



MASTER STUDIES

COMPOSITION

Field	Music
Type and Level	Master studies, II study cycle
Modules	/
Study load	60 ECTS
Study length	1 year (2 semesters)
Title	Master of Composition
Number of students	4 per year of study
Language	Serbian
Web	www.fmu.bg.ac.rs
Entry requirements	An entrance condition for enrolment in the Master study program is to hold a Bachelor of music academic degree from an accredited institution, after four-years studies based on the accredited study programs, namely at least 240 ECTS awarded.
Objectives	<p>The main objective of composition studies at the MA level is to capacitate students for building a strong compositional practice in the field of symphonic, concert, vocal-instrumental and stage music with an obligatory use of symphonic orchestra.</p> <p>This study program is designed to develop high competencies in understanding and applying various compositional techniques within the contemporary aesthetic and poetic concepts in arts with developing high level of artistic individuality and expressiveness.</p> <p>Another objective of this study program is to enable the students to creative implementation of the acquired knowledge and skills in their educational work and continuation of studies at the doctoral level.</p>

Structure

Study program of Composition at master level is designed to ensure meeting of its pre-defined objectives. Master level study program in Composition lasts 1 year (2 semesters). Beside the major (Composition with Orchestration), the curriculum is consisted of compulsory and elective courses in the field of theory of music and humanities. Upon successfully completing this Master studies the student confers the academic title Master of composition and is competent for professional work as a composer as well as for teaching in general and music elementary and high schools.

Ennoblement to the studies is conducted according to the Call for application opened by University of Arts in Belgrade, upon Faculty of Music's proposal. To enter the master program a candidate should hold a title of Bachelor of Composition acquired at the 4-year studies (240 ECTS) with minimum overall grade of 8.5 and at least 9 at the final exam in Composition at the Bachelor studies. In addition to these requirements a candidate must pass the entrance exam defined by the Faculty of Music's Policies and regulations for entrance exams and ranking.

This study program is structured in conference with the positive practice of study in arts in Europe, along with the 80-years worth experience of Faculty of Music (Music Academy), balancing highly individualized approach to the study of composition the form of semi-private lessons in major and joint classes in the rest of the courses. All the courses have individually defined credit value conforming to the European Credit Transfer System (ECTS), with 1 credit approximately amounting to 30 work hours of overall student activity. Credit value of individual courses ranges from 3 to 12 ECTS credits, according to the course subject matter and student workload.

Total of sixty (60) ECTS are distributed as following: 22 ECTS (36,6%) pertain to the major Composition with orchestration and the final composition thesis. Music theory courses Introduction to the electronic music and Introduction to the applied music are represented with 6 ECTS (16,66%). Psychology of music ability from the body of Humanities courses carries 6 ECTS (10%). A special attention is dedicated to the courses that enable and qualify the student to work in the field of education with a compulsory subject Methodology of music theory teaching represented with 10 ECTS (16.66%). Music theory courses are spread through two bulks of subjects totalling 10 ECTS (16.66%): Methodology of music high schools teaching, Principles of solfeggio teaching methodology, Methodology of ethnomusicology teaching, Musical styles Analysis and Atonal music analysis. Teaching practice (teaching training) loads six (6) ECTS (10%). The elective courses percentages are in accordance with predefined Standards for accreditation in the field of Arts.

Teaching process is based on the highly individualized approach thus enabling work quality in meeting the requirements of the subject matter as well as producing a symphonic work as a master thesis in composition. Classes of Composition with orchestration are individual, while all the rest are group.

Aim

The aim of master study program in Composition is to enable students for professional music making, namely to build an individualistic artistic personality with relevant theoretical and practical artistic capabilities for work in the field of music composition, thus contributing to the advancement of culture and arts.

Students gain knowledge and competencies for pedagogical work in music and general high schools, in various cultural institutions and media, thus acquiring socially relevant competencies valuable for enhancement of overall educational level of society.

Additionally, this programme provides the necessary foundation for pursuing further research at Doctoral studies in Composition.

The aim of Master study program in Composition completely confers to the main aims and objectives of Faculty of music.

Objectives

The main objective of composition studies at the MA level is to capacitate students for building a strong compositional practice in the field of symphonic, concert, vocal-instrumental and stage music with an obligatory use of symphonic orchestra.

This study program is designed to develop high competencies in understanding and applying various compositional techniques within the contemporary aesthetic and poetic concepts in arts with developing high level of artistic individuality and expressiveness.

Another objective of this study program is to enable the students to creatively apply the acquired knowledge and skills in their educational work and continuation of studies at the doctoral level.

Competencies

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

- independent artistic activity in the field of music
- educational work in general and music elementary and high schools, according to the major field of study stated in the diploma supplement - work in cultural institutions and media
- continuation of studies at the PhD level

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

Students acquire the following subject-specific competencies:

- ability for artistic expression by autonomous creation and realization of original artistic project
- ability to creatively implementation of various orchestrational styles and techniques
- ability to apply analytical techniques and practices
- knowledge of music theory disciplines (Harmony, Counterpoint, Musical forms, etc) and capability of putting that knowledge to practice in educational work
- knowledge of history of music and musical styles
- knowledge of basic concepts of history and theory of arts
- knowledge of digital technologies in music and ability to put it to practice
- knowledge of contemporary principles and methods in pedagogy
- knowledge of principles of psychology of music

Curriculum

Total of sixty (60) ECTS is distributed as following: 22 ECTS (36,6%) pertain to the major Composition with orchestration and the final composition thesis. Music theory courses Introduction to the electronic music and Introduction to the applied music are represented with 6 ECTS (16,66%). Psychology of music ability from the body of Humanities courses carries 6 ECTS (10%). A special attention is dedicated to the courses that enable and qualify the student to work in the field of education with a compulsory subject Methodology of music theory teaching represented with 10 ECTS (16.66%). Music theory courses are spread through two bulks of subjects totalling 10 ECTS (16.66%): Methodology of music high schools teaching, Principles of solfeggio teaching methodology, Methodology of ethnomusicology teaching, Analysis of musical styles and Analysis of atonal music. Teaching practice loads six (6) ECTS (10%). The elective courses percentages are in accordance with predefined standards for Accreditation in the field of Arts.

Teaching process is based on the highly individualized approach thus enabling work quality in meeting the requirements of the subject matter as well as producing a symphonic work as a master thesis in composition. Classes of Composition with orchestration are individual, while all the rest courses are organized in groups.

Each of the courses is defined in curriculum by its name, type, year and semester of study, number of ECTS credits, teacher, aims and objectives, knowledge and competences, recommended literature, teaching methods, evaluation and grading system and other.

The content of final thesis 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 Master's 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 MA 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.

List of courses

Music courses

Composition with orchestration
Master thesis composition

Music theory courses

Analysis of atonal music 1
Analysis of atonal music 2
Analysis of musical styles 1
Analysis of musical styles 2
Introduction to the applied music
Introduction to the electronic music
Methodology of music teaching in high schools
Methodology of music theory teaching 1
Methodology of music theory teaching 2
Principles of solfeggio teaching methodology
Professional training

Humanities courses

Methodology of ethnomusicology teaching 1
Methodology of ethnomusicology teaching 2
Psychology of music ability

Elective courses

Methodology of music teaching in high schools
 Principles of solfeggio teaching methodology
 Methodology of ethnomusicology teaching 1
 Analysis of atonal music 1
 Analysis of musical styles 1
 Methodology of ethnomusicology teaching 2
 Analysis of atonal music 2
 Analysis of musical styles 2

Outline*

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
FIRST YEAR											
1	MAK01	Composition with orchestration	1, 2	M	C	1	1	0	4	0	12
2	MAEM1	Introduction to electronic music	1	MT	C	1	1	0	2	0	3
3	MUHMT1	Methodology of music theory teaching 1	1	MT	GC	2	2	2	0	0	5
4	MULPD1	Psychology of music ability	1, 2	H	C	1	1	0	0	0	6
5	MAITU1	Elective courses	1, 2		E	2	0/1	0/2	0	0	10
	MULMK1	Methodology of music teaching in high schools	1, 2	MT	E	2	2	0	0	0	10
	MULPM1	Principles of solfeggio teaching methodology	1, 2	MT	E	2	2	0	0	0	10
	MUJNM1	Methodology of ethnomusicology teaching 1	1	H	E	2	1	2	0	0	5
	MUHAS1	Analysis of musical styles 1	1	MT	E	2	2	0	0	0	5
	MUHAA1	Analysis of atonal music 1	1	MT	E	2	0	0	0	0	5
	MUJNM2	Methodology of ethnomusicology teaching 2	2	H	E	2	1	2	0	0	5
	MUHAS2	Analysis of musical styles 2	2	MT	E	2	2	0	0	0	5
	MUHAA2	Analysis of atonal music 2	2	MT	E	2	0	0	0	0	5
6	MAPM1	Introduction to the applied music	2	MT	C	1	1	0	2	0	3
7	MUHMT2	Methodology of music theory teaching 2	2	MT	GC	2	2	2	0	0	5
8	MASP1	Professional training	2	MT	C	0	0	0	0	0	6
9	MAZR1	Final thesis	2	M	C	0	0	0	0	0	10
Total						14	10/12	4/8	12	0	60
Number of classes and ECTS on the study program in total						600				60	

* S- Semester

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

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

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

Admission

Call for admission to the Master's study program of Composition is of a public and lawful character, with the entrance exam managed by Entrance Exam Committee, named by the Faculty of Music Academic Council. Faculty of Music is enrolling up to 4 students per year to the Composition study program at the Master level, depending on the social demands and self resources. Prerequisites for enrolment are Bachelor's degree in composition (4 years/240 ECTS) and approved entrance exam. The entrance exam consists of the performance or other type of audio presentation of the chamber music work conferring to the requisites of the subject of Composition at the fourth year of bachelor studies. Election of students is based on the success at the previous stages of education (up to 30 points) and the entrance examination scores (up to 70 points). 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 Master's 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

Performance or other type of audio presentation of the chamber music work (with its subsequent oral analysis) conferring to the requisites of the subject of Composition at the fourth year of bachelor studies.

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 precised 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.

Table of courses

1. MAKO1 - Composition with orchestration
2. MAZR1 - Final thesis
3. MUHAA1 - Analysis of atonal music 1
4. MUHAA2 - Analysis of atonal music 2
5. MUHAS1 - Analysis of musical styles 1
6. MUHAS2 - Analysis of musical styles 2
7. MULMK1 Methodology of music teaching in high schools
8. MUHMT1 Methodology of music theory teaching 1
9. MUHMT2 Methodology of music theory teaching 2
10. MULPM1 - Principles of solfeggio teaching methodology
11. MASP1 - Professional training
12. MAEM1 - Introduction to the electronic music
13. MAPM1 - Introduction to the applied music
14. MUJNM1 - Methodology of ethnomusicology teaching 1
15. MUJNM2 - Methodology of ethnomusicology teaching 2
16. MULPD1 - Psychology of musical giftedness

Study program: Master academic studies, Composition
Course: MAKO1 – Composition with orchestration
Teachers: Erić B. Zoran, full professor; Žebeljan P. Isidora, full professor, Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor
Assistants: Adžić M. Draško, lecturer
Course status: compulsory
Number of ECTS: 12
Prerequisites: Course Composition 8 passed
Course objective: Acquiring knowledge and skills essential for composing at high professional level a piece for symphony orchestra with or without a choir or a soloist instrument or voice, or stage work (an opera act, a ballet), with or without the use of electronics.
Course outcomes: Student has acquired high level of knowledge about the contemporary compositional practices, along with various creative approaches and poetics in contemporary arts. He/she is qualified for individual creative application of various compositional techniques, with complete understanding and mastering of practical and theoretical processes including formulation of a musical idea, its development and full realization in the form of a music score. The student has mastered composing for orchestra with or without choir or soloist(s), with or without the electronics, at a high level.
Course content: <u>Theory</u> Course content covers specifics and compositional-technical methods for composing for symphonic orchestra, as well as analysis of creative endeavors in this field. <u>Practice</u> The course covers a selection of tonal material for a composition, organization of chosen material, outlining the course of shaping the composition in terms of its form and content based on the selected tonal material, for the purpose of creation of final piece. Exam requirements: A) one composition for symphony orchestra (part) or B) One composition for symphony orchestra and choir (part) or C) One composition for solo instrument or voice and symphony orchestra (part) or D) Stage work (an opera act, a ballet).
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 (foreword) Treatise on Instrumentation. New York, Dover Publications, Inc., 1991. 14. Kennan, Kent and Donald Grantham. 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. Konzer 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. Mokranjac, Vasilije. Odjeci. Beograd, Udruženje kompozitora Jugoslavije, 1984. 29. Marić, Ljubica. Pesme prostora. Kassel, Furore Verlag, 1956. 30. Marić, Ljubica. Vizantijski koncert. Kassel, Furore Verlag, 1959. 31. Marić, Ljubica. Ostinato super thema Octoicha. Kassel, Furore Verlag, 1963. 32. Radić, Dušan. Vukova Srbija. Beograd, SANU, 1996. 33. Radić, Dušan. Sonata Lesta. Beograd, SANU, 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 orchestre. Polskie Wydawnictwo Muzyczne, 1968.
 37. Tajčević, Marko. Četiri duhovna stiha. Beograd, Udruženje kompozitora Srbije, 1996.
 38. Frajt, Ludmila. Ekloga za kamerni orkestar. Udruženje kompozitora Srbije, 2002.
 39. Frajt, Ludmila. Kresovi. Udruženje kompozitora Srbije, 2002.

No. of active teaching classes:	Lectures: 1	Practical work: 5	
Teaching methods: Lectures: individual classes Practical work: individual classes			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity during classes	10	Exam – technical realization	35
Homework	20	Exam – artistic impression	35

Study program: Master academic studies, Composition
Course title: MAZR1 - Final thesis
Teachers: ---
Associates in teaching:
Course status: compulsory
Number of ECTS: 10
Requirements: Passed all examinations
Course objectives: Acquiring knowledge and skills necessary for a high level of professional engagement in independent artistic work within the field of composition as well as acquiring competences for dealing with pedagogical work at high school level.
Course outcomes: The student has gained a high level of knowledge about contemporary compositional practice and different creative orientations and poetics present in the contemporary art. She/he is capable of independently creative use of various compositional techniques, as well as for a full understanding and mastering of practical and theoretical processes that involve the formulation of a musical idea, its development and its full realization in the form of a musical notation - score. He mastered the high level of instrumental pieces composition for the symphony orchestra with or without a choir or soloist.
Contents of the course: <u>Lectures</u> 1. Selecting the tonal material for the composition 2. Designing the selected tone material 3. Determining the direction of formal and content composition of the piece based on the selected tone material <u>Practice</u> 4. Work on the piece - envisaged in the Exam paper 5. Continuation of the work on the piece - envisaged in the Exam paper (I) 6. Continuation of the work on the piece - envisaged in the Exam paper (II) 7. Continuation of the work on the piece - envisaged in Exam paper (III) 8. Continuation of work on the piece - envisaged in the Exam paper (IV) 9. Continuation of the work on the piece - envisaged in the Exam paper (V) 10. Continuation of the work on the piece - envisaged in the Exam paper (VI) 11. Continuation of the work on the piece - 12. Continuation of work on the composition - envisaged in Exam paper (VIII) 13. Finalization of the work on the piece - envisaged in the Exam paper (I) 14. Finalization of the work on the piece - envisaged in the Exam paper (II) 15. Finalization of the work on the piece - envisaged in the Exam paper (III) Examination requirements: A) One piece for Symphony Orchestra (Continued) or B) One piece for Symphony Orchestra and Choir (Continued) or C) One piece for a Solo Instrument or Voice and Symphony Orchestra (continued) or D) Scene work (act of opera, ballet).
Literature: 1. Xenakis, Iannis. Persephassa. Paris, Salabert, 1969 2. Xenakis, Iannis. Terretektorh. Paris, Salabert, 1966 3. Xenakis, Iannis. Ais. Paris, Salabert, 1980 4. Pärt, Arvo. Fratres for String Orchestra and Percussion. Vienna, Universal Edition, 1991 5. Јаћимовић, Срђан. Сцене с погледом уназад. У рукопису, 1989 6. Benjamin, George. At First Light. London, Faber Music Ltd., 1982 7. Ligeti, György. Requiem for choir and orchestra. Leipzig, C. F. Peters Ep 4841, 1965 8. Ligeti, György. Atmosphères. Vienna, Universal Edition UE 13590, 1961 9. Adler, Samuel. The Study of Orchestration. New York, W. W. Norton, 1989 10. Carse, Adam. History of Orchestration. New York, Dover Publications Inc., 1925 11. Koechlin, Charles. Traité de l'orchestration. Paris, Eschig, 1943 12. Ravel, Maurice. Boléro. Paris, Durand, 1928 13. Ravel, Maurice. Valses nobles et sentimentales ossia Adélaïde ou le langage des fleurs. Paris, Durand, 1912 14. Roussel, Albert. Le festin de l'araignée. Paris, Salabert, 1928. 15. Schönberg, Arnold. Pierrot lunaire op. 21. Vienna, Universal Edition, 1912. 16. Mahler, Gustav. 10. Symphonie. Vienna, Universal Edition, 1924. 17. Milhaud, Darius. Le Boeuf sur le toit, cinéma-fantaisie, op. 58b. Paris, Durand, Eschig (La Sirène musicale), 1921. 18. Varèse, Edgard. Amériques. Vienna, Universal Edition, 1927. 19. Varèse, Edgard. Ionisation. New York, Colfranc, MPC, 1931. 20. Poulenc, Francis. Concert champêtre. Paris, Durand-Salabert, 1928. 21. Poulenc, Francis. Concerto pour piano et orchestre. Paris, Durand-Salabert, 1949. 22. Poulenc, Francis. Gloria. Paris, Durand-Salabert, 1959. 23. Poulenc, Francis. Stabat Mater. Paris, Durand-Salabert, 1950. 24. Gershwin, George. Cuban Overture. New York, United Artists Publishing, 1932. 25. Gershwin, George. An American in Paris. New York, United Artists Publishing, 1928. 26. Gershwin, George. Piano Concerto in F. New York, United Artists Publishing, 1925. 27. Garshwin, George. Porgy and Bess. New York, United Artists Publishing, 1935. 28. Stochausen, Karlheinz. Gruppen for 3 orchestras. Vienna, Universal Edition, 1957. 29. Stochausen, Karlheinz. Carré. Vienna, Universal Edition, 1960. 30. Stochausen, Karlheinz. Kontakte for electronic sounds, piano and percussion. Kürten, Stockhausen Verlag, 1993.

31. Jolivet, André. 5 Incantations pour flûte seule. Paris, Salabert, 1936.
 32. Христић, Стеван. Охридска легенда. Београд, Удружење композитора Југославије и Југоконцерт, 1980.
 33. Коњовић, Петар. Симфонијски триптихон. У рукопису, 1944.
 34. Messiaen, Olivier. Turangalila-Symphonie. Paris, Durand, 1948.
 35. Messiaen, Olivier. Vingt regards sur l'enfant-Jésus. Paris, Durand, 1946.
 36. Милојевић, Милоје. Четири комада за клавир. Београд, Удружење композитора Србије, 2001.
 37. Милојевић, Милоје. Интима. Београд, Удружење композитора Србије, 1998.

Number of active classes:	Lectures:0	Practice:0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Credits - 0	Final thesis:	Credits - 100
		Defense of final thesis	100

Study program: Master academic studies, Composition			
Course title: MUHAA1 - Analysis of atonal music 1 , SHAA1 - Analysis of atonal music 1, SUHAA1 - Analysis of atonal music 1, DHAA1 - Analysis of atonal music 1, DUHAA1 - Analysis of atonal music 1			
Teachers: Zatkalik J. Miloš, full professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 5			
Requirements: None			
Course objectives: Mastering strategies of analysis of atonal music, especially in the domain of organization of tonal heights.			
Course outcomes: At the end of the course students should: <ul style="list-style-type: none"> • Master the techniques of the theory of sets • Being able to logically and musically apply the theory of sets in the given compositions • Understand the relationship between the music surface and the depth structure • Develop the ability to critically assess the range of the analytical method 			
Course content: Issues of organizing musical flow in conditions of weakening and disappearing functional tonality. Motivational relations as a generator of melodic and harmonic movements The concept of deep structure in tonal and atonal music. The theory of sets. Purpose and reasons of origin. Numerical notation. Concept of sets. Segmentation. Normal order and primary form. Vector set Relation of similarity and inclusion. Complementation. Complex and subcomplex. Formal implications. Connected form. Further development of the theory of sets (set genera) Domains and limitations of the theory of sets. Possibilities of combining analysis of sets with other methods. Attempts to spread the application of theory of sets on the domain of rhythm, metric, melodic contours. Examination: analysis (excerpt) of the composition of the nonserial atonal repertoire using the theory of sets. The answer to the theoretical question.			
Literature: 1. Cook, Nicholas. 1987. A Guide to Musical Analysis. London: J. M. Dent & Sons Ltd. 2. Forte, Allen. 1972. The Structure of Atonal Music. New Haven: Yale University Press. 3. Forte, Allen. 1988. "Set Genera and the Origin of Modern Harmonic Species". Music Analysis, Vol. 32 No. 2 4. Straus, Joseph. 2000. Introduction to Post-Tonal Theory. Upper Saddle River: Prentice Hall. 5. Lester, Joel. 1989. Analytical Approaches to XX-century Music. New York: Norton. 6. Kostka, Stefan. 1990. Materials and Techniques of XX Century Music. Englewood Cliffs: Prentice Hall.			
No. of active teaching classes:	Lectures: 2	Practice: 0	
Teaching methods: Lectures, individual work, discussions. Lectures: collective teaching, group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final thesis:	Points - 30
Activity during classes	10	Exam	30
Seminar/s(40+20)	60		

Study program: Master Academic Studies, Composition			
Course title: MUHAA2 - Analysis of atonal music 2 , SHAA2 - Analysis of atonal music 2, SUHAA2 - Analysis of atonal music 2, DHAA2 - Analysis of atonal music 2, DUHAA2 - Analysis of atonal music 2			
Teachers: Zatkalik J. Miloš, full professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 5			
Requirements: None			
Course objectives: Introduction to more complex strategies of analysis of atonal music, especially in the field of tonal heights organization			
Course outcomes: At the end of the course students should: <ul style="list-style-type: none"> • Master concepts and techniques of prolongation • Being able to logically and musically apply prolongation analysis in the given compositions • Improve the ability to critically assess the scope of the analytical method and the possibility of combining different analytical approaches. • Get an idea of the historical, psychological and ideological basis of prolongation analysis. 			
Course content: The concept of structural layers and prolongation. Repetitorium of Schenker's theory. Post-Schenkerian tendencies. Joseph Stross and conditions of prolongation. Fred Lerdahl: elements of generative theory. Application of generative theory to atonal music. Space of tonal heights. Prolongation analysis by Edward Pearsall and Charles Morrison. Prolongation theory of Oli Väisälä. Exam: discussion of analytical and theoretical aspects processed in the seminar work.			
Literature: <ol style="list-style-type: none"> 1. Lerdahl, Fred. 1989. "Atonal Prolongational Structure". Contemporary Music Review, Vol. 4: 65-87. 2. Lerdahl, Fred. 2001. Tonal Pitch Space. Oxford, New York: Oxford University Press. 3. Morrison, Charles D. 1991. "Prolongation in the Final Movement of Bartók's String Quartet No. 4". Music Theory Spectrum, Vol. 13, No. 2, 179-196. 4. Pearsall, Edward. 1991. "Harmonic Progression and Prolongation in Post-Tonal Music". Music Analysis, 10: 3: 345-355. 5. Straus, Joseph. 2000. Introduction to Post-Tonal Theory. Upper Saddle River: Prentice Hall. 6. Straus, Joseph. 1987. "The Problem of Prolongation in Post-Tonal Music." Journal of Music Theory, Vol. 31, No. 1: 1-21. 7. Väisälä, Oli. 1999. "Concepts of Harmony and Prolongation in Schoenberg's Op. 19/2". Music Theory Spectrum, Vol. 21, No. 2: 230-259. 8. Väisälä, Oli. 2004. Prolongation in Early Post-tonal Music. Studia Musica 23. Helsinki: Sibelius Academy. 9. Zatkalik, Miloš. 2015. Prolongacija i strukturni slojevi u posttonalnoj muzici (u štampi). 			
No. of active teaching classes:		Lectures:2	Practice:0
Teaching methods: Lectures, individual work, discussions. Lectures: collective teaching, group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final thesis:	Points - 30
Activity during classes	10	Exam	30
Seminar/s(40+20)	60		

Study program: Master academic studies, Composition		
Course title: MUHAS1 - Analysis of musical styles 1		
Teachers: Stefanović M. Ana, Associate professor, Vuksanović I. Ivana, Assistant professor		
Assistants: Pavličić B. Filip, lecturer; Sabo I. Atila, lecturer		
Course status: elective		
Number of ECTS: 5		
Requirements: Passed 1st and 2nd module of Music Styles Analysis - OHST1, 2 on Bachelor Studies		
Course objectives: Expanding and deepening the theoretical and methodological framework of musical style analysis mastered in the first and second module		
Course outcomes: Upon completing classes, students are expected to have specific knowledge related to music style issues, be trained for analytical approach to the most complex stylistic situations, as well as theoretically ready for access to music style issues and preparation of the final thesis in this subject		
Course content:		
<u>Lectures</u> Introduction to specific musical style issues and corresponding theoretical issues. Analysis of boundary stylistic situations and all types of stylistic procedures on selected examples 1. Music style and medium 2. Style and genre 3. Style and form Style and style technique 5. Style and creative process 6. Style and "expression" 7. Rhetorical aspect of musical style 8. Style and speech / discourse 9. Style and text 10. Style and work 11. Border stylistic zones: parallel / crossing of stylistic units (synchronous and diachronic aspect) 12. The trans-epoch character of style ("restoring" stylistic units in another context) 13. Polystylistics 14. Issues on neo-styles 15. Style and quotation / stylistic quotation		
<u>Practice</u> Seminar analyzes of the selected case corpus that follow the content of lectures and seminar literature discussions. Preparation of seminar work which includes analysis of selected works. Exam Requirement: 1. Question from compulsory literature 2. Case analysis from a well-known corpus of work.		
Literature: 1. Genette, Gérard, Palimpsestes, Paris: Seuil, 1982. 2. Style et signification, in: Fiction et diction, Paris: Seuil, 1991. str. 92-151. 3. Goodman, Nelson: The Status of Style in: Ways of Worldmaking, Indianapolis: Hackett, 1972. str. 23-40. 4. On being in Style, in: Of Mind and other Matters, Cambridge-Mass.: Harvard University Press, 1984, str. 130-134 5. Lang, Berel, The Concept of Style, Ithaca and London: Cornell University Press, 1987. 6. La Rue, Jan: Guidelines for Style Analysis, New York: Norton, 1970. 7. Lobanova, Marina: Musical Style and Genre. History and Modernity, Amsterdam: Harwood, 2000. 8. Meyer, Leonard B., Music, the Arts and Ideas. Patterns and Predictions in Twentieth Century Culture, Chicago and London. Chicago University Press, 1967. 9. Style and Music, Chicago and London: The University of Chicago Press, 1996 (second edition). 10. Musique et style. Méthodes et concepts, 1-3, Paris: Université de Paris-Sorbonne, 1995-1996. 11. Simms, Bryan R., Music of the twentieth century. Style and Structure. Belmont CA: Schirmer, 1996 (second edition). 12. Избор из секундарне литературе		
No. of active teaching classes:	Lectures:2	Practice:2
Teaching methods: Lectures, seminar, consultations, discussions Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 22		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final thesis:	Points - 60
Presence at classes	10	Oral Exam	60
Activity at practice	10		
Preparation of seminar paper (first version)	20		

Study program: Master Academic Studies, Composition		
Course title: MUHAS2 - Analysis of musical styles 2		
Teachers: Stefanović M. Ana, Associate professor; Vuksanović I. Ivana, Assistant professor		
Assistants: Pavličić B. Filip, lecturer; Sabo I. Atila, lecturer		
Course status: elective		
Number of ECTS: 5		
Requirements: Fulfilled pre-examination obligations on subject Music Styles Analysis - MHAS1		
Course objectives: Expanding and deepening the theoretical and methodological framework of musical style analysis mastered in the first and second module		
Course outcomes: Upon completing classes, students are expected to have specific knowledge related to music style issues, be trained for analytical approach to the most complex stylistic situations, as well as theoretically ready for access to music style issues and preparation of the diploma work in this subject		
Course content:		
<u>Lectures</u> Introduction to specific musical style issues and appropriate theoretical issues. Analysis of boundary stylistic situations and all types of stylistic procedures on selected examples		
<ol style="list-style-type: none"> 1. Stylistic procedures ("strategy" of style) -systematization 2. Transformative methods: Kontrafactum, transcription, reduction, orchestration / re- orchestration (the work of another author) 3. "Stylistic Orchestration" 4. Improvisation (on a familiar theme), music joke, paraphrase 5. Stylistic variation: in music of tonal tradition 6. Stylistic variation: in the music of the 20th century 7. Stylistic transformation by joining two texts 8. Parody: in the music of the 17th and 18th centuries 9. Parody: in the music of the 19th and 20th centuries 10. Imitative methods: continuation of the work according to sketches, instrumentation (the work of another author) 11. Homage (marked imitation of style) 12. Stylization 13. Transstylization 14. Music style and meaning 15. Music style and verbal text 		
<u>Practice</u> Seminar analyzes of the selected case corpus that follow the content of lectures and seminar literature discussions. Preparation of seminar work which includes analysis of selected works. Examination requirement: 1. Theoretical question 2. Question from compulsory literature 3. Case analysis from an unknown corpus (recognition of stylistic procedures in an interstylistic relation)		
Literature:		
<ol style="list-style-type: none"> 1. Genette, Gérard, Palimpsestes, Paris: Seuil, 1982. 2. Style et signification, in: Fiction et diction, Paris: Seuil, 1991. str. 92-151. 3. Goodman, Nelson: The Status of Style in: Ways of Worldmaking, Indianapolis: Hackett, 1972. str. 23-40. 4. On being in Style, in: Of Mind and other Matters, Cambridge-Mass.: Harvard University Press, 1984, str. 130-134 5. Lang, Berel, The Concept of Style, Ithaca and London: Cornell University Press, 1987. 6. La Rue, Jan: Guidelines for Style Analysis, New York: Norton, 1970. 7. Lobanova, Marina: Musical Style and Genre. History and Modernity, Amsterdam: Harwood, 2000. 8. Meyer, Leonard B., Music, the Arts and Ideas. Patterns and Predictions in Twentieth Century Culture, Chicago and London. Chicago University Press, 1967. 9. Style and Music, Chicago and London: The University of Chicago Press, 1996 (second edition). 10. Musique et style. Méthodes et concepts, 1-3, Paris: Université de Paris-Sorbonne, 1995-1996. 11. Simms, Bryan R., Music of the twentieth century. Style and Structure. Belmont CA: Schirmer, 1996 (second edition). 12. Izbor iz sekundarne literature 		
No. of active teaching classes:	Lectures:2	Practice:2
Teaching methods: Lectures, seminar, consultations, discussions Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 22		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final thesis:	Points - 60
Presence at classes	10	Oral Exam	60
Activity at practice	10		
Preparation of seminar paper (final version)	20		

Study program: Master Academic Studies		
Course title: MLMK1 – Methodology of music teaching in high schools , MULMK1 - Methodology of music teaching in high schools		
Teachers: O'Brajan M. Nada, assistant professor; Stefanović D. Slavica, teacher		
Associates in teaching: ---		
Course status: compulsory, elective		
Number of ECTS: 10		
Requirements: None		
Course objectives: Formation of teaching staff for the teaching of music in general and secondary vocational schools.		
Course outcomes: Adopting knowledge and methods related to teaching subject Music culture with special emphasis on the developmental role of music, aesthetic aspect and social responsibility. Acquiring skills in transferring knowledge about music, performing and creating music within the general education system, as well as carrying out curriculum in cooperation with cultural institutions. The student has acquired theoretical knowledge and is able to reasonably problematize the topics from the field, demonstrating analytical and critical thinking. Student can create and realize a class based on any teaching unit from Music culture materials within the pre-school and elementary school system. The student understands the teaching of music within the framework of educational competencies, standards, outcomes and curriculum The student understands and can apply criteria for evaluating knowledge.		
Contents of the course:: <u>Lectures</u> Educational standards, competences, outcomes, curriculum and program. Teaching music in secondary education. Methodological approach to teaching topics in the curriculum. Developmental aspect of each particular area and ways of its articulation in the teaching - pedagogical process. Different possibilities for realization of the program. Evaluation of knowledge. Inclusion. Music education and social awareness. Insight into different systems of music education and practice. <u>Practice</u> Experimental class 1– presentation; Experimental class 1 – realisation in high school; Experimental class 2 – presentation; Experimental class 2 – realisation in high school. Seminar paper A deep insight into the problem of teaching topics and class preparation. Final Exam Written Exam: verification of theoretical knowledge in the field of educational standards, competences, learning outcomes, methodical approach to style, historical epochs and the spirit of the time, evaluation of knowledge.Oral Exam: checking the understanding of the methodical approach to the materials in high school.		
Literature: 1. Gardner, Howard, Art, Mind and Brain, BCA, New York. 2. Hanshumaker, James, The Effects of Arts Education on Intelctual and Social Development, Urbana, Illinois, 1982. 3. Huizinga, Johan, Homo Ludens, London, 1955. 4. Irjo-Koskinen, Tula, Institucije kulture i njihovi obrazovni programi, BalkanKult, Beograd, 2003. 5. Ivanović, Nada, Metodika opšteg muzičkog obrazovanja za osnovnu školu, Zavod za udžbenike i nastavna sredstva, Beograd 6. Lind, John, Music and the Small Human Being, Acta Pediatrica Scandinavia, Stockholm, 1980. 7. Paunter, John, Classroom Projects in Creative Music, London, 1970. 8. Read, Herbert, Education through Art, New York, 1985. 9. Strategija procesa inkluzije u obrazovanju, Ministarstvo prosvete i sporta Republike Srbije, 2005. 10. Swanwick, Keith, Music, Mind and Education, London, 1988		
Number of active classes	Lectures: 2	Practice:2
Methods of teaching: Lectures, presentations, workshops Lectures: collective teaching, group size up to 50 Practise: collective teaching, group size up to 25		

Study program: Master academic studies ; Music Research Oriented Studies			
Course: MUHMT1 - Methodology of music theory teaching 1 , MHMT1 - Methodology of music theory teaching 1,			
Teachers: Sabo B. Anica, full professor; Božanić Ž. Zoran, assistant professor			
Assistants: Jelenković S. Jelena, lecturer; Korać M. Vladimir, lecturer; Pavličić B. Filip, lecturer; Simić M. Stanko, lecturer			
Course status: compulsory, elective			
Number of ECTS: 5			
Prerequisites: None			
Course objective: Introduction of curriculum and overview issues of teaching theoretical subjects (Music theory, Harmony) at the Music High School; active involvement and stimulation of creative approach to the matter of the curriculum; developing interest in educational work; practical training for teaching.			
Course outcomes: Upon completion of school attendance of student is expected to: acquire a thorough insight into the curricula of theoretical disciplines and to develop critical and analytical attitude towards them, to develop skills in the methodology of teaching theoretical courses, master the skills of knowledge transfer, is practically qualified to teach, develop creative and ineraktivan approach to teaching.			
Course content: Getting to know the purpose and content of the subject, the issue of teaching theoretical disciplines in high school of music, presentation of liabilities and practical demonstration classes about keeping time, plan execution obligations. 2. Subject Music Theory: Introduction to the curriculum, in principle, to meet with methodological guidelines and methodological approach; The objectives and tasks of the course of music theory; approach to the subject. 3. Introduction to the existing domestic and foreign textbooks. 4. Overview of the field in the subject of music theory; guidelines for the implementation of methodical units within the theory of music: tonal system, various keys, scales, modes, tonality. 5. Working intervals and chords within the theory of music. 6. The subject of Harmony: The goals and tasks items Harmony; introduction to the curriculum; approach to the subject. 7. Introduction to the existing domestic and foreign textbooks. 8. Methodical instructions for the implementation of the most important lessons in Harmony 1: elements of work in processing kvintakorada. 9. Processing sekstakorada (main stages, minor degrees). 10. Processing dominant seventh chord. 11. Subject Harmony 2: Treatment vantonalnih dominant. 12. Processing diatonic modulation. 13. Treatment of alteration. 14. Subject Harmony 3: Processing chromatic modulation; processing complex alterations. 15. Processing enharmonskih modulation; types of exercises to play on the piano harmonies.			
Literature: 1. Živković, Mirjana, Metodika teorijske nastave, skripta 1979. 2. Anđelković, Jasenka, Ispitivanje metodskih prilaza muzičko-teorijskim disciplinama u Školi za muzičketalente u Čupriji, magistarski rad, 1996. 3. Stojanović, Slađana, Istraživanja metoda nastave harmonije, magistarski rad, 2006. 4. Ogladni udžbenik iz Teorije muzike (raritet): Danhauser, Henry: Theorie de la Musique, Paris, 1872. 5. Ogladni udžbenik iz Teorije muzike: Vahromeev, V, Elementarnaja teorija muzyke, Moskva, 1947. 6. Ogladni udžbenici iz Harmonije: Živković, Mirjana, Udžbenik iz harmonije za drugi razred srednje muzičke škole; Udžbenik iz harmonije za treći i četvrti razred srednje muzičke škole, Zavod za nastavna sredstva, Beograd, 2004. 7. Ogladni udžbenik iz Harmonije: Dubovskij, I, Evseev, S, Sposobin, I, Sokolov, V, Učebnik garmonii, Moskva, 1938.			
No. of active teaching classes:	Lectures: 2	Practical work: 4	
Teaching methods: Lectures: analytical and komparativni access to literature, analytical approach to plans and programs, display methods in the context of all the above items. Exercises: methodical instructions for practical reflection of time making written methodical preparation time. Working in the library - collecting and studying literature. Theory: collective teaching group sizes of up to 50 exercises the collective instruction, the size of the group to 25 A further embodiment of teaching the collective teaching group sizes of up to 25			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Oral examination	30
Activity during classes	10	Practical examination	30
Seminar	20		

Study program: Master academic studies ; Music Research Oriented Studies		
Course: MUHMT2 - Methodology of music theory teaching 2 , MHMT2 - Methodology of music theory teaching 2		
Teachers: Mihajlović-Marković N. Jelena, assistant professor		
Assistants: Jelenković S. Jelena, lecturer; Korać M. Vladimir, lecturer; Pavličić B. Filip, lecturer; Simić M. Stanko, lecturer		
Course status: compulsory, elective		
Number of ECTS: 5		
Prerequisites: Completed exam prerequisites for the course Methodology of music theory teaching 1		
Course objective: Introduction of curriculum and assessment issues of teaching theoretical subjects (Musical Forms, Counterpoint) at the Music High School; Active involvement and stimulation of creative approach to the matter of the curriculum; Developing an interest in educational work; The practical training for teaching.		
Course outcomes: Upon completion of school attendance of student is expected to: acquire a thorough insight into the curricula of theoretical disciplines and to develop critical and analytical attitude towards them, to develop skills in the methodology of teaching theoretical courses, master the skills of knowledge transfer, is practically qualified to teach, develop creative and ineraktivan approach to teaching.		
Course content: The curriculum in secondary music school in the case of Counterpoint, the educational objective of the course and outcomes of education, a critical assessment of how the content and guidelines for implementation of the program. 2. The organization of the teaching process, forms the substance of Counterpoint, planning and preparation of teaching, assessment of knowledge. 3. The melodic characteristics of vocal counterpoint (access to current textbooks and possibilities for improvement of teaching) 4. Methods of study two-part study and three-part vocal counterpoint, the issue of three-voice canonic imitation. 5. melodic characteristics instrument counterpoint (access in the current and the possibility of improving the textbook teaching), and the two-part embodiment of an instrument troglasnog counterpoint. 6. Processing and imitation double counterpoint, education modulating sequences. 7. Specifics when creating the final work. 8. The curriculum in secondary music school on the subject of musical forms - a critical assessment of how the content and guidelines for implementation of the program. 9. The ratio of current textbooks according to the original principles of the science of musical forms. 10. The relationship of the author - K. B. Jirak, V. Peričić-D. Skovran, M. Mihajlovic and B. Popovic - to the musical forms as teaching discipline. 11. Music sentences - set of this phenomenon in the music stream and principles of implementation. 12. Access to the processing of individual musical forms. 13. Processing of classical rondo - steps in the interpretation of the characteristic forms. 14. Processing of shape variation within the curriculum for secondary music school. Practical exam: preparation of written methodical preparation time, practical reflection time. Oral reply to two questions from the contents taught.		
Literature: 1. Peričić, Vlastimir, Vokalni kontrapunkt, Zavod za udžbenike i nastavna sredstva, Beograd, 1991. 2. Peričić, Vlastimir, Vokalni kontrapunkt, skripta. 3. Živković, Mirjana, Metodika teorijske nastave, skripta, Beograd, 1979. 4. Živković, Mirjana, Instrumentalni kontrapunkt, Zavod za udžbenike i nastavna sredstva, Beograd, 1991. 5. Milan Mihajlović, Muzički oblici, Zavod za udžbenike i nastavna sredstva Beograd, 1989. 6. Skovran Dušan, Vlastimir Peričić, Nauka o muzičkim oblicima, šesto dopunjeno izdanje, Univerzitet umetnosti, Beograd, 1986. 7. Sabo Anica, The Concept and Status of the Subject Musical Forms at the Belgrade University-level Institution - History and Certain Key Methodological Questions, In: Tatjana Marković & Vesna Mikić (Eds.), Music and Networking, FMU, Belgrad, 293-300, 2007. 8. Sabo, Anica, Analitičke nedoumice u tumačenju forme ronda, u: Mirjana Živković, Ana Stefanović i Miloš Zatkalik (red.), Muzička teorija i analiza 1, Fakultet muzičke umetnosti, Beograd, 2004, 91–101. 9. Sabo, Anica, Nastava predmeta muzički oblici u srednjim muzičkim školama, u: Sonja Marinković, Sanda Dodik i Ana Petrov (red.), Tradicija kao inspiracija, Akademija umjetnosti Univerziteta u Banjoj Luci, 2014, 363–376.		
No. of active teaching classes:	Lectures: 2	Practical work: 4
Teaching methods: Lectures: analytical and komparativni access to literature, analytical approach to plans and programs, display methods in the context of all the above items. Exercises: methodical instructions for practical reflection of time making written methodical preparation time. Working in the library - collecting and studying literature. Theory: collective teaching group sizes of up to 50 exercises the collective instruction, the size of the group to 25 A further embodiment of teaching the collective teaching group sizes of up to 25		

Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Oral examination	30
Activity during classes	10	Practical examination	30
Homework	20		

Study program: Book of courses, Master academic studies, Music Research Oriented Studies			
Course: MULPM1 - Principles of methodology of solfeggio teaching , MLPM1 - Principles of methodology of solfeggio teaching,			
Teachers: Drobni Đ. Ivana, full professor; Karan M. Gordana, full professor; Kršić-Sekulić M. Vesna, full professor; Matorkić-Ivanović D. Bojana, full professor; Petrović Č. Milena, associate professor; Hrpka Veškovic A. Ivana, assistant professor; Dubljević O. Jelena, teacher; Todorović D. Dragana, teacher			
Assistants: Branković T. Aleksandra, lecturer			
Course status: elective			
Number of ECTS: 10			
Prerequisites: None			
Course objective: To train students to teach solfeggio and music theory in the music high school.			
Course outcomes: The content of a syllabus is based on linking and interpreting knowledge from different scientific fields in order to explain in a clearer way all phases of the cognitive and educational aspect of teaching, as well as to introduce methods and forms of teaching.			
Course content: <u>Theory classes</u> All relevant topics that lead to train students to teach solfeggio and music theory in music high schools. Structuring solfeggio and music theory class session. Methodological principles and systems of work on the solfeggio lesson plans. <u>Practice sessions</u> To prepare lesson plans on the given methodical units. To attend at solfeggio and music theory lessons in music high schools and to teach a demo lesson. Colloquium To prepare, demonstrate and defense lesson plans on the given methodical units. Final exam Three questions to test the knowledge and skills learned in the course.			
Literature: 1. Vasiljević, Z., M. (2006). Metodika muzičke pismenosti. Beograd: Zavod za udžbenike i nastavna sredstva 2. Drobni, I. (2008). Metodičke osnove vokalno-instrumentalne nastave, Beograd: Zavod za udžbenike 3. Svi aktuelni udžbenici i priručnici za solfeđo i teoriju muzike za srednje muzičke škole 4. Kršić Sekulić, V. (1990). Klavir kao nastavno sredstvo u pedagogiji solfeđa , FMU, Beograd, 1990.			
No. of active teaching classes:		Lectures: 60	Practical work: 40
Teaching methods: Lectures, Dialogue method of teaching, Demonstration, Written lesson plans, Practical work. Lectures: group teaching, group work with up to 50 students Exercises: group teaching, group work with up to 25			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -50	Final exam:	Points - 50
Activity during classes	10	Oral Exam	50
Practical work	20		
Colloquium	10		

Study program: Master Academic Studies, Composition			
Course title: MASP1 - Professional training			
Teachers: ---			
Assistants:			
Course status: compulsory			
Number of ECTS: 6			
Requirements: None			
Course objectives: As Faculty of Music nurtures and creates future artists, performers, scientists and teachers, the aim of vocational training is to enable students to find themselves, as often as possible, in the circumstances and conditions that will be their living and working environment during the course of the studies.			
Course outcomes: In addition to other classes within the regular study process, vocational training ensures that students prepare, check and train professionally with their own experience.			
Course content: During vocational training, certain segments from the field of individual subjects of the profession are examined by bringing students into the position to apply acquired knowledge and skills, directly and in an authentic environment, necessary for a qualified and responsible occupation of the profession they have defined.			
No. of active teaching classes:	Lectures: 0	Practice: 0	
Teaching methods: After the necessary preparation undertaken by the student with the assistance and supervision of the subject professor or associate in professional training, the student places himself in the current situation that will be an integral part of his daily professional practice.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 0	Final exam:	Points - 0

Study program: Master Academic Studies, Composition			
Course title: MAEM1 – Introduction to electronic music			
Teachers: Savić M. Svetlana, associate professor			
Assistants: Adžić M. Draško, lecturer			
Course status: compulsory			
Number of ECTS: 3			
Requirements: None			
Course objectives: Course objectives is to introduce a student with the origin and development of electronic music, the characteristics of the media, electronic, or virtual electronic instruments and the process of realization of electronic composition using appropriate computer programs.			
Course outcomes: The student is expected to have knowledge of the media, knowledge and skills necessary for understanding electronic music and basic management of the processes of composing and realization of electronic composition.			
Course content:			
<u>Lectures</u> The subject deals with the specifics of electronic media and compositional-technical procedures in the creation of electronic music, the historical development of electronic instruments, the analysis of creative results in the field of electronic music and basic composing techniques for electronic media.			
<u>Practice</u> Production of sounds for electronic composition.			
Exam Minimum of ten sounds synthesized on various electronic instruments. Three questions from the field.			
Literature:			
1. Adlešić, Miroslav. Svet zvoka in glazbe. Ljubljana, Mladinska knjiga, 1994.			
2. Bloom, Holger van den. Digitalna estetika. Zagreb, Informator, 1988.			
3. Brann, Hans-Joachim. Music and Technology in the Twentieth Century. Baltimore, The Johns Hopkins University Press, 2002.			
4. Contrechamps 11. Musiques Electroniques. Genève, Edition l'Age d'Homme, 1990.			
5. Grupa autora. Elektronska kosmologija, u Delo. godina XXXIV br. 12, Beograd, Nolit, 1998.			
6. Griffiths, Paul. A Guide to Electronic Music. Bath, Thames & Hudson, 1977.			
7. Hofman, Srđan. Osobnosti elektronske muzike. Knjaževac, Nota, 1995.			
8. Humpert, Hans Ulrich. Elektronische Musik. Mainz, Shott International, 1987.			
9. Manning, Peter. Electronic and Computer Music. New York, Oxford Univesity Press, 2004.			
10. Obradović, Aleksandar. Elektronska muzika i elektronski instrumenti. Beograd, Univerzitet umetnosti, 1987.			
11. Radovanović, Vladan. Elektronska muzika: ne-umetnost, umetnost, avangarda?. Beograd, Kultura, 1973.			
12. Ridgen, S. John. Physics and the Sound of Music. New York, John Wiley & Sons, 1977.			
13. Simoni, Mary. Analytical Methods of Electroacoustic Music. New York, Routledge, Taylor & Francis Group, 2006.			
14. Stockhausen, Karlheinz. Četiri kriterijuma elektronske muzike. Niš, M. Miladinović, 1989.			
15. Waldhams, Waine. Dictionary of Music Production and Engineering Terminology. New York, Schrimmer Books, 1988.			
16. Humpert, Hans Ulrich. Vladan Radovanović, 40 godina elektronske glazbe. Zagreb, 15. Muzički bienalle, 1989.			
17. Dodge, Charles, Thomas A. Jerse. Computer Music. New York, Schrimmer Book, 1985.			
No. of active teaching classes:		Lectures: 1	Practice: 3
Teaching methods:			
Lectures: group teaching, group size up to 50			
Practice: group teaching, group size up to 22			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Sound production for electronic composition	50
Seminar paper	30	Oral examination	10

Study program: Master Academic Studies, Composition		
Course title: MAPM1 – Introduction to applied music		
Teachers: Erić B. Zoran, full professor; Žebeljan P. Isidora, full professor; Popović B. Branka, assistant professor		
Assistants: Adžić M. Draško, lecturer		
Course status: compulsory		
Number of ECTS: 3		
Requirements: None		
Course objectives: Acquiring basic knowledge about significant artistic achievements in the field of applied music. Developing the necessary skills for professional work in the field of theater and film music.		
Course outcomes: The student has acquired basic information and knowledge about contemporary compositional practice in the field of theater and film music and is able to cooperate successfully in the realization of the theater or film project.		
Course content:		
<u>Lectures</u> The topic of the course is applied (theater and film) music as a specific form of musical composition, which is an integral part of theater or film artwork - project. The course includes training in analyzing, selecting and composing shorter music for a part of the theater play and a shorter insert from the film. Also, the course addresses the most important stages of this creative act and answers to the most important issues related to it (conversation with the director, getting to know the text or scenario, determining the sound potential and the sound environment of the theater or film set, determining the type of music which should be written, determining the presence of music at a particular location, determining the place where the music starts and when it ends, the selection of the music artist that is written, etc.).		
<u>Practice</u> Production of music for selected parts of theatrical performance and film.		
<u>Exam</u> Composed (or selected) and sound-realized (CD) music for selected parts of the text of the theater play and the selected video-insert. Two questions from the field.		
Literature:		
<ol style="list-style-type: none"> 1. Kaye D, J. 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. Gorbman, Claudia. Unheard Melodies: Narrative Film Music. Indiana, 1987 11. Hagen, Earle. Scoring for Films. E. D. J. Music/Criterion Music Corp, New York, 1971. 12. Kalinak, Kathryn. Settling the score: music and the classical Hollywood Film. Wisconsin, University of Wisconsin Press, 1992. 13. Karlin, Fred & Rayburn Wright. On the Track: A Guide to Contemporary Film Scoring. Schirmer Books, New York, 1994. 14. Lack, Russell. 24 Frames Under: A buried history of film music. London, Quartet Books Ltd., 1997. 15. London, Kurt. Film music: A summary of the characteristic features of its history, aesthetics, technique; and possible developments. London, Arno Press, 1970. 16. Manvell, Roger & John Huntley. The Technique of Film Music. Hastings House, London, 1975. 17. Marks, Martin Miller. Music and the silent film: contexts and case studies. New York, Oxford University Press, 1997. 18. McCarty, Clifford (ed). Film Music 1 & Film Music 2: History, Theory, Practice. Garland Press, reprinted by Film Music Society, 1980. 19. Palmer, Christopher. The Composer in Hollywood. Marion Boyars, 1990. 20. Powrie, Phil and Robynn Stilwell. Changing Tunes: the Use of Pre-existing Music in Film. Aldershot, Ashgate Publishing, 2006. 21. Prendergast, R. M. Film Music: A Neglected Art. New York, W. W. Norton, 1992. 22. Reay, Pauline. Music in Film: Soundtracks and Synergy. Auckland, Wallflower Press, 2004. 23. Rona, Jeff. The Reel World: Scoring for Pictures. San Francisco, Backbeat Books, 2001. 		
No. of active teaching classes:	Lectures: 1	Practice: 3
Teaching methods:		
Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam – practical part	50
Seminar paper	30	Oral exam	10

Study program: Master academic studies, Composition		
Course: MJNM1 – Ethnomusicology teaching methods 1 , MUJNM1 - Ethnomusicology teaching methods 1		
Teachers: Golemović O. Dimitrije, full professor.		
Assistants: ---		
Course status: elective		
Number of ECTS: 5		
Prerequisites: None.		
Course objectives: To give students of Master studies with Bachelor degree in ethnomusicology a specific recapitulation of undergraduate ethnomusicology courses, while offering students with the degrees of other modules essentials of ethnomusicology, enabling them to teach that subject in schools. Also, they master basic skills of teaching, from preparation of the class to its realization.		
Course outcome: Students are expected to gain comprehensive knowledge of various aspects of traditional folk music, their origin and manners of functioning, with the emphasis on context.		
Course content: 1. Is singing conditioned by gender?; 2. The origin of singing; 3. Hypothesis on origins of verse in singing; 4. The forms of refrain; 5. Characteristics of chant/melody in singing; 6. Characteristics of harmony in singing; 7. Form and function relation in folk singing; 8. Improvisation forms in folk singing; 9. Genres of folk singing (ritual, lyrical and ballad singing); 10. Epic singing; 11. Universal characteristic of folk singing and folk music forms; 12. Traditional folk music of ethnicities (Romas, Vlachs and other); 13. Commercial folk music; 14. World music; 15. Relation between traditional and commercial folk music. Exam prerequisites: colloquium: essay on ethnomusicological topics and its presentation during the class; Exam requirements: written examination: essay on a ethnomusicological topic, oral examination: presentation of the written essay.		
Literature: 1. D. Golemović, "Epsko pevanje", Gusle (list Saveza guslara), br. 20, Beograd, mart 2005, 10-13. 2. V. Dvorniković, Karakterologija Jugoslovena, Kosmos, Geca Kon A. D., Beograd 1939, Prosveta – Niš, 1990 (reprint). 3. V. Karakašević, "Gusle i guslari (prilog uz kulturno-istorijsku raspravu "Muzička umetnost u Srba")", Letopis Matice srpske, knjiga 196, 1898, sveska četvrta, Novi Sad 1898, 126. 4. L. Kuba, U Crnoj Gori / putevi preduzeti sa namjerom sakupljanja narodnih pjesama, 1890-1891, CID Podgorica, 1996. 5. V. Latković, "O pevačima srpskohrvatskih narodnih epskih pesama do kraja XVIII veka", preuzeto iz: B. Suvajdžić, Narodna književnost (epske pesme u starijim zapisima), Filološki fakultet, Beograd, "Nova svetlost", Kragujevac, 1998, 227. 6. M. Maticki, Jezik srpskog pesništva, Prometej, Novi Sad, Novi Sad 2003. 7. R. Medenica, "Društvena funkcija pesme", Prilozi proučavanju narodne poezije, God. VI, Sv. 1, Beograd, mart 1939, 60. 8. V. Nedić, "Protiv lažnih narodnih pesama", O usmenom pesništvu, SKZ, kolo LXIX, knjiga 462, Beograd 1976, 224. 9. A. A. Potebnja, "Životni uslovi u kojima je cvetalo narodno stvaralaštvo", u: S. Koljević, Ka poetici narodnog pesništva (strana kritika o našoj narodnoj poeziji), Biblioteka "Književni pogledi", Prosveta, Beograd 1982, 246. 10. L. Ranke, "Nacionalni način mišljenja i nacionalna poezija", u: S. Koljević, Ka poetici narodnog pesništva (strana kritika o našoj narodnoj poeziji), Biblioteka "Književni pogledi", Prosveta, Beograd 1982, 182). 11. D. Golemović, "Romi kao važan faktor razvoja srpske obredne prakse", Novi zvuk, 17, SOKOJ, MIC, Beograd 2001, 39-47 (zvučni primeri, CD br. 17) 12. D. Golemović, Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006. 13. D. Golemović, Pjevanje uz gusle, Etnološka biblioteka, knj. 36, Srpski genealoški centar, Čigoja štampa, Beograd 2008. 14. D. Golemović, "Pjevanje uz gusle: od tradicionalne do savremene pozornice", Tragom crnogorske muzičke baštine (radovi sa naučnog skupa održanog u Podgorici 25. marta 2010 godine, u organizaciji Odjeljenja umjetnosti Crnogorske akademije nauka i umjetnosti), ur. Anka Burić, Crnogorska akademija nauka i umjetnosti, Naučni skupovi, knjiga 111, Odjeljenje umjetnosti, knjiga 38, Podgorica 2012, 23-28. 15. D. Golemović, "Da li je novokomponovana narodna muzika zaista narodna?", Glasnik EI SANU, knj. XLIV, EI SANU, Beograd 1995, 185-189 16. D. Golemović, Etnomuzikološki ogledi, Biblioteka XX vek, Čigoja štampa, Beograd 1997. 17. D. Golemović, Refren u narodnom pevanju: od obreda do zabave, Renome – Bijeljina, Akademija umetnosti – Banja Luka, Beograd 2000. (sa kompakt diskom) a. D. Golemović, "Narodna pesma: od obreda do spektakla", Simpozijum "Opera od obreda do umetničke forme", Beograd 21-22. juni 2000, Katedra za muzikologiju i etnomuzikologiju, FMU, Beograd 2001, 21-25 b. D. Golemović, "Newly Composed Folk Song as the Keeper of Traditional Composing Principles" (Novokomponovana narodna pesma kao čuvar tradicionalnih kompozicionih principa), Research of Dance and Music on the Balkans, International Symposium Brčko, Decembre 06-09 2007, ed. D. Golemović, Association for Fostering of the Serb Cultural - Historical Heritage Baštinari, Brčko, Brčko 2007.		
No. of active teaching classes:	Lectures: 2	Practical work: 3
Teaching methods: Lectures with demonstrations on pre-determined topics; Class and workshop discussions; Preparation of short student presentations at workshops; Student presentations on pre-determined topics. Lectures: group classes, up to 50 students Practical work: group classes, up to 25 students Additional classes: group classes, up to 25 students.		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	20	Written examination	40
Class attendance	10		
Presentation on the predetermined topic	30		

Study program: Master academic studies, Composition		
Course: MJNM 2 – Ethnomusicology teaching methods 2 , MUJNM2 - Ethnomusicology teaching methods 2		
Teachers: Golemović O. Dimitrije, full professor.		
Assistants: ---		
Course status: elective		
Number of ECTS: 5		
Prerequisites: None.		
Course objectives: To give students of Master studies with Bachelor degree in ethnomusicology a specific recapitulation of undergraduate ethnomusicology courses, while offering students with the degrees of other modules essentials of ethnomusicology, enabling them to teach that subject in schools. Also, they master basic skills of teaching, from preparation of the class to its realization.		
Course outcome: Students are expected to gain comprehensive knowledge of various aspects of traditional folk music, their origin and manners of functioning, with the emphasis on context.		
Course content: 1. Traditional terminology; 2. Melopoetic forms analysis: text/verse/refrain; 3. Melopoetic forms analysis: melody; 4. Melopoetic forms analysis: cadenza; 5. Melopoetic forms analysis: rhythm; 6. Polyphonic forms in national folk singing; 7. The role of leading and following voice in singing; 8. Rural two-part singing of older tradition: homophony; 9. Rural two-part singing of older tradition: heterophony-bourdon and bourdon; 10. Rural two-part singing of newer tradition: homophony; 11. Musical contamination in folk singing; 12. Folk music instruments: idiophones and membranophones; 13. Folk music instruments: chordophones; 14. Folk music instruments: aerophones; 15. Folk music instruments: instrumental ensembles. Exam prerequisites: colloquium: essay on ethnomusicological topics and its presentation during the class; Exam requirements: written examination: essay on a ethnomusicological topic, oral examination: presentation of the written essay.		
Literature: 1. D. Golemović, "Srpsko dvoglasno pevanje (oblici – poreklo – razvoj) I", Novi zvuk, br. 8, SOKOJ, Beograd 1996, 11-22. 2. D. Golemović, "Srpsko dvoglasno pevanje (oblici – poreklo – razvoj) II", Novi zvuk, br. 9, SOKOJ, Beograd 1997, 21-37. 3. D. Golemović, Etnomuzikološki ogledi, Biblioteka XX vek, Čigoja štampa, Beograd 1997. 4. D. Golemović, Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006. 5. D. Golemović, Pjevanje uz gusle, Etnološka biblioteka, knj. 36, Srpski genealoški centar, Čigoja štampa, Beograd 2008. 6. D. Golemović, "Pjevanje uz gusle: od tradicionalne do savremene pozornice", Tragom crnogorske muzičke baštine (radovi sa naučnog skupa održanog u Podgorici 25. marta 2010 godine, u organizaciji Odjeljenja umjetnosti Crnogorske akademije nauka i umjetnosti), ur. Anka Burić, Crnogorska akademija nauka i umjetnosti, Naučni skupovi, knjiga 111, Odjeljenje umjetnosti, knjiga 38, Podgorica 2012, 23-28. 7. D. Golemović, Refren u narodnom pevanju: od obreda do zabave, Renome – Bijeljina, Akademija umetnosti – Banja Luka, Beograd 2000. (sa kompakt diskom) 8. D. Golemović, "Isto to, samo malo drukčije (razmišljanja o principima stvaranja u vokalnoj muzici i naučnoj neophodnosti uspostavljanja jedne univerzalne muzičke analize)", "Čovek i muzika", međunarodni simpozijum, Beograd 20-23. Jun 2001, urednik: D. Golemović, Vedes - Beograd, Beograd 2003, 289-299 (zvučni primeri na kompakt disku) 9. D. Golemović, "Imenovanje kao način označavanja narodnih pesama u srpskom narodnom pevanju", Dani Vlade S. Miloševića, naučni skup (zbornik radova), Akademija umjetnosti Banja Luka, Banja Luka 2006, 5-16. 10. D. Golemović, "Brass Bands in Serbia: from Urban to Rural and back to Urban Musical Practice" (Блех оркестри у Србији: од градске преко сеоске и натраг до градске музичке праксе), Urban Music in the Balkans, international symposium, Tirana September 28 - October 01, 2006, ed. Sokol Shupo, ASMUS, Tirana 2006, 359-368 11. D. Golemović, "Kako se oblikovao refren (na primeru pčelskih pesama)", 5. međunarodni simpozij "Muzika u društvu", Sarajevo, 26-28. Oktobar/listopad 2006, dr Ivan Čavlović, Muzikološko društvo FBiH, Muzička akademija u Sarajevu, Sarajevo 2007, ISBN 978-9958-9591-8-9, 135-147 (objavljeno 2008) 12. Seosko pevanje u zapadnoj Srbiji (prilog proučavanju muzičkih dijalekata u Srbiji), Srbija: muzički i igrački dijalekti, ur. Dimitrije O. Golemović, Fakultet muzičke umetnosti, Beograd, Beograd 2011, str. 7-60, ISBN 978-86-88619-02-8.		
No. of active teaching classes:	Lectures: 2	Practical work: 3
Teaching methods: Lectures with demonstrations on pre-determined topics; Class and workshop discussions; Preparation of short student presentations at workshops; Student presentations on pre-determined topics. Lectures: group classes, up to 50 students Practical work: group classes, up to 25 students Additional classes: group classes, up to 25 students.		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	20	Written examination	40
Class attendance	10		
Presentation on the predetermined topic	30		

Study program: Master academic studies ; Music Research Oriented Studies		
Course: MLPD1 – Psychology of musical giftedness, MULPD1 - Psychology of musical giftedness		
Teachers: Bogunović D. Blanka, full professor		
Assistants: ---		
Course status: compulsory, elective		
Number of ECTS: 6		
Prerequisites: None		
Course objective: 1. Introduction to the relevant theoretical conceptions of giftedness, main conceptions, principles and knowledge, in different domains of giftedness (music, science, arts, sports) 2. Attaining knowledge about conditions and relevant factors of the long term (non)successful development of musically gifted individuals and acquirement of music performance competences and music creating competences. 3. Acquiring knowledge about ways of gifted identification and their education, and strategies to support development of gifted		
Course outcomes: 1. Knowing of the main conceptions, principles and fields of studies in different domains of giftedness (music, science, sport, dance, visual arts) 2. Knowing about long term music development / from prenatal to professional career 3. Knowing about identification of gifted individuals and the developmental course of their education and expertise		
Course content: <u>Theoretical lectures</u> Relevant conceptions of giftedness; General giftedness; Mathematical giftedness; Chess giftedness; Giftedness in arts; Giftedness in sports and dance; Emotional development of gifted child; Biology of giftedness; Giftedness and Intelligence quotient/developmental difficulties; Gifted children as grownups; Recognition, identification and education of gifted children; Underachievement of intellectually gifted – causes, and possibilities to overcome difficulties; Schools: are they wrong and how could they help; DEVELOPMENT OF MUSICALLY GIFTED (Prenatal music development, Musical brain, Music successfulness as a process of competencies development, Factors of music giftedness development [psychological, sociological, educational], Difficulties and conflicts within triad T-P-P, Family script); DEVELOPMENT OF MUSICAL EXCELLENCE (Conceptions of giftedness as excellent performance, From elite musicians to professional artists – Process in Julliard school, Self-identity of young musician, Gender identity and music, What happens after graduation?, Burn out syndrome, Professional problems and musical medicine); EDUCATION OF MUSICALLY GIFTED (Self-efficacy and self-regulative learning, Mental skills learning, Practice strategies). <u>Practice</u> Students present analysis of I film/biographical lustration of gifted individual or they present case of gifted child in a domain of arts, science, sport, music, from internet; to create IEP3; film illustrations of exceptionally gifted biographies; Workshops. Colloquium is essay answer on two questions. Exam is essay answer on two questions.		
Literature: 1. Viner, E. (1996). Darovita djeca: Mitovi i realnost. Donji Vukojevac: Ostvarenje. (odabrani delovi) 2. Bogunović, B. (2010). Muzički talenat i uspešnost. Beograd: Fakultet muzičke umetnosti i Institut za pedagoška istraživanja. (odabrani delovi) 3. Altaras, A. (2006). Darovitost i podbacivanje. Pančevo: Mali Nemo. (odabrani delovi) 4. Altaras, A. i Tatić Janevski, S. (2016). Obrazovanje učenika izuzetnih sposobnosti: naučne osnove i smernice za školsku praksu. Beograd: Zavod za unapređivanje obrazovanja i vaspitanja. (odabrani delovi) 5. Radoš, K. (2010). Psihologija muzike. Beograd: Zavod za udžbenike. (odabrani delovi)		
No. of active teaching classes:	Lectures: 1	Practical work: 1
Teaching methods: Lectures (theoretical and practical) with demonstrations/film illustrations on selected themes/domains of giftedness Lectures: group teaching, group size up to 50 Practice: group teaching, group size up to 50		

Grading (max. no. of points 100):			
Exam prerequisites:	Points -50	Final exam:	Points - 50
The presence on classes	5		
Activity during classes	5		
Presentation, analysis, other tasks	10		
Colloquium	30		