orchestral instruments. Human voice and the orchestra, choir and orchestra, soloist and orchestra. Transcription of music written for various chamber ensembles orchestra. Score organizing.  Symphony orchestra a3 – practice: orchestrating five (5) short piano pieces for symphony orchestra Exam requirements Oral exam: orchestration of piano pieces or part of piano piece for symphony orchestra Written exam: two questions from field of symphony orchestra a3			
<b>Literature:</b> 1. Obradović, Aleksandar. Uvod u orkestraciju. Univerzitet Umetnosti u Beogradu, 1997. 2. Adler, Samuel. Study of Orchestration, Third Edition. W. W. Norton & Company, 2002. 3. Раков, Николай Петрович. Практический курс инструментовки. Москва: Музыка, 1967. 4. Rimsky-Korsakov, Nikolay. Principles of Orchestration. Dover Publications Inc., 1964. 5. Зраковский, Н. Задачи по общему курсу инструментоведения. Москва: Музыка, 1966. 6. Bartók, Béla. Concerto for Orchestra. Boosey&Hawkes, 1986. 7. Ligeti, Gyorgy. Lontano. Schott Music, 1978. 8. Lutosławski, Witold. Symphony No. 2. Chester, 1986. 9. Ligeti, Gyorgy. Violin Concerto. Schott Music, 1992. 10. Ligeti, Gyorgy. Requiem. Schott Music, 1978. 11. Schoenberg, Arnold. Fünf Orchesterstücke. Universal Edition, 1986. 12. Stravinsky, Igor. Le Sacre du Printemps. Boosey&Hawkes, 1989. 13. Ligeti, Gyorgy. Piano Concerto. Schott Music, 1990.			
<b>Number of active classes:</b>	Lectures: 1	Practice: 2	
<b>Methods of teaching:</b> Analytical presentation of the relevant musical pieces in the subject area. Classes are organized in the form of practical and individual lectures. Students are engaged in individual and joint art projects through performance and recording of their works. Lectures: group of max 50 students Practice: group of max 22 students			
<b>Knowledge assessment (maximum number of points 100):</b>			
Exam prerequisites	Points: 40	Final thesis:	Points: 60
Activity during lectures	10	Exam – technical requirements	30
Homework	30	Exam – artistic impression	30

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> MBHO1 - Choir, OBHO1 - <b>Choir1</b> , OBHO2 - <b>Choir2</b> , OBHO3 - Choir3			
<b>Teachers:</b> Radovanović-Brkanović R. Biljana, Full Professor; Jovanović V. Dragana, Assistant Professor			
<b>Associates in teaching:</b> Marković M. Ivan, Lecturer			
<b>Course status:</b> obligatory, elective			
<b>Number of ECTS:</b> 6			
<b>Requirements:</b> Passed Choir examination on previous level			
<b>Course objectives:</b> The subject is directed towards introduction, development and mastering elements of choral singing, first of all, harmonic hearing and vocal technique. The aim is to train a student to apply his theoretical knowledge (Solfeggio, Counterpoint, Harmony, structural and stylistic analysis) in practice.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to practically apply the acquired knowledge in this discipline, which sums up the knowledge of theoretical and practical music subjects. Knowledge of vocal technique, musical stylistics, ways and organization of work with different vocal ensembles must train student to sing in the choir, active participation in the preparation and realization of performances with the ensemble. Also, it is expected that in future work, students will be able to lead a choir ensemble (children, women, men or mixed).			
<b>Contents of the course:</b> Course Choir is designed as a basis for introducing students with all the essential elements of the musical work. In addition to the necessary analytical part of teaching, priority and focus is on practical work. Technical practice is dedicated to the development of the vocal abilities of students and the composition of all the leading stylistic periods are represented, from Renaissance to contemporary music. Selected works can be vocal or vocal-instrumental, spiritual or worldwide, and used as instructive literature or a program for public performance. The teaching is of a collective type, and the student chooses to be attending a female or mixed choir. FoM Mixed Choir or Academic Choir "Collegium musicum" is available. Colloquium is singing in a group (from four to ten students, depending on the requirements of the course) as a knowledge check of mastered units. Students with the best results of Colloquium participate in the realization of the concert project - final exam, while the other students take the final exam by singing a concert program in the group (from four to ten students, depending on the requirements of the score).			
<b>Literature:</b> 1. Мотети, мадригали, мисе (G. P. Palestrina, O. Lasso, J. Gallus, C. Monteverdi) 2. Корали, кантате, ораторијуми (J. S. Bach, G. F. Handel, A. Bruckner, S. Prokofiev, C. Orff) 3. Хорови, мисе, реквијеми, симфоније (G. B. Pergolesi, A. Vivaldi, Caplet, G. Rossini, J. Haydn, W. A. Mozart, L. van Beethoven, H. Berlioz, G. Faure, G. Puccini, A. Dvorak, G. Mahler) 4. Хорови (R. Schumann, J. Brahms, B. Smetana, B. Britten) 5. Литургије, опела, духовни комади (P. I. Caikovski, P. Cesnokov, D. Grecaninov, D. Bortnanski, S. Ramaninov, St. St. Mokranjac, K. Stankovic, P. Konjovic, K. Manojlovic, S. Hristic, M. Tajcevic) 6. Вокална световна музика домаћих и аутора из региона (St. St. Mokranjac, M. Milojevic, V. Ilic, T. Skalovski, R. Petrovic, D. Kostic, K. Babic, R. Maksimovic, Z. Mirkovic, S. Hofman, Z. Eric, M. Mihajlovic) 7. Савремена хорска музика 8. У обзир долази сва доступна литература одговарајуће тежине			
<b>Number of active classes:</b>		Lectures: 0	Practice: 6
<b>Methods of teaching:</b> Lectures: collective teaching, group size up to 300 Practice: collective teaching, group size up to 300			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Attendance	15	Oral Exam/concert	40
Activity during lectures	15		
Colloquium	30		

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> OUGEN1 - English language, OGEN1 - English language 1			
<b>Teachers:</b> Grkajac P. Milijana, Teacher; Ličina M. Jelena, Teacher			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> That the student attended English classes in high school			
<b>Course objectives:</b> The aim of the course is to capacitate students to use professional music literature in English, informative reading in order to understand the content of the text, as well as independent expression in English.			
<b>Course outcomes:</b> At the end of the course, the student is expected to master the envisaged grammar and lexical units of the English language and adopt a general and musical vocabulary that will enable him to read the texts readily, to independently reproduce the text in the form of related exposure or conversational exchange of attitudes, as well as a critical review and presentation own attitudes regarding a particular topic from different study programs.			
<b>Contents of the course:</b> Texts of a general character will be used to practice understanding and reproduction of the read text, to increase the knowledge of the basic vocabulary and phraseology, as well as to express their own opinion about text. It will be discussed on subjects such as music as a professional choice, stage fright, sight reading, methods of learning music, accompaniment, the reasons for artistic creation, composer's lives, instruments, etc. Therefore, during the two semesters, at least 8 texts should be processed, such as: Music, Concert-going, Performance, Accompaniment, Sight-reading, Why Do Artists Create, Is Music a Universal Language, Mozart, The Orchestra, Franz Liszt - Virtuoso, Charlatan and Prophet, The Ideal Listener, etc. Translation of English texts from individual study programs is obligatory, as well as writing of seminar papers, especially for students of musicology, ethnomusicology and music theory. Special accent will be put on the productive adoption of professional musical terminology. The established precondition for the subject implies that the grammatical units and lexical constructions will be revisited and expanded, with accent on their use in a specific musical discourse: Participle Present, Present Infinitive, Tenses, Comparison of Adverbs / Adjectives, Word Building (prefixes and suffixes) etc. Colloquium consists of a written examination of the knowledge of previously adopted on lectures. Written Exam: grammar test and reading comprehension. Oral Exam: reproducing at least 6 (known) texts and discussions presenting their own opinion on topics from the texts.			
<b>Literature:</b> 1. Гркајац, Милијана: Jazz Up Your English 1, Уџбеник енглеског језика за студенте I годинеФакултета музичке уметности, 3. прерађено издање, Завод за уџбенике, Београд, 2009.			
<b>Number of active classes:</b>		Lectures:1	Practice:1
<b>Methods of teaching:</b> All lectures are based on an interactive and communicative method that involves: constant involvement of students in the work on text, re-learning of grammar and lexis; discussion about texts as well as the presentation and tolerant opposing of students' personal opinions about the text topic; homework; shorter oral presentations on the chosen topic. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Presence on teaching classes	5	Written Exam	30
Preparation and activity	5	Oral Exam	30
Colloquium	30		

<b>Study program:</b> Bachelor Academic Studies		
<b>Course title:</b> OUGFR1 - French language, OGFR1 - French language 1		
<b>Teachers:</b> Novaković Skopljak D. Bojana, Lecturer		
<b>Associates in teaching:</b> ---		
<b>Course status:</b> elective		
<b>Number of ECTS:</b> 4		
<b>Requirements:</b> That the student had attended French language lectures in high school		
<p><b>Course objectives:</b>  By adopting a participatory approach in the methodology of language learning, students are put into real life situations in which they will use spoken and written language. Introduction of short texts from professional literature. Students are increasingly independent in understanding and expressing themselves in French. Emphasis is put on expressing attitudes, opinions, knowledge, comparisons, as well as analysis of mastered written and audio-visual documents. A written and oral form of the argumentative text is separately processed. Students acquire more complex sentence structures, their sentences are clear and coherent, and they are able to explain and defend their stance. Accent is placed on formal written documents such as curricula and motivation letters, presentation of their education and professional experience.</p>		
<p><b>Course outcomes:</b>  Written understanding and expression: student is able to understand the key elements of the statement, if it is a clear and standard language from a familiar context. Students is introduced to principles of argumentative writing in French by reading analytical texts  Students use simple language structures in writing, they can compose shorter texts dealing with topics of their field of interests; students can tell about their experience and observations. Students develop ability to express their opinions through clearly defined formal structures by analyzing linguistic means, conjunctions, complex sentences. Students learn about the structure of writing argumentative text, motivational letter, and curricula.  Oral understanding and expression: student can easily read and express his/her opinion. If expressed clearly and explicitly, student can understand the essence of information from television or radio, as well as conversations with subjects from a close environment or topics that are of interest to them on a personal and professional level. Student can deal with all situations, to search for information and understand the answer. Students can talk about their professional experience, plans and goals, to explain and defend their stance.</p>		
<p><b>Contents of the course:</b>  Grammar: Conditionnel present, past tenses le passé composé, l'imparfait; sequence of tenses and indirect speech; chronological conjunctions avant + nom, avant de + infinitif, après + nom/infinitif passé; prepositions of time and place; construction si+ imparfait, present subjunctive, reflexive verbs, subjunctive and infinitive, future proche, relative pronouns in function of direct and indirect object, past participles, conditional sentences si + présent / futur; si + imparfait / conditionnel present; past perfect tense, past tenses in sentences, passive, adverbial pronouns en, y; subjunctive with verbs of emotion, past conditional, conditional sentences si + plus-que-parfait / conditionnel passé; possessive and demonstrative pronouns; present participle and gerund, conjunctions of cause and purpose etc.  Lexicology and communicative functions: to express feelings, opinions, seek and give information, accurately situate events in time and space, tell events from the past, describe the circumstances and facts, talk about plans, evaluate and describe an artwork or activity, give suggestions, participate in debates, make arguments, use hypothetical sentences. Comment and analyze texts, understand news on the radio, tell a story or an anecdote, write a news story or a brief overview of an work of art or event, understand an interview for a job, present yourself and your professional experience, express motivation, suspicion, fear, dissatisfaction, regret, express an unrealized hypothesis, explain the cause and the goal, express a negation.  Culture: Texts and audio-visual documents from various areas of contemporary French society: films, theater, exhibitions, artists, literature, music, media, newspapers, television, current events and problems on the social and political agenda of today's France.  Colloquium is a written check of grammatical and lexical knowledge. The written part of the exam implies comprehension of the text and answers to the questions, while the oral part consists of the conversation and interpretation of the mastered texts.</p>		
<p><b>Literature:</b>  1. Catherine Dollez, Sylvie Pons, Alter Ego 3, Livre de l'élève, méthode de français, niveau B1, Hachette FLE, Paris, 2006.  2. Emmanuelle Daill, Pascale Trévisiol, Alter Ego 3, Cahier d'activités, niveau B1, Hachette FLE, Paris, 2007.  3. Catherine Flumian, Josiane Labascoule, Serge Priniotakis, Corinne Royer, Nouveau Rond-Point 2, Livre de l'élève + CD audio, niveau B1, Editions Maison des Langues, Paris, 2011.  4. S. Poisson-Quinton, R. Mimran, M. Mahéo-Le Coadic, Grammaire expliquée du français, Exercices, Niveau intermédiaire, CLE International, 2007.  5. Yvonne Delatour, Dominique Jennepin, Maylis Léon-Dufour, Brigitte Teyssier, Nouvelle grammaire du français, Cours de Civilisation Française de la Sorbonne, Hachette FLE, Paris, 2004.  6. Michèle Boulares, Jean-Louis Frérot, Grammaire progressive du français avec 400 exercices, Niveau avancé, CLE International, Paris, 1997.  7. Осим основних уџбеника за учење француског језика, наставни материјал ће се допуњавати из других извора, као и различитих сајтова са лекцијама, граматичким објашњењима, видео снимцима, интерактивним вежбањима:  www. lepointdufle. net  www. bonjourdefrance. com  www. tv5monde. com  8. Речници:  • Јовановић, С. са сарадницима, Савремени француско - српски речник са граматиком, Просвета, Београд, 2005. или  • Марковић, Е. Ранка, Палић, Марко, Француско – српски речник, БИГЗ, Београд, 1993.  • Једнојезични речник (Le Petit Robert, Larousse, Hachette)</p>		
<b>Number of active classes:</b>	Lectures:1	Practice:1

**Methods of teaching:**

In addition to the communicative method in learning a foreign language, verbal-textual (monologue, dialogue-monologue, dialogue), textual, demonstrative, text re-telling, grammatical analysis and compression of texts are applied. Use of audio-visual material. Interactive practice on the Internet. Group and consulting classes. Independent work.

Lectures: collective teaching, group size up to 200

Practice: collective teaching, group size up to 30

**Knowledge assessment (maximum number of points 100):**

Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Attendance and activity on lectures	10	Written exam	40
Colloquiums	40	Oral exam	10

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> OUGRU1 - Russian language, OGRU1 - Russian language 1			
<b>Teachers:</b> Uspenski M. Enisa, Associate Professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> elective			
Number of ECTS:4			
Requirements: That the student had attended Russian language lectures in high school			
<b>Course objectives:</b> The objective of the course is to introduce students to texts in domain of music and culture in Russian language: biographies of Russian composers, studies about certain musical works. Processing of certain grammatical categories. Training students to actively read literature about music, in Russian.			
<b>Course outcomes:</b> The student is expected to know the lexicon of the text, at the semantic and grammatical levels.			
<b>Contents of the course:</b> The course includes lectures and exercises on the following issues: 1) Phonetic specificities of the Russian language. 2) The verbal tenses. 3) Biographies of selected composers. 4) Reading and translating text. 5) Grammatical analysis of the text. 6) Semantic analysis of the text 7) Homework 8) Subject and predicate: statement. 9) Dictation 10) Using the dictionary. 11) Oral answers to questions from the text. 12) Colloquium 13) Adjectives. 14) The masterpiece of Russian music. 15) Reading and translating text. 16) Semantic analysis of the text. 17) Syntax analysis of the text. 18) Homework 19) Grammatical analysis of the text 20) Conjunctions 21) Accents in Russian. 22) Choice from Russian poetry (Pushkin and Fet) 23) Reading poetry: rhythm, rhyme and natural accent. 24) Music features of the verse. Colloquium: Written test of knowledge of mastered units: grammar test. Exam: reading and translation of a known text, answering questions from a known text.			
<b>Literature:</b> 1. Ениса Успенски: Избор текстова за прву годину Факултета музичке уметности (скрипта) 2. Радмило Маројевић; Граматика руског језика, Београд 1989 (И друга издања); 3. Богољуб Станковић Руско-српски речник, Београд: Прометеј.			
Number of active classes:		Lectures:1	Practice:1
<b>Methods of teaching:</b> Lectures, practice (text analysis, reading, translation) and writing homework. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	10	Oral Exam	60
Homework	10		
Colloquium(s)	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OUGNE1 - <b>German language</b> , OUNE1 - German language 1			
Teachers: Kozomarić Z. Zorana, Teacher			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: That the student attended German classes in high school			
<p>Course objectives:</p> <p>Expanding and enriching language communicative competencies;</p> <p>Developing the ability to engage in an area specific to everyday and future professional activities - the language of the profession;</p> <p>Improving language skills (reading, understanding ...)</p> <p>Development of language skills in the language of the profession (reading and understanding of shorter texts);</p> <p>Improvement of communication competence in the field of profession (understanding of speech);</p> <p>Understanding, expressing and interacting in a professional context</p>			
<p>Course outcomes:</p> <p>Mastering the techniques of understanding written texts of general themes and texts in the field of profession (spotting specific lexical, grammatical and expressive tools);</p> <p>Adoption of basic professional terminology;</p> <p>Expanding speaking patterns</p> <p>Overcoming extended forms of speech activity - ability to discuss professional issues;</p> <p>Further development of the ability to read specific expert texts at the level of global, selective and orientational</p>			
<p>Contents of the course:</p> <p>Improvement of previously adopted knowledge at the level of morphological, syntax and lexical units;</p> <p>Work on problems of spelling and writing;</p> <p>Analysis and creation of language units at the level of sentence, passage, discourse;</p> <p>Processing texts from the field of art</p> <p>Expanding the terminology fund of the immanent professional area;</p> <p>Working on problems of structures typical of the written language of the profession (nominal and verbal phrases, active and passive constructions ...);</p> <p>Mastering techniques of verbal expression about problems and results from the art field (reviews, presentations, and shorter written works).</p> <p>The Colloquium consists of a written test of previously adopted knowledge - in the form of a test.</p> <p>The written part of the exam consists of a written check of the lexical and grammatical competences of students acquired in the first and second semesters, as well as the understanding of the read.</p> <p>The oral part of the exam consists of presentations and discussions on topics in the field of art and topics specific to the German-speaking field.</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Axel Hering, Magdalena Masek, Michaela Prlmann – Balme: em Übungsgrammatik Deutsch als Fremdsprache, Max Hueber Verlag, Ismaning 2002.</li> <li>2. Gabriele und Manfred Richter: Interessantes, Kurioses, Wissenswertes, Verlag für Deutsch, Ismaning, 1994.</li> <li>3. Зорана Козомарић, Наташа Вукајловић: "Spiel mit!" Sprechspiele für kommunikativen Deutschunterricht, Приручник за Teachere (игре у настави), Завод за уџбенике, Београд, 2009.</li> </ol>			
Number of active classes:		Lectures:1	Practice:1
<p>Methods of teaching:</p> <p>All lectures are communicatively oriented, which implies active participation of students in work, discussions on specific topics, homework and short presentations on a topic in the field of profession.</p> <p>Lectures: collective teaching, group size up to 200</p> <p>Exercises: collective teaching, group size up to 30</p>			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during the lessons	20	Written Exam	30
Colloquium(s)	30	Oral Exam	20



Study program: Book of courses, Bachelor Academic Studies			
Course title: OLPS1 - Psychology, OULPS1 - <b>Psychology</b>			
Teachers: Bogunović D. Blanka, Full Professor; Mirović M. Tijana, Assistant Professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS:3			
Requirements: None			
Course objectives: 1. Gaining basic psychological knowledge in the field of ability, motivation, personality. 2. Acquiring knowledge about basic approaches to psychological study of music (psychometric, cognitive, developmental, social psychological) 3. Understanding basic psychological principles within receptive, performing and creative musical activities and psychological aspects of musical skills			
Course outcomes: 1. Knowledge of basic psychological terms and concepts of psychology of music. 2. Understanding and applying psychological principles in the framework of their own musical activities (performance and creation) and in the practice of music education. 3. Development of critical thinking and ability to evaluate music experiences.			
Contents of the course: Introduction to Psychology subject and methods, basic psychological features and processes and relevant directions and topics of musical phenomena studying from the point of view of psychology of music. Treatment of the following topics: Subject of Psychology and Psychology as a System of Scientific Disciplines; The subject of psychology of music and the most represented thematic area; ABILITY (Intelligence, H. Gardner's Multiple types of intelligence concept, Jean Piaget's Theory of intellectual and cognitive development, Definition and understanding of the nature of musical capabilities, Determinants of the development of musical capabilities (heritage - environment), Relation to other psychological features; DEVELOPMENT (development - general review - emotional, motor, social and moral development, adolescence, prenatal music development, early, preschool and school musical development; MOTIVATION (Theoretical concepts of motivation, Motivation as a factor of musical success at adolescent age); PERSONALITY (Theoretical Approaches in music personality research, Personality and value orientation of musicians at adolescent age; PSYCHOLOGICAL ASPECTS OF MUSIC SKILLS (Relation: performer - audience, social aspect of group performance; Expression and interpretation as communication, Learning of interpretation; Sight reading, memorizing and playing by ear, Psychological aspects of composing and improvisation, mastering the stage fright), MUSIC IN SOCIAL CONTEXT (Music and film, Commercial context of music, Subcultures in music). The exam is written and consists of 3 essay questions.			
Literature: 1. Леман, А. К., Слобода Џ. Е. и Вуди, Р. Х. (2012). Psychology за музичаре. Београд, Факултет музичке уметности и Психополис. (одабрана поглавља) 2. Леман, А. К., Слобода Џ. Е. и Вуди, Р. Х. (2012). Psychology за музичаре. Београд, Факултет музичке уметности и Психополис. (одабрана поглавља) 3. Богуновић, Б. (2010). Музички таленат и успешност. Београд, Факултет музичке уметности и Институт за педагошка истраживања. (одабрани делови) 4. Радни / испитни материјал - одабране теме у области Социјалне психологије музике и Развојне психологије			
Number of active classes:	Lectures:2	Practice: 0	
Methods of teaching: Discussions and practice (oral or written) for selected topics. Writing and oral defense of seminar work. Perform small research, in group. Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	5	Written Exam	60
Activity during lectures	5		
Research group work	10		
Seminars	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OLPE1 - Pedagogy, OULPE1 - Pedagogy			
Teachers: Bogunović D. Blanka, Full Professor; Mirović M. Tijana, Assistant Professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS:3			
Requirements: None			
Course objectives: Introduction to the basic problems of learning and teaching, especially those that are present in the current musical activity of the individual and his future work in teaching.			
Course outcomes: Knowledge of the basic principles of the learning process. Knowledge of basic didactic principles and methods. Understanding and applying the principles of learning within their own musical activities and in the practice of music education. Knowledge of the principle of formulating adequate strategies in student progress guidance. Creating critical thinking and developing the ability to evaluate the results of the teaching process.			
Contents of the course: Introduction to the subject and tasks of Pedagogy, Pedagogical Psychology and Didactics; with the basic characteristics and psychological foundations of different types of learning; with the basic features of the educational process; with didactic principles and basic methods and forms of teaching, correlating specific conditions and forms of teaching in music education. Processing of the following topics: The subject of Pedagogy and Pedagogical Psychology; connection with related disciplines; Learning - the term, function and types; Advancement in learning; Learning transfer - the concept, types, theories and factors of successful transfer; Successful learning methods and vocal-instrumental practice strategies; Memorizing and forgetting; Techniques for successful music memorization; Examination, assessment and evaluation of knowledge and music performance; Motivational incentives for learning and practicing - internal and external; Teacher; Teacher Competencies; Personality traits of Music Teacher and student performance; Cooperation in the triad Teacher-student-parent; Learning music in general music education; Music and alternative educational schools; Course and basic problems of didactics; Didactic principles; Teaching methods; Organizational forms of teaching; Planning in teaching; Preparing pupils for a public appearance. Students in groups perform a little research that is presented at a conference that is held at the end of the semester. The exam is written and consists of 3 essay questions.			
Literature: 1. Вучић, Л. (1999). Педагошка Psychology. Београд, Центар за примењену психологију Друштва психолога Србије. (одабрани делови) 2. Трнавац, Н. и Ђорђевић, Ј. (2005). Pedagogу II део - Дидактика. Београд, Научна књига комерц. (одабрани делови) 3. Богуновић, Б. (2010). Музички таленат и успешност. Београд, Факултет музичке уметности и Институт за педагошка истраживања. (одабрани делови) 4. Леман, А. К., Слобода Џ. Е. и Вуди, Р. Х. (2012). Psychology за музичаре. Београд, Факултет музичке уметности и Психополис. (одабрана поглавља) 5. Радни / испитни материјал - одабране теме у области развоја, техника меморисања, компетенција Teacherа, општег музичког образовања и алтернативних образовних школа.			
Number of active classes:		Lectures:2	Practice: 0
Methods of teaching: Discussions and practice (oral or written) for selected topics. Writing and oral defense of seminar work. Perform small research, in group. Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
Attendance		5	Written Exam
Activity during lectures		5	
Research group work		10	
Seminars		20	
			Points - 60
			60

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGOU1 - General overview of History of Arts, OUGOU1 - <b>General overview of History of Arts</b>			
Teachers: Dedić R. Nikola, Associate Professor			
<b>Associates in teaching:</b> ---			
Course status: obligatory, elective			
Number of ECTS:4			
Requirements: None			
<b>Course objectives:</b> General overview of History of Arts within the mentioned study programs should introduce students to the development of art and visual culture, different models of representation depending on the dominant ideological matrices in a certain historical epoch. The intention is to provide students with a broad insight into movements in the field of painting, sculpture and architecture and thus enrich / supplement the knowledge of historical epochs.			
<b>Course outcomes:</b> Ability of recognition and location of an artwork in time and space; understanding the work of art in the context of the social and political characteristics of the epoch in which the piece was created and the recognition and understanding of the epoch through the analysis and interpretation of the work; developing the possibilities for a comparative conclusion on the main characteristics of music and fine arts of given historical epochs.			
<b>Contents of the course:</b> Historical, religious and philosophical foundations of ancient Greek art; Crete(Minoan)-Mycenaean culture; Achaean and Classic Era of Greek art; Hellenistic period of Greek art; Ancient Roman art; Early Christianity and Byzantine art; Romanesque art; Gothic art; Early Renaissance; High Renaissance; Renaissance outside the Italy; Mannerism; Baroque in Italy; Baroque in France; Baroque in Spain, the Netherlands and England; Modernity and Modernism: definition of the term; Neoclassicism; Romanticism; Realism; ; Impressionism and Post-Impressionism; Avant-garde; Neo- Avant-garde; Conceptual art; Postmodern and Postmodernism: the definition of concept; Colloquiums: a test with two essay questions on selected topics Written exam: test with questions from the teaching units			
<b>Literature:</b> 1. Horst Valdemar Janson, Anthony F. Janson, <i>Istorija umetnosti, Stanek i Prometej, Varaždin i Novi Sad, 2005.</i> (одабрана поглавља) 2. Branko Gavella, <i>Istorija umetnosti antičke Grčke, Naučna knjiga, Beograd, 1991.</i> 3. Žorž Dibi, <i>Umetnost i društvo u srednjem veku, Clio, Beograd, 2001.</i> 4. Entoni Blant, <i>Umetnička teorija u Italiji, Clio, Beograd, 2004.</i> 5. Euđenio Garin (ur.), <i>Čovek renesanse, Clio, Beograd, 2005.</i> 6. H. H. Amason, <i>Istorija moderne umetnosti, Orion Art, Beograd, 2003.</i> (одабрана поглавља) 7. Đulio Karlo Argan i Filiberto Mena, <i>Moderna umetnost 1770-1970-2000 knj. 1, 2, 3 Clio, Beograd, 2004.</i> 8. Miško Šuvaković, <i>Pojmovnik teorije umetnosti, Orion art, Beograd, 2012.</i> (одабрани појмови) 9. Nikos Stangos (ed.), <i>Concepts of Modern Art, (revised and enlarged edition), Thames&amp;Hudson, London, New York, 1981; 1990</i> (одабрана поглавља) 10. Deni Laure, <i>Istorija umetnosti XX veka, Clio, Beograd, 2014.</i>			
<b>Number of active classes:</b>		Lectures:2	Practice: 0
<b>Methods of teaching:</b> Lectures, analysis of works of art and debate on case studies Lectures: collective teaching, group size up to 200			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	10	Oral Exam	50
Colloquium(s)	40		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGIM1 – History of Music 1, OUGIM1 - <b>History of Music 1</b>			
Teachers: Perković B. Ivana, Full Professor; Popović Mladenović B. Tijana, Full Professor; Leković M. Biljana, Assistant Professor			
Associates in teaching: Marković J. Marina, Lecturer; Petković R. Ivana, Lecturer; Cvetković A. Stefan, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: None			
Course objectives: The aim of the course is to master content, understand the historical processes, key phenomena and specificities of the music of the primal human community, Antique, the Middle Ages and Renaissance. Acquiring the ability of creative application of acquired knowledge in the field of study.			
Course outcomes: Upon completion of the module, students are expected to demonstrate knowledge of the historical development of music from the primal human community, through the Ancient epoch, the Middle Ages, and the Renaissance. Students will be trained to use terminology related to this period of musical history and for the proper application of certain knowledge acquired within the course.			
Contents of the course: History of Music 1 includes lectures, listening and analyzing examples from literature. Topics: 1) Music of the primal society; 2) Music of slavery period society: Sumer and Babylon, Egypt, India; 3) Music of a slavery period: China, Japan, music of Islamic countries; 4) Music of ancient Greece; 5) Medieval music: Byzantine music, Serbian music until the 18th century; 6) Music of the Middle Ages: Gregorian Coral, early forms of polyphony; 7) Music of the Middle Ages: profane music; 8) Music of the Middle Ages: the development of musical theory and writing; 9) Renaissance in art and music; 10) Motet and Mass in the Renaissance; 11) Profane and instrumental music of the Renaissance; 12) Palestrina and Lasso 13) Music theory in Renaissance; 14) Stylistic characteristics of Baroque; 15) Opera in the 17th century; 16) Opera in the first half of the 18th century; 17) Vocal-instrumental music of Baroque; 18) Instrumental music of Baroque; 19) Bach and Handel 20) Stylistic characteristics of Classicism in music; 21) The development of the Symphony in Classicism (Haydn and Mozart); 22) Beethoven: Symphonies; 23) The development of chamber music in Classicism; 24) Music for instruments with keys in Classicism (concerts and solo compositions); 25) Mozart: opera Colloquium (test): written verification of knowledge of previously mastered units - from the music of the primal society to the Renaissance music. Hearing test: sound recognition of musical styles and works from the entire curriculum - ten sound questions - written answer. Oral Exam: oral answer to two questions from Baroque music and Classicism.			
Literature: 1. Abraham Džerald, Oksfordska istorija muzike I, Beograd, 2001; 2. Andreis Josip, Povijest glazbe, Zagreb, 1975; 3. Judkin Džeremi, Muzika u srednjovekovnoj Evropi, Beograd, 2003; 4. Muzička enciklopedija I-III, Zagreb, 1971-1977; 5. Пејовић Роксанда, History of Music 1, Београд, 1991; 6. Пејовић Роксанда и сарадници, Српска музика од насељавања словенских племена на Балканско полуострво до 18. века, Београд, 1998; 7. Пејовић Роксанда и сарадници, Музика минулог доба, Београд, 2004; 8. Saks Kurt, Muzika starog sveta, Beograd, 1980; 9. Ajnštajn Alfred, Mocart, Beograd, 1991; 10. Grout Donald J., A History of Western Music (одабрана поглавља), прев. др Весна Микић, интерно издање ФМУ; 11. Muzička enciklopedija I-III, Zagreb, 1971–1977; 12. Пејовић Роксанда, Barokni koncert, Beograd, 1982; 13. Пејовић Роксанда, Музика минулог доба, Београд, 2004; 14. Пејовић Роксанда, History of Music I, Београд, 1991; 15. Peričić Vlastimir, Instrumentalni i vokalno-instrumentalni kontrapunkt, Beograd, 1987; 16. Rozen Čarls, Klasični stil, Beograd, 1979.			
Number of active classes:	Lectures:2	Practice: 0	
Methods of teaching: Lectures, listening and analysis of selected examples, discussions Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Attendance	10	Oral Exam	40
Colloquium (test)	30		
Auditory test	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGIM2 - History of Music 2, OUGIM2 - <b>History of Music 2</b>			
Teachers: Jeremić Molnar V. Dragana, Full Professor; Marinković D. Sonja, Full Professor; Leković M. Biljana, Assistant Professor			
Associates in teaching: Miladinović-Prica R. Ivana, Lecturer; Mitrović D. Radoš, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: None			
Course objectives: The aim of the course is to introduce the students with protagonists, genres, forms, music practices and key aesthetic judgments of the epoch and to show deep infiltration of music in political, social, economic and wider cultural circumstances. The course is designed to present the music of various European cultures of the 19th century through the study of the most eminent genres, the main representatives and their most important works.			
Course outcomes: Insight into the main development processes and tendencies in the history of 19th century music. Ability to creatively connect acquired knowledge and main study areas.			
Contents of the course: Part I: 1. Music of the 19th century; 2. Lied; 3. Music for piano; 4. Symphony after Beethoven: Schubert, Mendelsohn, Schuman; 5. Symphony after Beethoven: Berlioz; 6. Liszt's alternative to symphony; 7. Return of the symphony: Brahms, Bruckner, Franck; 8. Analysis of selected works; Part II: 9. Romanticism opera in Italy and France; 10. Romanticism Opera in Germany; 11. Verdi; 12. Wagner; 13. Analysis of the selected opera; 14. Music in Europe from the end of the 19th century and the beginning of the 20th century; 15. Symphony as a world: Mahler; 16. Opera after Wagner: Strauss; Part III: 17. The origins of musical culture in Serbia; 18. Music in Serbia in Mokranjac's time; 19. Serbian music between two wars (institutions, stylistic and genre development, representatives); 20. Composer's creation of Konjović, Hristić, Milojević and Slavenski; 21. Music in the Czech Republic; 22. Society, culture and music in Russia; 23. Opera in Russia: representatives, genres, characteristics; 24. Analysis of selected works. Colloquium: written verification of knowledge of previously mastered units (19th century music). Essay: written work in volume of three pages on a given topic from the curricula. Oral Exam: oral answer to two questions (music in Europe from the end of the 19th century and the beginning of the 20th century).			
Literature: 1. Petar Bingulac: "Stevan Mokranjac i njegove Rukoveti", u: Napiši o muzici, Beograd, Univerzitet umetnosti, 1988, 94–122; 2. Stana Đurić-Klajn, "Nacionalno u delu Glinke", u: Muzika i muzičari, Beograd, Prosveta, 149–154; 3. Dragana Jeremić-Molnar: Rihard Vagner, konstruktor "istiinske" realnosti, Beograd: Fabrika knjiga, 2007, str. 135–149 i 161–179; 4. Jurij Keldiš, "Čajkovski kao simfoničar. Osnove njegovog simfonijskog metoda", u: Petar Ilić Čajkovski – život i stvaralaštvo, Beograd: Muzička omladina Srbije, 1970, 41–60; 5. Leksikon opera, ur. Gordan Dragović, Beograd: Univerzitet umetnosti, 2008, 238–250, 261–264, 359–363 i 479–481; Соња Маринковић: Историја музике, Београд: Завод за уџбенике и наставна средства, 2003, стр. 3–69; 6. Соња Маринковић: Историја српске музике, Београд: Завод за уџбенике и наставна средства, 2008, 41–57, 102–107 и 109–118; 7. Tatjana Marković: Transfiguracije srpskog romantizma, Beograd: Univerzitet umetnosti, 2005, str. 128–145; 8. Милоје Милојевић, Сметана – живот и дела, Београд, 115–124; 9. Zdeněk Nejedlý, Bedřich Smetana, Prag: Orbis, 1946, 30–39; 10. Vlastimir Peričić i Dušan Skovran, "M. P. Musorgski: Boris Godunov", u: Nauka o muzičkim oblicima, Beograd, FMU, 1991; 11. Tijana Popović-Mladenović, Klod Debisi i njegovo doba: od Zmaj iz Alke do Zaljubljenog fauna: povodom devedeset godina od kompozitorove smrti, Beograd, Muzička omladina Srbije, 26–34 и 54–61; 12. Dragana Stojanović-Novičić, Đuzepe Verdi, Beograd: Muzička omladina Srbije, 2002, 20–43; 13. E. T. A. Хофман: "Бетовенова инструментална музика (1813)", Нови Звук, 1997, бр. 9: 91–95; 14. Arnold Šonberg, Veliki pijanisti, Beograd: Nolit, 1983, 110–125;			
Number of active classes:	Lectures:2	Practice: 0	
Methods of teaching: Lectures; listening and analyzing selected examples; discussion. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Class attendance and activity	20	Oral Exam	40
Essay	20		
Colloquium	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGIM3 - History of Music 3, OUGIM3 - <b>History of Music 3</b>			
Teachers: Stojanović-Novičić P. Dragana, Associate Professor; Leković M. Biljana, Assistant Professor			
<b>Associates in teaching:</b> Miladinović-Prca R. Ivana, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: None			
<b>Course objectives:</b> Exploring European, world and national music of the 20th and 21st centuries - the context (social, political, economic), the most important genres, techniques of composing and individual creative contributions. The course, therefore, is directed towards a complex knowledge of the various phenomena of musical life in their interrelation. The goal is also to master learning methods, gain a habit of self-education and build the basis of musical and historical thinking.			
<b>Course outcomes:</b> Basic knowledge of developmental processes in the history of music. Understanding musical styles: historical, theoretical-analytical and cultural understanding of the characteristics of the learned epoch, genres and problems. Mastering the curricula and the ability to creatively apply acquired knowledge in the main field of study.			
<b>Contents of the course:</b> 1. Introduction to genres of the first half of the 20th century (socio-historical context, directions, methods); 2. Neoclassicism in France (Erik Satie and six); 3. Igor Stravinsky - folklore conditioned expressionism; 4. Igor Stravinsky - neoclassicism; 5. Bela Bartok; 6. Sergei Prokofiev and Dmitry Shostakovich; 7. Second Viennese School: Arnold Schoenberg - Atonal Expressionism; 8. Arnold Schoenberg - Dodecaphony; 9. Second Viennese School - Alban Berg and Anton Webern; 10. German music of the first half of the 20th century (Paul Hindemith, Kurt Weill, Carl Orff); 11. Serbian music between the two world wars - Prague group; 12. Socio-historical context and music practice after 1945; 13. Olivier Messiaen 14. Integral Serialism (Pierre Boulez, Karlheinz Stockhausen); 15. Music and architecture / physics, mathematics (Iannis Xenakis); 16. Aleatory (Pierre Boulez, Karlheinz Stockhausen); 17. Indeterminism - John Cage; 18. Polish School (Krzysztof Penderecki, Witold Lutoslawski) and Gyorgy Ligeti; 19. Instrumental and Music Theater (Mauricio Kagel, Luciano Berio, Vinko Globokar); 20. Development of electronic music; 21. The development directions of contemporary American music; 22. Serbian music after 1945 - authors, directions, genres; Ljubica Marić, Stanojlo Rajičić, Milan Ristić; 22. Neoclassicism in Serbian music (Dušan Radić, Dejan Despić); 23. Avant-garde innovations in Serbian music of the sixties and seventies (Vladan Radovanović, Rajko Maksimović); 24. Minimalism in Serbian music; 25. Postmodern in Serbian music (Srđan Hoffman, Milan Mihajlović, Vlastimir Trajković, Zoran Erić) Knowledge test - written test (Colloquium): written verification of knowledge of mastered units (teaching unit 1- 11). Hearing test: sound recognition of music styles and works from the curricula - ten sound questions – written answer. Oral Exam: oral answer to two questions (teaching units 12-25).			
<b>Literature:</b> 1. The Norton Introduction to Music History. Robert P. Morgan: Twentieth Century Music, A History of Musical Style in Modern Europe and America, New York – London, W. W. Norton & Company, 1991. (превод извода у рукопису; са енглеског превела Весна Микић) 2. Ридер History of Music 5 и History of Music 6, уредници др Драгана Стојановић-Новичић и Lecturer Ивана Миладиновић Прица, Београд, Факултет музичке уметности у Београду, 2015. 3. Компакт-диск са музичким примерима за слушање – History of Music 5, Београд, Факултет музичке уметности у Београду, 2013. (Приредиле др Весна Микић и Биљана Лековић) 4. Компакт-диск са музичким примерима за слушање – History of Music 5, Београд, Факултет музичке уметности у Београду, 2013. (Приредиле др Драгана Стојановић-Новичић и Ивана Миладиновић Прица) 5. The Grove's Dictionary of Music and Musicians, 2001. 6. Историја српске музике, ур. Мирјана Веселиновић-Хофман, Београд, Завод за уџбенике, 2007. 7. Andreis, Josip, Povjest glazbe 3, Zagreb, Liber, 1989. 8. Bergamo, Marija, Elementi ekspresionističke orijentacije u srpskoj muzici do 1945. godine, Beograd, Univerzitet umetnosti, 1977. 9. Veselinović, Mirjana, Stvaralačka prisutnost evropske avangarde u nas, Beograd, Univerzitet umetnosti, 1983. 10. Kohoutek, Ctirad, Tehnike komponovanja u muzici 20. veka, Beograd, Univerzitet umetnosti, 1984. 11. Mikić, Vesna, Lica srpske muzike: neoklasicizam, Beograd, Katedra za muzikologiju, FMU, 2009. 12. Peričić, Vlastimir, Muzički stvaraoци u Srbiji, Prosveta, Beograd, 1969. 13. Стојановић-Новичић, др Драгана, Винко Глобокар: музичка одисеја једног емигранта, Београд, Факултет музичке уметности, ИП "Сигнатуре", 2013. 14. Стојановић-Новичић, др Драгана, Области и звуци савремене музике, Београд, Факултет музичке уметности, ИП "Сигнатуре", 2007. 15. Veselinović-Hofman, Mirjana, Fragmenti o muzičkoj postmoderni, Novi Sad, Matica srpska, 1997.			
<b>Number of active classes:</b>		Lectures:2	Practice: 0
<b>Methods of teaching:</b> Lectures, listening to selected examples and their analysis and debates, continuous checking of knowledge. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Class attendance and activity	10	Oral Exam (two questions)	40
Knowledge test - written test (Colloquium)	30		
Auditory test	20		

Study program: Book of courses, Bachelor Academic Studies		
Course title: OJEM1 - Ethnomusicology, OUJEM1 - <b>Ethnomusicology</b>		
Teachers: Marković D. Mladen, Assistant Professor		
Associates in teaching: ---		
Course status: obligatory, elective		
Number of ECTS:4		
Requirements: None		
Course objectives: Introducing students with the development and forms of vocal, instrumental and vocal-instrumental music tradition of Serbia, as well as with the classification and expression of our folk musical instruments through ethnomusicological and ethnoorganological considerations.		
Course outcomes: Upon completion of course, students are expected to understand basic forms of vocal musical heritage of Serbia, knowledge of the basic classification of folk music instruments and instrumental practice, as well as the fundamental principles on which Ethnomusicology is based.		
Contents of the course: 1. Historical development of musical folklore study and the notion of musical folklore 2. Ethnomusicology as a science and a review of its development in our country 3. The concept of a folk song 4. Classification of folk song (Vuk Karadžić, Vido Latković, Miodrag Vasiljević) 5. A folk song within the ritual 6. Winter cycle of ritual songs 7. Spring cycle of ritual songs 8. Summer cycle of ritual songs 9. Autumn cycle of folk songs 10. Life cycle songs 11. Development of polyphony and basic types in our vocal musical tradition 12. Polyphonic singing of the older tradition - heterophony 13. Polyphonic singing of the older village tradition - bourdon and heterophony-bourdon 14. Polyphonic singing of a newer rural tradition - origin and distinctions 15. From the functional to aesthetic in folk singing 16. The concept of a musical instrument and a national musical instrument; organology 17. General classification of musical instruments - historical overview 18. Idiophones instruments 19. Membrane instruments 20. Free aerial instruments 21. Labial instruments - dudurejs, kaval and šupeljka 22. Labial instruments - cevara, wooden flute, double wooden flute 23. Single reed instruments - single and diplo 24. Single reed instruments - bagpipes 25. Double reed instruments 26. Folk Trumpets 27. Chordophone instruments - tamburitza (Oriental and Vojvodina) 28. Chordophone instruments - string and basic string ensemble 29. Tamburitza Ensemble and Brass Ensemble 30. Contemporary urban ensembles Colloquium: a written test with 15 questions; Written Exam: A written test with 20 questions		
Literature: 1. Andrijana Gojković: Narodni muzički instrumenti, Vuk Karadžić, Beograd 1989. (одломци) 2. Andrijana Gojković: Muzički instrumenti – mitovi i legende; simbolika i funkcija, Cicero, Beograd 1994. (одломци) 3. Dimitrije O. Golemović: Etnomuzikološki ogleđi, Biblioteka XX vek, Beograd 1997. 4. Димитрије О. Големовић: Народна музика Југославије, Музичка омладина, Београд 1998. 5. Dimitrije O. Golemović: Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006. 6. Dragoslav Dević: Etnomuzikologija I - II (skripta), Univerzitet umetnosti, Beograd 1981. 7. Dragoslav Dević: Uvod u osnove etnomuzikologije III – instrumenti (skripta), Univerzitet umetnosti, Beograd 1977. 8. Младен Марковић: Ethnomusicology у Србији – путеви и путокази. Нови звук бр. 3. Београд 1994, стр. 19 – 30. 9. Одабрани теренски филмови (вокална, инструментална и вокално-инструментална пракса).		
Number of active classes:	Lectures:2	Practice: 0
Methods of teaching: Lectures with reviews on given topics Discussions within lectures and workshops Preparation of short student presentations within workshops Shorter student presentations on given topics Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30		

Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Written Exam	40
Attendance	10		
Colloquium(s)	40		



<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OHST1 – Analysis of musical style 1, OUHST1 – <b>Analysis of musical style 1</b>			
<b>Teachers:</b> Stefanović M. Ana, Associate professor; Ilić R. Ivana, Teacher; Teparić V. Srđan, Teacher			
<b>Assistants:</b> Pavličić B. Filip, Assistant; Sabo I. Atila, Assistant			
<b>Course status:</b> compulsory / elective			
<b>Number of ECTS:</b> 3			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training students for analytical approach to style in music			
<b>Course outcomes:</b> Upon finalizing the attendance of the course, students should have basic knowledge about the music style problems and be capable of analytical approach to the music style.			
<b>Course content:</b> <u>Theoretical lectures</u> General problematic relating to phenomenon of musical style and music-style analysis (analytical approach) 1. History of the term style 2. Relations between Language and Style 3. Definitions of style (systematization of style definitions as regards on the different conceptualization of the Style) 4. Definitions of the term style in collective meaning. 5. Definitions of the term style in individual meaning. 6. Historical categories of the style: tradition, style of the epoch, style of the period, style of the group (school), individual style, style of the piece; particular status (historical/unhistorical), style of the nation. 7. Distinction of the terms; style-direction-movement 8. Changes of style: representative form of style and border stylistic areas 9. Ahistorical/analytical categories: stylistic features, unity of the stylistic features (closer, wider). 10. Relation between stylistic feature and stylistic unity – “wholes”; stylistic matrix; stylistic corpus 11. Relation between historical and ahistorical aspect of musical style. 12. Methodological courses of analysis of the musical style, systematization; structural and semantic settings: Nattiez, Molino... 13. Modelization: normative stylistic; Meyer, LaRue... 14. Qualitative stylistic; Rosen, Rattner... Hermeneutical approach – Goodman 15. Universal models of musical style <u>Practical lectures</u> Seminar analysis of the chosen corpus examples which follows the content of lectures and seminar discussions about literature. Writing a seminar work consisted of the analysis of chosen pieces. Exam requirement: 1. Question from obligatory literature 2. Analysis of example (style formation and style complex (XVII-XIX century).			
<b>Literature:</b> 1. Dejan Despić: Harmonija sa harmonskom analizom, Beograd: Zavod za udžbenike i nastavna sredstva, 1997, (poglavlja: 2. 1, 3. 1, 3. 2, 4. 1, 4. 2, 4. 5, 5. 1, 5. 2, 5. 3, 11. 1, 12. 1). 2. Dejan Despić: Muzički stilovi, Srpsko Sarajevo, Zavod za udžbenike i nastavna sredstva, 2004. 3. Dragutin Gostuški: Vreme umetnosti, Beograd: Prosveta, 1968 (prvi deo) 4. Vladislav Tatarkjevič: Istorija šest pojmova, Beograd: Nolit, s. a. (glava peta, poglavlja IX, X i XI). 5. Čarls Rozen: Klasični stil, Beograd: Nolit, 1979 (I, 1, 2, 3; II, 1 - str. 19-120). 6. Hans Hajnc Štukenšmit "Nova muzika", Treći program, leto, 1974, str. 339-512. 7. Zbirka tekstova za predmet Analiza muzičkih stilova, Beograd: FMU, 1995. 8. Izbor iz sekundarne literature			
<b>No. of active teaching classes:</b>		Lectures:2	Practical work: 2
<b>Teaching methods:</b> Lectures, seminar, consultations, discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Oral Exam	60
Practical work	10		
Preparation of seminar paper	20		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OHST2 - Analysis of musical styles 2, OUHST2 - <b>Analysis of musical styles 2</b>			
<b>Teachers:</b> Stefanović M. Ana, Associate professor; Ilić R. Ivana, Teacher; Teparić V. Srđan, Teacher			
<b>Assistants:</b> Pavličić B. Filip, Assistant; Sabo I. Atila, Assistant			
<b>Course status:</b> compulsory / elective			
<b>Number of ECTS:</b> 3			
<b>Prerequisites:</b> Fulfilled exam prerequisites of Analysis of musical styles 1 course			
<b>Course objective:</b> Training students for analytical approach to style in music			
<b>Course outcomes:</b> Upon finalizing the attendance of the course, students should have basic knowledge about the music style problems and be capable of analytical approach to the music style.			
<b>Course content:</b> <u>Theoretical lectures</u> General problematic relating to phenomenon of musical style and music-style analysis (analytical approach) 1. Relation between renaissance and baroque style and stylistic formation of baroque 2. Stylish complexes of baroque: monodic style 3. Concertante style and bel canto 4. Interrelation between Italian and French style: French classicism of the second half of the 17 <sup>th</sup> and first half of the 18 <sup>th</sup> century 5. Stylus luxurians and German national style of the first half of the 18 <sup>th</sup> century. 6. Stylistic formation of classicism 7. Stylistic complexes of classicism: style galant and empfindsamkeit 8. Sturm und Drang и high classicalism 9. Stylistic formation of Romanticism. 10. Complex of romance. 11. Musical-dramatic style. 12. Impressionism 13. Styles and movements in the music of 20 <sup>th</sup> century; expressionism 14. Modernism 15. Postmodernism <u>Practical lectures</u> Seminar analysis of the chosen corpus examples which follows the content of lectures and seminar discussions about literature. Writing a seminar work consisted of the analysis of chosen pieces. Exam requirement: 1. Answer on theoretical question; 2. Question from obligatory literature; 3. Analysis of examples from well-known corpus.			
<b>Literature:</b> 1. Dejan Despić: Harmonija sa harmonskom analizom, Beograd: Zavod za udžbenike i nastavna sredstva, 1997, (poglavlja: 2. 1, 3. 1, 3. 2, 4. 1, 4. 2, 4. 5, 5. 1, 5. 2, 5. 3, 11. 1, 12. 1). 2. Dejan Despić: Muzički stilovi, Srpsko Sarajevo, Zavod za udžbenike i nastavna sredstva, 2004. 3. Dragutin Gostuški: Vreme umetnosti, Beograd: Prosveta, 1968 (prvi deo) 4. Vladislav Tatarkjevič: Istorija šest pojmova, Beograd: Nolit, s. a. (glava peta, poglavlja IX, X i XI). 5. Čarls Rozen: Klasični stil, Beograd: Nolit, 1979 (I, 1, 2, 3; II, 1 - str. 19-120). 6. Hans Hajnc Štukenšmit "Nova muzika", Treći program, leto, 1974, str. 339-512. 7. Zbirka tekstova za predmet Analiza muzičkih stilova, Beograd: FMU, 1995. 8. Izbor iz sekundarne literature			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 2	
<b>Teaching methods:</b> Lectures, seminar, consultation, discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Oral Exam	60
Practical work	10		
Preparation of seminar paper (final version)	20		

<b>Study program:</b> Book of courses, Bachelor Academic Studies		
<b>Course title:</b> OGPU1 - Introduction to applied aesthetics, sciences and art theories, OUGPU1 - <b>Introduction to applied aesthetics, sciences and art theories</b>		
<b>Teachers:</b> Nikolić D. Sanela, Assistant Professor		
<b>Associates in teaching:</b> ---		
<b>Course status:</b> obligatory, elective		
<b>Number of ECTS:</b> 4		
<b>Requirements:</b> None		
<b>Course objectives:</b> The aim of the course is to introduce students to the study of aesthetics, art theory and art sciences, as well as researching various forms of arts speech - philosophy of art, aesthetics, poetics, and art theory and art sciences.		
<b>Course outcomes:</b> The student is expected to learn and adopt the basic concepts and procedures of aesthetic, scientific and theoretical and art interpretation, as well as to adopt the basic concepts and methodologies of various discourses of art speech, and to approach them analytically and critically.		
<b>Contents of the course:</b> The course includes lectures and debates on the following topics: 1) The term of art and work of art 2) Aesthetics and history of aesthetics 3) Construction of the source: ancient Greek aesthetics 4) Performing aesthetics of the Middle Ages 5) Toward feminist aesthetics and art 6) Renaissance Neoplatonism and Modernist Neoplatonism 7) Baroque aesthetics and mass culture: contemporary fascination with baroque 8) Ideology of Enlightenment - on the contexts of classical style in art 9) Autonomy of art and aesthetics: romanticism and formalism 10) Fantasy and fantasm in Western art and theory 11) Modernity and modernism: styles, directions, tendencies and phenomena 12) Postmodern interpreted to children: Jean Francois Lyotard 13) Colloquium-written test of 15 questions related to mastered topics 14) Philosophy and reasons for Philosophy 15) The term of the Philosophy of art 16) Philosophy and aesthetics of music 17) Aesthetic and aesthetization 18) Questions about aesthetic value and canon 19) Questions about aesthetics and the Other 20) Poetics and poetic interpretation of art and work of art; Art Sciences: Musicology, Ethnomusicology, Theatrology, Filmology, Fine Art Sciences 21) Theory and theory of art 22) The theory of artists and theories in art 23) The theory of art critics 24) Studies of culture and popular art 25) Media studies Exam - written knowledge check: written answers to thirty questions regarding mastered topics.		
<b>Literature:</b> 1. Бел-Виљада, Џин Х.: Уметност ради уметности и књижевни живот, Нови Сад, Светови, 2004. 2. Eko, Umberto: Umetnost i lepo u estetici srednjeg veka, Novi Sad, Svetovi, 1992. 3. Francois Lyotard, Jean: Postmoderna protumačena djeci, Zagreb, August Cesarec, 1990. 4. Grlić, Danko: Estetika. Povijest filozofskih problema, Zagreb, Naprijed, 1983. 5. Kelner, Daglas: Medijska kultura – Studije kulture, identiteta i politika između modernizma i postmodernizma, Beograd, Clio, 2004. 6. Nikolić, Sanela: Avangardna umetnost kao teorijska praksa – Black Mountain College, Darmštatski internacionalni letnji kursevi za Novu muziku i Tel Quel, Beograd, Fakultet muzičke umetnosti, 2015. 7. Nikolić, Sanela: Bauhaus – primenjena estetika muzike, teatra i plesa, Beograd, FMK–Orion Art, 2016. 8. Перниола, Марио: Естетика двадесетог века, Нови Сад, Светови, 2005. 9. Šuvaković, Miško: Diskurzivna analiza. Prestupi i/ili pristupi 'diskurzivne analize' filozofiji, poetici, estetici, teoriji i studijama umetnosti i kulture, Beograd, Univerzitet umetnosti, 2006. 10. Šuvaković, Miško i Aleš Erjavec (ur.): Figure u pokretu, Beograd, Atoča, 2009. 11. Šuvaković, Miško: Pojmovnik savremene umetnosti i teorije, Beograd, Orion Art, 2011. 12. Šuvaković, Miško, Estetika muzike. Modeli, metode i epistemologije o/u modernoj i savremenoj muzici i umetnostima, Beograd, FMK–Orion Art, 2016. 13. Tatarikijevič, Vladislav: Istorija šest pojmova, Beograd, Nolit, 1978. 14. Uzelac, Milan: Filozofija muzike, Novi Sad, Stylos, 2008.		
<b>Number of active classes:</b>	Lectures:2	Practice: 0
<b>Methods of teaching:</b> Lectures: collective teaching, group size up to 200		
<b>Knowledge assessment (maximum number of points 100):</b>		

Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	10	Written Exam	60
Colloquium	30		

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> OGSK1 - Sociology of Culture, OUGSK1 - <b>Sociology of Culture</b>			
<b>Teachers:</b> Drezgić M. Rada, Assistant Professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> obligatory, elective			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> None			
<b>Course objectives:</b> Introducing students with the most important sociological, philosophical and cultural reflections on the relation between human being, poetry, culture and art. Reflection of the issues of culture, the most widely understood, should familiarize students with the sociological understanding of culture and art, with the main theoretical directions and concepts, themes and problems in the study of the relation between society, culture and art. Students will also be introduced with some important cultural phenomena and processes in contemporary society.			
<b>Course outcomes:</b> At the end of the process, students are expected to be able to present and compare the main theoretical trends in the Sociology of Culture; to understand the basic concepts, issues and problems of the relation between culture, art, and especially music and modern society; to critically reflect on all aspects of the relation between modern society, culture and art; to understand the reciprocal relation between the art and society, i.e. the influence of society on culture in its various forms of manifestation, types and products; as well as the influence of culture on social trends.			
<b>Contents of the course:</b> Within the Sociology of Culture course, students will be introduced to the most important orientations in the understanding of culture and art. They will be especially instructed in understanding the emergence of concepts of culture and civilization as well as their historical development. Within this course, the multiplicity of the meaning of the term "culture" will be considered; General typology of the forms of culture; Different approaches to reflecting the relation between art and society; Process of creation of art and the influence of society on this process, as well as the processes and ways of reception and participation in culture; Cultural policy and globalization in culture. The relation between the sociology of culture and cultural studies as well as the relationship between music and society will be discussed - the possibility of criticizing the social order and transforming society. Pre-examination obligations are consisting of 2 Colloquiums, written knowledge check of mastered units. Each Colloquium carries 30 ECTS. Exam: oral presentation of the knowledge gained during course– units that are not included in colloquia and carry 30 Points.			
<b>Literature:</b> 1. Александер, Викторија. Социологија уметности, Београд: Клио, 2007. 2. Ђорђевић, Јелена. Посткултура, Београд: Клио, 2009. 3. Ђорђевић, Јелена (ур.). Студије културе, Београд: Службени гласник, 2008 4. Хол, Стјуарт. Медији и моћ, Карпос, 2013. 5. Келнер, Даглас. Медијска култура, Београд: Клио, 2004 6. Митровић, Веселин. Цез као социокултурна импровизација, Београд Филозофски факултет, 2012 7. Фиск, Џон. Популарна култура, Београд: Клио, 2001. 8. Спасић, Ивана (прир.). Интерпретативна социологија, Београд: Завод за уџбенике и наставна средства, 1998 9. Тодорова, Марија. Имагинарни Балкан, Београд: XX век, Чигоја 2006. 10. Чејни, Дејвид, Животни стилови, Београд: Клио, 2003. 11. Група аутора, избор текстова, 2009.			
<b>Number of active classes:</b>	Lectures:2	Practice: 0	
<b>Methods of teaching:</b> Lectures - theoretically practical - with demonstrations for selected topics. Discussions and short practice (oral or written) for selected topics. Writing seminar work (optional). Lectures: collective teaching, group size up to 200			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during lectures	10	Oral Exam	30
Colloquium(s)	60		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OLUM1 - Musical: Guidelines in Education and Performance			
<b>Teachers:</b> Milanković D. Vera, – Full Professor, Petrović Č. Milena, Associate Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The interdisciplinary nature of the musical contributes to personal integration through simultaneous development of all senses and capabilities necessary for artistic creativity. Through solo and group musicianship an individual gains experience in public appearance, leading to self assurance, ability to organize, personal and collective responsibility, empathy, tolerance, communicativeness, balanced relationship between individual and team involved in mutual artistic creativity			
<b>Course outcomes:</b> Enables students to be well informed in XX century musical trends and latest achievements as well as understanding the role of the musical as historic and cultural phenomena. Develops capability of analytical listening and critical reaction to personal and colleagues' interpretation. Establishes and develops the theoretical and practical side of performing musical numbers publicly. Enables multidimensional approach to musical interpretation. Develops capability of performing 1) a short repertoire - a choice of musical numbers from well known musicals, 2) theatrical adaptation of the well-known musical, 3) the original musical creation. Offers better understanding involving music with other arts.			
<b>Course content:</b> <u>Theory classes</u> A short survey on musical history in the light of economic, political, social and cultural factors, musical as a genre and different types of musical. Practice sessions of the first module concerns a prima vista playing and singing a musical numbers that are already discussed at the theory classes. <u>Practice sessions</u> Voice exercises, dramatic context analysis (accent and elocution precision), plot, roles, scenography, costume, choreography. Style and form analysis as well as analysis of musical structure elements of musical numbers in coordination with the text dramatic flow. Solo and group sight reading of musical numbers. Establishing communication with the audience. Listening to the recorded musical numbers and live performance in order to develop critical opinions and reactions. At the end of the course a recital of musical numbers is organized often involving faculty ensembles. Students from the conducting and composition departments are engaged to make the arrangements for the instruments that are at student's disposal. <u>A colloquium</u> includes one question concerning the history and theory of the musical. Students are requested to play and sing a prima vista two numbers from XIX and XX century musicals different in character. <u>Final exam</u> Preparing and performing a musical: 1. text, plot and characters analysis; stylistic, formal and musical structure analysis in the context of text dramaturgy; 2. preparing screenplay, props and costumes; 3. accompaniment arrangements.			
<b>Literature:</b> 1. Bordman, Gerald (1985). American Musical Review. New York: Oxford University Press. 2. Kenrick, John (2010) Musical Theatre a History, Bloomsbury 3. Leman, Lili (2004). Moja umetnost pevanja. Beograd: Studio Lirica. 4. Marković, Marina (2002). Glas glumca. Beograd: Clio. 5. Marković, Marina (2004). Prezentacija specijalističkih studija za mjuzikl. U: Zbornik VI Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 91-99. 6. Marković, Marina (2005). Odnos tehničke pripreme i igre u radu na tehnici glasa. U: Zbornik VII Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 129-137. 7. Novak, Elaine Adams (1988). Performing in Musicals. New York: Schimmer Books. 8. Opsenica, Vesna (2005). Objašnjenje pojma pokretljivost glasa. U: Zbornik VII Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 122-124. 9. Petrović, Milena (2004). Evaluacija specijalističkih studija za mjuzikl. U: Zbornik VI Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 99-111. 10. Petrovic, M., Milankovic, V. (2014). Mjuzikl kao sredstvo integrativne nastave u muzičkoj pedagogiji. Zbornik radova 8. Medjunarodnog simpozijuma "Muzika u društvu" (održan 8-11. novembra 2012). Hadžić, F. (ur.), Sarajevo: Muzikološko društvo FbiH, Muzička akademija u Sarajevu, 206-215.			
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 1	
<b>Teaching methods:</b> aural presentation method dialogue method demonstration method text elaboration method practical processing interactive method Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 20			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points - 50
Activity during classes	10	Preparing and performing musical	50
Colloquium	40		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBDK1 - Conducting 1			
<b>Teachers:</b> Šouc-Tričković M. Vesna, Full Professor			
<b>Assistants:</b> Radojković D. Sonja, collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The subject is directed towards acquaintance and mastering the basic elements of choral conduct with the aim of providing the students with practical work with choir. Through the process of gaining knowledge on this subject, future composers should develop those components of musical personality, which primarily relate to performer skills, the ability to communicate and independence in work.			
<b>Course outcomes:</b> The future composer is expected to practically apply the acquired knowledge in this very complex discipline, summing up the knowledge of theoretical and practical music disciplines. Knowing conductor and vocal technique, musical stylistics, ways and organization of work with different vocal ensembles, must be a prerequisite for the active participation of choir conductor in the preparation and realization of musical performances with the ensemble.			
<b>Course content:</b> The subject is designed as a basis for future practical work with vocal ensembles of various categories. In addition to the necessary initial, analytical part of teaching, priority and focus is on practical teaching. Although teaching is a collective type, special emphasis is put on individual work with students. In the first semester, students are introduced to the types of vocal ensembles and their specifics. It is insisted on the correct conductive attitude and position of the body, the adoption of basic elements of manual technique (theoretical and practical differentiation of conductive schemes, visual and spatial and aesthetic characteristics). The accent is on compositions of different stylistic periods intended for three-part children's and women's ensembles and quadruple mixed choirs. Requirement for colloquium: one given four-part composition (the lecturer plays the given work with the group and the student conducts). Examples of choral compositions that are processed in another module require a higher level of knowledge of conductive techniques, and it is expected that the student develops a personal conductor style. Except technical problems, students master both the interpretative and the stylistic requirements. It is expected that students, in addition to the given composition, will, with the support of teachers, choose the work that will technically and entirely work on their own. Teaching is a collective type, but special emphasis is put on individual work with students. Lectures have a focus on the practical part of teaching (conducting) with demonstrations. Examination Requirements: one set of four-part composition (the lecturer plays the piano work and the student conducts).			
<b>Literature:</b> 1. Mokranjac, Stevan, Stojanović- Opelo (Muzička Akademija, Beograd, 1972) 2. Monteverdi, Claudio –Lasciate mi morire (Muzička Akademija, Beograd, 1979) 3. Mokranjac, Stevan, Stojanović – Rukoveti (Zavod za izdavanje udžbenika, Beograd, 1995) 4. Ilić, Vojislav- Nema leba (Fakultet muzičke umetnosti, Beograd, 1983) 5. Jennefelt, Thomas- Vilarosa sarialdi (Warner Chappel Music, Scandinavia AB, 1997) 6. Slavenski, Josip-Voda zvara (Muzička Akademija, Beograd, 1967)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: individual teaching Practical work: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points - 50
Activity during classes	10	Oral Exam	50
Practical work	10		
Colloquium	30		

<b>Study program:</b> Book of courses Bachelor academic studies Music Performance			
<b>Course:</b> OBDK2 - Conducting 2			
<b>Teachers:</b> Šouc-Tričković M. Vesna, Full Professor			
<b>Assistants:</b> Stefanović D. Mladen, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The subject is directed towards introduction and mastering the basics of choral conduct with the aim of providing the students with a practical choir performance. Through the process of gaining knowledge on this subject, future composers should develop musical personality components, which primarily relate to the performance capabilities, the ability to communicate and independence in work.			
<b>Course outcomes:</b> The future composer is expected to practically apply the acquired knowledge in this very complex discipline, summing up the knowledge of theoretical and practical music disciplines. Knowledge on conducting and vocal techniques, musical styles, ways and organization of work with different vocal ensembles, must be a prerequisite for the active participation of choir conductor in the preparation and realization of musical performances with the ensemble.			
<b>Course content:</b> The concept of the course is aimed at developing conductor techniques of students, as well as getting acquainted with the way and problems of working with different orchestral ensembles. In addition to the necessary initial analytical part of teaching, the priority and focus is on practical teaching that includes compositions of different stylistic periods. Examples of compositions processed in the third semester are simpler layout and smaller volumes, and insists on solutions to technical problems that can arise in working with orchestra. Class is of a collective type, but special emphasis is put on individual work with students. Professors a focus on the practical part of teaching (conducting) with demonstrations. Requirement at the colloquium: one instrumental composition set (the teacher plays the piano work and the student conducts). Examples of compositions that are processed in the fourth module are more demanding both in technical and in interpretative terms. Class is of a collective type, but special emphasis is put on individual work with students.			
<b>Literature:</b> 1. Mozart, Wolfgang Amadeus- Sinfonie Nr. 39 Es-dur (Peters, Leipzig, 1965) 2. Haydn, Joseph –Sinfonie Nr. 104 D-dur (Peters, Leipzig, 1972) 3. Beethoven, Ludwig van, Sinfonie Nr. 1 C-dur (Peters, Leipzig, 1957) Beethoven, Ludwig van, Sinfonie Nr. 4 C-dur (Peters, Leipzig, 1938) 4. Mendelssohn-Bartholdy, Felix- Overture "Hebriden" (Peters, Leipzig, 1951) 5. Schubert, Franz- Sinfonie Nr. 8 h-moll (Peters, Leipzig, 1951) 6. Prokofieff, Sergey- Symphony No. 1 "Classique" (Boosey and Hawks, London, 1962)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: individual teaching Practical work: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points - 50
Activity during classes	10	Oral Exam	50
Practical work	10		
Colloquium	30		



<b>Study program:</b> Bachelor academic studies ; Composition		
<b>Course:</b> ODKB1 – Piano –comparative subject 1		
<p>Teachers: Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović LJ. Nebojša, assistant professor; Mihić Č. Maja, assistant professor</p>		
<p>Associates in teaching: Marjanović L. Gordana, ind. art. ass.; Mladenović A. Natalija, ind. art. ass.; Petković M. Sanja, ind. art. ass.; Ovaskainen R. Uk Lauri Aleks, senior art. ass.; Pavlović S. Ivana, senior art. ass.; Radojčić-Firevski A. Katarina, senior art. ass.; Hadži-Antić A. Katarina, senior art. ass.; Hofman-Sretenović S. Neda, senior art. ass.; Egerić M. Dušan, art. ass.; Krvarušić-Bajić M. Dejana, art. ass.</p>		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 4		
<b>Prerequisites:</b> None		
<p><b>Course objective:</b> Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.</p>		
<p><b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.</p>		
<p><b>Course content:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. In addition to the wide repertoire of standard piano literature, it is necessary to include solo singing, arias, concerts, four-piece playing pieces and symphony. Teaching was conceived in groups of up to 8 students, of the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etude or virtuosic composition One polyphonic work (coral, prelude and fugue, fantasy) A single composition of free form, or accompanying a piano concert, or accompanying arias or solo songs in collaboration with a vocal soloist, Exam requirements: One sonata, a chamber sonata in collaboration with an instrumental soloist, or a piano concert One free-form composition, or accompanying a piano concert, or accompanying an aria or solo song in collaboration with a vocal soloist, or accompanying a free-form composition in collaboration with an instrumental soloist</p>		
<p><b>Literature:</b> 1. Černi, Karl: Etide op. 299, Prosveta, 1976; 2. Kramer-Bilov: Etide, MuzičkanakladaZagreb, 1973; 3. Bertini, Henri: Etide, Prosveta, 1978; 4. Berens, Herman: Etide, Prosveta, 1979, 5. LeShorn: Etiden, Baerenreiter, 1939; 6. Heler, Stefan: Etuden, Peters, 1968; 7. Nojpert, Edmund: EtidePeters 1939, 8. List Franc: Etuden op. 1, Peters, 1973, 9. Bah, Johan Sebastijan: 12 Malihpreludijuma i fuga, MuzičkaNakladaZagreb, 1973; 10. Bah, Johan Sebastijan: Dvoglasne i troglasne invencije, Prosveta, 1978; 11. Bah, Johan Sebastijan: Francuske svite, Prosveta, 1979; 12. Hendl, Georg Fridrih: Suiten, Peters, 1939; 13. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 14. Mocart, Wolfgang Amadeus: Sonate, Wieneredition, 1998, 15. Betoven, Ludvig van: Klavirske sonate, EditionPeters 1986, 16. Mocart, Wolfgang Amadeus: Koncerti za klavir i orkestar, Peters, Frankfurt, 1984; 17. Betoven Ludvig van: Koncerti za klavir i orkestar, Leipzig, Peters, 1982; 18. Šopen, Frederik: Sabrana dela, Warsyawa, PWM, 1949; 19. Šuman, Robert: SamtlicheKlavierwerke, Universal, 1980; 20. Rahmanjinov, Sergej: Prelidi, Muzgiz, 1978; 21. Prokofjev, Sergej: Sabrana dela za klavir, Muzika 1978, 22. Debisi, Klod: Prelidi, Pariz, Durand, 1916, 23. Ravel, Moris: Sonatina, Leduc, 1963; 24. Razni autori: Antologija srpske klavirske muzike, Beograd, UKS, 2005, 25. Frank, Sezar: Sabrana dela, Durand, 1967, 26. Mišević, Milanka-Dimitrijević, Srđan: Virtuozne kompozicije za klavir, FMU, 1998; 27. Mišević, Milanka-Dimitrijević, Srđan: 100 Godina muzike za klavir, FMU, 2000.</p>		
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 0

<b>Teaching methods:</b> Lectures: group teaching, group size up to 3 Exercises: group teaching, group size up to 3			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity and teaching advancement	20	Oral examination	40
Colloquium	40		

<b>Study program:</b> Bachelor academic studies ; Composition		
<b>Course:</b> ODKB2 – Piano – comparative subject 2		
<p>Teachers: Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović LJ. Nebojša, assistant professor; Mihić Č. Maja, assistant professor</p>		
<p>Associates in teaching: Marjanović L. Gordana, ind. art. ass.; Mladenović A. Natalija, ind. art. ass.; Petković M. Sanja, ind. art. ass.; Ovaskainen R. Uk Lauri Aleks, senior art. ass.; Pavlović S. Ivana, senior art. ass.; Radojčić-Firevski A. Katarina, senior art. ass.; Hadži-Antić A. Katarina, senior art. ass.; Hofman-Sretenović S. Neda, senior art. ass.; Egerić M. Dušan, art. ass.; Krvarušić-Bajić M. Dejana, art. ass.</p>		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 4		
<b>Prerequisites:</b> None		
<p><b>Course objective:</b> Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.</p>		
<p><b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.</p>		
<p><b>Course content:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. In addition to the wide repertoire of standard piano literature, it is necessary to include solo singing, arias, concerts, four-piece playing pieces and symphony. Teaching was conceived in groups of up to 8 students, of the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class.</p> <p>Colloquium Requirements: One etide or virtuosic composition One polyphonic work (coral, prelude and fugue, fantasy) A single composition of free form, or accompanying a piano concert, or accompanying arias or solo songs in collaboration with a vocal soloist,</p> <p>Exam requirements: One sonata, a chamber sonata in collaboration with an instrumental soloist, or a piano concert One free-form composition, or accompanying a piano concert, or accompanying an aria or solo song in collaboration with a vocal soloist, or accompanying a free-form composition in collaboration with an instrumental soloist</p>		
<p><b>Literature:</b> 1. Černi, Karl: Etide op. 299, Prosveta, 1976; 2. Kramer-Bilov: Etide, MuzičkanakladaZagreb, 1973; 3. Bertini, Henri: Etide, Prosveta, 1978; 4. Berens, Herman: Etide, Prosveta, 1979, 5. LeShorn: Etiden, Baerenreiter, 1939; 6. Heler, Stefan: Etuden, Peters, 1968; 7. Nojpert, Edmund: EtidePeters 1939, 8. List Franc: Etuden op. 1, Peters, 1973, 9. Bah, Johan Sebastijan: 12 Malihpreludijuma i fuga, MuzičkaNakladaZagreb, 1973; 10. Bah, Johan Sebastijan: Dvoglasne i troglasne invencije, Prosveta, 1978; 11. Bah, Johan Sebastijan: Francuske svite, Prosveta, 1979; 12. Hendl, Georg Fridrih: Suiten, Peters, 1939; 13. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 14. Mocart, Wolfgang Amadeus: Sonate, Wieneredition, 1998, 15. Betoven, Ludvig van: Klavirske sonate, EditionPeters 1986, 16. Mocart, Wolfgang Amadeus: Koncerti za klavir i orkestar, Peters, Frankfurt, 1984; 17. Betoven Ludvig van: Koncerti za klavir i orkestar, Leipzig, Peters, 1982; 18. Šopen, Frederik: Sabrana dela, Warsyawa, PWM, 1949; 19. Šuman, Robert: SamtlicheKlavierwerke, Universal, 1980; 20. Rahmanjinov, Sergej: Prelidi, Muzgiz, 1978; 21. Prokofjev, Sergej: Sabrana dela za klavir, Muzika 1978, 22. Debisi, Klod: Prelidi, Pariz, Durand, 1916, 23. Ravel, Moris: Sonatina, Leduc, 1963; 24. Razni autori: Antologija srpske klavirske muzike, Beograd, UKS, 2005, 25. Frank, Sezar: Sabrana dela, Durand, 1967, 26. Mišević, Milanka-Dimitrijević, Srđan: Virtuozne kompozicije za klavir, FMU, 1998; 27. Mišević, Milanka-Dimitrijević, Srđan: 100 Godina muzike za klavir, FMU, 2000.</p>		
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 0

<b>Teaching methods:</b> Lectures: group teaching, group size up to 3 Exercises: group teaching, group size up to 3			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity and teaching advancement	20	Oral examination	40
Colloquium	40		

<b>Study program:</b> Bachelor academic studies ; Composition		
<b>Course:</b> ODKB3 – Piano – comparative subject 3		
<p>Teachers: Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović LJ. Nebojša, assistant professor; Mihić Č. Maja, assistant professor</p>		
<p>Associates in teaching: Marjanović L. Gordana, ind. art. ass.; Mladenović A. Natalija, ind. art. ass.; Petković M. Sanja, ind. art. ass.; Ovaskainen R. Uk Lauri Aleks, senior art. ass.; Pavlović S. Ivana, senior art. ass.; Radojčić-Firevski A. Katarina, senior art. ass.; Hadži-Antić A. Katarina, senior art. ass.; Hofman-Sretenović S. Neda, senior art. ass.; Egerić M. Dušan, art. ass.; Kravarušić-Bajić M. Dejana, art. ass.</p>		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 4		
<b>Prerequisites:</b> None		
<p><b>Course objective:</b> Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.</p>		
<p><b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.</p>		
<p><b>Course content:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. In addition to the wide repertoire of standard piano literature, it is necessary to include solo singing, arias, concerts, four-piece playing pieces and symphony. Teaching was conceived in groups of up to 8 students, of the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etide or virtuosic composition One polyphonic work (coral, prelude and fugue, fantasy) A single composition of free form, or accompanying a piano concert, or accompanying arias or solo songs in collaboration with a vocal soloist, Exam requirements: One sonata, a chamber sonata in collaboration with an instrumental soloist, or a piano concert One free-form composition, or accompanying a piano concert, or accompanying an aria or solo song in collaboration with a vocal soloist, or accompanying a free-form composition in collaboration with an instrumental soloist</p>		
<p><b>Literature:</b> 1. Černi, Karl: Etide op. 299, Prosveta, 1976; 2. Kramer-Bilov: Etide, MuzičkanakladaZagreb, 1973; 3. Bertini, Henri: Etide, Prosveta, 1978; 4. Berens, Herman: Etide, Prosveta, 1979, 5. LeShorn: Etiden, Baerenreiter, 1939; 6. Heler, Stefan: Etuden, Peters, 1968; 7. Nojpert, Edmund: EtidePeters 1939, 8. List Franc: Etuden op. 1, Peters, 1973, 9. Bah, Johan Sebastijan: 12 Malihpreludijuma i fuga, MuzičkaNakladaZagreb, 1973; 10. Bah, Johan Sebastijan: Dvoglasne i troglasne invencije, Prosveta, 1978; 11. Bah, Johan Sebastijan: Francuske svite, Prosveta, 1979; 12. Hendl, Georg Fridrih: Suiten, Peters, 1939; 13. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 14. Mocart, Wolfgang Amadeus: Sonate, Wieneredition, 1998, 15. Betoven, Ludvig van: Klavirske sonate, EditionPeters 1986, 16. Mocart, Wolfgang Amadeus: Koncerti za klavir i orkestar, Peters, Frankfurt, 1984; 17. Betoven Ludvig van: Koncerti za klavir i orkestar, Leipzig, Peters, 1982; 18. Šopen, Frederik: Sabrana dela, Warsyawa, PWM, 1949; 19. Šuman, Robert: SamtlicheKlavierwerke, Universal, 1980; 20. Rahmanjinov, Sergej: Prelidi, Muzgiz, 1978; 21. Prokofjev, Sergej: Sabrana dela za klavir, Muzika 1978, 22. Debisi, Klod: Prelidi, Pariz, Durand, 1916, 23. Ravel, Moris: Sonatina, Leduc, 1963; 24. Razni autori: Antologija srpske klavirske muzike, Beograd, UKS, 2005, 25. Frank, Sezar: Sabrana dela, Durand, 1967, 26. Mišević, Milanka-Dimitrijević, Srđan: Virtuozne kompozicije za klavir, FMU, 1998; 27. Mišević, Milanka-Dimitrijević, Srđan: 100 Godina muzike za klavir, FMU, 2000.</p>		
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 0

<b>Teaching methods:</b> Lectures: group teaching, group size up to 3 Exercises: group teaching, group size up to 3			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity and teaching advancement	20	Oral examination	40
Colloquium	40		

Study program: Book of courses, Bachelor Academic Studies			
Course title: <b>OLSF1 - Solfeggio 1</b>			
Teachers: Drobni Đ. Ivana, Full Professor; Karan M. Gordana, Full Professor; Kršić-Sekulić M. Vesna, Full Professor; Matorkić-Ivanović D. Bojana, Full Professor; Milanković D. Vera, Full Professor; Petrović Č. Milena, Associate Professor; Hrpka Veškovic A. Ivana, Assistant Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher			
Associates in teaching: Branković T. Aleksandra, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: None			
Course objectives: Applying knowledge acquired in Solfeggio to vocal-instrumental and theoretical teaching with the aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation.			
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from the music literature).			
Contents of the course: <u>Theory classes</u> Diatonic, diatonic modulation, chromatic, alterations (unison and polyphony). One and two voices dictations. Polyphony. Rhythm: breathing, articulation and phrasing. Rhythmic systematization. Different counting units; isochrony; ternary subdivision; fast tempo; slow tempo and eight part subdivision; reading and singing music from the instructive and existing music literature. Music theory: to master what has already been learned. <u>Practice sessions</u> To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.			
Literature: 1. Vasiljević, Z. M. (1996): Melodika I, Univerzitet umetnosti u Beogradu. 2. Vasiljević, Z. M. (2003): Solfedjo - Metodski praktikum, Knjaževac: "Nota" 3. Drobni, I. (1995): Melodika III, Etide sa klavirskom pratnjom, Beograd: FMU 4. Drobni, I. (2004): Sofeggio - A prima vista, Beograd Kona 5. Drobni, I. Ristić, T. (2003): Bahovi korali - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 6. Noel-Gallon (1964): 50 Leçons de Solfège rythmiques, Paris: Ed. Max Eschig 7. Примери из литературе 8. Noel-Gallon, 50 Ditees musicales, Paris: Alphonse Leduc			
Number of active classes:	Lectures:1	Practice:1	
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Written Exam	10
Colloquiums	50	Oral Exam	30

Study program: Book of courses, Bachelor Academic Studies			
Course title: <b>OLSF2 - Solfeggio 2</b>			
Teachers: Drobni Đ. Ivana, Full Professor; Karan M. Gordana, Full Professor; Kršić-Sekulić M. Vesna, Full Professor; Matorkić-Ivanović D. Bojana, Full Professor; Milanković D. Vera, Full Professor; Petrović Č. Milena, Associate Professor; Hrpka Veškovic A. Ivana, Assistant Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher			
<b>Associates in teaching:</b> Branković T. Aleksandra, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: Passed exam Solfeggio 1 (OLSF1)			
Course objectives: Applying knowledge acquired in Solfeggio to vocal-instrumental and theoretical teaching in aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation .			
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from music literature).			
Contents of the course: Theory classes Diatonic, diatonic modulation, chromatic, alterations, chromatic modulations (unison and polyphony); modality and bitonality. One, two and three voices dictations. Polyphony. Rhythm: fast tempo – the relation between the tempo, texture and music character; metrical changes; non-isochrony; slow tempo and metric subdivision. Metrical changes; moderate tempo – the relation between the tempo, texture and music character; metric and tempo changes; fast tempo; non-isochrony. Music theory. Practice sessions To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.			
Literature: 1. Vasiljević, Z. M. (1996): Melodika I, Univerzitet umetnosti u Beogradu 2. Vasiljević, Z. M. (2003): Solfeđo - Metodski praktikum, Knjaževac: "Nota" 3. Vasiljević-Drobni, M. (1999): Melodika II, Beograd: FMU 4. Drobni, I. (2013): Hromatika i alteracije – izbor iz zbirki bugarskih autora. Bijeljina: Slobomir P Univerzitet, TEMPUS 5. Drobni, I., (1995): Melodika III, Etide sa klavirskom pratnjom, Beograd: FM 6. Drobni, I. (2004): Sofeggjo - A prima vista, Beograd Kona 7. Drobni, I., Ristić, T. (2003): Bahovi korali - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 8. Noel-Gallon (1964): 50 Leçons de Solf ége rythmiques, Paris: Ed. Max Eschig 9. Ristić, T. Drobni, I. (2005): Modusi - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 10. Diktati domaćih, francuskih i ruskih autora			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 60	Final exam: Points - 40
Activity during lectures		10	Written Exam 10
Colloquiums		50	Oral Exam 30



Study program: Book of courses, Bachelor Academic Studies			
Course title: OLSF3 - Solfeggio 3			
Teachers: Drobni Đ. Ivana, Full Professor; Karan M. Gordana, Full Professor; Kršić-Sekulić M. Vesna, Full Professor; Matorkić-Ivanović D. Bojana, Full Professor; Milanković D. Vera, Full Professor; Petrović Č. Milena, Associate Professor; Hrpka Veškovac A. Ivana, Assistant Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher			
<b>Associates in teaching:</b> Branković T. Aleksandra, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: Passed exam Solfeggio 2 (OLSF2)			
Course objectives: Applying knowledge acquired in Solfeggio to vocal-instrumental and theoretical teaching with the aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation.			
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from music literature).			
Contents of the course: Theory classes Chromatic and enharmonic modulations (unison and polyphony); polytonality, polymodality; repetitorium – alterations – instructive literature; diatonic (different musical clefs), modulations, alterations, bitonality. Folklore scales. Introducing tonal lability. One, two and three voices dictations. Rhythm: the alto clef; metric and tempo changes; metric and tempo changes in different rhythmic and melodic examples; the rhythms of Balkan. The tenor clef; polyrhythm and polimetria; non-metric etudes. Practice sessions To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.			
Literature: 1. Vasiljević, Z. M. (1996): <i>Melodika I</i> , Univerzitet umetnosti u Beogradu 2. Vasiljević, Z. M. (2003): <i>Solfeđo - Metodski praktikum</i> , Knjaževac: "Nota" 3. Vasiljević-Drobni, M. (1999): <i>Melodika II</i> , Beograd: FMU 4. Drobni, I. (2013): <i>Hromatika i alteracije – izbor iz zbirki bugarskih autora</i> . Bijeljina: Slobomir P Univerzitet, TEMPUS 5. Drobni, I., (1995): <i>Melodika III, Etide sa klavirskom pratnjom</i> , Beograd: FM 6. Drobni, I. (2004): <i>Sofeggjo - A prima vista</i> , Beograd Kona 7. Drobni, I., Ristić, T. (2003): <i>Bahovi korali - uvod u interfunkcionalnu nauku o muzici</i> , Beograd: Zavod za udžbenike i nastavna sredstva 8. Noel-Gallon (1964): <i>50 Leçons de Solf ége rythmiques</i> , Paris: Ed. Max Eschig 9. Ristić, T. Drobni, I. (2005): <i>Modusi - uvod u interfunkcionalnu nauku o muzici</i> , Beograd: Zavod za udžbenike i nastavna sredstva 10. <i>Diktati domaćih, francuskih i ruskih autora</i> 11. <i>Primeri iz muzičke literature</i>			
Number of active classes:	Lectures:1	Practice:1	
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Written Exam	10
Colloquiums	50	Oral Exam	30

Study program: Book of courses, Bachelor Academic Studies			
Course title: <b>OAMI1 - Musical instruments1</b> , OUAMI1 - Musical instruments1			
Teachers: Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
Associates in teaching: Adžić M. Draško, lecturer			
Course status: obligatory			
Number of ECTS:2			
Requirements: None			
Course objectives: Acquiring knowledge about instruments that are necessary for professional, independent artistic or theoretical work, as well as acquiring competence for pedagogical work in music and general education schools, in different cultural institutions and in the media.			
Course outcomes: The student has gained knowledge of musical instruments and is able to apply this knowledge in his artistic and analytical work .			
Contents of the course: Lectures 1. Basic concepts of sound: oscillation, amplitude, frequency; duration, height, strength, color 2. Aliquot string 3. Sound propagation 4. Partition of musical instruments 5. Characteristics of string instruments 6. Violin - history, material, technique of the right hand (strokes, picicato) 7. Violin - technique of the left hand (application , positions,) 8. Aliquots - natural, artificial 9. Viola - history, material, technique of playing 10. Cello - history, material, technique of playing 11. Double bass - history, material, technique of playing 12. Revision 13. Harp 14. Guitar 15. Test (acoustics, aliquot string, positions, chords, pedalization on harps) Practice Hosting professors and students from instrumental moduls, writing assignments Test Knowledge check (three written assignments) Written exam: test in written form, three to five exam questions Oral exam: oral presentation in response to questions (the note contains two questions)			
Literature: 1. Деспић, Дејан. Музички инструменти. Универзитет Уметности у Београду, 1986. 2. Obradović, Aleksandar. Uvod u orkestraciju. Univerzitet Umetnosti u Beogradu, 1997. 3. Adler, Samuel. Study of Orchestration, Third Edition. W. W. Norton & Company, 2002. 4. Обрадовић, Александар. Концерт за виолину и оркестар. Удружење композитора Србије, 1998. 5. Ерић, Зоран. Шест сцена – коментара. Удружење композитора Србије, 2006.			
Number of active classes:	Lectures:1	Practice:1	
Methods of teaching: Continuing work with students in realization of the envisaged obligations. Analytical presentation of relevant examples from the subject area. Lectures: collective teaching, group size up to 20 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Test	20	Written Exam	30
Homework	20	Oral Exam	30

Study program: Book of courses, Bachelor Academic Studies			
Course title: OAMI2 - Musical instruments2, OUAMI2 - Musical instruments2			
Teachers: Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
Associates in teaching: Adžić M. Draško, lecturer			
Course status: obligatory			
Number of ECTS:2			
Requirements: Passed exam from previous modul			
Course objectives: Acquiring knowledge about instruments that are necessary for professional, independent artistic or theoretical work, as well as acquiring competence for pedagogical work in music and general education schools, in different cultural institutions and in the media.			
Course outcomes: The student has gained knowledge of musical instruments and is able to apply this knowledge in his artistic and analytical work.			
Contents of the course: Lectures 1. History, division and individual characteristics of percussion 2. Analysis of "Ionization" E. Varese 3. Characteristics of woodwind instruments - history, materials, transposing instruments, transposition 4. Flute - material, playing technique; piccolo, alt and bass flute 5. Oboe - material, playing technique; English horn, oboe d'amore, baritone oboe, <i>heckelphone</i> 6. Clarinet - material, technique, clarinet types; basset horn; bass clarinet 7. Saxophones - material, playing technique 8. Bassoon - material, playing technique; contrabassoon 9. Characteristics of brass instruments - history, materials, technique of producing sound, sordino 10. French horn - material, playing technique 11. Trumpet - material, types, playing technique; 12. Trombone - material, tenor, tenorbass and bass-trombone; 13. Tuba - the material, playing technique; varieties 14. Organ - materials, playing technique, types of registers 15. Revision, assignments in transposition Practice Hosting professors and students from instrumental moduls, writing assignments Test Knowledge check (three written assignments) Written exam: test in written form, three to five exam questions Oral exam: oral presentation in response to questions (the note contains two questions)			
Literature: 1. Деспих, Дејан. Музички инструменти. Универзитет Уметности у Београду, 1985. 2. Obradović, Aleksandar. Uvod u orkestraciju. Univerzitet Umetnosti u Beogradu, 1997. 3. Adler, Samuel. Study of Orchestration, Third Edition. W. W. Norton & Company, 2002. 4. Britten, Benjamin. The Young Persons Guide to the Orchestra. Universal Edition, 1989. 5. Varese, Edgard. Ionisation. Universal Edition, 1986. 6. Mussorgsky, Modest. Pictures at an Exhibition. Universal Edition, 1986.			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: Continuing work with students in realization of the envisaged obligations. Analytical presentation of relevant examples from the subject area. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
Test		20	Written Exam
Homework		20	Oral Exam
			Points - 60
			30
			30

<b>Study program:</b> Bachelor academic studies ; Composition		
<b>Course:</b> OASM1 - Music recording and production		
<b>Teachers:</b> Petrović R. Djordje, full professor		
<b>Assistants:</b> Adžić M. Draško, assistant		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 4		
<b>Prerequisites:</b> Passed Music Recording Technology		
<b>Course objective:</b> Acquiring knowledge and skills necessary for accomplishing production of a musical piece.		
<b>Course outcomes:</b> The student has gained basic knowledge about music production as means of transferring musical ideas and messages of the composer and musicians to the recording media. Students are encouraged to incorporate their personal perception of the music piece to final sound and thus fulfill the role of the music producer.		
<b>Course content:</b> Theoretical classes Definition of music production, difference between sound recording/design and music recording/production Music production phases: preproduction, studio production and postproduction The role of a music producer Studio production: recording, overdubbing and mixing Basics of sound theory Components of the sound of musical instruments regarding music recording Standard studio equipment : Microphone types and characteristics The role of music producer in placing microphones - creative aspects Distant miking - natural sound Close miking, pro et contra, examples "Direct-to-stereo" vs multitrack recording Filters and equalizers - technical characteristics Adjusting the color of instrument's sound: discrete and continual frequency spectrum meaning of some frequencies in spectrum Dynamics in music - importance, transferring to the recording Changing dynamics, compression - musical, esthetical and technical criteria Reverberation - room acoustics, synthetic reverberation Mixing: Setting up a sound stage: levels, pans, colors, dynamics Getting depth, width, proper localization of instruments, stability The role of music producer in mix phase: degrees of freedom, personal influence Practical classes Audio mixing console: Studer 900 series Connecting microphones, setting levels Demonstration of different microphone technics Using filters and equalizers Recording various instruments and ensembles Demonstration of multitrack recording Avoiding mistakes in using dynamic processors Using artificial reverberation - getting depth Ear training: Recognizing characteristics of various frequency ranges Subjective volume - loudness Analysis and corrections of the final mix Analysis of various recordings - recognizing the influence of the producer		
<b>Literature:</b> 1. Petrović, Đorđe Snimanje i produkcija muzike I FMU, Beograd 1991 2. Nisbet, Alek Snimanje i obrada zvuka, Univerzitet umetnosti u Beogradu 1990 3. Petrović, Đorđe Kratko uputstvo za korišćenje miks pulta ŠTUDER 900, FMU, Beograd 1991 4. Bruce, Bartlett Stereo microphone techniques, Focal Press 1991 5. Stanley, Alen Audio in media, 5th edition, Wadsworth publishing 1999 6. David Gibson The art of mixing, Mix Books 1997 7. Mijić, Miomir Uvod u akustiku prostorija ETF, Beograd 2004		
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 1

**Teaching methods:**

Lectures: collective teaching, group size up to 50

Exercises: group teaching, group size up to 22

**Grading (max. no. of points 100):**

Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	20	Examination - practical part	30
Practical work	10	Oral examination	30
Colloquiums	10		

<b>Study program:</b> Bachelor academic studies ; Composition			
<b>Course:</b> OATS1 - Music recording technology, OUATS1 - Music recording technology			
<b>Teachers:</b> Petrović R. Djordje, full professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory / elective			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Introduction to technology of music recording, where "technology" means both studio equipment used in music recording and process of recording. Deepening the knowledge about the sound of musical instruments and possibilities of transferring it to recording media. Getting acquainted with studio technology and procedures of processing frequency, dynamics and performing final mix. Introducing digital music production and new technologies in the domain.			
<b>Course outcomes:</b> Acquiring knowledge in the field of Music recording technology that are essential for the job of a music producer. Students are able to choose type of recording and necessary equipment regarding instruments, ensembles and genre of music to be recorded. They are aware of the significance of the role of a music producer and have learned to critically evaluate the process of music production and take active part in it.			
<b>Course content:</b> Short history of music recording Definition of music production, recording as a part of production. Sound in the air - propagation, speed, frequency, period Frequency spectrum of periodical and nonperiodical sound Basics of psychoacoustics, loudness vs frequency Elements of the sound of musical instruments - transients, tones and noises Microphones: construction types, directivity characteristics Microphones setup: distant miking and close miking The role of a music producer in choosing and setting up the microphones Speakers, studio monitors Studio equipment: mixing desk, multitrack recorder. Recording analogue sound: setting levels and pans, processing frequency, dynamics, adding reverberation and effects Analogue vs digital sound recording Digital sound recording - computer systems Loudness and dynamic range of recorded sound - formal and informal standards Characteristics of various media: magnetic tape, gramophone record, hard disk, CD, DVD, Digital formats New technologies			
<b>Literature:</b> 1. Mijić, Milomir Audiotehnika ETF, Beograd 2004 2. Mijić, Miomir Uvod u akustiku ETF, Beograd 2004 3. Petrović, Đorđe Tehnologija snimanja muzike 1, skripta, FMU, Beograd 2012 4. Rumsey, Francis, McCormick, Tim Sound and Recording: An Introduction, Third edition, Focal Press 1997 5. Petrović, Đorđe Snimanje i produkcija muzike I FMU, Beograd 1991 6. Stanley, Alen Audio in media, 5th edition, Wadsworth publishing 1999 7. Tomlinson, Holman 5. 1 surround sound, Focal Press 2000			
<b>No. of active teaching classes:</b>		Lectures:2	Practical work: 0
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity during classes	20	Written examination	70
Colloquiums	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBPC1 - Musical Scores 1, OBPK1 - Musical Scores 1, OUBPK1 - Musical Scores 1			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> The student enrolled for the appropriate year of the basic studies of the Composition Department or Music Theory			
<b>Course objective:</b> The aim of the subject is to read the score and to tidy up its essential elements in order to gain the impression of the artistic qualities of the work.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to get to know the artistic qualities of the work, and as a composer or music theoretician, the student will be able to analyze the compositional procedures and stylistic characteristics of the composition. Student compositions of playing partitures also enable him to gain insight into the artistic musical heritage of the world and to create his own music based on this knowledge.			
<b>Course content:</b> The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. In the first semester, the student is introduced to playing old keys and classical string quartets, and in the second semester, through practical introduction to the transpositions of wind instruments and the basics of the orchestra of the classical little symphony orchestra, the student is able to perform the score of a small symphony orchestra. The student is obliged to perform 4 corals in the old keys J. S. Baha, one string quartet J. Haydn, two positions of one string quartet. A. Моцарта и Л. van Betoven from opus 18, one symphony V. A. Mozart and two sets of symphony J. Хайдна и. L. van Betoven. The student should perform at least 70% of the material during the course, and a maximum of 30% of the exam materials.			
<b>Literature:</b> 1. J. S. Bach – Korali u starim ključevima (Muzička Akademija, Beograd, 1968) 2. J. Haydn- Streichquartett op. 3 Nr. 4 (Eulenburg, Leipzig, 1932) 3. W. A. Mozart- Streichquartett KV421 (Philharmonia, Wien, 1968) 4. L. v. Beethoven- Streichquartett op. 18 Nr. 5 (Peters, Leipzig, 1969) 5. Creutzburg, Heinrich, Partituerspiel (Schott, Mainz, 1956) 6. W. A. Mozart- Sinfonie KV 183 g-moll (Philharmonia, Wien, 1954) 7. W. A. Mozart- Sinfonie KV 201 A-dur (Peters, Leipzig, 1962) 8. J. Haydn- Sinfonie Nr. 92 "Oxford" (Doblinger, Wien, 1936) 9. L. v. Beethoven –Sinfonie Nr. 1 C-dur (Peters, Leipzig, 1936)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

<b>Study program:</b> Book of courses Bachelor academic studies Music Performance			
<b>Course:</b> OBPK2 - Musical Scores 2, OUBPK2 - Musical Scores 2, OUBPM2 - Musical Scores 2			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Enrollment of appropriate Bachelor studies year at Composition or Music Theory Study programs			
<b>Course objective:</b> The aim of the course is to read score and play fluently its essential elements in order to get an impression of the artistic qualities of a piece.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to play important elements of the score in the shortest possible time and to get to know the artistic qualities of the work, and as a composer or music theoretician, to be able to analyze the compositional procedures and stylistic characteristics of the composition. Playing musical scores provides composition student to gain insight into the world's artistic musical heritage and, on the basis of this knowledge, creates her/his own music.			
<b>Course content:</b> The course is designed to instruct the student, in the shortest time, all the essential elements of an artwork, by continuous work and playing a large number of examples. In the first semester, through playing practical examples, the student is introduced with the symphonic works of the composer of the romantic epoch and with the fundamentals of instrumentation for the large symphony orchestra. Student is introduced with operas by V. A. Mozart through playing and singing passages from piano excerpts. During the second semester, the student is introduced to the symphonic work of the impressionist and composers of the 20th century, as well as with operas by G. Verdi, R. Wagner and G. Puccini through playing and singing passages from piano excerpts . The student is obliged to perform one symphony from Romantic epoch for the big symphony orchestra (Schumann, Brahms, Dvorak, Tchaikovsky), three pieces from the piano excerpt of one Mozart opera (aria, duet and one larger ensemble), one symphony (S. Prokofiev or D. Shostakovich) or two symphonic poems by the Impressionist authors (Debussy, Ravel). The student is obliged to play and sing a one aria, duet and a larger ensemble from the opera by Verdi, Puccini or Wagner. The student is obliged to play at least 70% of the program during the lectures, up to 30% of the program at the exam.			
<b>Literature:</b> 1. Creutzburg, Heinrich, Partiturspiel (Schott, Mainz, 1956) 2. J. Brahms- Sinfonie Nr. 2 D-dur Op. 73 (Philharmonia, Wien, 1938) 3. A. Dvorak- Sinfonie Nr. 9 e- moll "Aus der Neuen Welt" (Eulenburg, Leipzig, 1958) 4. R. Schumann-Sinfonie Nr. 1 B-dur (Peters, Leipzig, 1960) 5. P. Tschaiakowsky- Sinfonie Nr. 4 e-moll (Peters, Leipzig, 1968) 6. W. A. Mozart- Die Zauberfloete (Peters, Leipzig-Frankfurt, 1932) 7. S. Prokofieff- Symohony No7 (Leeds Music Corporation, New York, 1958) 8. Д. Шостакович- Симфонија бр. 1 (Музгиз, Москва, 1963) 9. C. Debussy- La Mer (Durand, Paris, 1936) 10. M. Ravel- Pavane pour une infante defunte (Durand, Paris, 1910) 11. G. Verdi-Rigoletto (Ricordi, Milano, 1976) 12. G. Puccini -La Boheme (Ricordi, Milano, 1961) 13. R. Wagner-Tahnhauser (Peters, Leipzig, 1974)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		



<b>Study program:</b> Book of courses Bachelor academic studies Music Performance			
<b>Course:</b> OUHVL1 - Introduction to vocal music analysis 1			
<b>Teachers:</b> Medić B. Milena, docent			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 3			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training students for an analytical-interpretative approach to the relationship between music and literature (literary text) in vocal music			
<b>Course outcomes:</b> Students are expected to, by adopting basic knowledge related to the relationship between music and literature (literary text), be able to apply this knowledge in the analysis and interpretation of the part of vocal music.			
<b>Course content:</b> Lectures: Theoretical settings. The relationship between music and Literature: history, theory, practice. 2. The Non-chronic perspective: literary epochs, periods and directions. 3-4. Synchronic perspective: Differential the race, species, genre, regular form in literary lectures: analytical settings. 1. The poetic of the middle ages: literary formations and genres system 2. Chivalric literature and a court of love lyrics. 3. Canso, alba, pastorella. 4. Bilingual motet of XIII century: the game of alegory and the parody. 5. Police officer sansone + century: the compound and lyrics registry. 6. The poethic renaissance: literary formations and genre system. 7. Petrarca, Petrarca literary movement, literature of music madrigal. 8. Idyl and distant renaissance canconeta-madrigal. 9. Elegy and distant renaissance madrigal. 10. Poetic barokque: Literary formations and genre system. 11. Marino, marinistic poetiic of meraviglia and early baroque concerto madrigal. 12. Rinucini, pastoral and early baroque recitative. 13. Taso, the crusade, and the breaking of the orathorium. 14. Biblical Mystery and Pasia. 15. Biblical mystery and cantata. Practice Curriculum: Production of paper Colloquium: genre, structural-synch, stylistic and semantic analysis of the renaissance, baroque or classical part of vocal music Test: response to two theoretical questions.			
<b>Literature:</b> 1. Александар Флакер, Период, стил, жанр. Службени гласник, Београд, 2011. 2. Зденко Лешић, Теорија књижевности. Службени гласник, Београд, 2008. 3. Ненад Мишчевић, Контекст и значење, Издавачки центар Ријека, 1987. 4. Миодраг Поповић, "Стилски комплекси и књижевни жанрови у српском романтизму", Књижевна историја, 7, II/1970, 511-551. 5. Тања Поповић, Речник књижевних термина, Логос Арт, Београд, 2010. 6. Оливера Радуловић, Тумачења књижевних дела и методика наставе (зборник). Философски факултет, Нови Сад, 2008. 7. Рајић Љубиша, Умеће читања. Геолоетика, Београд, 2009. 8. Миливој Солар, Питања поетике. Загреб, 1971. 9. Миливој Солар, Теорија књижевности. Службени гласник, Београд, 2012. 10. Зденко Шкроб, Анте Стамаћ, Увод у књижевност, Графички завод Хрватске, Загреб, 1983			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 2
<b>Teaching methods:</b> Lectures on given topics with demonstrations of the application of analytical procedures on characteristic examples from vocal literature, preparation of short lectures of students within workshops, discussions in lectures and workshops, public presentations of selected best works. Exercises: Preparation of seminar work: selection and setting of topics, collection of literature, literature analysis, integral analysis of selected vocal (vocal-instrumental) compositions, conception of work structure, realization of work with oral presentation of each completed phase of work. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points - 50
Activity during lectures	10	Oral Exam	50
Colloquium	10		
Seminary	30		

<b>Study program:</b> Book of courses Bachelor academic studies Music Performance			
<b>Course:</b> OUHVL2 - Introduction to vocal music analysis 2			
<b>Teachers:</b> Medić B. Milena, docent			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 3			
<b>Prerequisites:</b> Fulfilled pre-examination obligations from Introduction to Vocal Music Analysis 1 (OHVL1)			
<b>Course objective:</b> Training students for an analytical-interpretative approach to the relationship between music and literature (literary text) in vocal music			
<b>Course outcomes:</b> Students are expected to, by adopting basic knowledge related to the relationship between music and literature (literary text), be able to apply this knowledge in the analysis and interpretation of the part of vocal music.			
<b>Course content:</b> Lectures: Analysis. 1. The poetic of the middle ages: literary formations and genre system 2. Knight's literature and courtly love lyrics. 3. Canso, alba, pastorella. 4. Bilingual motet of XIII century: the game of Allegory and the parody. 5. Polyphonic chanson of the XIV century : the compound and Lyrics registry. 6. The poetic renaissance: literary formations and genre system. 7. Petrarca, Petrarka literary movement, literature of Music Madrigal. 8. Idyl and distant renaissance canconeta-madrigal. 9. Elegy and distant renaissance madrigal. 10. Poetic baroque: Literary formations and genre system. 11. Marino, Marin poet of Meraviglia and the earlz baroque concerto madrigal. 12. Rinucini, pastoral and early baroque recitative. 13. Tasso, the crusade, and the breaking of the oratorium. 14. Biblical mystery and passia. 15. Biblical mystery and cantata. Practice Curriculum: Production of paper Colloquium: genre, structural-synch, stylistic analysis of renaissance, baroque or classical part of vocal music Test: response to two theoretical questions.			
<b>Literature:</b> 1. Џереми Јудкин, Музика у средњовековној Европи, Клио, Београд, 2003. 2. Dean T. Mace, "Pietro Bembo and the Literary Origins of the Italian Madrigal", The Musical Quaterly, 1, 1969, p. 65-86. 3. Милена Медић, Хрестоматија I и II. 4. James V. Mirolo, The Poet of the Marvelous. Gambattista Marino, Columbia University Press, 1963. 5. Gary Tomlinson, Monteverdi and the end of the Renaissance. University of California Press, Berkeley and Los Angeles, 1987. 6. Gerald R. Hoekstra, "The French Motet as Trope: Multiple Levels of Meaning in Quant florist la violette / El mois de mai / Et gaudebit", Speculum, Vol. 73, No. 1 (Jan., 1998), 32-57. 7. William Calin, "Medieval Intertextuality: Lyrical Inserts and Narrative in Guillaume de Machaut", The French Review, Vol. 62, No. 1 (Oct., 1988), 1-10. 8. Tim Carter, Monteverdi and his Contemporaries. Ashgate Publishing Limited, Aldershot, 2000. 9. Eric Chafe, Tonal Allegory in the Vocal Works of J. S. Bach, University of California Press, Berkeley and Los Angeles, 1991			
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 2	
<b>Teaching methods:</b> Lectures on given topics with demonstrations of the application of analytical procedures on characteristic examples from vocal literature, preparation of short lectures of students within workshops, discussions in lectures and workshops, public presentations of selected best works. Exercises: Preparation of seminar work: selection and setting of topics, collection of literature, literature analysis, integral analysis of selected vocal (vocal-instrumental) compositions, conception of work structure, realization of work with oral presentation of each completed phase of work. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points - 50
Activity during lectures	10	Oral Exam	50
Colloquium	10		
Seminary	30		

<b>Study program:</b> Book of courses Bachelor academic studies Music Performance			
<b>Course:</b> OUHMO1 - Music forms 1			
<b>Teachers:</b> Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić R. Ivana, mentor			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> obliged			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Understanding the typology of the musical form			
<b>Course outcomes:</b> Students are expected to be able to independently analyze the form of the song and the sonat form from different styles and genres. The ability to critically reflect on and outline the obtained analytical results is expected.			
<b>Course content:</b> Lectures: 1. Introduction to the typology of the form 2. The concept of the two parts and the trumpet 3. The pattern of the song - two and three-parted 4. The transitional form of the song 5. The complex song 6. The penetration of the types of the poem 7. Test 8. The overtones of the sonat form 9. The global conception of the sonata form 10. The relationship between themes in the sonat form 11. Distribution of the developmental and developmental segments in the sonat form 12. The status of the reprise in the sonat form 13. The genre manifestation of the sonat form 14. The permeation of the sonat form with other formal types 15. Critical reading of literature Exercises: Analyzes according to the thematic units previously processed during the lectures.			
<b>Literature:</b> 1. Peričić, Vlastimir, Dušan Skovran: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Sabo, Anica: Prelazni oblik između dvodelne i trodelne pesme: suočavanje teorijskih postavki i analitičke prakse, Muzička teorija FMU, 2006. 3. Rosen, Charles Sonata Forms, W. W Norton & Company, New York, London 1988. 4. Newman, William S: The Sonata in the Classic Era, W. W. Norton & Company Inc., New York 1972. 5. Dahlhaus, Carl: Ludwig van Beethoven. Approaches to his Music Clarendon Press, Oxford 1997. 6. Stamatović, Ivana: Sonatni oblik i sonatni princip, Muzička teorija i analiza I, FMU 2006. 7. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998. 8. Cone, Edward T. Musical Form and Musical Performance, Norton, New York, 1968			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 2
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Colloquium	20		
Homework	20		

<b>Study program:</b> Book of courses Bachelor academic studies Music Performance			
<b>Course:</b> OUHMO2 - Music forms 2			
<b>Teachers:</b> Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić R. Ivana, mentor			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> obliged			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Pre-Obligatory Obligations from Music forms 1 (OHMO1)			
<b>Course objective:</b> Understanding the typology of the musical form			
<b>Course outcomes:</b> Students are expected to be able to independently analyze the form of the song and the sonat form from different styles and genres. The ability to critically reflect on and outline the obtained analytical results is expected.			
<b>Course content:</b> Lectures: 1. Introduction to the typology of the form 2. The concept of the two parts and the trumpet 3. The pattern of the song - two and three-parted 4. The transitional form of the song 5. The complex song 6. The penetration of the types of the poem 7. Test 8. The overtones of the sonat form 9. The global conception of the sonata form 10. The relationship between themes in the sonat form 11. Distribution of the developmental and developmental segments in the sonat form 12. The status of the reprise in the sonat form 13. The genre manifestation of the sonat form 14. The permeation of the sonat form with other formal types 15. Critical reading of literature Exercises: Analyzes according to the thematic units previously processed during the lectures.			
<b>Literature:</b> 1. Peričić, Vlastimir, Dušan Skovran: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Sabo, Anica: Prelazni oblik između dvodelne i trodelne pesme: suočavanje teorijskih postavki i analitičke prakse, Muzička teorija FMU, 2006. 3. Rosen, Charles Sonata Forms, W. W Norton & Company, New York, London 1988. 4. Newman, William S: The Sonata in the Classic Era, W. W. Norton & Company Inc., New York 1972. 5. Dahlhaus, Carl: Ludwig van Beethoven. Approaches to his Music Clarendon Press, Oxford 1997. 6. Stamatović, Ivana: Sonatni oblik i sonatni princip, Muzička teorija i analiza I, FMU 2006. 7. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998. 8. Cone, Edward T. Musical Form and Musical Performance, Norton, New York, 1968			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 2
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Colloquium	20		
Homework	20		

<b>Study program:</b> Book of courses Bachelor academic studies Music Performance			
<b>Course:</b> OUHMO3 - Music forms 3			
<b>Teachers:</b> Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić R. Ivana, mentor			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> obliged			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Pre-Obligatory Obligations from Music forms 1 (OHMO1) and Music forms 2 (OHMO2)			
<b>Course objective:</b> Understanding the typology of the musical form			
<b>Course outcomes:</b> Ability to recognize types of variations and types of rondos, the ability to monitor the interweaving of dramaturgies of various formal models. The ability to critically reflect on and outline the obtained analytical results is expected.			
<b>Course content:</b> Lectures: 1. Introduction lecture 2. Variation as the principle of constructing the form 3. Types of variations 4. Types of variations 5. Types of variations 6. Rondo - general characteristics, genesis of rondo form 7. Rondo - types of manifestation 8. Rondo - types of manifestation 9. Rondo - Types of manifestation 10. Test 11. Unmanaged formal models 12. Unorganized formal models 13. Mutual collaboration of different formal models 14. Mutual collaboration of different formal models 15. Critical reading of literature Exercises: Analyzes according to the thematic units previously processed during the lectures.			
<b>Literature:</b> 1. Peričić, Vlastimir, Dušan Skovran: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Sabo, Anica: Jozef Hajdn: Londonske simfonije (proces oblikovanja teme, epizode i prelaza u rondo), Muzička teorija i analiza II, Beograd, FMU, 2005. 3. Green, Douglass M: Form in Tonal Music- 1979. 4. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998. 5. Vuksanović, Ivana: Epizoda u strukturoj hijerarhiji rondo forme, Muzička teorija i analiza I, FMU, 2004.			
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 2	
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Colloquium	20		
Homework	20		

<b>Study program:</b> Book of courses Bachelor academic studies Music Performance			
<b>Course:</b> OUHMO4 - Music forms 4			
<b>Teachers:</b> Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić R. Ivana, mentor			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> obliged			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Pre-Obligatory Obligations from Music forms 3 (OHMO3)			
<b>Course objective:</b> Understanding the typology of the musical form			
<b>Course outcomes:</b> Students are expected to be able to independently analyze cyclic compositions from different styles and genres, as well as analytical knowledge and interpretation of the form under the conditions of modern compositional techniques.			
<b>Course content:</b> Lectures: 1. The term cycle and the interpretation of cyclicity in music 2. Suite 3. Suite 4. Sonat cycle 5. Sonat cycle 6. Connecting movements in the sonat cycle 7. Sonat in one movement 8. Symphonic poem 9. Special features in exposure to sonat cycle 10. Test 11. Aspects of analysis of 20th century music (experimental directions) 12. Aspects of analysis of 20th century music (experimental directions) 13. Aspects of music analysis of the 20th century (experimental directions) 14. Aspects of 20th century music analysis (experimental directions and popular genres) 15. Critical reading of literature Exercises: Analyzes according to the thematic units previously processed during the lectures.			
<b>Literature:</b> 1. Peričić, Vlastimir, Skovran, Dušan: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd, 1991. 2. Kohoutek, Ctirad: Tehnika komponovanja u muzici XX veka, Univerzitet umetnosti, Beograd, 1984. 3. Cook, Nicholas: A Guide to Musical Analysis, J. M. Dent & Sons Ltd, London, 1987. 4. Стаматовић, Ивана: Отворена музичка форма и извођење, Хероес, Сокобања, 2008. 5. Стаматовић, Ивана: Структурне функције хармонског и тематског процеса у стваралачкој и теоријској пракси А. Шенберга – Камерна симфонија, у: Музичка теорија и анализа 2 ФМУ, Београд, 2006. 6. Новак, Јелена: Дивља анализа, СКЦ, Београд, 2004. 7. Свејић, Војана: Отворено дело у музици (Boulez, Stockhausen, Cage), SKC, Beograd, 2004. 8. Поповић, Берислав: Музичка форма или смисао у музици, Београд: Clio, 1998. 9. Brindle, Reginald Smith: The New Music (The Avant-garde since 1945), Oxford/New York: Oxford University Press, 1987. 10. Vuksanović, Ivana: Trio op. 20 Antona Veberna (kompoziciona tehnika i forma), Muzička teorija i analiza 2 FMU, Beograd, 2005.			
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 2	
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Colloquium	20		
Homework	20		

<b>Study program:</b> Music Research Oriented Studies; Academic studies			
<b>Course:</b> OHHO1 – Harmony with Harmonic Analyses 1, OUHHO1 – Harmony with Harmonic Analyses 1			
<b>Teachers:</b> Božić D. Svetislav, full-time professor			
<b>Assistants:</b> Đorđević D. Lazar, assistant			
<b>Course status:</b> obligatory			
<b>Nuber of ECTS:</b> 4			
<b>Prerequisites:</b> none			
<b>Course objectives:</b> Expanding and upgrading knowledge in harmony from the earlier phase of education (high school) towards three directions: theoretical, historical-stylistic and practical (including creative analytical approach).			
<b>Course outcomes:</b> Development of knowledge and skills in independent, theoretically founded and above all creative approach to music literature in practical-analytical as well as in creative sense; ability to deal with any complex situation in music literature within a specific harmonic style; practical mastering in all characteristic harmonic features within the specific style; ability to skillfully reconstruct harmonic features of a specific music style and its representatives.			
<b>Course content:</b>			
<u>Theoretical lectures</u> The forming of tonality – from modes to major-minor system; Tonality in the Baroque epoch – chords, average features of the harmonic style; tonal design of baroque composition, contrasts; Ways of modulating in Baroque music, modulation directions; Analyses of instrumental compositions by Bach, Hendl and other composers of the epoch; Baroque homophony and harmonic polyphony shown in examples of Bach's hamonization of protestant chorals; Choral – main characteristics of the choral style; Melodic and rhythmic features of the choral; Harmonic characteristics, cadences; Tonal flow and modulations in chorals; Figuration (ornamentation) in chorals; Analyses of harmonic features in Bach harmonization of chorals; Harmonizing choral melodies in Baroque (Bach) style; Harmony in the late Baroque in the compositions of Bach and Hendl; More complex modulatory processes in Bach's music (the "modernism" of Bach); Harmony of the Galant style and Rokoko; Classicism in music – general stylistic features; The role of harmony in Classicism, periodic structures and harmonic flow – mutual influence; Functional grounds of tonality in Classicism, chords; Elaborate Classical style – expanded field of non-tonal chords; New altered chords (of diatonic and chromatic types) in Classicism; Tonal design, tonal relations and contrasts in Classicism; Ways of modulating; enharmonic modulation and its appliance in Classical Style; The Viennese Classical composers: harmonic style of W. A. Mozart; Harmonic style of J. Haydn; Harmonic style of L.v. Beethoven; Analyses of more complex types of modulation in Mozart's and Beethoven's music; Harmonization od soprano melodies and unfigured bass melodies in the Classical style; Comparative analyses of harmonic features in the compositions of Viennese Classic composers; Music Romanticism – general stylistic featrues; Harmonic language in music of the Romantic style – the role of harmony; Early Romantic tonality – chords, modulations, chromatic mediant chords, Polar chord; Modal diatonics, permeation of major and minor keys (parallel keys and keys of the same tonic) in Romanticism; Harmony of the main representatives of Early Romanticism in examples of analyses of compositions by Schubert, Schumann and Chopin; Harmonization of soprano and (unfigured) bass melodies based on the Early Romantc harmonic style.			
<u>Practical lessons</u> Composing harmonic excercises and practicing harmony on the piano in accordance with the previously processed thematic units within the theoretical lectures. Written colloquium: harmonization of a choral (soprano) melody in the style of Bach's chorals; harmonic analysis of an instrumental (or vocal-instrumental) Baroque composition. Practical colloquium: harmony on the piano – playing excercises from the Baroque period. Practical colloquium: harmony on the piano – playing excercises from the Classical period. Exam: written - harmonization of a soprano melody (or combined with unfigured bass) in the style of Classical harmony; harmonic analysis of a Classical composition. Oral exam: comment of the written exam; answering questions from the processed lectures; harmony on the piano: playing excercises from the processed lessons.			
<b>Literature:</b> 1. Živković, Mirjana, Bahove četvoroglasne harmonizacije korala, Beograd, Fakultet muzičke umetnosti, 1990.; 2. Despić, Dejan, Harmonija sa harmonskom analizom, Beograd, Zavod za udžbenike i nastavna sredstva, 2005.; 3. Despić, Dejan, Harmoniska analiza, Beograd, Univerzitet umetnosti, 1975.; 4. Peričić, Vlastimir, Pregled razvoja harmonskih stilova, Beograd, Fakultet muzičke umetnosti, 1980.; 5. Živković, Milenko, Generalbas - zbirka korala, Beograd, Fakultet muzičke umetnosti, Beograd, 1970.; 6. Despić, Dejan, Hrestomatija za analitičku harmoniju - zbirka primera iz literature, Beograd, Fakultet muzičke umetnosti, 1995.; 7. Vidal, Pol - Nada Bulanže, Harmonija na klaviru, Beograd, Fakultet muzičke umetnosti, 1980.			
<b>No. of active teaching classes:</b>	Theoretical lectures: 2		Practical work: 1
<b>Teaching methods:</b> Lectures: groups up to 200 Practical work: group up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam	Points - 40
Activities during class	10	Written exam	20
Practical work	10	Oral exam	20
Colloquium(s)	40		

<b>Study program:</b> Music Research Oriented Studies; Academic studies			
<b>Course:</b> OHHO2 – Harmony with Harmonic Analyses 2, OUHHO2 – <b>Harmony with Harmonic Analyses 2</b>			
<b>Teachers:</b> Božić D. Svetislav, full-time professor			
<b>Assistants:</b> Đorđević D. Lazar, assistant			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Fulfilled exam prerequisites for Harmony with Harmonic Analyses 1 (OHHO1)			
<b>Course objectives:</b> Expanding and upgrading knowledge in harmony from the earlier phase of education (high school) towards three directions: theoretical, historical-stylistic and practical (including creative analytical approach).			
<b>Course outcomes:</b> Development of knowledge and skills in independent, theoretically founded and above all creative approach to music literature in practical-analytical as well as in creative sense; ability to deal with any complex situation in music literature within a specific harmonic style; practical mastering in all characteristic harmonic features within the specific style; ability to skillfully reconstruct harmonic features of a specific music style and its representatives.			
<b>Course content:</b>			
<u><i>Theoretical lectures</i></u> Harmony of Central and Late Romantic style; Additional expanding of the tonality; More complex modulations typical for Central and Late Romanticism; The mediant chords circle and the negation of the fourth-fifth functional organization of tonality; The outcome of Late romantic tonality as a consequence of the overall chromaticization of the music flow; Analyses of the harmonic language of the most significant composers of the Central and Late period shown in examples of their compositions; Harmonization of soprano and (unfigured) bass melodies based on the Central and Late Romantic harmonic style; Harmonic analyses of more complex harmonic processes in compositions of the most important representatives of the Central and Late Romantic period; National schools of the 19 <sup>th</sup> century, specific features of harmony influenced by national in music: modal scales and their harmonic features; Modal diatonics, permeation of major and minor keys (accent on parallel keys); Russian national school, general features, harmonic features, the most important representatives; Harmonic style of P. I. Tchaikovsky; Harmonic language in instrumental and vocal-instrumental music of M. Mussorgsky; National orientation in music of other European countries; Scandinavian national school; Spanish national school; National romanticism in Serbian music – general features; Harmonic language of S. St. Mokranjac; New role of harmony in Impressionism, general features of music language; Specific scales and their harmonic “outcomes”; Most important representatives of Impressionism – the harmony of Debussy and Ravel; Analyses of tonal and modal shifts in examples from music by Debussy and Ravel; Characteristics of Scriabin’s harmonic language; Stylistic diversity of the 20 <sup>th</sup> music – general directions with accent on harmonic features; Harmony of Neoclassicism – general features; Neoclassicism of S. Prokofiev; Harmonic characteristics of Neoclassicism in compositions by P. Hindemith and the French “Six”; National schools in the 20 <sup>th</sup> century – harmonic language of B. Bartok; Stylistic diversity of I. Stravinsky; Harmonic language of Serbian composers of the 20 <sup>th</sup> century; New ways of harmonic and melodic organization in the 20 <sup>th</sup> century music; Harmony in Expressionism – atonality, dodecaphony; Approaches to analyses of the 20 <sup>th</sup> century music through interaction of harmonic components and compositional techniques.			
<u><i>Practical lessons</i></u> Composing harmonic exercises and practicing harmony on the piano in accordance with the previously processed thematic units within the theoretical lectures. Written colloquium: harmonization of a soprano melody (or soprano –bass combined melody) in the style of the National schools; harmonic analysis of a composition from the same period Practical colloquium: harmony on the piano – playing exercises with modal harmony Exam: written - harmonization of a soprano melody (or combined with unfigured bass) in the harmonic style of National schools; harmonic analysis of a composition from Impressionism Oral exam: comment of the written exam; answering questions from the processed lectures; harmony on the piano: playing exercises from the processed lessons.			
<b>Literature:</b>			
1. Despić, Dejan, Harmonija sa harmonskom analizom, Beograd, Zavod za udžbenike i nastavna sredstva, 2005.;			
2. Despić, Dejan, Harmoniska analiza, Beograd, Univerzitet umetnosti, 1975.;			
3. Peričić, Vlastimir, Pregled razvoja harmonskih stilova, Beograd, Fakultet muzičke umetnosti, 1980.;			
4. Despić, Dejan, Hrestomatija za analitičku harmoniju - zbirka primera iz literature, Beograd, Fakultet muzičke umetnosti, 1995.;			
5. Vidal, Pol - Nada Bulanžić, Harmonija na klaviru, Beograd, Fakultet muzičke umetnosti, 1980.;			
6. Ulehla, Ludmila, Impresionizam, Beograd, Fakultet muzičke umetnosti, 2000.			
<b>No. of active teaching classes:</b>		Theoretical lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: groups up to 200 Practical work: group up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activities during class	10	Written exam	20
Practical work	10	Oral exam	20
Colloquium(s)	40		



<b>Study program:</b> Bachelor academic studies,			
<b>Course title:</b> OHIM1 - Practicum from the harmony of Impressionism			
<b>Teachers:</b> Stojadinović-Milić M. Milana, associate professor			
<b>Associates in teaching:</b> Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> HHA lectured for three years (for musical theory study program); HHA lectured two-year course (for study programs Music Pedagogy, Musicology, Composition)			
<b>Course objectives:</b> Enriching the acquired knowledge and deepening the essential knowledge of the harmonic language of Impressionism.			
<b>Course outcomes:</b> Mastery of matter in the analytical-theoretical and compositional-technical way; developing the ability to find creative harmonic solutions in a given stylistic framework.			
<b>Contents of the course:</b> Harmonic analysis of the selected pieces of piano literature composers (Debussy, Ravel) seeing analogies with traditional harmonious settings, as well as defining variance from the same; Determining the basis of the development of harmonic opinions and harmonious funds; Intermittent building of the sound and their relations; Music flow stratiance as a performance of harmony; linear basis – scale structure; Vertical Music organization; tonality, modality; Basic modulation situations; Harmonious Consequences of tonalities Development of practical exercises (tasks) within the four-hour harmonious stance – based on experiences and results of harmonious analysis; It's a musical Melody. Requirements on colloquium: Harmonious analysis of the section of piano composition (Debussy, Ravel), production of a harmonic skeleton-composing soprano melody and its four-part harmonization (based on the performed harmonic skeleton) Requests on the written exam: Harmonization is given to the melody of soprano and a mark of bass, in the style of harmonious impressionism; -composition of short instrumentalities on the basis of its designated multi-vocal motive Oral exam: Defense of written work, answer to questions from the previous construction.			
<b>Literature:</b> 1. Despić, Dejan, Harmonija sa harmonskom analizom, Zavod za udžbenike i nastavnasredstva, Beograd, 1997. 2. Despić, Dejan, Kontrast tonaliteta, Univerzitet umetnosti, Beograd, 1989 3. Despić, Dejan, Uvod u savremeno komponovanje, Fakultet muzičke umetnosti, Beograd, 1991. 4. Despić, Dejan, Harmoniska analiza, Umetnička akademija, Beograd 1970. 5. Kohoutek, Ctirad, Tehnika komponovanja u muzici XX veka (prev. Sa ruskog D. Despić), Univerzitet umetnosti, Beograd. 1984. 6. Peričić, Vlastimir, Razvoj tonalnog sistema, Umetnička akademija, Beograd, 1968. 7. Peričić, Vlastimir, Kratak pregled razvoja harmonskih stilova, Umetnička akademija, Beograd, 1972. 8. Ulehla, Ludmila, Impresionizam, (II deo Savremene harmonije), Fakultet muzičke umetnosti, Beograd, 1989. 9. Ulehla, Ludmila, Contemporary harmony, Romanticism through the twelve-tone row, Advance music, 1994. 10. Persichetti, Vincent, Twentieth century harmony, Creative aspects and practice, New York, W. W. Norton, 1961. 11. Piston, Valter, Harmony, London, Victor Gollancz Ltd., 1976			
<b>Number of active classes:</b>	Lectures: 1	Practice: 1	
<b>Methods of teaching:</b> Lectures, practical work, discussions, independent work of students, presentations of domestic works Lectures: collective teaching, group size up to 200.			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points: 60	Final thesis:	Points: 40
Arrivals and activity during lectures	10	Written exam	20
Presentations of homeworks	50	Oral exam	20
<b>Study program:</b> Bachelor academic studies,			

<b>Study program:</b> Book of courses Bachelor academic studies ;			
<b>Course:</b> OGM11 - <b>Methodological issues of teaching history of music in elementary school</b> , OUGMI1 - Methodological issues of teaching history of music in elementary school			
<b>Teachers:</b> Marinković D. Sonja, full professor			
<b>Assistants:</b> Marković J. Marina, assistant; Petković R. Ivana, assistant; Cvetković A. Stefan, assistant			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> This course aims to introduce the methodical problems of teaching history of music within the main subject in the lower music school, as well as in the classroom teaching in elementary schools, especially as part of the music subject in the seventh and eighth grade.			
<b>Course outcomes:</b> Knowledge of methodical problems of teaching history of music, development of pedagogical abilities and training for pedagogical work.			
<b>Course content:</b> Course The Methodological issues of Teaching Music History in Elementary School 1 include lectures and debates about the problems of including the contents of the history of music in elementary music and general education schools: the choice and way of interpreting topics from the history of music: the biographies of composers and musicians, the setting of terms related to styles, genres and forms, introduction to the instrument, systematic organization of learning music terminology. Analysis of the curriculum; practical solving of tasks of preparing and holding classes. Practical lessons: short student presentations on specific topics. Examination: oral presentation and defense of paper.			
<b>Literature:</b> 1. Milenko Miladinović, Pitanja nastave istorije, Beograd, Zavod za udžbenike i nastavna sredstva, 1997. 2. Jelena M. Pešić, Novi pristup strukturi udžbenika (teorijski principi i konstrukcija rešenja), Beograd, Zavod za udžbenike i nastavna sredstva, 1998. 3. Dmitrij Dmitrijevič Zujev, Školski udžbenik, Beograd, Zavod za udžbenike i nastavna sredstva, 1988. 4. Antonio Herrera i Petar Mandić, Obrazovanje za XXI stoljeće, Sarajevo – Beograd, Svjetlost – Zavod za udžbenike, 1989			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures. Discussions within the group. Exhibitions on a given topic. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during lectures	10	Oral Exam	30
Practical work	10		
Seminar-s	50		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OHKO1 - Counterpoint 1, OUHKO1 - Counterpoint 1			
<b>Teachers:</b> Tošić O. Vladimir, Full professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
<b>Assistants:</b> Korać M. Vladimir, Assistant; Simić M. Stanko, Assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training students for the polyphonic way of musical thinking within the Renaissance style framework, which is achieved through analysis of examples from musical literature and individual composing in the manner of the given style.			
<b>Course outcomes:</b> At the end of the course students are expected to be capable of: understanding the organization of two-part vocal composition, practical mastering of distinctive contrapuntal phenomena of a given style, analyzing contrapuntal procedures in the assigned polyphonic fragment, producing a two-voice stylistic composition.			
<b>Course content:</b>			
<u>Theory</u> Modal system, contrapuntal melody, two-voice contrapuntal setting, contrapuntal techniques in two-voice contrapuntal setting. Topics: 1. Introduction to counterpoint, a historical overview 2. Modal system 3. Cantus firmus 4. Contrapuntal melody 5. Introduction to two-voice writing 6. Contrapuntal forms (1 <sup>st</sup> part) 7. Contrapuntal forms (2 <sup>nd</sup> part) 8. Floridus to cantus firmus, special cases of dissonance treatment 9. Free two-voice setting, text treatment 10. Contrapuntal techniques: working with cantus firmus 11. Contrapuntal techniques: imitation 12. Contrapuntal techniques: invertible counterpoint 13. Contrapuntal techniques: special cases 14. Production of two-voice imitation setting 15. Production of two-voice composition with imitations in three-part form, linkage of sections.			
<u>Practice</u> Production of written works and analysis according to theoretical units.			
Written part of the exam: Production of a two-voice imitative composition. Oral part of exam: analysis of contrapuntal procedures within the given polyphonic fragment, two questions from the coursework.			
<b>Literature:</b> 1. Peričić, Vlastimir, Vokalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 2. Červenka, Bruno, Kontrapunkt u klasičnoj vokalnoj polifoniji (prev. Konstantin Babić), Beograd, Univerzitet umetnosti, 1981. 3. Tajčević, Marko, Kontrapunkt, Beograd, Prosveta, 1958. 4. Тошић, Владимир, Вокални контрапункт ренесансе, Факултет музичке уметности, Београд, 2014. 5. Jeppesen, Knud, Counterpoint the poliphonic vocal style of the sixteenth century, Prentice-Hall, 1939. 6. Morris, Reginald Owen, Contrapuntal technique in the 16 century, Clarendon Press, 1934. 7. Танеев, Сергей, Подвижной контрапункт строгаго письма, М. П. Беляевъ, 1909.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 1	
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Analysis	10	Oral Exam	30
Compositions	20	Written Exam	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OHKO2 - Counterpoint 2, OUHKO2 - Counterpoint 2			
<b>Teachers:</b> Tošić O. Vladimir, Full Professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
<b>Assistants:</b> Korać M. Vladimir, lecturer; Simić M. Stanko, lecturer			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Counterpoint 1 (OHKO1) exam prerequisites accomplished.			
<b>Course objective:</b> Training students for the polyphonic way of musical thinking within the Renaissance style framework, which is achieved through analysis of examples from musical literature and individual composing in the manner of the given style.			
<b>Course outcomes:</b> At the end of the course from students there will be expected to be capable for: understanding of organization of multivoiced polyphonic composition, individual analysis of Renaissance polyphonic vocal music pieces, practical reconstruction of a polyphonic piece of given stylistic epoch by composing three-voice and four-voice stylistic compositions (motet).			
<b>Course content:</b> <u>Theory</u> Three-voice and four-voice contrapuntal setting, contrapuntal techniques in three-voice and multi-voice contrapuntal setting, vocal polyphonic forms. Topics: 1. Introduction to three-voice texture 2. Contrapuntal three-voice forms (1 <sup>st</sup> part) 3. Contrapuntal three-voice forms (2 <sup>nd</sup> part) 4. Free contrapuntal setting 5. Three-voice imitation (1 <sup>st</sup> part) 6. Three-voice imitation (2 <sup>nd</sup> part) 7. Four-voice and multi-voice polyphonic setting 8. Invertible counterpoint in three-voice and multi-voice contrapuntal setting 9. Other contrapuntal techniques in three-voice and multi-voice contrapuntal setting 10. Motet 11. Production of three-voice motet, linkage of sections, cadential complex 12. Canon 13. Mass 14. Madrigal 15. Recapitulation of the coursework and preparation for exam. <u>Practice</u> Production of written works and analysis according to theoretical units.  Written part of exam: Production of a three-voice motet. Oral part of exam: analysis of contrapuntal procedures within the given polyphonic fragment, two questions from the coursework.			
<b>Literature:</b> 1. Peričić, Vlastimir, Vokalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 2. Červenka, Bruno, Kontrapunkt u klasičnoj vokalnoj polifoniji (prev. Konstantin Babić), Beograd, Univerzitet umetnosti, 1981. 3. Tajčević, Marko, Kontrapunkt, Beograd, Prosveta, 1958. 4. Тошић, Владимир, Вокални контрапункт ренесансе, Факултет музичке уметности, Београд, 2014. 5. Jeppesen, Knud, Counterpoint the poliphonic vocal style of the sixteenth century, Prentice-Hall, 1939. 6. Morris, Reginald Owen, Contrapuntal technique in the 16 century, Clarendon Press, 1934. 7. Танеев, Сергей, Подвижной контрапункт строгого письма, М. П. Беляевъ, 1909.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Analysis	10	Oral Exam	30
Compositions	20	Written Exam	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OHKO3 - Counterpoint 3, OUHKO3 - Counterpoint 3			
<b>Teachers:</b> Tošić O. Vladimir, Full Professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
<b>Assistants:</b> Korać M. Vladimir, lecturer; Simić M. Stanko, lecturer.			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Counterpoint 1 and Counterpoint 2 courses (OHKO2) passed.			
<b>Course objective:</b> Training students for the polyphonic way of musical thinking within the Baroque style framework, which is achieved through analysis of examples from musical literature and individual composing in the manner of the given style.			
<b>Course outcomes:</b> At the end of the course from students there will be expected to be capable for: understanding of organization of multivoiced instrumental and vocal-instrumental polyphonic composition, individual analysis of polyphonic instrumental and vocal-instrumental music pieces, practical reconstruction of a polyphonic piece of given stylistic epoch by composing two-voice stylistic composition (invention).			
<b>Course content:</b>			
<u>Theory</u> Tonal system, contrapuntal melody, two-voice instrumental contrapuntal setting, contrapuntal techniques in two-voice contrapuntal instrumental setting. Topics: 1. Shaping of Baroque contrapuntal style and particularities of instrumental polyphony 2. Tonal foundation and harmonic characteristics of Baroque instrumental counterpoint 3. Melodic characteristics of Baroque instrumental counterpoint 4. Two-voice setting (1 <sup>st</sup> part) 5. Two-voice setting (2 <sup>nd</sup> part) 6. Imitation (1 <sup>st</sup> part) 7. Imitation (2 <sup>nd</sup> part) 8. Canon 9. Invertible counterpoint (1 <sup>st</sup> part) 10. Invertible counterpoint (2 <sup>nd</sup> part) 11. Sequences (1 <sup>st</sup> part) 12. Sequences (2 <sup>nd</sup> part) 13. Two-voice invention (1 <sup>st</sup> part) 14. Two-voice invention (2 <sup>nd</sup> part) 15. Recapitulation of the coursework and preparation for exam.			
<u>Practice</u> Production of written works and analysis according to theoretical units.			
Written part of exam: Production of two-voice composition with imitation (two-voice invention). Oral part of exam: analysis of contrapuntal procedures within the given polyphonic fragment, two questions from the coursework.			
<b>Literature:</b> 1. Peričić, Vlastimir, Instrumentalni i vokalno-instrumentalni kontrapunkt, Beograd, Univerzitet umetnosti, 1987. 2. Živković, Mirjana, Instrumentalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 3. Radenković, Milutin, Sekvenca u klasičnoj instrumentalnoj fugi, Beograd, Umetnička akademija, 1972.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Analysis	10	Oral Exam	30
Compositions	20	Written Exam	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OHKO4 – Counterpoint 4, OUHKO4 - <b>Counterpoint 4</b>			
<b>Teachers:</b> Tošić O. Vladimir, Full Professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
<b>Assistants:</b> Korać M. Vladimir lecturer; Simić M. Stanko, lecturer.			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Counterpoint 3 (OHKO3) exam prerequisites accomplished.			
<b>Course objective:</b> Training students for the polyphonic way of musical thinking within the Baroque style framework, which is achieved through analysis of examples from musical literature and individual composing in the manner of the given style.			
<b>Course outcomes:</b> At the end of the course from students there will be expected to be capable for: understanding of organization of multivoiced instrumental and vocal-instrumental polyphonic composition, individual analysis of polyphonic instrumental and vocal-instrumental music pieces, practical reconstruction of a polyphonic piece of given stylistic epoch by composing three-voice and four-voice stylistic composition (fugue).			
<b>Course content:</b> <u>Theory</u> Three-voice and multi-voice instrumental contrapuntal setting, contrapuntal techniques in three-voice and multi-voice contrapuntal setting, instrumental and vocal-instrumental polyphonic forms. Topics: 1. Three-voice, four-voice and multi-voice contrapuntal setting 2. Three-voice invention 3. General characteristics of fugue 4. Exposition of fugue 5. Transitional sections in fugue 6. Development in fugue 7. Final part of fugue 8. Fugue with more themes 9. Application of fugue and fugal manner in Baroque 10. Ricercar, contrapuntal variations 11. Prelude, toccata, fantasia, chorale prelude and chorale fantasia 12. Baroque suite 13. Vocal-instrumental forms 14. Polyphony after Baroque 15. Recapitulation of coursework and preparation for exam. <u>Practice</u> Production of written works and analysis according to theoretical units.  Written part of exam: Production of three-voice fugue. Oral part of exam: Analysis of instrumental Baroque music polyphonic piece, two questions from the coursework.			
<b>Literature:</b> 1. Peričić, Vlastimir, Instrumentalni i vokalno-instrumentalni kontrapunkt, Beograd, Univerzitet umetnosti, 1987. 2. Živković, Mirjana, Instrumentalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 3. Radenković, Milutin, Sekvenca u klasičnoj instrumentalnoj fugi, Beograd, Umetnička akademija, 1972.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Analysis	10	Oral Exam	30
Compositions	20	Written Exam	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OLMK1 - Methodology of teaching music in the elementary school, OULMK1 - <b>Methodology of teaching music for the elementary school</b>			
<b>Teachers:</b> O'Brien M. Nada, Assistant Professor; Stefanović D. Slavica, teacher			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> To train and establish professional teaching staff for the needs of teaching music in general education elementary school.			
<b>Course outcomes:</b> After he acquired theoretical knowledge, student is able to demonstrate analytical and critical thinking through understanding of the given topic. Student may create and hold a lesson on the given methodical unit from the music syllabus in the preschool and elementary school. Student is aware of the possible collaboration between teaching music and cultural institutions. Student understands and is able to apply criteria for knowledge evaluation. Student can create and perform different kind of activities that enrich and deepen music experience of elementary school children.			
<b>Course content:</b> Theory classes The system of music education in Serbia: standards, general competences, interdisciplinary competences, specific competences, outcomes, curriculum, syllabus. The developmental role of music. Education through the art, UNESCO program and Harvard Project Zero. Methodical approach to teaching units from the syllabus. Knowledge evaluation. Creating and holding lessons in collaboration with cultural institutions. Examples of different successful practices. Practice sessions To gain experiences in creating and holding lessons on different methodical units in elementary school, applying different teaching methods. To insight the developmental, educational and inclusive role of music education. To create and perform different activities that enrich and deepen music experience (vocal and instrumental ensembles, dancing, musical drama etc.). Demo lesson 1 - presentation Demo lesson 2 - presentation Colloquium The written test to check theoretical knowledge about music influence to the personal development, lesson planning, song phenomenon, analytical and demonstration listening to music, knowledge evaluation. Final exam Written exam: to check theoretical knowledge about music form, music folklore, music genres (methodical approach) Oral exam: to check how student understood the methodical approach to music syllabus in the elementary school.			
<b>Literature:</b> 1. Bjerkvol, Jun-Ruar, <i>Nadahuto biće</i> , Plato, Beograd, 2006. 2. Gardner, Howard, <i>Art, Mind and Brain</i> , BCA, New York. 3. Hanshmaker, James, <i>The Effects of Arts Education on Intellectual and Social Development</i> , Urbana, Illinois, 1982. 4. Huizinga, Johan, <i>Homo Ludens</i> , London, 1955. 5. Irjo-Koskinen, Tula, <i>Institucije kulture i njihovi obrazovni programi</i> , BalkanKult, Beograd, 2003. 6. Ivanović, Nada, <i>Metodika opšteg muzičkog obrazovanja za osnovnu školu</i> , Zavod za udžbenike i nastavna sredstva, Beograd 7. Lind, John, <i>Music and the Small Human Being</i> , Acta Paediatrica Scandinavia, Stockholm, 1980. 8. Paunter, John, <i>Classroom Projects in Creative Music</i> , London, 1970. 9. Popadić, Čedomir, <i>Muzičke stimulacije, diplomski rad</i> , 2004. 10. Read, Herbert, <i>Education through Art</i> , New York, 1985.			
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 1	
<b>Teaching methods:</b> Lectures, workshops, presentations Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	5	Oral Exam	15
Practical work	35	Written Exam	15
Colloquiums	20		
Seminars	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OLPM1 - Principles of solfeggio teaching methodology, OULPM1 - Principles of solfeggio teaching methodology			
<b>Teachers:</b> Drobni Đ. Ivana, full professor; Karan M. Gordana, full professor; Kršić-Sekulić M. Vesna, full professor; Matorkić-Ivanović D. Bojana, full professor; Petrović Č. Milena, associate professor; Hrpka Veškovic A. Ivana, assistant professor; Dubljević O. Jelena, teacher; Todorović D. Dragana, teacher			
<b>Assistants:</b> Branković T. Aleksandra, assistant			
<b>Course status:</b> elektive			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Solfeggio 1-3 exam completed (9 is the lowest passing grade)			
<b>Course objective:</b> Student acquired theoretical knowledge and is able to demonstrate analytical and critical thinking through understanding of the given topic. Student is aware of the possibilities to hold solfeggio and music theory lessons through the music education system hierarchy. Student understands and is able to apply criteria for knowledge evaluation.			
<b>Course outcomes:</b> The aim of the subject is to establish professional staff to teach solfeggio and music theory according to needs of the general music education .			
<b>Course content:</b> Theory classes The content of a syllabus is based on linking and interpreting knowledge from different scientific fields in order to explain in a clearer way all phases of the cognitive and educational aspect of teaching, as well as to introduce methods and forms of teaching. Practice sessions To simulate lessons, to make instructive compositions for teaching, short presentations to the given topics (5 minutes). Seminary work To write one seminary work on the topic concerns deepen observation of the methodical units. Final exam Three question to test the knowledge and skills learned in the course.			
<b>Literature:</b> 1. Vasiljević, Z., M., (2006). Metodika nastave solfeđa, Beograd: Zavod za udžbenike i nastavna sredstva 2. Vasiljević, Z., M., (2000). Rat za srpsku muzičku pismenost, Beograd: Prosveta 3. Drobni, I., (2008). Metodičke osnove vokalno-instrumentalne nastave, Beograd: Zavod za udžbenike 4. Kršić Sekulić, V., (1990), Korelacija nastave solfeđa sa instrumentalnom nastavom, Knjaževac, Nota 5. Doktorske i magistarske teze iz muzičke pedagogije i srodnih naučnih oblasti, Zbornici radova pedagoških foruma.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	10	Oral Exam	40
Practical work	10		
Seminars	40		