



DOCTORAL STUDIES

COMPOSITION

Field	Music
Type and Level	Doctoral studies, III study cycle
Modules	/
Study load	180 ECTS
Study length	3 years (6 semesters)
Title	Doctor of Musical Art
Number of students	3 per year of study
Language	Serbian
Web	www.fmu.bg.ac.rs
Entry requirements	Entrance condition for enrolment for the Postgraduate studies in arts is to hold a Bachelor of music (240 ECTS) and Master of Music (60 ECTS) academic degrees and an approved entrance exam.
Objectives	<p>The main objective of composition studies at doctoral level is to capacitate students for developing a strong compositional practice at the highest level in the fields of chamber, symphonic, concert, vocal-instrumental, electro-acoustic and stage music.</p> <p>This study program is designed to develop superior competencies in understanding, application, critical deliberation and evolution of various compositional techniques within the contemporary aesthetic and poetic concepts in arts along with creation of new poetical concepts and developing high level of artistic individuality and expressiveness.</p> <p>Another objective of this study program is to enable students for creative implementation of the acquired knowledge and skills in teaching at the university level.</p> <p>Stated objectives of the postgraduate study program in Composition confer with the main aims and objectives of Faculty of music and University of Arts in Belgrade.</p>

Structure

Study program of Composition at the doctoral level is designed to ensure meeting of its pre-defined objectives. This program is contrived as a completion of the educational process of study programs on bachelor and master's studies in Composition, with which it makes an integrated whole. Credit load of this study cycle is 180 ECTS in total. On prior study cycles of Study program of Composition total of 300 ECTS (240 from Bachelor and 60 from Master's level) is acquired. Upon defending the doctoral artistic project candidate acquires a title Doctor of Musical Arts.

Study program in Composition at doctoral studies lasts 3 year (6 semesters). Beside the major (Composition), the curriculum is consisted of compulsory and elective courses in the field of music theory and humanities. All the courses have individually defined credit value in accordance with 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 3 to 12 ECTS credits, depending on the course subject matter and student workload.

The content of the final thesis is defined by Requirements for the final Doctor of Musical Arts Thesis, while the general acts of University of Arts define the application procedure, completion and defence of the doctoral thesis.

Study program confers to the European standards related to the entry requirements, study length, transfer to the subsequent year of study, obtaining of the doctoral degree and type of study. The correlation between exam prerequisites and the exam itself is defined according to the Law on Higher Education, while the correlation between the groups of courses as well as the percentage of the elective courses is specified according to the established standards for accreditation in the field of arts.

Enrolment to the studies is carried out according to Call for admission announced by University of Arts in Belgrade upon request by Faculty of Music.

Aim

Upon accomplished bachelor and master's studies, Doctoral academic studies complete and conclude educational process in the field of composition. They ensure widening previous accomplishments along with obtaining new knowledge essential for highest achievements in professional work of a composer. This study program is conceived to enable the most thorough insight to contemporary composition practice. Courses such as Electronic music, Applied music, Analysis of contemporary music, Research techniques in music and music theory, Methods of music research and other electives enable acquirement of new knowledge not included in previous study cycles. The bulk of the studies is planned through elective courses thus enabling the study program aim, which is individual orientation toward the elected field of research and doctoral project itself. Study program contributes to the advancement of culture and arts and in complete conference with the main aims and objectives of Faculty of music.

Objectives

The main objective of composition studies at third study cycle is to capacitate students for developing a strong compositional practice at the highest level in the fields of chamber, symphonic, concert, vocal-instrumental, electro-acoustic and stage music.

This study program is designed to develop superior competencies in understanding, application, critical deliberation and evolution of various compositional techniques within the contemporary aesthetic and poetic concepts in arts along with creation of new poetical concepts and developing high level of artistic individuality and expressiveness.

Another objective of this study program is to enable students for creative implementation of the acquired knowledge and skills in teaching at the university level.

Stated objectives of the postgraduate study program in Composition confer with the main aims and objectives of Faculty of music and University of Arts in Belgrade.

Competencies

With the completion of doctoral studies of composition student is qualified for creative work in composition at the highest artistic and professional level. Also, a doctoral degree in composition qualifies the student for artistic, research and educational work in educational institutions at the university level. Student is capable of putting the acquired knowledge to work in conceptualization and realization of his artistic projects and meet all the requirements of composing in various media. Student is acquainted with the latest achievements in contemporary technology in the field of work and capable of their implementation in his work. Student acquires the title: Doctor of Musical Arts.

Beside the stated, students acquire the following general competencies:

- capability of information gathering, critical analysis and synthesis
- capability of keeping up with the new ideas and contemporary practice along with the abilities of their critical evaluation
- ability for creative problem solving with the flexibility and adjustment to new and changed working conditions
- communication skills in cooperation on joint projects and activities
- capability of public presentation of their work
- ability to creative implementation of various orchestrational styles and techniques
- ability to apply analytical techniques and practices

Students acquire the following subject-specific competencies:

- ability for artistic expression by autonomous creation and realization of original artistic concept.

Curriculum

Curriculum of the doctoral academic studies of Composition is defined so as to meet the pre-defined objectives, ensure realization of its aims and enable acquirement of specified competencies of graduated students.

The total of 180 ECTS is distributed in following manner: 32 ECTS pertain to the major Composition 1 and Composition 2, with 23 ECTS to Individual Music Research 1 and 2. The courses Applied music 1,2, Electronic music 1,2 (alternatively Orchestration 1,2 and Orchestration 3,4) and Analysis of contemporary music 1,2 load 10 ECTS per study year each. Humanities courses – Methods of music research 1,2 and Aesthetics, poetics and stylistics of contemporary music 1,2 (alternatively Analysis of contemporary music 3,4) – enabling thorough theoretical insight in contemporary practice, load 10 ECTS per year each. Through the course Research techniques in music and music theory one gains 5 ECTS. The study program is completed with the defence of Doctoral artistic project loading 40 ECTS along with 20 ECTS previously acquired through Individual music research related to the preparation and realization of doctoral artistic project.

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, prerequisites, content, recommended literature, teaching methods, evaluation and grading system and other.

The content of doctoral artistic project is defined by Requirements for the final Master of Arts Thesis, while the general acts of University of Arts define the application procedure, completion and defence of the doctoral artistic project.

Study program conforms to the European standards related to the entry requirements, study length, transfer to the subsequent year of study, obtaining of the degree and type of study.

The correlation between exam prerequisites and the exam itself is defined according to the Law on High Education, while the correlation between the groups of courses as well as the percentage of the elective courses are specified according to the established standards for accreditation in the field of arts.

List of courses

Aesthetics, poetics and stylistics of contemporary music 1
Aesthetics, poetics and stylistics of contemporary music 2
Analysis of contemporary music 1
Analysis of contemporary music 2
Analysis of contemporary music 3
Analysis of contemporary music 4
Applied music 1
Applied music 2
Applied music aesthetics1
Applied music aesthetics 2
Composition 1
Composition 2
Electronic music 1
Electronic music 2
Individual music research 1
Individual music research 2
Individual music research 3
Methods of music research 1
Methods of music research 2
Orchestration 1
Orchestration 2
Orchestration 3
Orchestration 4
Realization of doctoral artistic project
Research techniques in music and music theory
Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 1
Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 2

Outline*

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DAKZ1	Composition 1	1, 2	M	C	2	0	0	17
2	DASI1	Individual music research 1	1, 2	MT	C	0	12	0	13
3	DNMI1	Methods of music research 1	1	MT	GC	2	0	0	5
4	DAAM1	Analysis of contemporary music 1	1	MT	C	2	0	0	5
5	DAIB1	Elective courses	1		E	1	1	0	5
	DAPM1	Applied music 1	1	MT	E	1	1	0	5
	DAOR1	Orchestration 1	1	M	E	1	1	0	5
6	DNMI2	Methods of music research 2	2	MT	GC	2	0	0	5
7	DAAM2	Analysis of contemporary music 2	2	MT	C	2	0	0	5
8	DAIB2	Elective courses	2		E	1	1	0	5
	DAPM2	Applied music 2	2	MT	E	1	1	0	5
	DAOR2	Orchestration 2	2	M	E	1	1	0	5
Total						14	26	0	60

SECOND YEAR									
9	DAKZ2	Composition 2	3, 4	M	C	2	0	0	15
10	DASI2	Individual music research 2	3, 4	MT	C	0	11	0	10
11	DUGTP1	Research techniques in music and music theory	3	H	GC	2	0	0	5
12	DAIB3	Elective courses	3		E	1	2	0	5
	DAEM1	Electronic music 1	3	MT	E	1	2	0	5

	DAOR3	Orchestration 3	3	M	E	1	2	0	5
13	DAIB4	Elective courses	3		E	4	0	0	10
	DUGPS1	Aesthetics, poetics and stylistics of contemporary music 1	3	H	E	2	0	0	5
	DAAM3	Analysis of contemporary music 3	3	MT	E	2	0	0	5
	DGPE1	Applied music aesthetics 1	3	H	E	2	0	0	5
	DULTD1	Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 1	3	MT	E	2	0	0	5
14	DAIB5	Elective courses	4		E	1	2	0	5
	DAEM2	Electronic music 2	4	MT	E	1	2	0	5
	DAOR4	Orchestration 4	4	M	E	1	2	0	5
15	DAIB6	Elective courses	4		E	4	0	0	10
	DUGPS2	Aesthetics, poetics and stylistics of contemporary music 2	4	H	E	2	0	0	5
	DAAM4	Analysis of contemporary music 4	4	MT	E	2	0	0	5
	DGPE2	Applied music aesthetics 2	4	H	E	2	0	0	5
	DULTD2	Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 2	4	MT	E	2	0	0	5
Total						16	26	0	60

THIRD YEAR

16	DAUP1	Realization of doctoral artistic project	5, 6	M	C	0	0	0	40
17	DASI3	Individual music research 3	5, 6	MT	C	0	20	0	20
Total						0	40	0	60

Number of classes and ECTS on the study program in total

1830

180

* 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 Doctoral 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 enrolls up to 3 students to the doctoral studies of composition. Prerequisites for the enrolment are MA degree in composition (300 ECTS), grade point average above 8.5, master composition exam grade over 9, and approved entrance exam. The outline, content, ranking and regulations for objections to ranking of the entrance exam are set by Rules & Regulations for entrance exams.

Entrance Exam

Terms & Conditions for entering the Doctoral studies are set by the Law on Higher Education, University of Arts in Belgrade and Faculty of Music Statutes, along with the Rules & Regulations for entrance exams and ranking.

Entrance exams to the study program of Composition is consisted of the following exams

Candidate should submit:

- two compositions (scores and recordings) instrumentation, genre, duration and time of origin notwithstanding
- proof of previously completed academic studies
- motivational letter

Members of the Committee are obliged to get acquainted with submitted compositions and documentation prior to the entrance examination.

Candidate chooses himself a composition or part of it for audio presentation on the exam that should not exceed 15 minutes. The Committee can request the oral presentation of the work by the candidate prior to the listening to it. During the discussion that can ensue prior and/or after the listening to the composition/s, candidate is obliged to answer all the Committee's inquires.

The schedule of appearance of the candidates at the entrance exam is set alphabetically.

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 credit/points acquirement, which includes the number of credits/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. DGPE1 Applied music aesthetics 1
2. DGPE2 Applied music aesthetics 2
3. DUGTP1 Research techniques in music and music theory
4. DUGPS1 Aesthetics, poetics and stylistics of contemporary music 1
5. DUGPS2 Aesthetics, poetics and stylistics of contemporary music 2
6. DAAM1 Analysis of contemporary music 1
7. DAAM2 Analysis of contemporary music 2
8. DAAM3 Analysis of contemporary music 3
9. DAAM4 Analysis of contemporary music 4
10. DAEM1 Electronic music 1
11. DAEM2 Electronic music 2
12. DAUP1 Realization of doctoral artistic project
13. DAKZ1 Composition 1
14. DAKZ2 Composition 2
15. DNMI1 Methods of music research 1
16. DNMI2 Methods of music research 2
17. DAOR1 Orchestration 1
18. DAOR2 Orchestration 2
19. DAOR3 Orchestration 3
20. DAOR4 Orchestration 4
21. DAPM1 Applied music 1
22. DAPM2 Applied music 2
23. DASI1 Individual music research 1
24. DASI2 Individual music research 2
25. DASI3 Individual music research 3
26. DULTD1 Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 1
27. DULTD2 Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 2

Study program: Doctoral academic studies, Composition			
Course: SGPE1 – Applied Aesthetics 1, DGPE1 – Applied Aesthetics 1 , DUGPE1 – Applied Aesthetics 1			
Teachers: Šuvaković P. Miodrag, full professor; Dedić R. Nikola, associate professor; Nikolić D. Sanela, assistant professor			
Assistants: ---			
Course status: compulsory, elective			
Number of ECTS: 5			
Prerequisites: No special conditions			
Course objective: The objective of the course is to introduce Ph.D. students with research work on analysis, interpretation and discussion of disciplinary, interdisciplinary and transdisciplinary studies of art through comparative research of general theory of art, applied aesthetics, philosophy of art and art sciences.			
Course outcomes: Students acquire knowledge and learn about methods of disciplinary, interdisciplinary and transdisciplinary studies of art.			
Course content: 1) Theories of art and culture; 2) Theories about creation of art; 3-4) Poetic theories about presentation, expression, performance, production, post-production and research in arts; 5-6) Theories about modern, postmodern, and contemporary art; 7) Interdisciplinarity and transdisciplinarity of contemporary art; 8) The role of the media in the arts: media, multimedia and post-media art; 9) Formalism, phenomenology and arts; 10-11) Critical theory, culture and art; 12) Relations between art and science; 13) Relations between art and politics; 14) Homework – presentation of written critical and theoretical text on relevant topics 15) Colloquium – a written test of 10 questions related to the previously discussed topics Final exam – oral test of knowledge: presentation and argumentation of text written during the course			
Literature: 1. Miško Šuvaković, Epistemologija umetnosti, Orion Art, Beograd, 2008. 2. Miško Šuvaković, Aleš Erjavec (eds), Figure u pokretu – Savremena zapadna estetika, filozofija i teorija umetnosti, Atoča, Beograd, 2009. 3. Miško Šuvaković, Pojmovnik teorije umetnosti, Orion Art, Beograd, 2011. 4. Miško Šuvaković, Umetnost i politika/Savremena estetika, filozofija, teorija i umetnost u vremenu globalne tranzicije, Službeni Glasnik, Beograd, 2012. 5. Jacques Rancière, The Politics of Aesthetics – The Distribution of the Sensible, Continuum, London, 2004. 6. Clive Cazeaux, (ed), The Continental Aesthetics Reader, Routledge, London, 2000. 7. Berys Gaut, Dominic Mclver Lopes (eds), The Routledge Companion to Aesthetics, Routledge, London, 2001. 8. Charles Harrison, Paul Wood (eds), Art in Theory 1900-2000, An Anthology of Changing Ideas, Basil Blackwell, Oxford UK, Cambridge USA, 2003. 9. Aldo Milohnić, Teorije savremenog teatra i performansa, Orion Art, Beograd, 2013. 10. Michael Nyman, Experimental Music – Cage and beyond, Cambridge University Press, Cambridge, 1999.			
No. of active teaching classes:	Lectures:2	Practical work: 0	
Teaching methods: Lectures, text analysis and research with homework assignments. Lectures: collective teaching, group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral exam	30
Colloquium	20		
Seminar	40		

Study program: Doctoral academic studies, Composition			
Course: SGPE2 – Applied Aesthetics 2, DGPE2 – Applied Aesthetics 2 , DUGPE2 – Applied Aesthetics 2			
Teachers: Šuvaković P. Miodrag, full professor; Dedić R. Nikola, associate professor; Nikolić D. Sanela, assistant professor			
Assistants: ---			
Course status: compulsory, elective			
Number of ECTS: 5			
Prerequisites: No special conditions			
Course objective: The objective of the course is to introduce Ph.D. students with research work on analysis, interpretation and discussion of disciplinary, interdisciplinary and transdisciplinary relations of music, other arts, and culture.			
Course outcomes: Students acquire knowledge and learn about methods of analyzing the relations between music and other arts.			
Course content: 1) Disciplines, genres and modalities of art; 2) Relations between art and music in ancient and medieval culture; 3) Relations between art and music the Renaissance and Baroque; 4) Relations between art and music in the period of Enlightenment; 5) Relations between art and music in the period of romanticism; 6) Relations between art and music in the modern and modernisms; 7-8) Relations between art and music in the avant-gardes and neo avant-gardes; 9) Relations between art and music in the period of postmodernism; 10) Relations between art and music within the 'high', mass and popular culture; 11-12) Relations between art and music in global culture; 13-14) Relations between art and music in contemporary culture; 15) Colloquium – a written test of 10 questions related to the previously discussed topics Final exam – oral test of knowledge: presentation and argumentation of text written during the course			
Literature: 1. Mirjana Veselinović, <i>Stvaralačka prisutnost evropske avangarde u nas</i> , Univerzitet umetnosti u Beogradu, Beograd, 1983. 2. Edward Lippman, <i>A History of Western Musical Aesthetics</i> , University of Nebraska Press, Lincoln, 1992. 3. Leppert, Richard: <i>The Sight of Sound. Music, Representation, and the History of the Body</i> , Berkeley, University of California Press, 1993. 4. Frederic Jameson, <i>The Geopolitical Aesthetics. Cinema and Space in the World System</i> , Indiana University Press, Bloomington, 1995. 5. Georgina Born, David Hesmondhalgh, <i>Western Music and Its Others. Difference, Representation, and Appropriation in Music</i> , University of California Press, Berkeley, 2000. 6. John Storey, J, <i>Cultural Theory and Popular Culture</i> , Peking University Press, 2004. 7. Jelena Đorđević (ed), <i>Studije kulture – Zbornik</i> , Službeni glasnik, Beograd, 2008. 8. Miško Šuvaković, Aleš Erjavec (eds), <i>Figure u pokretu – Savremena zapadna estetika, filozofija i teorija umetnosti</i> , Atoča, Beograd, 2009. 9. Miško Šuvaković, <i>Pojmovnik teorije umetnosti</i> , Orion Art, Beograd, 2011. 10. Miško Šuvaković, <i>Umetnost i politika</i> , Službeni glasnik, Beograd, 2012.			
No. of active teaching classes:	Lectures:2	Practical work: 0	
Teaching methods: Lectures, text analysis and research with homework assignments. Lectures: collective teaching, group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral exam	30
Colloquium	20		
Seminar	40		

Study program: Doctoral academic studies, Composition			
Course: SUGTP1 - Technique of writing scientific and theoretical work, DUGTP1 - Technique of writing scientific and theoretical work			
Teachers: Marinković D. Sonja, professor; Šobajić V. Dragoljub, professor			
Assistants: /			
Course status: Compulsory			
Number of ECTS: 5			
Prerequisites: None			
Course objective: The overall goal of the course is to introduce the students to the methodology and technique of scientific work in the context of specialist studies in the field of arts and the field of music and performing arts. The specific objectives of the course are to familiarize students with the concept and theories on the methodology and technique of scientific work, with the basics of the methodology of scientific research and training to apply appropriate methodologies and techniques of scientific work.			
Course outcomes: Introduction to the basics of the methodology of scientific work and practical mastering of methods and techniques of scientific research. Preparation for making explication and theoretical reasoning doctoral art project.			
Course content: The technique of writing theoretical and scientific work is a one-semester course. It is divided into two basic areas. In the first, it is planned to develop theoretical and historical topics, and in the second, to get acquainted with the technique of scientific work. The course is intended for graduates who, during the studies, were not able to get acquainted with the basics of scientific research, nor have a serious experience in the development of theoretical texts. The contents of the course include lectures and debates on the following topics: The concept of methodology of scientific and theoretical work; The relationship between methods and techniques of scientific research; Place of theoretical and scientific work at the University of Arts; A review of the history of scientific and theoretical work on art; Scientific research; Types of scientific papers and scientific text; Reference apparatus; Text structure; The choice of the topic of professional and theoretical work and the application of the topic. Choosing a test task. Written test: checking the knowledge from previous material. Exam: written work and its defense.			
Literature: 1. Miško Šuvaković, "Status i funkcije teorije umetnosti", Prologomena za analitičku estetiku, Novi Sad, 1995. 2. Miško Šuvaković, Diskurzivna analiza, Univerzitet umetnosti, Beograd, 2006. 3. Miško Šuvaković, "Diskurzivna analiza", u Mirjana Veselinović-Hofman (ured.), oststrukturalistička nauka o muzici (50 godina Katedre za muzikologiju i etnomuzikologiju Fakulteta muzičke umetnosti u Beogradu), SOKOJ MIC-FMU, Beograd, 1998, 27-38. 4. M. Veselinović-Hofman, "Kontekstualnost muzikologije", u Mirjana Veselinović-Hofman (ured.), Poststrukturalistička nauka o muzici (50 godina Katedre za muzikologiju i etnomuzikologiju Fakulteta muzičke umetnosti u Beogradu), SOKOJ MIC-FMU, Beograd, 1998, 9-20. 5. Sonja Marinković, Metodologija naučnoistraživačkog rada u muzikologiji, Katedra za muzikologiju, Fakultet muzičke umetnosti, Beograd, Matica srpska, Novi Sad, 2008. 6. Dragan Šobajić, Kako se piše stručni rad – priručnik za studente umetničkih fakulteta i akademija, 2. izd. FMU, Beograd, 2014			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, analysis of selected examples and debates. Lectures: collective teaching, group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Attendance	10	Written Exam	50
Homework	10		
Activity and commitment	5		
Written test	25		

Study program: Doctoral academic studies, Composition			
Course: DUGPS1 – Aesthetics, poetics and stylistics of contemporary music 1, DGPS1 – Aesthetics, poetics and stylistics of contemporary music 1			
Teachers: Veselinović-Hofman R. Mirjana, retired professor; Popović Mladenović B. Tijana, full professor			
Assistants: /			
Course status: compulsory / elective			
Number of ECTS: 5			
Prerequisites: None			
Course objective: Research and analytical work on primary and secondary literature from the field of aesthetic, poetic and stylistic writings on contemporary music, and the establishment of their interdisciplinary relations.			
Course outcomes: The student is expected to acquire methods of analyzing the discourses about aesthetic, poetic and stylistic issues of contemporary music.			
Course content: Lectures and debates about following topics: 1-2) Analytics and contextuality of musicology as an element of aesthetic, poetic and stylistic reflections on contemporary music and genres of musicological text; 3-4) Objectivism in music; 5-6) Ontological pluralism; 7-8) Phenomenology of music; 9-10) Hermeneutic questions; 11-13) Social factors of contemporary music; 14) Knowledge examination 1; 15) Knowledge examination 2; Colloquiums: oral test of knowledge from previously studied areas; Seminar-s: written text-s on the specific topic; Exam: an oral answer to two questions related to the previously studies areas;			
Literature: 1. Adorno, Theodor W.: Filozofija nove muzike. Beograd: Nolit, 1968. 2. Busoni, Ferruccio: "Nacrtno estetik glazbe", I i II deo, Zvuk, 4, 1989. i Zvuk, 5, 1990. 3. Veselinović Hofman, Mirjana: Fragmenti o muzičkoj postmoderni. Novi Sad: Matica srpska, 1997. 4. Веселиновић Хофман, Мирјана: Пред музичким делом – Огледи о међусобним пројекцијама естетике, поетике и стилистике музике 20. века: једна музиколошка визура. Београд: Завод за уџбенике, 2007. 5. Вучковић, Војислав: Студије, есеји, критике. (Ред. Властимир Перичић). Београд: Нолит, 1968. 6. Dalhaus, Karl: Estetika muzike, Književna zajednica Novog Sada, Novi Sad, 1992. 7. Ingarden, Roman: Ontologija umetnosti. Novi Sad: Književna zajednica, 1991. 8. Lissa, Zofia: Estetika glazbe (ogledi), Naprijed, Zagreb, 1977. 9. Maconie, Robin (ed): Karlheinz Stockhausen on Music – Lectures & Interviews, Marion Boyars, London, 1989. 10. Nattiez, Jean-Jacques (ed): Pierre Boulez, Orientations – Collected Writings, Harvard University Press, Cambridge Mass, 1985. 11. Popović, Berislav: Muzička forma ili smisao u muzici. Clio – Kulturni centar Beograda, Beograd, 1998. 12. Stravinsky, Igor: Poetics of Music in the form of six lessons, Vintage Books, New York, 1947. 13. Filipović, Filip i Savić, Miša (eds): John Cage – Radovi/tekstovi 1939-1979, SIC, Beograd, 1981. 14. Foht, Ivan: Savremena estetika muzike. Beograd: Nolit, 1980. 15. Schönberg, Arnold: Style and Idea. Selected Writings, Faber, London, 1975. 16. Švuković, Miško: Diskurzivna analiza. Beograd: Универзитет уметности, 2006. 17. Švuković, Miško: Pojmovnik savremene umetnosti i teorije. Beograd: Orion Art, 2011.			
No. of active teaching classes:	Lectures: 2	Practical work: 0	
Teaching methods: Lectures, analysis of musical works, and theoretical interpretation of disciplinary and interdisciplinary aesthetic, poetic and stylistic texts on music and arts Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral exam	30
Colloquium-s	30		
Seminar-s	30		

Study program: Doctoral academic studies, Composition			
Course: DUGPS2 – Aesthetics, poetics and stylistics of contemporary music 2, DGPS2 – Aesthetics, poetics and stylistics of contemporary music 2			
Teachers: Šuvaković P. Miodrag, full professor; Nikolić D. Sanela, assistant professor			
Assistants: /			
Course status: compulsory / elective			
Number of ECTS: 5			
Prerequisites: No special prerequisites			
Course objective: The objective of the course is to introduce Ph.D. students with research work on analysis, interpretation and discussion of disciplinary and interdisciplinary aesthetic, poetic and stylistic approaches to contemporary music.			
Course outcomes: Student acquires knowledge and methods of analyzing the discourse of aesthetics, poetics and stylistics of contemporary music.			
Course content: 1) About the concept of contemporary music and contemporary art; 2) Possible approaches to contemporary music: aesthetics, poetics, and stylistic; 3) Ontology of music: the problem of defining a work of music (Roman Ingarden, Vladimir Jankélévitch, and Ivan Foht); 4-5) Analytic aesthetics, pragmatism and music (Roger Scruton, Peter Kivy, Stephen Davies, Jenefer Robinson); 6-7) Structuralism, Poststructuralism and music (Claude Lévi-Strauss, Umberto Eco, Jan-Jacques Nattiez); 8) Postsemiology and music; theories of body (Roland Barthes); 9) Psychoanalysis, politics and music (Jacques Lacan, Slavoj Žižek, Mladen Dolar); 10) Theories of event, affect and music (Gilles Deleuze, Félix Guattari, Brian Massumi); 11-12-13) Poetic questions about music (Éric Satie, John Cage, Karlheinz Stockhausen, Pierre Boulez); 14) Homework – presentation of written critical and theoretical text on relevant topics 15) Colloquium – a written test of 10 questions related to the previously discussed topics Final exam – oral test of knowledge: presentation and argumentation of text written during the course			
Literature: 1. Foht, Ivan: Savremena estetika muzike, Nolit, Beograd, 1980. 2. Filipović, Filip i Savić, Miša (eds): John Cage – Radovi/tekstovi 1939–1979, SIC, Beograd, 1981. 3. Nattiez, Jean-Jacques (ed): Pierre Boulez, Orientations – Collected Writings, Harvard University Press, Cambridge Mass, 1985. 4. Jankelevič, Vladimir: Muzika i neizrecivo, Književna zajednica Novog Sada, Novi Sad, 1987. 5. Maconie, Robin (ed): Karlheinz Stockhausen on Music – Lectures & Interviews, Marion Boyars, London, 1989. 6. Nattiez, Jean-Jacques: Music and Discourse – Toward a Semiology of Music, Princeton University Press, Princeton NJ, 1990. 7. Ingarden, Roman: Ontologija umetnosti, Književna zajednica Novoga Sada, Novi Sad, 1991. 8. Perloff, Nancy, Art and the Everyday – Popular Entertainment and the Circle of Eric Satie, Clarendon Press, Oxford, 1991. 9. Barthes, Roland: The Responsibility of Forms, University of California Press, Berkeley, 1991. 10. Kivy, Peter: The Fine Art of repetition – Essays in the philosophy of music, Cambridge University Press, Cambridge, 1993. 11. Scruton, Roger: The Aesthetics of Music, Clarendon Press, Oxford, 1997 12. Robinson, Jenefer (ed), Music and Meaning, Cornell University Press, Ithaca, 1997. 13. Žižek, Slavoj, Dolar, Mladen: Opera's Second Death, Routledge, New York, 2002. 14. Massumi, Brian (ed): A Chock to Thought – expression after Deleuze and Guattari, Routledge, London, 2002. 15. Davies, Stephen: Themes in the Philosophy of Music, Oxford University Press, Oxford, 2005. 16. Deleuze, Gilles, Guattari, Felix, Tisuću platoa: Kapitalizam i šizofrenija 2, Sandorf i Mizantrop, Zagreb, 2013.			
No. of active teaching classes:	Lectures: 2	Practical work: 0	
Teaching methods: Lectures, analysis of musical works, and theoretical interpretation of disciplinary and interdisciplinary aesthetic, poetic and stylistic texts on music and arts Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral exam	30
Colloquium-s	30		
Seminar-s	30		

Study program: Composition, Doctoral Academic Studies		
Course title: DAAM1 - Analysis of contemporary music 1		
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		
Course status: obligatory		
Number of ECTS:5		
Requirements: None		
<p>Course objectives:</p> <p>Introduction to the problem of contemporary music (20th and 21st century) observing, from aesthetic, poetic and stylistic point of view, respectively through analysis of appropriate compositional procedures, analysis of stylistic performances and through a comprehensive or targeted bounded analysis of musical pieces or types of artistic activities that include a musical component and all this from a personal angle of observation of the prominent contemporary composer - creator who teaches the class of Composition as the main subject of doctoral studies at the Faculty, or, from a personal perspective of contemporary composer - creator who is the important figure of the international musical scene, and teaches, at the invitation of the Faculty, teaching subjects Analysis of contemporary music 1 the doctoral studies of the composition.</p>		
<p>Course outcomes:</p> <p>Contribution to the training of students to bring creatively responsible, personal rather than induced decisions in relation to aesthetic, poetic and stylistic characteristics of their own compositional creativity.</p>		
<p>Contents of the course:</p> <p><u>Teaching lessons (theory):</u> Arranged by the composer, professor who teaches, according to her/his own project of introduction to the problems of observation of contemporary music, above specified in section: Course objective. Students will be informed in detail about this project at the first lesson.</p> <p><u>Practice</u> There is practice, included in the list of the number of classes of theoretical lessons, if the professor who conducts classes predicts it. In case the project also envisages types of practical instruction, if the practical activity expected by students, they are informed at the first lesson.</p> <p>Exam requirement Written work of at least 1800 words. The theme of the paper is the analysis of aesthetic, stylistic and poetic characteristics of the complex piece from the music of the 20th and 21st centuries, as well as the analysis of compositional techniques, procedures and collaboration of musical plans (harmonic, melodic, rhythmic, formal aspect) relevant to the selected composition.</p>		
<p>Literature:</p> <ol style="list-style-type: none"> Xenakis, Iannis. Psappha. Paris, Salabert, 1975. Xenakis, Iannis. Metastasis. London, Boosey & Hawkes, 1954. Dibelius, Ulrich. György Ligeti: Eine Monographie in Essays. Mainz, Schott, 1994. Xenakis, Iannis. Nomos gamma. Paris, Salabert, 1968. Floros, Constantin. György Ligeti: Jenseits von Avantgarde und Postmoderne, in Komponisten unserer Zeit 26. Vienna, Lafite, 1996. Matossian, Nouritza. Xenakis. London, Kahn and Averill, 1986. Xenakis, Iannis. Formalized Music: Thought and Mathematics in Composition, Revised Edition Stuyvesant. NY, Pendragon Press, 1992. Nattiez, J. Fondements d'une sémiologie de la musique Paris. Union générale d'éditions, 1975. Stravinsky, Igor. The Rite of Spring. London, Boosey & Hawkes, 1947. Bruhn, Siglind. Les visions d'Olivier Messiaen. Paris, Harmattan, 2008. Jolivet, Andre. Incantations. Paris, Salabert, 1936. Sholl, Robert, ed. Messiaen Studies. Cambridge University Press, 2007. Griffiths, Paul. Modern Music and After: Directions since 1945. Oxford, Oxford University Press, 1975. Piston, Walter. Orchestration. New York, W. W. Norton & Company, 1955. Обрадовић, Александар. Увод у оркестрацију. Београд, Универзитет уметности, 1978. Мокрањац, Василије. Одједи. Београд, Удружење композитора Југославије, 1984. Marić, Ljubica. Pesme prostora. Kassel, Furore Verlag, 1956. Marić, Ljubica. Vizantijski koncert. Kassel, Furore Verlag, 1959. Marić, Ljubica. Ostinato super thema Octoicha. Kassel, Furore Verlag, 1963. Радић, Душан. Соната Леста. Београд, САНУ, 1972. Lutoslawski, Witold. Muzyka żałobna. Warsaw, Polskie Wydawnictwo Muzyczne, 1958. Lutoslawski, Witold. Jeux vénitiens. Warsaw, Polskie Wydawnictwo Muzyczne, 1961. Lutoslawski, Witold. Livre pour orchestre. Warsaw, Polskie Wydawnictwo Muzyczne, 1968. Фрајт, Лудмила. Еклога за камерни оркестар. Удружење композитора Србије, 2002. Фрајт, Лудмила. Кресови. Удружење композитора Србије, 2002. 		
Number of active classes:	Lectures: 1	Practice:1
<p>Methods of teaching:</p> <p>Lectures: collective teaching, group size up to 300</p>		
Knowledge assessment (maximum number of points 100):		

Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Technical realization	30
Seminar paper	30	Artistic impression	30

Study program: Composition, Doctoral Academic Studies		
Course title: DAAM2 - Analysis of contemporary music 2		
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		
Course status: obligatory		
Number of ECTS: 5		
Requirements: Attended Analysis of contemporary music ¹		
<p>Course objectives:</p> <p>Introduction to the problem of contemporary music (20th and 21st century) observing, from aesthetic, poetic and stylistic point of view, respectively through analysis of appropriate compositional procedures, analysis of stylistic performances and through a comprehensive or targeted bounded analysis of musical pieces or types of artistic activities that include a musical component and all this from a personal angle of observation of the prominent contemporary composer - creator who teaches the class of Composition as the main subject of doctoral studies at the Faculty, or, from a personal perspective of contemporary composer - creator who is the important figure of the international musical scene, and teaches, at the invitation of the Faculty, teaching subjects Analysis of contemporary music 2 the doctoral studies of the composition.</p>		
<p>Course outcomes:</p> <p>Contribution to the training of students to bring creatively responsible, personal rather than induced decisions in relation to aesthetic, poetic and stylistic characteristics of their own compositional creativity.</p>		
<p>Contents of the course:</p> <p><u>Teaching lessons (theory):</u> Arranged by the composer, professor who teaches, according to her/his own project of introduction to the problems of observation of contemporary music, above specified in section: Course objective. Students will be informed in detail about this project at the first lesson.</p> <p><u>Practice</u> There is practice, included in the list of the number of classes of theoretical lessons, if the professor who conducts classes predicts. In case the project also envisages types of practical instruction, if the practical activity expected by students, they are informed at the first lesson.</p> <p>Exam requirement Written work of at least 1800 words. The theme of the paper is the analysis of aesthetic, stylistic and poetic characteristics of the complex piece from the music of the 20th and 21st centuries, as well as the analysis of compositional techniques, procedures and collaboration of musical plans (harmonic, melodic, rhythmic, formal aspect) relevant to the selected composition.</p>		
<p>Literature:</p> <ol style="list-style-type: none"> 1. Xenakis, Iannis. Psappha. Paris, Salabert, 1975. 2. Xenakis, Iannis. Metastasis. London, Boosey & Hawkes, 1954. 3. Dibelius, Ulrich. György Ligeti: Eine Monographie in Essays. Mainz, Schott, 1994. 4. Xenakis, Iannis. Nomos gamma. Paris, Salabert, 1968. 5. Floros, Constantin. György Ligeti: Jenseits von Avantgarde und Postmoderne, in Komponisten unserer Zeit 26. Vienna, Lafite, 1996. 6. Matossian, Nouritza. Xenakis. London, Kahn and Averill, 1986. 7. Xenakis, Iannis. Formalized Music: Thought and Mathematics in Composition, Revised Edition Stuyvesant. NY, Pendragon Press, 1992. 8. Nattiez, J. Fondements d'une sémiologie de la musique Paris. Union générale d'éditions, 1975. 9. Stravinsky, Igor. The Rite of Spring. London, Boosey & Hawkes, 1947. 10. Bruhn, Siglind. Les visions d'Olivier Messiaen. Paris, Harmattan, 2008. 11. Jolivet, Andre. Incantations. Paris, Salabert, 1936. 12. Sholl, Robert, ed. Messiaen Studies. Cambridge University Press, 2007. 13. Griffiths, Paul. Modern Music and After: Directions since 1945. Oxford, Oxford University Press, 1975. 14. Piston, Walter. Orchestration. New York, W. W. Norton & Company, 1955. 15. Обрадовић, Александар. Увод у оркестрацију. Београд, Универзитет уметности, 1978. 16. Мокрањац, Василије. Одједи. Београд, Удружење композитора Југославије, 1984. 17. Marić, Ljubica. Pesme prostora. Kassel, Furore Verlag, 1956. 18. Marić, Ljubica. Vizantijski koncert. Kassel, Furore Verlag, 1959. 19. Marić, Ljubica. Ostinato super thema Octoicha. Kassel, Furore Verlag, 1963. 20. Радић, Душан. Соната Леста. Београд, САНУ, 1972. 21. Lutoslawski, Witold. Muzyka żałobna. Warsaw, Polskie Wydawnictwo Muzyczne, 1958. 22. Lutoslawski, Witold. Jeux vénitiens. Warsaw, Polskie Wydawnictwo Muzyczne, 1961. 23. Lutoslawski, Witold. Livre pour orchestre. Warsaw, Polskie Wydawnictwo Muzyczne, 1968. 24. Фрајт, Лудмила. Еклога за камерни оркестар. Удружење композитора Србије, 2002. 25. Фрајт, Лудмила. Кресови. Удружење композитора Србије, 2002. 		
Number of active classes:	Lectures: 1	Practice:1
<p>Methods of teaching:</p> <p>Lectures: collective teaching, group size up to 300</p>		
Knowledge assessment (maximum number of points 100):		

Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Technical realization	30
Seminar paper	30	Artistic impression	30

Study program: Composition, Doctoral Academic Studies		
Course title: DAAM3 - Analysis of contemporary music 3		
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		
Course status: elective		
Number of ECTS:5		
Requirements: Passed exam Analysis of contemporary music2		
<p>Course objectives:</p> <p>Introduction to the problem of contemporary music (20th and 21st century) observing, from aesthetic, poetic and stylistic point of view, respectively through analysis of appropriate compositional procedures, analysis of stylistic performances and through a comprehensive or targeted bounded analysis of musical pieces or types of artistic activities that include a musical component and all this from a personal angle of observation of the prominent contemporary composer - creator who teaches the class of Composition as the main subject of doctoral studies at the Faculty, or, from a personal perspective of contemporary composer - creator who is the important figure of the international musical scene, and teaches, at the invitation of the Faculty, teaching subjects Analysis of contemporary music 3 the doctoral studies of the composition.</p>		
<p>Course outcomes:</p> <p>Contribution to the training of students to bring creatively responsible, personal rather than induced decisions in relation to aesthetic, poetic and stylistic characteristics of their own compositional creativity.</p>		
<p>Contents of the course:</p> <p><u>Teaching lessons (theory):</u> Arranged by the composer, professor who teaches, according to her/his own project of introduction to the problems of observation of contemporary music, above specified in section: Course objective. Students will be informed in detail about this project at the first lesson.</p> <p><u>Practice</u> There is practice, included in the list of the number of classes of theoretical lessons, if the professor who conducts classes predicts. In case the project also envisages types of practical instruction, if the practical activity expected by students, they are informed at the first lesson.</p> <p>Exam requirement Written work of at least 1800 words. The theme of the paper is the analysis of aesthetic, stylistic and poetic characteristics of the complex piece from the music of the 20th and 21st centuries, as well as the analysis of compositional techniques, procedures and collaboration of musical plans (harmonic, melodic, rhythmic, formal aspect) relevant to the selected composition.</p>		
<p>Literature:</p> <ol style="list-style-type: none"> 1. György Ligeti: Piano Concerto, Schott Music, 2. Iannis Xenakis: Oresteia, Boosey & Hawkes, London, 2000 3. Zoran Eric: Entr'acte, Beograd, 2008 4. Aleksandra Vrebalov: Orbite, Novi Sad, 2002 5. Fausto Romitelli: An Index of Metals, Ricordi, 2003 6. Toru Takemitsu: Spirit Garden, Schott Japan, 2005 7. Salvatore Sciarrino: Morte di Boromini, Ricordi, 1988 8. Srdjan Hofman: Hadedas, Beograd, 2005 9. Srdjan Hofman: Nokturno Beogradskog proleca 1999, Beograd, 2000. 10. Bruhn, Siglind. Les visions d'Olivier Messiaen. Paris, Harmattan, 2008. 11. Jolivet, Andre. Incantations. Paris, Salabert, 1936. 12. Sholl, Robert, ed. Messiaen Studies. Cambridge University Press, 2007. 13. Griffiths, Paul. Modern Music and After: Directions since 1945. Oxford, Oxford University Press, 1975. 14. Piston, Walter. Orchestration. New York, W. W. Norton & Company, 1955. 15. Обрадовић, Александар. Увод у оркестрацију. Београд, Универзитет уметности, 1978. 16. Мокрањац, Василије. Одједи. Београд, Удружење композитора Југославије, 1984. 17. Marić, Ljubica. Pesme prostora. Kassel, Furore Verlag, 1956. 18. Marić, Ljubica. Vizantijski koncert. Kassel, Furore Verlag, 1959. 19. Marić, Ljubica. Ostinato super thema Octoicha. Kassel, Furore Verlag, 1963. 20. Радић, Душан. Соната Леста. Београд, САНУ, 1972. 21. Lutoslawski, Witold. Muzyka żałobna. Warsaw, Polskie Wydawnictwo Muzyczne, 1958. 22. Lutoslawski, Witold. Jeux vénitiens. Warsaw, Polskie Wydawnictwo Muzyczne, 1961. 23. Lutoslawski, Witold. Livre pour orchestre. Warsaw, Polskie Wydawnictwo Muzyczne, 1968. 24. Фрајт, Лудмила. Еклога за камерни оркестар. Удружење композитора Србије, 2002. 25. Фрајт, Лудмила. Кресови. Удружење композитора Србије, 2002. 		
Number of active classes:	Lectures: 1	Practice:1
<p>Methods of teaching:</p> <p>Lectures: collective teaching, group size up to 300</p>		
Knowledge assessment (maximum number of points 100):		

Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Technical realization	30
Seminar paper	30	Artistic impression	30

Study program: Composition, Doctoral Academic Studies		
Course title: DAAM4 - Analysis of contemporary music 4		
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		
Course status: elective		
Number of ECTS:5		
Requirements: Attended Analysis of contemporary music ³		
<p>Course objectives:</p> <p>Introduction to the problem of contemporary music (20th and 21st century) observing, from aesthetic, poetic and stylistic point of view, respectively through analysis of appropriate compositional procedures, analysis of stylistic performances and through a comprehensive or targeted bounded analysis of musical pieces or types of artistic activities that include a musical component and all this from a personal angle of observation of the prominent contemporary composer - creator who teaches the class of Composition as the main subject of doctoral studies at the Faculty, or, from a personal perspective of contemporary composer - creator who is the important figure of the international musical scene, and teaches, at the invitation of the Faculty, teaching subjects Analysis of contemporary music 4 the doctoral studies of the composition.</p>		
<p>Course outcomes:</p> <p>Contribution to the training of students to bring creatively responsible, personal rather than induced decisions in relation to aesthetic, poetic and stylistic characteristics of their own compositional creativity.</p>		
<p>Contents of the course:</p> <p><u>Teaching lessons (theory):</u> Arranged by the composer, professor who teaches, according to her/his own project of introduction to the problems of observation of contemporary music, above specified in section: Course objective. Students will be informed in detail about this project at the first lesson.</p> <p><u>Practice</u> There is practice, included in the list of the number of classes of theoretical lessons, if the professor who conducts classes predicts. In case the project also envisages types of practical instruction, if the practical activity expected by students, they are informed at the first lesson.</p> <p>Exam requirement Written work of at least 1800 words. The theme of the paper is the analysis of aesthetic, stylistic and poetic characteristics of the complex piece from the music of the 20th and 21st centuries, as well as the analysis of compositional techniques, procedures and collaboration of musical plans (harmonic, melodic, rhythmic, formal aspect) relevant to the selected composition.</p>		
<p>Literature:</p> <ol style="list-style-type: none"> 1. György Ligeti: Piano Concerto, Schott Music, 2. Iannis Xenakis: Oresteia, Boosey & Hawkes, London, 2000 3. Zoran Eric: Entr'acte, Beograd, 2008 4. Aleksandra Vrebalov: Orbite, Novi Sad, 2002 5. Fausto Romitelli: An Index of Metals, Ricordi, 2003 6. Toru Takemitsu: Spirit Garden, Schott Japan, 2005 7. Salvatore Sciarrino: Morte di Boromini, Ricordi, 1988 8. Srdjan Hofman: Hadedas, Beograd, 2005 9. Srdjan Hofman: Nokturno Beogradskog proleca 1999, Beograd, 2000. 10. Bruhn, Siglind. Les visions d'Olivier Messiaen. Paris, Harmattan, 2008. 11. Jolivet, Andre. Incantations. Paris. Salabert, 1936. 12. Sholl, Robert, ed. Messiaen Studies. Cambridge University Press, 2007. 13. Griffiths, Paul. Modern Music and After: Directions since 1945. Oxford, Oxford University Press, 1975. 14. Piston, Walter. Orchestration. New York, W. W. Norton & Company, 1955. 15. Обрадовић, Александар. Увод у оркестрацију. Београд, Универзитет уметности, 1978. 16. Мокрањац, Василије. Одједи. Београд, Удружење композитора Југославије, 1984. 17. Marić, Ljubica. Pesme prostora. Kassel, Furore Verlag, 1956. 18. Marić, Ljubica. Vizantijski koncert. Kassel, Furore Verlag, 1959. 19. Marić, Ljubica. Ostinato super thema Octoicha. Kassel, Furore Verlag, 1963. 20. Радић, Душан. Соната Леста. Београд, САНУ, 1972. 21. Lutoslawski, Witold. Muzyka żałobna. Warsaw, Polskie Wydawnictwo Muzyczne, 1958. 22. Lutoslawski, Witold. Jeux vénitiens. Warsaw, Polskie Wydawnictwo Muzyczne, 1961. 23. Lutoslawski, Witold. Livre pour orchestre. Warsaw, Polskie Wydawnictwo Muzyczne, 1968. 24. Фрајт, Лудмила. Еклога за камерни оркестар. Удружење композитора Србије, 2002. 25. Фрајт, Лудмила. Кресови. Удружење композитора Србије, 2002. 		
Number of active classes:	Lectures: 1	Practice:1
<p>Methods of teaching:</p> <p>Lectures: collective teaching, group size up to 300</p>		
Knowledge assessment (maximum number of points 100):		

Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Technical realization	30
Seminar paper	30	Artistic impression	30

Study program: Composition, Doctoral Academic Studies			
Course title: DAEM1 - Electronic music 1			
Teachers: Hofman M. Srđan, Professor Emeritus; Savić M. Svetlana, Associate professor			
Course status: elective			
Number of ECTS:5			
Requirements: None			
Course objectives: The aim of the course is to introduce student with the characteristics of the electronic media, development of her/his ability to create and modify the various sounds of the electronic and the "natural" origin, introduction to electronic, ie virtual electronic instruments and mastering the process of realization of electronic composition (or an electronic part of compositions for the mixed media) in digital studio.			
Course outcomes: Students are expected to be familiar with media and the knowledge and skills necessary for the creation of synthetic and sampled sound for electronic composition.			
Contents of the course: <u>Teaching lessons (theory):</u> The course is orientated to the specifics of electronic media and compositional-technical procedures in the creation of electronic musical piece, to historical development of electronic instruments and to analysis of creative results in the field of electronic music and the technique of composing for electronic media. <u>Practice</u> Sounds creation for electronic composition.			
Exam requirement Minimum of ten sounds synthesized in various electronic instruments.			
Literature: 1. Adlešić, Miroslav. Svet zvoka in glazbe. Mladinska knjiga, Ljubljana, 1994. 2. Bloom, Holger van den. Digitalna estetika. Informator, Zagreb, 1988. 3. Brann, Hans-Joachim. Music and Technology in the Twentieth Century. The Johns Hopkins University Press, Baltimore, 2002. 4. Contrechamps 11. Musiques Electroniques. Edition l'Age d'Homme, Genève, 1990. 5. Grupa autora. Elektronska kosmologija, u Delo. godina XXXIV br. 12 Nolit, Beograd, 1998. 6. Griffiths, Paul. A Guide to Electronic Music. Thames & Hudson, Bath, 1977. 7. Hofman, Srđan. Osobnosti elektronske muzike. Nota Knjaževac, 1995. 8. Humpert, Hans Ulrich. Electronische Music. Shott, Main, 1987. 9. Manning, Peter. Electronic and Computer Music. Oxford Univesity Press, New York, 2004. 10. Obradović, Aleksandar. Elektronska muzika i elektronski instrumenti. Univerzitet umetnosti, Beograd, 1987. 11. Radovanović, Vladan. Elektronska muzika: ne-umetnost, umetnost, avangarda?. Kultura, Beograd, 1973. 12. Ridgen, S. John. Physics and the Sound of Music. John Wiley & Sons, New York, 1977. 13. Simoni, Mary. Analitical Methods of Electroacoustic Music. Routledge, Taylor & Francis Group, New York, 2006. 14. Stockhausen, Karlheinz. Četiri kriterijuma elektronske muzike. Niš, M. Miladinović, 1989. 15. Waldhams, Waine. Dictionary of Music Production and Engineering Terminology. Schrimmer Books, New York, 1988.			
Number of active classes:	Lectures: 1	Practice:2	
Methods of teaching: Lectures and practice on given topics. Discussions in lectures and practice. Independent practical work of students (supervised). Lectures: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	40	Sound creation for composition	60

Study program: Composition, Doctoral Academic Studies			
Course title: DAEM2 - Electronic music 2			
Teachers: Hofman M. Srđan, Professor Emeritus; Savić M. Svetlana, Associate professor			
Course status: elective			
Number of ECTS: 5			
Requirements: None			
Course objectives: The aim of the course is to introduce student with the characteristics of the electronic media, development of her/his ability to create and modify the various sounds of the electronic and the "natural" origin, introduction to electronic, ie virtual electronic instruments and mastering the process of realization of electronic composition (or an electronic part of compositions for the mixed media) in digital studio.			
Course outcomes: Students are expected to be familiar with media and the knowledge and skills necessary for the creation of synthetic and sampled sound for electronic composition.			
Contents of the course: <u>Teaching lessons (theory):</u> The course is orientated to the specifics of electronic media and compositional-technical procedures in the creation of electronic music piece, to historical development of electronic instruments and to analysis of creative results in the field of electronic music and the technique of composing for electronic media. <u>Practice</u> Creation of electro-acoustic composition. Exam requirement Electro- acoustic composition in duration of 5 minutes at least.			
Literature: 1. Adlešić, Miroslav. Svet zvoka in glazbe. Mladinska knjiga, Ljubljana, 1994. 2. Bloom, Holger van den. Digitalna estetika. Informator, Zagreb, 1988. 3. Brann, Hans-Joachim. Music and Technology in the Twentieth Century. The Johns Hopkins University Press, Baltimore, 2002. 4. Contrechamps 11. Musiques Electroniques. Edition l'Age d'Homme, Genève, 1990. 5. Grupa autora. Elektronska kosmologija, u Delo. godina XXXIV br. 12 Nolit, Beograd, 1998. 6. Griffiths, Paul. A Guide to Electronic Music. Thames & Hudson, Bath, 1977. 7. Hofman, Srđan. Osobnosti elektronske muzike. Nota Knjaževac, 1995. 8. Humpert, Hans Ulrich. Electronische Music. Shott, Main, 1987. 9. Manning, Peter. Electronic and Computer Music. Oxford Univesity Press, New York, 2004. 10. Obradović, Aleksandar. Elektronska muzika i elektronski instrumenti. Univerzitet umetnosti, Beograd, 1987. 11. Radovanović, Vladan. Elektronska muzika: ne-umetnost, umetnost, avangarda?. Kultura, Beograd, 1973. 12. Ridgen, S. John. Physics and the Sound of Music. John Wiley & Sons, New York, 1977. 13. Simoni, Mary. Analitical Methods of Electroacoustic Music. Routledge, Taylor & Francis Group, New York, 2006. 14. Stockhausen, Karlheinz. Četiri kriterijuma elektronske muzike. Niš, M. Miladinović, 1989. 15. Waldhams, Waine. Dictionary of Music Production and Engineering Terminology. Schrimmer Books, New York, 1988.			
Number of active classes:	Lectures: 1	Practice:2	
Methods of teaching: Lectures and practice on given topics. Discussions in lectures and practice. Independent practical work of students (supervised). Lectures: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	40	Creation of composition	60

Study program: Composition, Doctoral Academic Studies			
Course title: DAUP1 – Realization of doctoral artistic project			
Teachers: ---			
Course status: obligatory			
Number of ECTS:40			
Requirements: None			
Course objectives: The objective of the course is to train a student for composing a complex and valuable work of art (art project) accepted by the Senate of the University of Arts, and for creating a written work in which, in a professionally argued way, explained the poetic bases, methods and ways of working on the creation of this art project.			
Course outcomes: Completed doctoral art project and accompanying written work, showing excellent management of the selected compositional technique and the media in which the piece was created, as well as the ability to systematized and convincing written and oral explanation of the idea and realization of their own artistic project in the context of relevant events in contemporary art. Doctoral artistic project may be: a) one musical piece in duration of at least 20 minutes; or b) several works associated with a unique idea of a total duration of at least 20 minutes, and a written work of at least 6000 words.			
Contents of the course: The content of the subject is adapted to the "theme" of the individual art project. Therefore, in the work on the realization of a doctoral thesis, those artistic practices, individual accomplishments, poetics and theoretical considerations of importance for the content of this work, are objects of analysis and critical examinations. In addition, the individual phases of the work on the development of the doctoral art project and the successively achieved segments have been researched and evaluated.			
Literature: The literature consists of artworks and theoretical considerations relevant to the achievement of selected art project			
Number of active classes:	Lectures: 0	Practice:0	
Methods of teaching: Independent work of the student			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final exam:	Points - 100
		Defense of Doctoral project	100

Study program: Composition, Doctoral Academic Studies
Course title: DAKZ1 - Composition 1
Teachers: Hofman M. Srđan, Professor Emeritus; 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
Course status: obligatory
Number of ECTS:17
Requirements: None
Course objectives: Acquiring knowledge and skills necessary for the highest level of professional engagement in independent artistic work in the field of composition, as well as acquiring competences for teaching at university level.
Course outcomes: The student has gained the highest level of knowledge about contemporary compositional practice and different creative orientations and poetics present in the modern art. He is capable of completely independent creative use of various compositional techniques, as well as for deep understanding and mastering of practical and theoretical processes that involve the formulation of the musical idea, its development and its full realization in the form of a note record - score.
Contents of the course: <u>Teaching lessons (theory):</u> Selection of tonal material for the composition. Designing selected tonal material. Determination of the direction of formal and content related elements of the composition based on selected tonal material. <u>Practice</u> Work on composition - intended for exam. Finalization of work on the composition - intended for the exam (I). Exam requirement During two years it is necessary to create two compositions in total duration of at least 25 minutes, none of which must be less than 10 minutes. First year examination che can be: A) Composition for a symphony orchestra in duration of at least 10 minutes or B) Composition for the chamber orchestra in duration of at least 10 minutes. The chamber orchestra must be composed of at least 9 (nine) different instruments and at least 15 (fifteen) performers must take part in it.
Literature: 1. Xenakis, Iannis. Psappha. Paris, Salabert, 1975. 2. Xenakis, Iannis. Metastasis. London, Boosey & Hawkes, 1954. 3. Xenakis, Iannis. Achorripsis für 21 Spieler. Berlin, Bote & Bock, 1957. 4. Xenakis, Iannis. Nomos gamma. Paris, Salabert, 1968. 5. Stravinsky, Igor. The Firebird. Mainz, Schott Music, 1911. 6. Stravinsky, Igor. Tango. Mainz, Schott Music, 1953. 7. Коњовић, Петар. Симфонијски триптихон. у рукопису, 1926. 8. Stravinsky, Igor. Pulcinella. London, Chester Music Ltd. 1920. 9. Stravinsky, Igor. L'Histoire du Soldat Suite. London, Chester Music Ltd. 1920. 10. Stravinsky, Igor. The Rite of Spring. London, Boosey & Hawkes, 1947. 11. Jolivet, Andre. Incantations. Paris, Salabert, 1936. 12. Rimsky-Korsakov, Nikolay. Principles of Orchestration. New York, Dover Publications, Inc. 1950. 13. Berlioz, Hector. Richard Strauss: (foreward) Treatise on Instrumentation. New York, Dover Publications, 14. Kennan, Kent & Donald Grantham (contributor). The Technique of Orchestration. New Jersey, Prentice-Hall, 1996. 15. Piston, Walter. Orchestration. New York, W. W. Norton & Company, 1955. 16. Обрадовић, Александар. Увод у оркестрацију. Београд, Универзитет уметности, 1978. 17. Bartok, Bela. Streichquartette I-VI. Vienna, Universal Edition 1950 18. Bartok, Bela. Musik für Saiteninstrumente, Schlagzeug und Celesta. Vienna, Universal Edition, 1934. 19. Bartok, Bela: 1. Konzert for piano and orchestra. Vienna, Universal Edition, 1926. 20. Bartok, Bela: 2. Konzert for piano and orchestra. Vienna, Universal Edition, 1931. 21. Debussy, Claude. La Mer. Paris, Durand, 1997. 22. Debussy, Claude. Jeux. Paris, Durand, 1988. 23. Debussy, Claude. Images (1re série). Paris, Durand, 2006. 24. Debussy, Claude. La plus que lente. Paris, Durand, 2004. 25. Ravel, Maurice. Daphnis et Chloé, ballet en un acte et trois parties. Paris, Durand, 1912. 26. Ravel, Maurice. Le Tombeau de Couperin. Paris, Durand, 1919. 27. Ravel, Maurice. Shéhérazade, Ouverture de féerie. Paris, Durand, 1920. 28. Моќрањац, Василије. Одјеци. Београд, Удружење композитора Југославије, 1984. 29. Marić, Ljubica. Pesme prostora. Kassel, Furore Verlag, 1956.

30. Marić, Ljubica. Vizantijski concert. Kassel, Furore Verlag, 1959.
 31. Marić, Ljubica. Ostinato super thema Octoicha. Kassel, Furore Verlag, 1963.
 32. Радић, Душан. Вукова Србија. Београд, САНУ, 1996.
 33. Радић, Душан. Соната Леста, Београд, САНУ, 1972.
 34. Lutoslawski, Witold. Muzyka żałobna. Warsaw, Polskie Wydawnictwo Muzyczne, 1958.
 35. Lutoslawski, Witold. Jeux vénitiens. Warsaw, Polskie Wydawnictwo Muzyczne, 1961.
 36. Lutoslawski, Witold. Livre pour orchestra. Warsaw, Polskie Wydawnictwo Muzyczne, 1968.
 37. Тајчевић, Марко. Четири духовна стиха. Београд, Удружење композитора Србије, 1996.
 38. Фрајт, Лудмила. Еклога за камерни оркестар. Удружење композитора Србије, 2002.
 39. Фрајт, Лудмила. Кресови. Удружење композитора Србије, 2002.

Number of active classes:	Lectures: 1	Practice:1
Methods of teaching: Lectures: individual lessons		
Knowledge assessment (maximum number of points 100):		
Pre-exam obligations:	Points - 30	Final exam: Points - 70
Activity in teaching process	10	Exam – Technical realization 35
Homework	20	Exam – Artistic impression 35

Study program: Composition, Doctoral Academic Studies
Course title: DAKZ2 - Composition 2
Teachers: Hofman M. Srđan, Professor Emeritus; 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
Course status: obligatory
Number of ECTS:15
Requirements: Passed exam Composition 1
Course objectives: Acquiring knowledge and skills necessary for the highest level of professional engagement in independent artistic work in the field of composition, as well as acquiring competences for teaching at university level.
Course outcomes: The student has gained the highest level of knowledge about contemporary compositional practice and different creative orientations and poetics present in the modern art. He is capable of completely independent creative use of various compositional techniques, as well as for deep understanding and mastering of practical and theoretical processes that involve the formulation of the musical idea, its development and its full realization in the form of a note record - score.
Contents of the course: <u>Teaching lessons (theory):</u> Selection of tonal material for the composition. Designing selected tonal material. Determination of the direction of formal and content related elements of the composition based on selected tonal material. <u>Practice</u> Work on composition - intended for exam. Finalization of work on the composition - intended for the exam. Exam requirement During two years it is necessary to create two compositions in total duration of at least 25 minutes, none of which must be less than 10 minutes. If option A (composition for symphony orchestra) was selected in the first year, for the second year exam it is possible to choose: A) Composition for the symphony orchestra whose duration in the sum with duration of the exam composition from the first year, gives a minimum of 25 minutes or B) The composition for the chamber orchestra whose duration in the sum with duration of the exam composition from the first year, gives a minimum of 25 minutes. The Chamber Orchestra must be composed of at least 9 (nine) different instruments and at least 15 (fifteen) performers must take part in it. If the option B is selected for the first year, Composition for the chamber orchestra, the second year exam must be Composition for the symphony orchestra whose duration, with the duration of the test composition from the first year, is a minimum of 25 minutes.
Literature: 1. Xenakis, Iannis. Psappha. Paris, Salabert, 1975. 2. Xenakis, Iannis. Metastasis. London, Boosey & Hawkes, 1954. 3. Xenakis, Iannis. Achorripsis für 21 Spieler. Berlin, Bote & Bock, 1957. 4. Xenakis, Iannis. Nomos gamma. Paris, Salabert, 1968. 5. Stravinsky, Igor. The Firebird. Mainz, Schott Music, 1911. 6. Stravinsky, Igor. Tango. Mainz, Schott Music, 1953. 7. Коњовић, Петар. Симфонијски триптихон. у рукопису, 1926. 8. Stravinsky, Igor. Pulcinella. London, Chester Music Ltd. 1920. 9. Stravinsky, Igor. L'Histoire du Soldat Suite. London, Chester Music Ltd. 1920. 10. Stravinsky, Igor. The Rite of Spring. London, Boosey & Hawkes, 1947. 11. Jolivet, Andre. Incantations. Paris, Salabert, 1936. 12. Rimsky-Korsakov, Nikolay. Principles of Orchestration. New York, Dover Publications, Inc. 1950. 13. Berlioz, Hector. Richard Strauss: (forward) Treatise on Instrumentation. New York, Dover Publications, 14. Kennan, Kent & Donald Grantham (contributor). The Technique of Orchestration. New Jersey, Prentice-Hall, 1996. 15. Piston, Walter. Orchestration. New York, W. W. Norton & Company, 1955. 16. Обрадовић, Александар. Увод у оркестрацију. Београд, Универзитет уметности, 1978. 17. Bartok, Bela. Streichquartette I-VI. Vienna, Universal Edition 1950 18. Bartok, Bela. Musik für Saiteninstrumente, Schlagzeug und Celesta. Vienna, Universal Edition, 1934. 19. Bartok, Bela: 1. Konzert for piano and orchestra. Vienna, Universal Edition, 1926. 20. Bartok, Bela: 2. Konzert for piano and orchestra. Vienna, Universal Edition, 1931. 21. Debussy, Claude. La Mer. Paris, Durand, 1997. 22. Debussy, Claude. Jeux. Paris, Durand, 1988. 23. Debussy, Claude. Images (1re série). Paris, Durand, 2006. 24. Debussy, Claude. La plus que lente. Paris, Durand, 2004. 25. Ravel, Maurice. Daphnis et Chloé, ballet en un acte et trois parties. Paris, Durand, 1912.

26. Ravel, Maurice. Le Tombeau de Couperin. Paris, Durand, 1919.
 27. Ravel, Maurice. Shéhérazade, Ouverture de féerie. Paris, Durand, 1920.
 28. Мокрањац, Василије. Одјеци. Београд, Удружење композитора Југославије, 1984.
 29. Marić, Ljubica. Pesme prostora. Kassel, Furore Verlag, 1956.
 30. Marić, Ljubica. Vizantijski concert. Kassel, Furore Verlag, 1959.
 31. Marić, Ljubica. Ostinato super thema Octoicha. Kassel, Furore Verlag, 1963.
 32. Радић, Душан. Вукова Србија. Београд, САНУ, 1996.
 33. Радић, Душан. Соната Леста, Београд, САНУ, 1972.
 34. Lutoslawski, Witold. Muzyka żałobna. Warsaw, Polskie Wydawnictwo Muzyczne, 1958.
 35. Lutoslawski, Witold. Jeux vénitiens. Warsaw, Polskie Wydawnictwo Muzyczne, 1961.
 36. Lutoslawski, Witold. Livre pour orchestra. Warsaw, Polskie Wydawnictwo Muzyczne, 1968.
 37. Тајчевић, Марко. Четири духовна стиха. Београд, Удружење композитора Србије, 1996.
 38. Фрајт, Лудмила. Еклога за камерни оркестар. Удружење композитора Србије, 2002.
 39. Фрајт, Лудмила. Кресови. Удружење композитора Србије, 2002.

Number of active classes:	Lectures: 1	Practice:1
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Methods of teaching:
 Lectures: individual lessons

Knowledge assessment (maximum number of points 100):

Pre-exam obligations:	Points - 30	Final exam:	Points - 70
Activity in teaching process	10	Exam – Technical realization	35
Homework	20	Exam – Artistic impression	35

Study program: Composition, Doctoral Academic Studies			
Course title: DNMI1 - Methods of music research 1			
Teachers: Hofman M. Srđan, Professor Emeritus; 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			
Course status: obligatory			
Number of ECTS:5			
Requirements: None			
Course objectives: The aim of the course is to clarify to students concept of artistic research through the analysis of used research methods and the achieved artistic results, and in the context of contemporary art, to point out the different aspects of the manifestation of research dimensions in creativity and performance disciplines. An interdisciplinary approach - primarily based on phenomena in art, drama, film and applied art, design and music - aims at broader student education and contribution to their better understanding of the discovering aspect of art.			
Course outcomes: Knowing the process of artistic research work from the idea, through the concept and planning the stages of realization, to the creation of a work. Ability to verbal and written analysis and interpretation of used methods and processes in the creation of the artwork.			
Contents of the course: The subject includes: The meaning of the concept of artistic research; Phases of artistic work: idea, concept, process planning, creation of work; Aspects of artistic research: • socio-political and historical • psychological (perception, reception, play ...) • intercultural, intertextual, interdisciplinary • formal-structural • technological. The themes are parallel observed from the angles of different arts, and are therefore processed by artists of different profiles, professors from all four faculties of the University of Arts. Exam requirement Expert work of 1800 words, the content of which is the analysis of poetic aspects of the artwork as well as preparatory actions (research work) that influence the formation of artistic practice.			
Literature: 1. Веселиновић-Хофман, Мирјана Пред музичким делом, Завод за издавање уџбеника, Београд 2007. 2. Драгићевић-Шешић, Милена Уметност перформанса, у Зборник радова 4, ФДУ, Београд 2002. 3. Драгићевић-Шешић, Милена Уметност и алтернатива, ФДУ Београд, 1992. 4. Јовићевић, Александра Позориште на прагу новог миленијума, Зборник радова 4, ФДУ Београд 1997. 5. Група аутора Ликовне свеске 1-9, Универзитет уметности, 1993. 6. Мандић Тијана Креативност као судбина, у Зборник радова, ФДУ Београд, 1999. 7. Hannula, Mika The Responsibility and Freedom of Interpretation, Innovations in Art and Design, Routledge, London 2005 8. Група аутора Универзитет уметности као експериментални простор за уметничке, педагошке и научне иновације, Универзитет уметности 2002. 9. Шуваковић, Мишко Теорија уметника, у Дискурзивна анализа, Универзитет уметности 2006. 10. Шуваковић, Мишко Епистемологија уметности, Orion art, Београд 2008. 11. Шуваковић, Мишко Уметност као истраживање, Orion art, Београд 2011. 12. Parker, Andrew; Kosofsky Sedgwick, Eve Performativity and performance, English Institute, Routledge 1995			
Number of active classes:	Lectures: 2	Practice:0	
Methods of teaching: Дебате Lectures: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 30	Final exam:	Points - 70
Activity and commitment in lectures	30	Defense of expert work	70

Study program: Composition, Doctoral Academic Studies			
Course title: DNMI2 - Methods of music research 2			
Teachers: Hofman M. Srđan, Professor Emeritus; 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			
Course status: obligatory			
Number of ECTS:5			
Requirements: None			
Course objectives: The aim of the course is to clarify to students concept of artistic research through the analysis of used research methods and the achieved artistic results, and in the context of contemporary art, to point out the different aspects of the manifestation of research dimensions in creativity and performance disciplines. An interdisciplinary approach - primarily based on phenomena in art, drama, film and applied art, design and music - aims at broader student education and contribution to their better understanding of the discovering aspect of art.			
Course outcomes: Knowing the process of artistic research work from the idea, through the concept and planning the stages of realization, to the creation of a work. Ability to verbal and written analysis and interpretation of used methods and processes in the creation of the artwork.			
Contents of the course: The subject includes: The meaning of the concept of artistic research; Phases of artistic work: idea, concept, process planning, creation of work; Aspects of artistic research: • socio-political and historical • psychological (perception, reception, play ...) • intercultural, intertextual, interdisciplinary • formal-structural • technological. The themes are parallel observed from the angles of different arts, and are therefore processed by artists of different profiles, professors from all four faculties of the University of Arts. Exam requirement Expert work of 1800 words, the content of which is the analysis of poetic aspects of the artwork as well as preparatory actions (research work) that influence the formation of artistic practice.			
Literature: 1. Веселиновић-Хофман, Мирјана Пред музичким делом, Завод за издавање уџбеника, Београд 2007. 2. Драгићевић-Шешић, Милена Уметност перформанса, у Зборник радова 4, ФДУ, Београд 2002. 3. Драгићевић-Шешић, Милена Уметност и алтернатива, ФДУ Београд, 1992. 4. Јовићевић, Александра Позориште на прагу новог миленијума, Зборник радова 4, ФДУ Београд 1997. 5. Група аутора Ликовне свеске 1-9, Универзитет уметности, 1993. 6. Мандић Тијана Креативност као судбина, у Зборник радова, ФДУ Београд, 1999. 7. Hannula, Mika The Responsibility and Freedom of Interpretation, Innovations in Art and Design, Routledge, London 2005 8. Група аутора Универзитет уметности као експериментални простор за уметничке, педагошке и научне иновације, Универзитет уметности 2002. 9. Шуваковић, Мишко Теорија уметника, у Дискурзивна анализа, Универзитет уметности 2006. 10. Шуваковић, Мишко Епистемологија уметности, Orion art, Београд 2008. 11. Шуваковић, Мишко Уметност као истраживање, Orion art, Београд 2011. 12. Parker, Andrew; Kosofsky Sedgwick, Eve Performativity and performance, English Institute, Routledge 1995			
Number of active classes:	Lectures: 2	Practice:0	
Methods of teaching: Debates Lectures: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 30	Final exam:	Points - 70
Activity and commitment in lectures	30	Defense of expert work	70

Study program: Composition, Doctoral Academic Studies			
Course title: DAOR1 - Orchestration 1			
Teachers: Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate profesor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
Course status: elective			
Number of ECTS: 5			
Requirements: None			
Course objective: Course objective is to acquire knowledge about orchestration styles and procedures characteristic for historical epochs in the development of music, for contemporary works for the orchestra and for the most important authors of orchestral music. The deepened knowledge and understanding of orchestration, viewed in historical and stylistic contexts, aims at improving the technique of orchestration and the development of the student's creative abilities.			
Course outcomes: The student is expected to master the knowledge and skills necessary for analytical examination and conclusions about an orchestra characteristic of a particular author, group of music artists, direction or stylistic era, and to be capable of applying this knowledge to orchestration of suitable examples, analyzing and evaluating new works for the orchestra, composing for orchestra, and to their own work with students.			
Course content: <u>Lectures</u> The subject deals with the analysis of how to use instruments, orchestral groups and orchestras as a whole, from Baroque to contemporary music, and in the context of the development of instruments, performing techniques and changes in creative ideas and practices. <u>Practise</u> The conclusions made on the basis of analytical insight into the selected works are applied to the orchestration of the corresponding shorter compositions. Test requirement Seminar paper in the field of analysis of orchestration.			
Literature 1. Tchaikovsky, Pyotr: Symphony No. 4, Op. 36, Dover Publications, 1979 2. Ravel, Maurice: La valse, Durand & Cie., Paris, 1921 3. Takemitsu, Toru: Spirit Garden, Schott Japan, 2005 4. Terry, Charles Sanford: Bach's orchestra, Oxford University Press, London, 1972. 5. Wellesz, Egon: Die neue Instrumentation, Max Hesse, Berlin 1928. 6. Carse, Adam. The History of Orchestration. Dover Publications, Inc., New York, 1964. 7. Зряковский, Николай. Общий курс инструментоведения. Музыка, Москва. 1976.			
Number of active classes:	Lectures: 1	Practise: 1	
Methods of teaching: Lectures and practise on given topics. Discussions in lectures and practise. Research. Lectures collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations	Credits - 40	Final exam:	Credits - 60
Activity during lectures	40	Written exam	60

Study program: Composition, Doctoral Academic Studies			
Course title: DAOR2 - Orchestration 2			
Teachers: Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate profesor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
Course status: elective			
Number of ECTS: 5			
Requirements: Passed Orchestration 1			
Course objective: Course objective is to acquire knowledge about orchestration styles and procedures characteristic for historical epochs in the development of music, for contemporary works for the orchestra and for the most important authors of orchestral music. The deepened knowledge and understanding of orchestration, viewed in historical and stylistic contexts, aims at improving the technique of orchestration and the development of the student's creative abilities.			
Course outcomes: The student is expected to master the knowledge and skills necessary for analytical examination and conclusions about an orchestra characteristic of a particular author, group of music artists, direction or stylistic era, and to be capable of applying this knowledge to orchestration of suitable examples, analyzing and evaluating new works for the orchestra, composing for orchestra, and to their own work with students.			
Course content: <u>Lectures</u> The subject deals with the analysis of how to use instruments, orchestral groups and orchestras as a whole, from Baroque to contemporary music, and in the context of the development of instruments, performing techniques and changes in creative ideas and practices. <u>Practise</u> The conclusions made on the basis of analytical insight into the selected works are applied to the orchestration of the corresponding shorter compositions. Test requirement Seminar paper in the field of analysis of orchestration.			
Literature 1. Wagner, Richard: Tristan und Isolde, Dover Publications, New York, 1973. 2. Debussy, Claude: La mer, Dover Publications, New York, 1983. 3. Wagner, Richard: Die Instrumentation der Meistersinger von Nürnberg von Richard Wagner, Deutche Verlagsactiengesellschaft, Leipzig, 1907. 4. Мальтер, Лео Исаакович: Инструментоведение в нотных образцах. Советский композитор, Москва, 1981. 5. Веприк, Александр Моисеевич: Очерки по вопросам оркестровых стилей. Советский композитор, Москва, 1978.			
Number of active classes::	Lectures: 1	Practise: 1	
Methods of teaching:: Lectures and practise on given topics. Discussions in lectures and practise. Research. Lectures collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations	Credits - 40	Final exam:	Credits - 60
Activity during lectures	40	Written exam	60

Study program: Composition, Doctoral Academic Studies			
Course title: DAOR3 - Orchestration 3			
Teachers Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate profesor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
Course status: elective			
Number of ECTS: 5			
Requirements: Passed Orchestration 2			
Course objective: Course objective is to acquire knowledge about orchestration styles and procedures characteristic for historical epochs in the development of music, for contemporary works for the orchestra and for the most important authors of orchestral music. The deepened knowledge and understanding of orchestration, viewed in historical and stylistic contexts, aims at improving the technique of orchestration and the development of the student's creative abilities.			
Course outcomes: The student is expected to master the knowledge and skills necessary for analytical examination and conclusions about an orchestra characteristic of a particular author, group of music artists, direction or stylistic era, and to be capable of applying this knowledge to orchestration of suitable examples, analyzing and evaluating new works for the orchestra, composing for orchestra, and to their own work with students.			
Course content: <u>Lectures</u> The subject deals with the analysis of how to use instruments, orchestral groups and orchestras as a whole, from Baroque to contemporary music, and in the context of the development of instruments, performing techniques and changes in creative ideas and practices. <u>Practise</u> The conclusions made on the basis of analytical insight into the selected works are applied to the orchestration of the corresponding shorter compositions. Test requirement Seminar paper in the field of analysis of orchestration.			
Literature 1. Del Mar, Norman: Anatomy of the Orchestra, Faber&Faber, London, 1983 2. Rimsky-Korsakov, Nikolay: Principles of orchestration with musical examples, Dover Publications, New York, 1964. 3. Carse, Adam: The History of Orchestration. Dover Publications, Inc., New York, 1964. 4. Зряковский, Николай: Общий курс инструментоведения. Музыка, Москва. 1976. 5. Messiaen, Olivier: Turangalila Symphony, Boosey & Hawkes, London, 2000. 6. Bruhn, Siglind: Les visions d'Olivier Messiaen, Paris, Harmattan, 2008.			
Number of active classes::	Lectures: 1	Practise: 2	
Methods of teaching:: Lectures and practise on given topics. Discussions in lectures and practise. Research. Lectures collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations	Credits - 40	Final exam:	Credits - 60
Activity during lectures	40	Written exam	60

Study program: Composition, Doctoral Academic Studies			
Course title: DAOR4 - Orchestration 4			
Teachers: Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate profesor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
Course status: elective			
Number of ECTS: 5			
Requirements: Passed Orchestration 3			
Course objective: Course objective је стицање знања о оркестрационим стиливима и поступцима карактеристичним за историјске епохе у развоју музике, за савремена дела за оркестар и за најзначајније ауторе оркестарске музике. Продубљено знање и разумевање оркестрације сагледане у историјском и стилском контексту, има за циљ унапређење технике оркестрирања и развој стваралачких способности студента.			
Course outcomes: Од студента се очекује да савлада знања и вештине потребне за аналитичко сагледавање и доношење закључака о оркестрацији карактеристичној за појединог аутора, групу музичких стваралаца, правац или стилску епоху, те да је та знања способан да примени при оркестрирању погодних примера, анализи и вредновању нових дела за оркестар, компоновању оркестарских дела и у сопственом раду са студентима.			
Course content: <u>Lectures</u> The subject deals with the analysis of how to use instruments, orchestral groups and orchestras as a whole, from Baroque to contemporary music, and in the context of the development of instruments, performing techniques and changes in creative ideas and practices. <u>Practise</u> The conclusions made on the basis of analytical insight into the selected works are applied to the orchestration of the corresponding shorter compositions. Test requirement Seminar paper in the field of analysis of orchestration.			
Literature 1. Koechlin, Charles: Traité de l'orchestration, Max Eschig, Paris, 1928 2. Piston, Walter: Orchestration, W. W. Norton, New York, 1955. 3. Mahler, Gustav: Symphony No. 5, C. F. Peters, Leipzig, 1904. 4. Berlioz, Hector: Grande messe des morts, Bärenreiter-Verlag, Kassel, 1978. 5. Carse, Adam. The History of Orchestration. Dover Publications, Inc., New York, 1964 6. Marić, Ljubica: Pesme prostora. Kassel, Furore Verlag, 1956. 7. Lutoslawski, Witold: Livre pour orchestre. Warsaw, Polskie Wydawnictwo Muzyczne, 1968.			
Number of active classes::	Lectures: 1	Practise: 2	
Methods of teaching:: Lectures and practise on given topics. Discussions in lectures and practise. Research. Lectures collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations	Credits - 40	Final exam:	Credits - 60
Activity during lectures	40	Written exam	60

Study program: Composition, Doctoral Academic Studies			
Course title: DAPM1 - Applied music1			
Teachers Erić B. Zoran, full professor; Žebeljan P. Isidora, full professor; Popović B. Branka, assistant professor			
Course status: elective			
Number of ECTS: 5			
Requirements: None			
Course objective: Acquiring knowledge and skills necessary for professional work in the field of theater music.			
Course outcomes: The student has gained knowledge of contemporary compositional practice and various creative orientations and poetics present in the theater art of our time. He was trained for creative participation in the theater project either as a composer or as a sound designer.			
Course content:			
<u>Lectures</u> The course is focused on applied (theater) music as a specific form of musical composition, which is an integral part of the theater project. The purpose of applied music: participates in creating an atmosphere, highlights significant dramatic moments, "covers" the changes in scenery in the theater, affects the emotional status of the viewer. The course includes analyzing, selecting and composing applied music. Also, the most important stages of the organization of this creative act are addressed and answers are given to the most important issues related to it. Work on music for theater play. Conversation with the director. Getting to know the text or scenario and determining the sound potential and sound environment of the theater piece.			
<u>Practise</u> Making music for selected parts of the theater performance. Test Requirement: Completed and recorded (CD) music for selected parts of the text of theater play.			
Literature			
<ol style="list-style-type: none"> 1. Kaye, Deena & James Lebrecht. Sound and Music for the Theatre, 2nd edition. Focal Press, Boston, 2000. 2. Brown, Royal. Overtones and Undertones: Reading Film Music California. University of California Press, 1994. 3. Bazelon, Irwin. Knowing the Score: Notes on Film Music. Van Nostrand Reinhold, 1975. 4. Brophy, Philip. The World of Sound in Film. Sidney, AFTRS Publishing, 1999. 5. Bruce, Donald Graham. Bernard Herrmann: Film, Music and Narrative. Michigan, Ann Arbor, 1985. 6. Burt, G. The Art of Film Music. North Eastern University Press, Boston, 1996. 7. Cooke, M. A History of Film Music. Cambridge University Press, Cambridge, 2008. 8. Egorova, Tatiana. Soviet Film Music: a historical survey. Amsterdam, Harwood Academic Publishing, 1997. 9. Eisler, H. & T. Adorno. Composing for the Films. Athlone Press, London, 1994. 10. Kalinak, Kathryn. Settling the score: music and the classical Hollywood Film. Wisconsin, University of Wisconsin Press, 1992 11. Karlin, Fred & Rayburn. Wright On the Track: A Guide to Contemporary Film Scoring. Schirmer Books, New York, 1994. 12. Lack, Russell. 24 Frames Under: A buried history of film music. London, Quartet Books Ltd. 1997. 13. London, Kurt. Film music: A summary of the characteristic features of its history, aesthetics, technique: and possible developments. London, Arno Press, 1970. 14. Manvell, Roger & John Huntley. The Technique of Film Music. Hastings House, London, 1975. 15. Marks, Martin Miller. Music and the silent film: contexts and case studies. New York, Oxford University Press, 1997. 16. McCarty, Clifford (ed). Film Music 1 & Film Music 2: History, Theory, Practice Garland Press. reprinted by Film Music Society, 1980. 17. Powrie, Phil and Robynn Stilwell. Changing Tunes: the Use of Pre-existing Music in Film. Aldershot, Ashgate Publishing, 2006. 18. Powrie, Phil and Robynn Stilwell. Changing Tunes: the Use of Pre-existing Music in Film. Aldershot, Ashgate Publishing, 2006. 19. Prendergast, R. M. Film Music: A Neglected Art. New York, W. W. Norton, 1992. 20. Reay, Pauline. Music in Film: Soundtracks and Synergy. Auckland, Wallflower Press, 2004. 21. Rona, Jeff. The Reel World: Scoring for Pictures. San Francisco, Backbeat Books, 2001. 			
Number of active classes::	Lectures: 1	Practise: 1	
Methods of teaching:: Lectures: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations	Credits - 40	Final exam:	Credits - 60
Activity during lectures	40	Exam – music for selected parts of a theatre play	60

Study program: Composition, Doctoral Academic Studies			
Course title: DAPM2 - Applied music 2			
Teachers: Erić B. Zoran, full professor; Žebeljan P. Isidora, full professor; Popović B. Branka, assistant professor			
Course status: elective			
Number of ECTS: 5			
Requirements: None			
Course objective: Acquiring knowledge and skills necessary for professional work with composer work in the field of film music.			
Course outcomes: The student has acquired knowledge of contemporary compositional practice and the various creative orientations and poetics present in the film art of our time. He was trained for creative participation in a film project either as a composer or as a sound designer.			
Course content:			
<u>Lectures</u> The course is focused on applied (film) music as a specific form of musical composition, which is an integral part of the film project. The purpose of applied music: participates in creating an atmosphere, highlights significant dramatic moments, and dominantly affects the emotional status of the viewer. The course includes analyzing, selecting and composing applied music. Also, the most important stages of the organization of this creative act are addressed and answers are given to the most important issues related to it. Working on film music. Conversation with the director. Getting to know the scenario and determining the sound potential and the sound environment of the movie. How to compose music for a movie? What type of music to write? Who will perform the music that is written? What are the reasons for the presence of music at a certain place in the movie? How to choose the moment when music starts and ends?			
<u>Practise</u> Making music for selected parts of the movie. Test Requirement: Completed and recorded (CD) music for selected movie scenes .			
Literature			
<ol style="list-style-type: none"> 1. Kaye, Deena & James Lebrecht. Sound and Music for the Theatre, 2nd edition. Focal Press, Boston, 2000. 2. Brown, Royal. Overtones and Undertones: Reading Film Music California. University of California Press, 1994. 3. Bazelon, Irwin. Knowing the Score: Notes on Film Music. Van Nostrand Reinhold, 1975. 4. Brophy, Philip. The World of Sound in Film. Sidney, AFTRS Publishing, 1999. 5. Bruce, Donald Graham. Bernard Herrmann: Film, Music and Narrative. Michigan, Ann Arbor, 1985. 6. Burt, G. The Art of Film Music. North Eastern University Press, Boston, 1996. 7. Cooke, M. A History of Film Music. Cambridge University Press, Cambridge, 2008. 8. Egorova, Tatiana. Soviet Film Music: a historical survey. Amsterdam, Harwood Academic Publishing, 1997. 9. Eisler, H. & T. Adorno. Composing for the Films. Athlone Press, London, 1994. 10. Kalinak, Kathryn. Settling the score: music and the classical Hollywood Film. Wisconsin, University of Wisconsin Press, 1992 11. Karlin, Fred & Rayburn. Wright On the Track: A Guide to Contemporary Film Scoring. Schirmer Books, New York, 1994. 12. Lack, Russell. 24 Frames Under: A buried history of film music. London, Quartet Books Ltd. 1997. 13. London, Kurt. Film music: A summary of the characteristic features of its history, aesthetics, technique; and possible developments. London, Arno Press, 1970. 14. Manvell, Roger & John Huntley. The Technique of Film Music. Hastings House, London, 1975. 15. Marks, Martin Miller. Music and the silent film: contexts and case studies. New York, Oxford University Press, 1997. 16. McCarty, Clifford (ed). Film Music 1 & Film Music 2: History, Theory, Practice Garland Press. reprinted by Film Music Society, 1980. 17. Powrie, Phil and Robynn Stilwell. Changing Tunes: the Use of Pre-existing Music in Film. Aldershot, Ashgate Publishing, 2006. 18. Powrie, Phil and Robynn Stilwell. Changing Tunes: the Use of Pre-existing Music in Film. Aldershot, Ashgate Publishing, 2006. 19. Prendergast, R. M. Film Music: A Neglected Art. New York, W. W. Norton, 1992. 20. Reay, Pauline. Music in Film: Soundtracks and Synergy. Auckland, Wallflower Press, 2004. 21. Rona, Jeff. The Reel World: Scoring for Pictures. San Francisco, Backbeat Books, 2001. 			
Number of active classes::	Lectures: 1	Practise: 1	
Methods of teaching: Lectures: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations	Credits - 40	Final exam:	Credits - 60
Activity during lectures	40	Exam - music for selected movie scenes, inserts	60

Study program: Composition, Doctoral Academic Studies			
Course title: DASI1 - Individual Music Research 1			
Teachers: ---			
Course status: compulsory			
Number of ECTS: 13			
Requirements: None			
Course objective: Course objective is preparing and developing a doctoral art project in the field of composition. Its goal is to prepare the application of the acquired analytical, methodological, theoretical and compositional-technical knowledge for the purpose of reaching the highest creative achievements in the field of doctoral thesis project.			
Course outcomes: Students gain the ability to fulfill their own artistic concepts and gain the ability to fully understand different compositional poetics, the most significant contemporary musical works and theoretical literature, and they can use this knowledge in further artistic development. They acquire the ability to fully independently learn and realize the most complex creative demands, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
Course content: It is formed in accordance with the theme of the art project of each candidate individually and depending on the complexity and structure of the project. Course content includes the preparation of a public presentation of a doctoral art project.			
Literature 1. Various authors. The list of (basic) literature is an integral part of the doctoral art project application and it is adopted along with the theme of the project. Various publishers.			
Number of active classes::	Lectures: 0	Practise: 12	
Methods of teaching:: Individual work and consultations			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations	Credits - 0	Final exam:	Credits - 0

Study program: Composition, Doctoral Academic Studies			
Course title: DASI2 - Individual Music Research 2			
Teachers: ---			
Course status: compulsory			
Number of ECTS: 10			
Requirements: None			
Course objective: Course objective is preparing and developing a doctoral art project in the field of composition. Its goal is to prepare the application of the acquired analytical, methodological, theoretical and compositional-technical knowledge for the purpose of reaching the highest creative achievements in the field of doctoral thesis project.			
Course outcomes: Students gain the ability to fulfill their own artistic concepts and gain the ability to fully understand different compositional poetics, the most significant contemporary musical works and theoretical literature, and they can use this knowledge in further artistic development. They acquire the ability to fully independently learn and realize the most complex creative demands, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
Course content: It is formed in accordance with the theme of the art project of each candidate individually and depending on the complexity and structure of the project. Course content includes the preparation of a public presentation of a doctoral art project.			
Literature 1. Various authors. The list of (basic) literature is an integral part of the doctoral art project application and it is adopted along with the theme of the project. Various publishers.			
Number of active classes::	Lectures: 0	Practise: 11	
Methods of teaching:: Individual work and consultations			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations	Credits - 0	Final exam:	Credits - 0

Study program: Composition, Doctoral Academic Studies			
Course title: DASI3 - Individual Music Research 3			
Teachers: ---			
Course status: compulsory			
Number of ECTS: 20			
Requirements: None			
Course objective: Course objective is preparing and developing a doctoral art project in the field of composition. Its goal is to prepare the application of the acquired analytical, methodological, theoretical and compositional-technical knowledge for the purpose of reaching the highest creative achievements in the field of doctoral thesis project.			
Course outcomes: Students gain the ability to fulfill their own artistic concepts and gain the ability to fully understand different compositional poetics, the most significant contemporary musical works and theoretical literature, and they can use this knowledge in further artistic development. They acquire the ability to fully independently learn and realize the most complex creative demands, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
Course content: It is formed in accordance with the theme of the art project of each candidate individually and depending on the complexity and structure of the project. Course content includes the preparation of a public presentation of a doctoral art project.			
Literature 1. Various authors. The list of (basic) literature is an integral part of the doctoral art project application and it is adopted along with the theme of the project. Various publishers.			
Number of active classes::	Lectures: 0	Practise: 20	
Methods of teaching:: Individual work and consultations			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations	Credits - 0	Final exam:	Credits - 0

Study program: Composition, Doctoral Academic Studies			
Course: DLTD1– Timbral specificity of auditive perception – musical dictation with symphonic orchestra instruments 1, DULTD1 – Timbral specificity of auditive perception – musical dictation with symphonic orchestra instruments 1			
Teachers: Karan M. Gordana, Professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Understanding of all music parameters (tempo, character, meter, rhythmic structure, harmonic language, form, articulation, dynamics, agogics...). Musical hearing development – the perception of wind instruments sound in all register and timbre from the highest (piccolo) to the lowest (bass trombone, tube). Establishment of the system of active listening, detection and understanding of all music parameters, as well as the complete (given) music's flow. Memorizing the sound and translation of music to the musical notation image, performed on the woodwind and brass instrument from the orchestra setting "a tre".			
Course outcomes: Ability of understanding the music content based on the sound. Developed capability for the woodwind instruments sound perception in all the ranges and timbres from the highest (piccolo flute) to the lowest (bass trombone, tuba) ranging from 20-20000 Hz. Developed music memory – unhindered translation of woodwind and brass music instruments from the orchestra setting "a tre" to the notation image.			
Course content: <u>Theory</u> Introduction to the music timbre phenomenon and peculiarities. Pointing out the specific sonority, register and notation typical for certain wind music instruments. Insight in the role of timbre in the recognition of wind music instruments identity or, sound genesis in general. Timbral factor relevant for perception judgment. Psychological and psychophysical attributes relevant for timbral perception. Timbral multifunctionality in music. <u>Practice</u> Development of music memory and skills for translation of memorized sound to the notation image – music writing/ musical dictation. Practicing memory and writing down the music being listened to by work on the instructive examples along with compositions selected from the artistic music literature chosen in consideration of the best sound range, tonal and technical capacities and specifics of each instrument from "a tre" orchestra setting.			
Literature: 1. Каран Гордана, Сандра Дабић., (2009): Тембровска одређеност аудитивног опажања, Факултет музичке уметности, Београд 2. Levitin Daniel J., (2006): This is your brain on music, Dutton, London 3. Padova, A. R. Santoboni & M. O. Belardinelli (2005). "Influence of timbre on emotions and recognition memory for music", Proceedings of the Conference on Interdisciplinary Musicology Actes du Colloque interdisciplinaire de musicologie, Montreal, http://www.oicrm.org/doc/2005/cim05/articles/PADOVA_A_CIM05.pdf ; 22. 01. 2011, 17: 45. 4. Композиције и деонице дувачких музичких инструмената из солистичке, камерне и оркестарске музичке литературе.			
No. of active teaching classes:	Lectures: 1	Practical work: 1	
Teaching methods: Lectures, dialogue method, practical work. Lectures: collective teaching, group up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Written examination	50
Colloquium	40		

Study program: Composition, Doctoral Academic Studies			
Course: DLTD2– Timbral specificity of auditive perception – musical dictation with symphonic orchestra instruments 2, DULTD2 – Timbral specificity of auditive perception – musical dictation with symphonic orchestra instruments 2			
Teachers: Karan M. Gordana, Professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 5			
Prerequisites: The course Timbral specificity of auditive perception – musical dictation with symphonic orchestra instruments 1 passed.			
Course objective: Understanding of all music parameters (tempo, character, meter, rhythmic structure, harmonic language, form, articulation, dynamics, agogics...). Musical hearing development – the perception of string instruments and percussions with definite pitch sound in all register and timbres. Establishment of the system of active listening, detection and understanding of all music parameters, as well as the complete (given) music's flow. Memorizing the sound and translation of music to the musical notation image.			
Course outcomes: Ability of understanding the music content based on the sound. Developed capability for the string instruments and percussions with definite pitch sound. Developed music memory – unhindered translation of sound to the notation image.			
Course content: <u>Theory</u> Introduction to the music timbre phenomenon and peculiarities. Pointing out the specific sonority, register and notation typical for certain wind music instruments. Insight in the role of timbre in the recognition of wind music instruments identity or, sound genesis in general. Timbral factor relevant for perception judgment. Psychological and psychophysical attributes relevant for timbral perception. Timbral multifunctionality in music. <u>Practice</u> Development of music memory and skills for translation of memorized sound to the notation image – music writing/ musical dictation. Practicing memory and writing down the music being listened to by work on the instructive examples along with compositions selected from the artistic music literature chosen in consideration of the best sound range, tonal and technical capacities and specifics of each instrument. Colloquium Writing down excerpts from the music literature (woodwinds or brass instruments and percussions). Final exam Writing down excerpts from the music literature (string instruments, harp, celesta and glockenspiel).			
Literature: 1. Каран Гордана, Сандра Дабић., (2009): Тембровска одређеност аудитивног опажања, Факултет музичке уметности, Београд 2. Levitin Daniel J., (2006): This is your brain on music, Dutton, London 3. Compositions and parts for wind music instruments from solo, chamber and orchestral music literature.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, dialogue method, practical work. Lectures: collective teaching, group up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Written examination	50
Colloquium	40		