



# University of Arts in Belgrade

## Faculty of Music

### MASTER STUDIES

### MUSIC PERFORMANCE

Field	Music
Type and Level	Master studies, II study cycle
Modules	Conducting, Vocal Studies, Piano, Violin, Viola, Violoncello, Double bass, Flute, Oboe, Clarinet, Bassoon, Trumpet, French horn, Trombone, Tuba, Guitar, Organ, Percussion, Harp, Harpsichord, Chamber Music, Jazz Drums, Jazz Guitar, Jazz Piano, Jazz Double bass, Jazz Singing, Jazz Saxophone, Jazz Trombone, Jazz Trumpet
Study load	60 ECTS
Study length	1 year (2 semesters)
Title	Master of Musical arts
Number of students	91 per year of study
Language	Serbian
Web	<a href="http://www.fmu.bg.ac.rs">www.fmu.bg.ac.rs</a>
Entry requirements	An entrance condition for 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 objectives of Master studies in Music Performance are derived from the purpose for which the program is designed and therefore they are directed toward the development of experts of clearly recognizable profession who will be:</p> <ul style="list-style-type: none"><li>- able to authoritatively apply academic knowledge and skills in general and professionally, and be highly motivated to use acquired knowledge in various contexts - performing, educational and cultural.</li><li>- versed to work in the field of education, with a special focus to teaching process in secondary music schools,</li><li>- able to independently and practically apply the acquired artistic skills and theoretical knowledge achieved by mastering all compulsory and elective subjects, to further develop creative, intellectual and artistic abilities through the continuation of education and training, or through further permanent independent development of their individual improvement.</li></ul>

## Structure

Music Performance Master Study program belongs to the field of art, field of music, and contains all the elements defined by the Law.

The Music Performance Study program at Master Academic Studies lasts one year (two semesters) and is structured in the range of 60 ECTS points.

All subjects (compulsory and elective) have an individually defined credit value, meeting the requirements of European Credit Transfer System (ECTS), amounting to 30 work hours of overall student activity.

The study program of Music Performance at Master Academic Studies implies the final thesis in which the student independently prepares and performs the program, freely formed according to the contents of the subject, and proves that student achieved the basic goal of the study program - the ability to independently work in artistic activities.

The courses in the study program are grouped into: Artistic, Music theory and Humanities. The content of the course is defined by upgrading knowledge, previously acquired in Bachelor academic studies. The main subject is taught in two semesters, while the most other subjects are taught through in two modules, structured through both semesters. Program requirements in the modules are designed to make continuous progress toward the contents of the next module.

The electiveness of subjects in the Music Performance Study program is essentially expressed through two concepts specific to the art field:

- Program requirements of the main subject are precisely defined, but the individual program is freely formed in accordance with the abilities of each student.

- The student has option of choosing a chamber ensemble in which he will play in accordance with his / her interests and abilities.

In addition to this essential electiveness, at the study program of Music Performance there are elective subjects that a student chooses according to personal interest.

Teaching on subjects can be individual (main subject, except on Module Chamber music), group or joint.

Upon completion of Master Music Performance study program, the student acquires competencies for independent artistic activity, participation in ensembles, teaching in secondary music – performing schools, as well as possibility for continuing education on corresponding study programs at the second level of studies (Specialistic Academic Studies), as well as at third level of studies (Doctoral Academic Studies).

The Music Performance study program does not provide transfer from other study programs in related fields.

Transfer from another faculty from a study program in the same field is not allowed.

## Aim

The aim of Master Music Performance Study program is:

- development of a musical personality of a high professional level, capable of independently performing various forms of creative performing process (solo, in chamber ensembles and orchestras, conducting);

- gaining competencies for teaching in secondary education

Upon completion of Master studies, the student acquires the possibility of continuing education at the second level of studies (Specialistic Academic Studies), as well as at third level of studies (Doctoral Academic Studies) except the Module Tuba and all Jazz Modules.

Depending on the choosen module, the possibility of continuing education is:

Module Conducting - Specialistic academic studies in Conducting, Doctoral academic studies in Conducting, as well as Interdisciplinary Doctoral studies at the University of Arts.

Module Voice Studies - Specialistic academic studies in Voice, Chamber music, Doctoral academic studies in Voice, Chamber music, as well as Interdisciplinary Doctoral studies at the University of Arts.

Module Piano - Specialistic academic studies in Piano, Chamber music, Doctoral academic studies in Piano, Chamber music, and interdisciplinary Doctoral studies at the University of Arts.

Module Violin - Specialistic academic studies in Violin, Chamber music, Doctoral academic studies in violin , Chamber music, and Interdisciplinary doctoral studies at University of Arts.

Module Viola - Specialistic academic studies in Viola, Chamber music, Doctoral academic studies in Viola and Chamber music, as well as interdisciplinary doctoral studies at the University of Arts.

Module Violoncello - Specialistic academic studies in Violoncello, Chamber music, Doctoral academic studies in Violoncello, Chamber music, and Interdisciplinary doctoral studies at the University of Arts.

Module Double bass - Specialistic academic studies in Double bass, Chamber music, Doctoral academic studies in Double bass, Chamber music, and Interdisciplinary Doctoral studies at the University of Arts.

Module Flute - Specialistic academic studies in Flute, Chamber music, Doctoral academic studies in Flute, Chamber music, as well as Interdisciplinary Doctoral studies at University of Arts.

Module Clarinet - Specialistic academic studies in Clarinet, Chamber music, Doctoral academic studies in Clarinet, Chamber music, and Interdisciplinary doctoral studies at University of Arts.

Module Oboe - Specialistic academic studies in Oboe, Chamber music, Doctoral academic studies in Oboe, Chamber music, and Interdisciplinary doctoral studies at the University of Arts.

Module Bassoon - Specialistic academic studies in Bassoon, Chamber music, Doctoral academic studies in Bassoon, Chamber music, as well as Interdisciplinary doctoral studies at the University of Arts.

Module French Horn - Specialistic academic studies in French Horn, Chamber music, Doctoral academic studies in French Horn, Chamber music, and Interdisciplinary doctoral studies at the University of Arts.

Module Trumpet - Specialistic academic studies in Trumpet, Chamber music, Doctoral academic studies in Trumpet, Chamber music, and Interdisciplinary doctoral studies at the University of Arts.

Module Trombone - Specialistic academic studies in Trombone, Chamber music, Doctoral academic studies in Trombone, Chamber music, and Interdisciplinary doctoral studies at the University of Arts.

Module Tuba - Specialistic academic studies in Tuba and Chamber music

Module Organ - Specialistic academic studies in Organ, Chamber music, Doctoral academic studies in Organ, Chamber music, as well as Interdisciplinary doctoral studies at University of Arts.

Module Harpsichord - Specialistic academic studies in Harpsichord, Chamber music, Doctoral academic studies in Harpsichord, Chamber music, and Interdisciplinary doctoral studies at University of Arts.

Module Harp- Specialistic academic studies in Harp, Chamber music, Doctoral academic studies in Harp, Chamber music, as well as Interdisciplinary doctoral studies at the University of Arts.

Module Percussion- Specialistic academic studies in Percussion, Chamber music, Doctoral academic studies in Percussion, Chamber music, and Interdisciplinary doctoral studies at University of Arts.

Module Guitar - Specialistic academic studies in Guitar, Chamber music, Doctoral academic studies in Guitar, Chamber music, and Interdisciplinary doctoral studies at the University of Arts.

Module Chamber music - Specialistic academic studies in Chamber music, Doctoral academic studies in Chamber music, as well as interdisciplinary doctoral studies at the University of Arts.

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

## Objectives

The objectives of the Master Music Performance Study program are derived from the purpose of program and directed towards the creation of expert of clearly recognizable profession who will:

- be able to authoritatively apply general and professional academic knowledge and skills, and highly motivated to use the acquired knowledge in various contexts - performing, educational and cultural
- be versed to work in the field of education, with a focus to the teaching process in secondary music schools
- independently and practically apply the acquired artistic skills and theoretical knowledge achieved by mastering all compulsory and elective subjects
- further develop creative, intellectual and artistic abilities through the continuation of education and training, or through further continuous independent development of their individual improvement

The objectives of Master study program in Music Performance completely confers to the main aims and objectives of Faculty of Music.

## Competencies

Depending on the chosen Module, student can acquire following practical learning outcomes and competencies based on skills:

- Artistic expression skills - a high professional level of ability to create, realize and express their own artistic concepts
- Repertory skills - widening repertoire within a defined area
- Performing skills in ensembles - the possibility of taking the lead role in the ensemble
- Skills of conducting ensembles
- Skills in practicing, rehearsing, sight reading, listening, creating and reproducing - training in those areas in which relative weaknesses were observed.

Depending on the chosen Module, the student can acquire the following theoretical learning outcomes and knowledge-based competencies:

- Knowledge and understanding of repertoire and music material - comprehensive knowledge of the main subject repertoire
- Knowing and understanding the context
- Self-development of students' knowledge in ways relevant for the defined area in which they specialize
- Based on the knowledge of musical styles and related performing traditions, students should be able to develop, perform or demonstrate programs that are coherent and that correspond to different performing contexts,
- Upon completion of the studies, students should have a deep understanding of the connection between practical and theoretical studies and to gain the sense of using this knowledge in order to strengthen their own artistic development.

General competencies that a student can acquire:

- independence in work
- ability of fully independent learning
- ability of organized implementation of more comprehensive and complex tasks
- psychological understanding
- self-confidence and experience in using own psychological understanding in a variety of situations
- internationalizing of own critical self-awareness

Communication skills that a student acquires at the end of the Master Academic Studies in Music Performance are:

- initiating joint projects or activities and cooperating with others
- management skills, team work, arrangement and organization
- connecting with other people in a variety of cultural contexts
- presentation of complex work in an accessible form
- management of information and communication technologies for the purpose of knowledge enhancement in artist-performing area

Due to the nature of its basic artistic field, the Faculty of Music has always aspired intensive communication with related institutions in Europe and the world. The application of the Bologna Higher Education System has opened new opportunities for cooperation primarily in the sphere of knowledge and experience exchange. Through the cooperation, hosting and exchange of students, staff and expertise with regional and European higher education institutions, the Study Program in Music Performance was designed in accordance with the latest achievements in the field of art and the best examples of curriculum structure.

The Faculty also achieves increasing cooperation with non-academic institutions, which ensures better connections between the Faculty and the sector of staff whose competencies correspond to current market and social needs.

## Curriculum

Curriculum of Master academic studies in Music Performance is designed to meet the set goals. The main goal of the study program is to acquire a expert profiled knowledge of high level, in the field of performance, so the main subject, as well as the final thesis which proves the student's ability to independently engage in artistic activity, has been assigned a significant number of ECTS points.

However, in the teaching of the main subject, the artistic, theoretical (in domain of music) and humanistic knowledge were united, and the categorization of the courses was defined according to the dominant presentment of the artistic domain. Other courses, accordingly, belong to the music theory field, although it is also possible to define it as essentially indivisible unity of practical and theoretical knowledge.

The Music Performance study program lasts one year and it is divided into two semesters. The minimum number of hours of active teaching per week is 20. Out of that, 9 hours of active teaching is assigned to individual work, which in its content covers the areas of all subjects in the study program. The complete Master program in Music Performance brings the student 60 ECTS points.

At the Faculty of Music, as well as at other high music education institutions, there are several groups of subjects: the main subject, subjects of the profession, general subjects, professional practice and the creation of final thesis. Classes are based on all three types of teaching: individual - the main subject, group and joint.

The order of courses in the study program is such that the knowledge required for the following subjects is acquired in the previously implemented modules.

The curriculum defines the description of each subject containing the title, type of course, year and semester of studies, number of ECTS points, teacher's name, goal of the course with expected outcomes, knowledge and competences, requirements for attending the course, subject content, recommended literature, methods of teaching , method of checking knowledge and evaluation, and other data.

Substantial electiveness in the Master studies in Music Performance is expressed through the free creation of the main course program, as well as through the free choice of the topic of final thesis within the detailed contents of the course, which enables gradual development of students' abilities and skills.

Program requirements are adequate to the technical and interpretative development of each individual and reflect the artistic and psychological aspects of students work. Student has opportunity to choose a chamber ensemble in which she/he will play in accordance with her/ his interests and abilities.

The study program is synchronized with European standards regarding enrollment conditions, duration of studies, possibilities for continuing education, acquisition of diploma and ways of studying.

## List of courses

### Music courses

Big Band  
Viola  
Violin  
Violoncello  
Guitar  
Conducting  
Final thesis - Viola  
Final thesis - Violin  
Final thesis - Violoncello  
Final thesis -Guitar  
Final thesis - Conducting  
Final thesis - Chamber music  
Final thesis - Piano  
Final thesis - Clarinet  
Final thesis - Double bass  
Final thesis - Oboe  
Final thesis - Organ  
Final thesis - Voice Studies  
Final thesis - Trombone  
Final thesis - Trumpet  
Final thesis - Tuba  
Final thesis - Percussion  
Final thesis - Bassoon  
Final thesis - Flute  
Final thesis - Harp  
Final thesis - French Horn  
Final thesis - Harpsichord  
Final thesis - Jazz drums  
Final thesis – Jazz Guitar  
Final thesis - Jazz Piano  
Final thesis - Jazz Double bass  
Final thesis - Jazz Singing  
Final thesis - Jazz Saxophone  
Final thesis - Jazz Trombone  
Final thesis - Jazz Trumpet  
Chamber music 1  
Chamber music 2  
Chamber music in main ensemble  
Piano  
Piano as a subsidiary subject  
Clarinet  
Double bass  
Oboe  
Organ  
Orchestra  
Voice Studies  
Studies of opera roles and scenes  
Trombone  
Trumpet  
Tuba  
Percussion  
Bassoon  
Flute  
Harp  
French Horn  
Choir  
Harpsichord  
Jazz Ensembles  
Jazz drums  
Jazz Guitar  
Jazz Piano  
Jazz Double bass  
Jazz Singing  
Jazz Saxophone  
Jazz Trombone  
Jazz Trumpet

## Music theory courses

Analysis of musical piece interpretation  
Performance practice  
Guitar teaching methods  
Chamber music teaching methods  
Piano teaching methods  
Musical culture for secondary schools teaching methods  
Music theory subjects teaching methods1  
Music theory subjects teaching methods2  
Voice teaching methods  
Orchestral parts - Woodwinds, preparation for audition  
Orchestral parts - Brass, preparation for audition  
Orchestral parts - Percussion  
Orchestral parts - Harp  
Practicum of Organ Interpretation with teaching methods  
Practicum of Harpsichord Interpretation with teaching methods  
Development of Guitar  
Renaissance harp with teaching methods  
Professional training  
Study research

## Humanities courses

History of vocal art  
Italian language  
Music and unconscious  
Psychology of musical talent

## Elective courses

Music and unconscious  
Psychology of musical talent  
Studies of opera roles and scenes  
Chamber music 1  
Chamber music 2  
Italian language  
Practicum of Harpsichord Interpretation with teaching methods  
Practicum of Organ Interpretation with teaching methods  
Choir  
Orchestra

## Module - Conducting

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MBDI1	Conducting	1, 2	M	C	1	1	0	0	0	11
2	MCUS1	Studies of opera roles and scenes	1, 2	M	C	1	2	0	0	0	6
3	MUHMT1	Music theory subjects teaching methods1	1	MT	GC	2	2	2	0	0	5
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MUHMT2	Music theory subjects teaching methods2	2	MT	GC	2	2	2	0	0	5
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MBZRD	Final thesis - Conducting	2	M	C	0	0	0	0	0	12
Number of classes weekly and ECTS in year						10	12	4	18	0	60
Total number of active classes weekly						22					
<b>TOTAL</b>						<b>660</b>					<b>60</b>



## Module - Voice Studies

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MCSP1	Voice Studies	1, 2	M	C	1	2	0	0	0	9
2	MCME1	Voice teaching methods	1, 2	MT	C	2	0	1	0	0	12
3	MUGVU1	History of vocal art	1, 2	H	C	1	1	0	0	0	4
4	MCIUM1	Elective courses	1, 2		E	1	0/2	0	0	0	6
	MCUS1	Studies of opera roles and scenes	1, 2	M	E	1	2	0	0	0	6
	MKKM1	Chamber music 1	1	M	E	1	0	0	0	0	3
	MKKM2	Chamber music 2	2	M	E	1	0	0	0	0	3
5	MCIDH1	Elective courses	1, 2		E	1/2	1/0	0	0	0	6
	MGIT1	Italian language	1, 2	H	E	2	0	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MCZR1	Final thesis - Voice Studies	2	M	C	0	0	0	0	0	8
<b>Number of classes weekly and ECTS in year</b>						<b>12/14</b>	<b>8/10</b>	<b>2</b>	<b>18</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>20/22</b>					
<b>TOTAL</b>						<b>600</b>					<b>60</b>

## Module - Piano

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MDKL1	Piano	1, 2	M	C	1	0	0	0	0	12
2	MDAD1	Analysis of musical piece interpretataion	1, 2	MT	C	2	1	0	0	0	4
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MDMK1	Piano teaching methods	1, 2	MT	C	2	2	0	0	0	6
5	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
8	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
9	MDZRK	Final thesis - Piano	2	M	C	0	0	0	0	0	11
Number of classes weekly and ECTS in year						14	8	0	18	0	60
Total number of active classes weekly						20					
<b>TOTAL</b>						<b>600</b>					<b>60</b>

## Module - Violin

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MEVN1	Violin	1, 2	M	C	1	1	0	0	0	13
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
6	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MEZRV	Final thesis - Violin	2	M	C	0	0	0	0	0	14
Number of classes weekly and ECTS in year						10	12	0	18	0	60
Total number of active classes weekly						20					
<b>TOTAL</b>						<b>600</b>					<b>60</b>

## Module - Viola

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MEVL1	Viola	1, 2	M	C	1	1	0	0	0	13
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
6	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MEZRL	Final thesis - Viola	2	M	C	0	0	0	0	0	14
<b>Number of classes weekly and ECTS in year</b>						<b>10</b>	<b>12</b>	<b>0</b>	<b>18</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>20</b>					
<b>TOTAL</b>						<b>600</b>					<b>60</b>

## Module - Violoncello

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MEVC1	Violoncello	1, 2	M	C	1	1	0	0	0	13
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
6	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MEZRC	Final thesis - Violoncello	2	M	C	0	0	0	0	0	14
Number of classes weekly and ECTS in year						10	12	0	18	0	60
Total number of active classes weekly						20					
<b>TOTAL</b>						<b>600</b>					<b>60</b>

## Module - Double bass

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MECB1	Double bass	1, 2	M	C	1	1	0	0	0	13
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
6	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MEZRB	Final thesis - Double bass	2	M	C	0	0	0	0	0	14
Number of classes weekly and ECTS in year						10	12	0	18	0	60
Total number of active classes weekly						20					
<b>TOTAL</b>						<b>600</b>					<b>60</b>

## Module - Clarinet

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MFCL1	Clarinet	1, 2	M	C	1	1	0	0	0	11
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MFAL1	Orchestral parts - Brass, preparation for audition	1, 2	MT	GC	1	0	0	0	0	4
5	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
8	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
9	MFZR3	Final thesis - Clarinet	2	M	C	0	0	0	0	0	12
Number of classes weekly and ECTS in year						12	12	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Oboe

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MFOB1	Oboe	1, 2	M	C	1	1	0	0	0	11
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MFAD1	Orchestral parts - Woodwinds, preparation for audition	1, 2	MT	GC	1	0	0	0	0	4
5	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
8	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
9	MFZR2	Final thesis - Oboe	2	M	C	0	0	0	0	0	12
<b>Number of classes weekly and ECTS in year</b>						<b>12</b>	<b>12</b>	<b>0</b>	<b>18</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>21</b>					
<b>TOTAL</b>						<b>630</b>					<b>60</b>



## Module - Trombone

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MFTB1	Trombone	1, 2	M	C	1	1	0	0	0	11
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MFAL1	Orchestral parts - Brass, preparation for audition	1, 2	MT	GC	1	0	0	0	0	4
5	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
8	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
9	MFZR7	Final thesis - Trombone	2	M	C	0	0	0	0	0	12
Number of classes weekly and ECTS in year						12	12	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Trumpet

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MFTR1	Trumpet	1, 2	M	C	1	1	0	0	0	11
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MFAL1	Orchestral parts - Brass, preparation for audition	1, 2	MT	GC	1	0	0	0	0	4
5	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
8	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
9	MFZR5	Final thesis - Trumpet	2	M	C	0	0	0	0	0	12
Number of classes weekly and ECTS in year						12	12	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Tuba

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MFTU1	Tuba	1, 2	M	C	1	1	0	0	0	11
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MFAL1	Orchestral parts - Brass, preparation for audition	1, 2	MT	GC	1	0	0	0	0	4
5	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
8	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
9	MFZR8	Final thesis - Tuba	2	M	C	0	0	0	0	0	12
Number of classes weekly and ECTS in year						12	12	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Bassoon

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MFFG1	Bassoon	1, 2	M	C	1	1	0	0	0	11
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MFAD1	Orchestral parts - Woodwinds, preparation for audition	1, 2	MT	GC	1	0	0	0	0	4
5	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
8	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
9	MFZR4	Final thesis - Bassoon	2	M	C	0	0	0	0	0	12
<b>Number of classes weekly and ECTS in year</b>						<b>12</b>	<b>12</b>	<b>0</b>	<b>18</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>21</b>					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Flute

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MFFL1	Flute	1, 2	M	C	1	1	0	0	0	11
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MFAD1	Orchestral parts - Woodwinds, preparation for audition	1, 2	MT	GC	1	0	0	0	0	4
5	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
8	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
9	MFZR1	Final thesis - Flute	2	M	C	0	0	0	0	0	12
<b>Number of classes weekly and ECTS in year</b>						<b>12</b>	<b>12</b>	<b>0</b>	<b>18</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>21</b>					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - French Horn

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MFHR1	French Horn	1, 2	M	C	1	1	0	0	0	11
2	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MFAD1	Orchestral parts - Woodwinds, preparation for audition	1, 2	MT	GC	1	0	0	0	0	4
5	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
8	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
9	MFZR6	Final thesis - French Horn	2	M	C	0	0	0	0	0	12
<b>Number of classes weekly and ECTS in year</b>						<b>12</b>	<b>12</b>	<b>0</b>	<b>18</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>21</b>					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Guitar

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MIGT1	Guitar	1, 2	M	C	1	1	0	0	0	11
2	MIKP1	Performance practice	1, 2	MT	GC	1	0	2	0	0	4
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MIMG1	Guitar teaching methods	1, 2	MT	C	2	1	0	0	0	6
5	MIRG1	Development of Guitar	1	MT	C	1	0	0	0	0	2
6	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
7	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
8	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
9	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
10	MIZRG	Final thesis -Guitar	2	M	C	0	0	0	0	0	10
<b>Number of classes weekly and ECTS in year</b>						<b>13</b>	<b>6</b>	<b>4</b>	<b>18</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>20.5</b>					
<b>TOTAL</b>						<b>615</b>					<b>60</b>

## Module - Organ

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MIOR1	Organ	1, 2	M	C	1	0	0	0	0	8
2	MDKB1	Piano as a subsidiary subject	1, 2	M	GC	1	1	0	0	0	4
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MITU1	Elective courses	1, 2		E	1	1	0	0	0	4
	MIPC1	Practicum of Harpsichord Interpretation with teaching methods	1, 2	MT	E	1	1	0	0	0	4
	MIPO1	Practicum of Organ Interpretation with teaching methods	1, 2	MT	E	1	1	0	0	0	4
5	MULMK1	Musical culture for secondary schools teaching methods	1, 2	MT	GC	2	2	0	0	0	10
6	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
7	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
8	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
9	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
10	MIZRO	Final thesis - Organ	2	M	C	0	0	0	0	0	7
<b>Number of classes weekly and ECTS in year</b>						<b>14</b>	<b>10</b>	<b>0</b>	<b>18</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>21</b>					
<b>TOTAL</b>						<b>630</b>					<b>60</b>



## Module - Percussion

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MIUD1	Percussion	1, 2	M	C	1	1	0	0	0	10
2	MIKP1	Performance practice	1, 2	MT	GC	1	0	2	0	0	4
3	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
4	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
5	MIDU1	Orchestral parts - Percussion	1, 2	MT	C	1	1	0	0	0	4
6	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
7	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
8	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
9	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
10	MIZRU	Final thesis - Percussion	2	M	C	0	0	0	0	0	9
<b>Number of classes weekly and ECTS in year</b>						<b>14</b>	<b>14</b>	<b>4</b>	<b>18</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>25</b>					
<b>TOTAL</b>						<b>750</b>					<b>60</b>

## Module - Harp

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MIHF1	Harp	1, 2	M	C	1	1	0	0	0	8
2	MIKP1	Performance practice	1, 2	MT	GC	1	0	2	0	0	4
3	MBOR1	Orchestra	1, 2	M	GC	2	4	0	0	0	6
4	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
5	MIDH1	Orchestracke parts - Harp	1, 2	MT	C	1	1	0	0	0	4
6	MIRH1	Renaissance harp with teaching methods	1	MT	C	1	0	0	0	0	2
7	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
8	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
9	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
10	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
11	MIZRH	Final thesis - Harp	2	M	C	0	0	0	0	0	9
<b>Number of classes weekly and ECTS in year</b>						<b>15</b>	<b>14</b>	<b>4</b>	<b>18</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>25.5</b>					
<b>TOTAL</b>						<b>765</b>					<b>60</b>

## Module - Harpsichord

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MICB1	Harpsichord	1, 2	M	C	1	1	0	0	0	11
2	MDKB1	Piano as a subsidiary subject	1, 2	M	GC	1	1	0	0	0	4
3	MKKM1	Chamber music 1	1	M	GC	1	0	0	0	0	3
4	MIPC1	Practicum of Harpsichord Interpretation with teaching methods	1, 2	MT	C	1	1	0	0	0	4
5	MIPO1	Practicum of Organ Interpretation with teaching methods	1, 2	MT	C	1	1	0	0	0	4
6	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
7	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
8	MKKM2	Chamber music 2	2	M	GC	1	0	0	0	0	3
9	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
10	MIZRN	Final thesis - Harpsichord	2	M	C	0	0	0	0	0	10
<b>Number of classes weekly and ECTS in year</b>						<b>12</b>	<b>10</b>	<b>0</b>	<b>18</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>20</b>					
<b>TOTAL</b>						<b>600</b>					<b>60</b>

## Module - Chamber music

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MKGP1	Chamber music in main ensemble	1, 2	M	C	1	1	0	0	0	13
2	MKIUM1	Elective courses	1, 2		E	2	4	0	0	0	6
	MBHO1	Choir	1, 2	M	E	2	4	0	0	0	6
	MBOR1	Orchestra	1, 2	M	E	2	4	0	0	0	6
3	MKME1	Chamber music teaching methods	1, 2	MT	C	1	1	1	0	0	4
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
6	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
7	MKZR1	Final thesis - Chamber music	2	M	C	0	0	0	0	0	16
Number of classes weekly and ECTS in year						10	14	2	18	0	60
Total number of active classes weekly						22					
<b>TOTAL</b>						<b>660</b>					<b>60</b>

## Module - Jazz drums

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MMJB1	Jazz drums	1, 2	M	C	1	0	0	0	0	9
2	MMOR1	Big Band	1, 2	M	GC	2	2	0	0	0	6
3	MMAN1	Jazz Ensembles	1, 2	M	GC	1	0	0	0	0	4
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MULMK1	Musical culture for secondary schools teaching methods	1, 2	MT	GC	2	2	0	0	0	10
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MMZR1	Final thesis - Jazz drums	2	M	C	0	0	0	0	0	10
Number of classes weekly and ECTS in year						14	10	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Jazz Guitar

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MMGT1	Jazz Guitar	1, 2	M	C	1	0	0	0	0	9
2	MMOR1	Big Band	1, 2	M	GC	2	2	0	0	0	6
3	MMAN1	Jazz Ensembles	1, 2	M	GC	1	0	0	0	0	4
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MULMK1	Musical culture for secondary schools teaching methods	1, 2	MT	GC	2	2	0	0	0	10
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MMZR2	Final thesis - Jazz Guitar	2	M	C	0	0	0	0	0	10
Number of classes weekly and ECTS in year						14	10	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Jazz Double bass

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MMBS1	Jazz Double bass	1, 2	M	C	1	0	0	0	0	9
2	MMOR1	Big Band	1, 2	M	GC	2	2	0	0	0	6
3	MMAN1	Jazz Ensembles	1, 2	M	GC	1	0	0	0	0	4
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MULMK1	Musical culture for secondary schools teaching methods	1, 2	MT	GC	2	2	0	0	0	10
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MMZR4	Final thesis - Jazz Double bass	2	M	C	0	0	0	0	0	10
Number of classes weekly and ECTS in year						14	10	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Jazz Piano

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MMKL1	Jazz Piano	1, 2	M	C	1	0	0	0	0	9
2	MMOR1	Big Band	1, 2	M	GC	2	2	0	0	0	6
3	MMAN1	Jazz Ensembles	1, 2	M	GC	1	0	0	0	0	4
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MULMK1	Musical culture for secondary schools teaching methods	1, 2	MT	GC	2	2	0	0	0	10
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MMZR3	Final thesis - Jazz Piano	2	M	C	0	0	0	0	0	10
Number of classes weekly and ECTS in year						14	10	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>



## Module - Jazz Singing

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MMPV1	Jazz Singing	1, 2	M	C	1	0	0	0	0	9
2	MMOR1	Big Band	1, 2	M	GC	2	2	0	0	0	6
3	MMAN1	Jazz Ensembles	1, 2	M	GC	1	0	0	0	0	4
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MULMK1	Musical culture for secondary schools teaching methods	1, 2	MT	GC	2	2	0	0	0	10
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MMZR5	Final thesis - Jazz Singing	2	M	C	0	0	0	0	0	10
Number of classes weekly and ECTS in year						14	10	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Jazz Saxophone

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MMSX1	Jazz Saxophone	1, 2	M	C	1	0	0	0	0	9
2	MMOR1	Big Band	1, 2	M	GC	2	2	0	0	0	6
3	MMAN1	Jazz Ensembles	1, 2	M	GC	1	0	0	0	0	4
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MULMK1	Musical culture for secondary schools teaching methods	1, 2	MT	GC	2	2	0	0	0	10
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MMZR6	Final thesis - Jazz Saxophone	2	M	C	0	0	0	0	0	10
Number of classes weekly and ECTS in year						14	10	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Jazz Trombone

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MMTB1	Jazz Trombone	1, 2	M	C	1	0	0	0	0	9
2	MMOR1	Big Band	1, 2	M	GC	2	2	0	0	0	6
3	MMAN1	Jazz Ensembles	1, 2	M	GC	1	0	0	0	0	4
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MULMK1	Musical culture for secondary schools teaching methods	1, 2	MT	GC	2	2	0	0	0	10
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MMZR7	Final thesis - Jazz Trombone	2	M	C	0	0	0	0	0	10
Number of classes weekly and ECTS in year						14	10	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

## Module - Jazz Trumpet

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	MMTR1	Jazz Trumpet	1, 2	M	C	1	0	0	0	0	9
2	MMOR1	Big Band	1, 2	M	GC	2	2	0	0	0	6
3	MMAN1	Jazz Ensembles	1, 2	M	GC	1	0	0	0	0	4
4	MZPSH1	Elective courses	1, 2		JE	1	1	0	0	0	6
	MULMN1	Music and unconscious	1, 2	H	E	1	1	0	0	0	6
	MULPD1	Psychology of musical talent	1, 2	H	E	1	1	0	0	0	6
5	MULMK1	Musical culture for secondary schools teaching methods	1, 2	MT	GC	2	2	0	0	0	10
6	MZSIR	Study research	1, 2	MT	GC	0	0	0	9	0	9
7	MZSP1	Professional training	2	MT	GC	0	0	0	0	0	6
8	MMZR8	Final thesis - Jazz Trumpet	2	M	C	0	0	0	0	0	10
Number of classes weekly and ECTS in year						14	10	0	18	0	60
Total number of active classes weekly						21					
<b>TOTAL</b>						<b>630</b>					<b>60</b>

\* 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 Music Performance 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 91 students per year to the Music Performance study program at the Master level, depending on the social demands and self resources.

The content of the admission exam, the mode of passing, the criteria for determining the ranking list, and the manner in which complaints on the ranking list are acceptable, are stipulated by the Book of Rules on entrance exams and ranking on entrance exams.

Criteria for forming ranking list are success at the previous stages of education and the entrance examination scores.

Bachelor's degree in Music Performance (4 years/240 ECTS) and approved entrance exam.

The entrance exam for Master academic studies in Music Performance at the Faculty of Music can be accessed by persons who have completed the appropriate Bachelor academic studies, ie 240 points ECTS and obtained the academic title.

## 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 Music Performance study program consist of the following exams:

### **STUDY PROGRAM Performing Arts- Module CONDUCTING**

Candidate has to conduct a composition (part of the composition) for orchestra/ soloist and orchestra/ vocal-instrumental composition lasting more than 15 minutes. Candidate has to conduct an adequate ensemble required by the scores. Exam consists of:

- a) public performance or
- b) submission of a quality **DVD** recording of a public performance

**DVD** recording must contain candidate's frontal or semi-frontal portrait with clear display of his/her movements and part of the orchestra. Candidate has to submit the **DVD** recording to the Department for Conducting minimum 3 days before the exam period.

### **STUDY PROGRAM Performing Arts- Module VOICE STUDIES**

#### **1. Exam in domain of singing:**

- one song or aria from 17<sup>th</sup> or 18<sup>th</sup> century
- one song from oratorio or cantata
- one song of the 19<sup>th</sup> century composer
- one song of the 20<sup>th</sup> century composer
- one song of the domestic composer
- one opera or concerto aria by choice

**Program has to be performed by heart and in the original language.**

**Commission is allowed to choose the composition and to stop the performance of the program.**

#### **2. Interview - conversation with the candidate**

### **STUDY PROGRAM PERFORMING ARTS– Module PIANO**

Candidate has to play a program that lasts 15-20 minutes including pieces from minimum two periods.

**Program must be performed by heart.**

### **STUDY PROGRAM Performing Arts- Module VIOLIN**

- one concert étude (Wieniawski, Paganini, Ernst, Vieuxtemps etc.)
- first movement of Mozart concert
- a concert written in period from Beethoven till now

**Program must be performed by heart.**

### **STUDY PROGRAM Performing Arts- Module VIOLA**

- one Paganini's caprice
- first movement of a classical concert
- concert for viola written in period from romanticism till now

**Program must be performed by heart.**

### **STUDY PROGRAM Performing Arts- Module VIOLONCELLO**

- one caprice
- first movement of a classical concert
- a concert for violoncello (Haydn's concert in D major or concert written after Haydn)

**Program must be performed by heart.**

### **STUDY PROGRAM Performing Arts- Module DOUBLE BASS**

- a virtuoso piece
- first movement of a classical concert
- a grand concert

**Program must be performed by heart.**

### **STUDY PROGRAM Performing Arts- Modules: FLUTE, CLARINET, BASSOON, OBOE, FRENCH HORN, TRUMPET, TROMBONE, TUBA**

- a concert
- a sonata
- a virtuoso piece

**Concert must be performed by heart, other parts are not necessary to perform by heart.**

### **STUDY PROGRAM Performing Arts- Module HARP**

- a concert etude
- a sonata
- a virtuoso piece

**Program must be performed by heart.**

### **STUDY PROGRAM Performing Arts- Module ORGAN**

- interpretation of a literature for organ (candidates' free choice) or exam program module 8 of the Bachelor Academic Studies lasting more than 15 minutes

**Candidates are not obliged to perform it by heart.**

### **STUDY PROGRAM Performing Arts- Module PERCUSSION**

- snare drum – composition based on rudiments
- snare drum – classical type composition
- tympani - piece
- melodic percussions, 2 sticks – a virtuoso piece
- melodic percussions, 4 sticks (vibraphone, marimba) – piece

(program can be performed with the piano accompaniment)

**Program for the melodic instruments must be performed by heart, for the other instruments candidates are not obliged to perform it by heart.**

**STUDY PROGRAM Performing Arts- Module Guitar**

- 30 minute-recital of significant pieces from the guitar repertoire

**Program must be performed by heart.**

**STUDY PROGRAM Performing Arts- Module HARPSICHORD**

- a polyphonic composition
- a suite by 17<sup>th</sup>-18<sup>th</sup> cent. French composers (French harpsichord players)
- a 17<sup>th</sup>-18<sup>th</sup> virtuoso piece
- **Candidates are not obliged to perform it by heart.**

**STUDY PROGRAM Performing Arts- Module JAZZ DOUBLE BASS**

Interview - conversation with the candidate

A program that lasts from 15 to 20 minutes including Jazz standards of a different character (medium jazz standard tune, latin tune, jazz ballad, bebop tune).

**STUDY PROGRAM Performing Arts- Module JAZZ DRUMS**

Interview - conversation with the candidate

A program that lasts from 15 to 20 minutes including Jazz standards of a different character (medium jazz standard tune, latin tune, jazz ballad, bebop tune).

**STUDY PROGRAM Performing Arts- Module JAZZ TRUMPET**

Interview - conversation with the candidate

A program that lasts from 15 to 20 minutes including Jazz standards of a different character (medium jazz standard tune, latin tune, jazz ballad, bebop tune).

**STUDY PROGRAM Performing Arts- Module JAZZ SAXOPHONE**

Interview - conversation with the candidate

A program that lasts from 15 to 20 minutes including Jazz standards of a different character (medium jazz standard tune, latin tune, jazz ballad, bebop tune).

**STUDY PROGRAM Performing Arts- Module JAZZ PIANO**

Interview - conversation with the candidate

A program that lasts from 15 to 20 minutes including Jazz standards of a different character (medium jazz standard tune, latin tune, jazz ballad, bebop tune).

**STUDY PROGRAM Performing Arts- Module JAZZ Guitar**

Interview - conversation with the candidate

A program that lasts from 15 to 20 minutes including Jazz standards of a different character (medium jazz standard tune, latin tune, jazz ballad, bebop tune).

**STUDY PROGRAM Performing Arts- Module JAZZ TROMBONE**

Interview - conversation with the candidate

A program that lasts from 15 to 20 minutes including Jazz standards of a different character (medium jazz standard tune, latin tune, jazz ballad, bebop tune).

**STUDY PROGRAM Performing Arts- Module JAZZ SINGING**

Interview - conversation with the candidate

A program that lasts from 15 to 20 minutes including Jazz standards of a different character (medium jazz standard tune, latin tune, jazz ballad, bebop tune).

## **STUDY PROGRAM Performing Arts- Module CHAMBER MUSIC**

Candidate has to express special inclinations towards chamber music reflected in concert performances or awards. Candidate has to submit copies of the concert programs or diplomas from competitions.

- minimum two cyclic pieces from different periods (30 minutes)

The candidate performs in the chamber ensembles in a range from duo to nonet by free choice (classical and non-classical structure) and can present herself/himself in various ensembles.

### **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.



## Table of courses

1. MMOR1 – Big Band
2. MEVL1 – Viola
3. MEVC1 - Violin
4. MEVC1 – Violoncello
5. MIGT1 - Guitar
6. MBDI1 – Conducting
7. MEZRL - Final thesis - Viola
8. MEZRV - Final thesis – Violin
9. MEZRC - Final thesis – Violoncello
10. MIZRG - Final thesis - Guitar
11. MBZRD - Final thesis – Conducting
12. MKZR1 - Final thesis - Chamber music
13. MDZRK - Final thesis - Piano
14. MFZR3 - Final thesis – Clarinet
15. MEZRB - Final thesis - Double bass
16. MFZR2 - Final thesis – Oboe
17. MIZRO - Final thesis - Organ
18. MCZR1 - Final thesis - Voice Studies
19. MFZR7 - Final thesis – Trombone
20. MFZR5 - Final thesis - Trumpet
21. MFZR8 - Final thesis – Tuba
22. MIZRU - Final thesis - Percussion
23. MFZR4 - Final thesis – Bassoon
24. MFZR1 - Final thesis - Flute
25. MIZRH - Final thesis – Harp
26. MFZR6 - Final thesis - French Horn
27. MIZRN - Final thesis – Harpsichord
28. MMZR1 - Final thesis - Jazz drums
29. MMZR2 - Final thesis – Jazz Guitar
30. MMZR3 - Final thesis - Jazz Piano
31. MMZR4 - Final thesis - Jazz Double bass
32. MMZR5 - Final thesis - Jazz Singing
33. MMZR6 - Final thesis - Jazz Saxophone
34. MMZR7 - Final thesis - Jazz Trombone
35. MMZR8 - Final thesis - Jazz Trumpet
36. MKKM1 - Chamber music 1
37. MKKM2 - Chamber music 2
38. MKGP1 - Chamber music in main ensemble
39. MDKL1 – Piano
40. MDKB1 - Piano as a subsidiary subject
41. MFCL1 – Clarinet
42. MECB1 - Double bass
43. MFOB1 - Oboe
44. MIOR1 - Organ
45. MBOR1 - Orchestra
46. MCSP1 - Voice Studies
47. MCUS1 - Studies of opera roles and scenes
48. MFTB1 - Trombone
49. MFTR1 – Trumpet
50. MFTU1 - Tuba
51. MIUD1 - Percussion
52. MFFG1 - Bassoon
53. MFFL1 - Flute
54. MIHF1 - Harp
55. MFHR1 - French Horn
56. MBHO1 - Choir
57. MICB1 - Harpsichord

58. MMAN1 - Jazz Ensembles
59. MMJB1 - Jazz drums
60. MMGT1 - Jazz Guitar
61. MMKL1 - Jazz Piano
62. MMBS1 - Jazz Double bass
63. MMPV1 - Jazz Singing
64. MMSX1 - Jazz Saxophone
65. MMTB1 - Jazz Trombone
66. MMTR1 - Jazz Trumpet
67. MDAD1 - Analysis of musical piece interpretation
68. MIKP1 - Performance practice
69. MIMG1 - Guitar teaching methods
70. MKME1 - Chamber music teaching methods
71. MDMK1 - Piano teaching methods
72. MULMK1 - Musical culture for secondary schools teaching methods
73. MUHMT1 - Music theory subjects teaching methods 1
74. MUHMT2 - Music theory subjects teaching methods 2
75. MCME1 - Voice teaching methods
76. MFAD1 - Orchestral parts -Woodwinds, preparation for audition
77. MFAL1 - Orchestral parts - Brass, preparation for audition
78. MIDU1 - Orchestral parts - Percussion
79. MIDH1 - Orchestral parts - Harp
80. MIPO1 - Practicum of Organ Interpretation with teaching methods
81. MIPC1 - Practicum of Harpsichord Interpretation with teaching methods
82. MIRG1 - Development of Guitar
83. MIRH1 - Renaissance harp with teaching methods
84. MZSP1 - Professional training
85. MZSIR - Study research
86. MUGVU1 - History of vocal art
87. MGIT1 - Italian language
88. MULMN1 - Music and unconscious
89. MULPD1 - Psychology of musical giftedness

Study program: Book of courses, Master Academic Studies			
Course title:MMOR1 - <b>Big Band</b> , OMOR1 - Big Band 1, OMOR2 - Big Band 2, OMOR3 - Big Band 3			
Teachers: Karlović J. Miroslav, Full professor ; Ignjatović N. Luka, Assistant professor; Kevrešan Lj. Vanja, Assistant professor; Miletić S. Sava, Assistant professor; Nikolić M. Milan, Assistant professor; Petković S. Vesna, Assistant professor; Boeren M. Berth, guest professor; Griffith S. Miles, guest professor; Gut S. Stjepko, guest professor; Kagerer M. Helmut, guest professor; O'Leary Patrick, guest professor; Richter F. Simon, guest professor; Hendricks J. Michelle, guest professor; Mijović Č. Novak, teacher			
Associates in teaching:---			
Course status: compulsory			
Number of ECTS:6			
Requirements: None			
Course objectives: Students gain the ability and experience to work in Big Bands and professional jazz ensembles, popular and revue music of a larger formation. They are introduced to the specific requirements of playing in orchestra, as well as the process of working in the professional orchestra playing a wide repertoire of the Big Band for a wide range of jazz styles.			
Course outcomes: Students are mastering skills in the field of artistic expression, playing in ensembles with stylistic features of jazz and contemporary popular music, public performance, practicing and maintenance of the rehearsal, theoretical knowledge (knowledge and understanding of the repertoire and context of piece), independence in work, psychological understanding of the work, critical awareness and communication skills. The student is able to analyze given piece, adapt and adopt the musical text in the best way, as well as to contribute to the artistic quality of the performed repertoire by creative approach.			
Contents of the course: Mastering orchestral parts in jazz and popular music ensembles. The lecture involves attending and actively participating in the rehearsals with the subject professor, within the orchestra in full composition or within certain orchestral sections. Exercises are performed on sections and joint Big Band rehearsals with Assistant and / or subject professor. At least once in the module, a public performance is organized, which can also be within a Faculty or some other concert or public space.			
Literature: 1. Miller, Glenn: Избор аранжмана за Big Band 2. Hefty, Neal: Избор аранжмана за Big Band 3. Nestico, Sammy: Избор аранжмана за Big Band 4. Jones, Thad: Избор аранжмана за Big Band 5. Ellington, Duke: Избор аранжмана за Big Band 6. Roković, Bora: Избор аранжмана за Big Band 7. Skerl, Zvonimir: Избор аранжмана за Big Band 8. Ilić, Ivan: Избор аранжмана за Big Band 9. Simić, Vojislav: Избор аранжмана за Big Band			
Number of active classes:	Lectures: 0	Practice:4	
Methods of teaching: All students all year long listen together Lectures: collective teaching, group size up to 300 Practice: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final thesis:	Points - 30
Regular attendance	10	Exam – practical part	30
Colloquium	10		
Public performance	30		
Activity in teaching process	20		

Study program: Book of courses, Master Academic Studies			
Course title:MEVL1 - <b>Viola</b>			
Teachers: Mladjenović Č. Dejan, Full professor ; Veličković M. Panta, Associate professor; Marjanović M. Nemanja, Assistant professor; Milanović S. Ljubomir, Assistant professor			
Associates in teaching: Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
Course status: compulsory			
Number of ECTS:13			
Requirements: None			
Course objectives: Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The aim is also to achieve a high professional violist level, through the technical-interpretative reading of music literature for viola and building the violist's individuality through the unity of the technical and musical element.			
Course outcomes: Mastering the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire and enlarge their knowledge in the field of repertoire, are capable of taking the leading roles in ensembles, mastering with a comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
Contents of the course: The process of work includes the understanding of the styles of different epoch's composers, the interpretation of content and form of compositions, research in the field of tonal expression and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. Examination program: two movements from Sonatas or Partitas by Johan Sebastian Bach, or the first two movements from Suites by Johan Sebastian Bach, a piece of own choice, a big Sonata. The program has to be performed by heart, except for Sonata. Lectures are held by the professor, while the practice is performed by piano associate. At the practice, students are developing joint playing and musical communication, mastering interpretive issues, and issues related to playing in an ensemble. At least three times a public appearance is organized, which can also be within the class. Attendance on at least three concerts of string instruments students is compulsory.			
Literature: 1. Hindemith, Paul Meditation aus "Nobilissima Visione" Schott 1966 2. Hindemith, Paul Trauermusik 1964 3. Schumann, Robert Märchenbilder, op. 113 Boosey and Hawkes 1956 4. Bruch, Max Romansa za violu i orkestar (klavir) 1992 5. Čajkovski, Petar Ilijić Nocturno Walter Wollenweber PE. WW0901A 1993 6. Weber, Carl Maria von Andante and Rondo Hungarese Mainz, Schott 1938 7. Glinka, Michael Sonate, in d, 1835. Unvollendet (W. Borissowsky) Mus. Rara 1961 8. Stamitz, Karl Sonate, in B. (W. Primrose - W. Lebermann) Schott 1969 9. Martinu, Bohuslav Sonate Nr. 1 Associated Music Publishers 1955 10. Bach, Johann Sebastian Svite za violoncelo (violu) solo London: Peters 1994 11. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948 12. Mendelssohn-Bartholdy, Felix Sonate, in c, 1824 Deutscher Verl. f. Mus. 1966 13. Schubert, Franz Sonata arpeggione 2000 14. Brahms, Johannes Scherzo za violinu (violu) i klavir 1999 15. Hummel, Johann Nepomuk Fantasie Musica Rara, London 1951 16. Enescu, George Concertpiece in F (Enoch) Masters Music Publications Inc (MT. M1110-SET) 1908 17. Schumann, Robert Adagio and Allegro Leipzig, Peters 1972 18. Marais, Marin Suite, in D (D. Dalton) Peters, N. Y. 1964			
Number of active classes:	Lectures: 0	Practice:2	
Methods of teaching: Lectures: individual lessons Practice: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final thesis:	Points - 60
Attendance	30	Exam	60
Public performance	10		

Study program: Book of courses, Master Academic Studies		
Course title:MEVN1 - <b>Violin</b>		
Teachers: Jokanović S. Marija, Full professor ; Maksimović-Veselinov V. Jasna, Full professor ; Matijević-Nedeljković T. Gordana, Full professor ; Aćimoski-Žikić S. Ivana, associate professor; Josifoski P. Marko, associate professor; Mihailović R. Ljubomir, associate professor; Olujić M. Tatjana, associate professor; Spengler-Marković E. Marija, associate professor; Misita V. Marija, Assistant professor; Stokić Vasiljević I. Madlen, Assistant professor		
Associates in teaching: Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Baijić M. Dejana, Adjunct collaborative pianist		
Course status: compulsory		
Number of ECTS:13		
Requirements: None		
Course objectives: Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The goal is also to reach a high professional violinist level, through the technical-interpretative work on music literature for violin and building the violinist's individuality through the unity of the technical and musical element.		
Course outcomes: Mastering instrument, knowing the styles and forms, understanding the musical content, individuality in expression. Students: gain a high professional level of ability to realize and express their own artistic concepts, expand their work and extend their knowledge in the field of repertoire, are capable of taking on leading roles in ensembles, mastering the comprehensive knowledge of the repertoire of the main subject, having a deep understanding of practical and theoretical studies and use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.		
Contents of the course: The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal expression and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. Exam program: the first two movements of Solo Sonata or Chaconne from Partite in de minor by Johan Sebastian Bach, a virtuoso piece, a Sonata for violin and a piano composed in period from L. V. Beethoven till present, and one work of the 20 <sup>th</sup> or 21 <sup>st</sup> century. The program has to be performed by heart, except for sonata. Lectures are held by the professor, while the practice by piano associate. At the practice, students are developing performance in joint music and music communication, overcoming interpretive issues, and issues related to playing in an ensemble. At least three times, a public performance is organized, which can also be within the class. Attendance on at least three concerts of string instruments students is compulsory.		
Literature: 1. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948 2. Beethoven, Ludwig van Sonate für Violine und Klavier Budapest, Edito Musica 1962 3. Брамс, Иоганнес Сонаты для скрипки и фортепиано Москва "Музыка" 1977 4. Debussy, Claude Sonate pour violon et piano Paris, Durand 1917 5. Прокофьев, Сергей Соната Но. 1 для скрипки и фортепиано, соч. 80 Москва "Музыка" 1976 6. Прокофьев, Сергей Соната Но. 2 для скрипки и фортепиано, соч. 94бис Москва "Музыка" 1946 7. Schumann, Robert Sonaten für Pianoforte und Violine Op. 105 & 121 Leipzig, Peters 1968 8. Шостакович, Дмитрий Сонаты для скрипки и фортепиано, соч. 134 Москва, Музыка 1974 9. Despić, Dejan Vinjete za violinu i klavir Op. 43 bez podataka o izdavaču 1966 10. Hofman, Srdan Pastoral za violinu solo izdanje autora 1972 11. Ivanović, Milivoj Jugoslovenski autori, dela za violinu i klavir izdanje autora 1968 12. Милојевић, Милоје Четири импресије за виолину и клавир Оп. 62 Удружење композитора Србије 1979 13. Mihajlović, Milan Elegija izdanje autora 1991 14. Logar, Mihovil Komadi za violinu i klavir Beograd, Prosveta 1959 15. Prokofiev, Sergej Fünf melodien Op. 35 Krakow, PWM Edition 1954 16. Ravel, Maurice Valses Nobles et Sentimentales New York, Carl Fischer 1942 17. Wieniawski, Henryk Polonaise brillante, Op. 4 Krakow, PWM Edition 1964 18. Wieniawski, Henryk Polonaise de concert Wien, Universal 1924 19. Wieniawski, Henryk Scherzo Tarentelle Op. 16 Leipzig, Peters 1912 20. Wieniawski, Henryk Le carnaval russe, Op. 11 Mainz, Schott 1911 21. Saint Saens, Camille Introduction und Rondo capriccioso Leipzig, Peters 1973 22. Sarasate, Pablo Introduction und Tarantella Leipzig, Peters 1961 23. Ravel, Maurice Tzigane Paris, Durand 1924 24. Chausson, Ernest Poeme Op. 25 Frankfurt, Peters 1931 25. Шостакович, Дмитрий Четыре прелюдии соч. 34 Москва "Музыка" 1953 26. Szymanowski, Karol Notturmo et Tarantella Krakow, PWM Edition 1972 27. Szymanowski, Karol Chant de Roxane Krakow, PWM Edition 1972 28. Szymanowski, Karol Sonata Op. 9 Krakow, PWM Edition 1972 29. Elgar, Edward Le capricieuse Op. 17 London, British and Continental Music Agencies 1956		
Number of active classes:	Lectures: 0	Practice:2

Methods of teaching: Lectures: individual lessons Practice: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final thesis:	Points - 60
Attendance	30	Exam	60
Public performance	10		

Study program: Book of courses, Master Academic Studies			
Course title:MEVC1 - <b>Violoncello</b>			
Teachers: Belić S. Sandra, Full professor ; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate professor			
Associates in teaching: Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleksi, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
Course status: compulsory			
Number of ECTS: 13			
Requirements: None			
Course objectives: Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The goal is also to reach a high professional violoncellist level, through the technical-interpretative work on music literature for violoncello and building the violoncellist's individuality through the unity of the technical and musical element.			
Course outcomes: Mastering instrument, knowing the styles and forms, understanding the musical content, individuality in expression. Students: gain a high professional level of ability to realize and express their own artistic concepts, expand their work and extend their knowledge in the field of repertoire, are capable of taking on leading roles in ensembles, mastering the comprehensive knowledge of the repertoire of the main subject, having a deep understanding of practical and theoretical studies and use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
Contents of the course: The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal expression and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. Examine program: one of the Suites for Violoncello solo by Johan Sebastian Bach (in whole), Sonata for Violoncello and piano (if Sonata by L. V. Beethoven – 3 <sup>rd</sup> , 4 <sup>th</sup> or 5 <sup>th</sup> ), virtuoso piece, composition - given for 2 weeks before Exam (up to 10 min.) Lectures are held by the professor, and practice by piano associate. At the practice, students improve in joint performance and musical communication, mastering interpretive issues, and those related to playing in an ensemble. At least three times a public appearance is organized, which can also be within the class. Attendance on at least three concerts of string instruments students is compulsory.			
Literature: 1. Dvorak, Antonin Rondo SNKLHU, Praha 1955 2. Popper, David Hungarian Rhapsody IMC New York City IMC New York City 1958 3. Bach, Johann Sebastian Šest svita za violončelo solo Barenreiter 1950 4. Popper, David 6 odabranih komada za violončelo i klavir Universal Edition 1962 5. Beethoven, Ludwig van Varijacije za violončelo i klavir Henle 1950 6. Franker, F. Sonata za violončelo i klavir Schott 1950 7. Schumann, Robert Fantastični komadi za violončelo i klavir G. Henle 1950 8. Brahms, Johannes Sonata u F-duru za violončelo i klavir opus 99 G. Henle 1950 9. Brahms, Johannes Sonata u e-molu za violončelo i klavir G. Henle 1950 10. Debussy, Claude Sonata za violončelo i klavir u d-molu G. Henle 1950 11. Stravinsky, Igor Italijanska svita za violončelo i klavir Boosey and Hawkes 1934 12. Šostakovič, Dmitrij Sonata za violončelo i klavir IMC, New Zork 1962 13. Schubert, Franz Sonata za violončelo i klavir "Arpedone" Barenreiter 1950 14. Beethoven, Ludwig van Sonate za violončelo i klavir Leipzig, Peters 1962 15. Britten, Benjamin Sonata in Ce za violončelo i klavir Boosey and Hawkes 1956 16. Boccherini, Luigi Sonata za violončelo i klavir 1-9 Milano, Ricordi 1962 17. Boccherini, Luigi Sonate za violončelo i klavir 10-19 Ricordi 1956 18. Grieg, Edward Sonata za violončelo i klavir op. 36 Select music 1962			
Number of active classes:	Lectures: 0	Practice:2	
Methods of teaching: Lectures: individual lessons Practice: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final thesis:	Points - 60
Regular attendance	30	Exam	60
Public performance	10		

Study program: Book of courses, Master Academic Studies			
Course title: MGT1 - <b>Guitar</b>			
Teachers: Ogrizović M. Vera, Full professor ; Tošić M. Srđan, Full professor ; Karajić M. Darko, associate professor; Hadži Đorđević D. Aleksandar, Assistant professor			
Associates in teaching: Zagorac P. Bojana, Collaborative pianist ; Gligorić G. Vladimir, senior collaborative pianist			
Course status: compulsory			
Number of ECTS: 11			
Requirements: None			
Course objectives: Achieving a high professional guitarist level, through the technical-interpretative processing of musical literature for the guitar and building individuality of the personality of the guitarist through the unity of the technical and musical element.			
Course outcomes: Achieving a high level of originality and independence in the approach to the interpretation of music for guitar.			
Contents of the course: Composition compulsory for all students this year of the study program (which is scheduled at the beginning of the autumn semester, i.e. at the beginning of the school year) and one self-selected composition from the listed literature.			
Literature: 1. A. Damjanović, Freske, Zbirka savremenih srpskih kompozitora, AGV Novi Sad, 2015. 2. V. Tošić, Medial 1, Zbirka savremenih srpskih kompozitora, AGV Novi Sad, 2015. 3. V. Trajković, Balada op. 13, Zbirka savremenih srpskih kompozitora, AGV Novi Sad, 2015. 4. V. Trajković, Canto Ridato op. 30, Zbirka savremenih srpskih kompozitora, AGV Novi Sad, 2015. 5. V. Kulenović, Tokatina, Zbirka savremenih srpskih kompozitora, AGV Novi Sad, 2015. 6. D. Bogdanović, Ričerkar "Guslarski", Zbirka savremenih srpskih kompozitora, AGV Novi Sad, 2015. 7. D. Jovanović, Pure Energy, Zbirka savremenih srpskih kompozitora, AGV Novi Sad, 2015. 8. S. Jaćimović, Three Pieces for Guitar Solo, Zbirka savremenih srpskih kompozitora, AGV Novi Sad, 2015. 9. D. Bogdanovic, SONATA, Ed. Berben Ancona, 1979. 10. D. Bogdanovic, SONATA 2, Ed. Berben Ancona, 1988. 11. D. Bogdanović, Omar s Fancy, GSP, San Francisco, 1994. 12. D. Bogdanović, Seven Little Secrets, GSP, San Francisco, 1996. 13. D. Bogdanović, Ricercar Kalij, d OZ, Quebec, Canada, 2012. 14. D. Bogdanović, Variaciones Casi Latinas, Berben, Ancona, Italy 15. J. Rodrigo, Tres Piezas Espanolas, SCHOTT Mainz, GA 177 16. J. Rodrigo, Invocation et danse, ed. TECHNISONOR, Paris, 1973. 17. J. Rodrigo, Un Tiempo Fue Italica Famosa, SCHOTT Mainz, 1989. 18. N. Coste, Le Depart, E. Girod, Paris, 1857. 19. M. Llobet, Scherzo Vals, Union Musical Espanola, 1936. 20. M. Ponce, Preludes I, II, Schott, Mainz, GA 124, 125			
Number of active classes:	Lectures: 0	Practice: 2	
Methods of teaching: Lectures: individual lessons Practice: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final thesis:	Points - 50
Activity during lectures	30	Exam	50
Concert praxis, public performance, competitions	20		



Study program: Book of courses, Master Academic Studies			
Course title: MBDI1 - <b>Conducting</b>			
Teachers: Radovanović-Brkanović R. Biljana, Full professor ; Sudić D. Bojan, Full professor			
Associates in teaching: Radojković D. Sonja, Collaborative pianist ; Stefanović D. Mladen, Adjunct collaborative pianist			
Course status: compulsory			
Number of ECTS: 11			
Requirements: None			
Course objectives: Students gain the capacity for independent concert activity and participation in the work of music ensembles and orchestras, as well as competences for work in music - pedagogical institutions at the level of secondary schools.			
Course outcomes: Students: - gain a high professional level and abilities to realize and express their own artistic concepts, - extend the repertoire and expand their knowledge in the field of repertoire, - are able to take on leading roles in ensembles, - master the comprehensive knowledge of the repertoire of the main subject, - have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
Contents of the course: Studying choral, orchestral and vocal-instrumental pieces, the way of setting and realization with the ensemble. The exam is in the form of a rehearsal for a public concert where one piece is performed, symphonic, concert, or vocal-instrumental.			
Literature: 1. Brahms, Johannes Complete Symphonies, Dover 1974 2. Beethoven, Ludwig van Six Great Overtures, Dover 1985 3. Beethoven, Ludwig van Symphonie Nr. 9 Leipzig, Ernst Eulenburg 1950 4. Прокофьев, Сергей Сергеевич Romeo and Juliet, 3 suites Moskva, State music publisher 1963 5. Verdi, Giuseppe Messa da Requiem Riccordi 1968 6. Sibelius, Jan Sinfonies, Breitkopf 1931 7. Skrjabin, Aleksandar Sinfonie Nr 3 Belaieff 1971 8. Berlioz, Hector A Critical Study of Beethoven "s Nine Symphonies Illinois 2000 9. Del Mar, Norman Anatomy of the Orchestra California 1987 10. Carse, Adam The History of Orchestration Dover 1964 11. Puccini, Giacomo Madame Butterfly, Dover			
Number of active classes:	Lectures: 1	Practice: 1	
Methods of teaching: Lectures: individual lessons Practice: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final thesis:	Points - 60
Activity during lectures	10	Exam – technical realization	30
Public and performances within a class	20	Exam – artistic impression	30
Regular attendance	10		

Study program: Book of courses, Master Academic Studies			
Course title: MEZRL - <b>Final thesis - Viola</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS:14			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for a layered understanding and realization of musical piece, attaining a high professional violist level and building a violist's individuality through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks by defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Viola module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal plan and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. Final thesis requirements: one capris or etude, the first or second and third movement of the classical concert and a grand concert, the program has to be performed by heart.			
Literature: 1. Walton, William Concerto in a, 1929 OUP 1958 2. Dont, Jakob Etide za violu 1989 3. Palaschko, Johannes Etide za violu op. 44 1999 4. Palaschko, Johannes Etide za violu op. 62 1999 5. Hoffmaister, Franz Anton Etide za violu 1994 6. Stamitz, Karl Koncert za violu D-dur 1996 7. Hoffmaister, Franz Anton Koncert za violu D-dur 1989 8. Forsyth, Cecil Koncert za violu i orkestar (klavir) 1987 9. Martinu, Bohuslav Koncertna rapsodija za violu i orkestar (klavir) 1994 10. Mozart, Wolfgang Amadeus Koncert za klarinet (violu) A-dur 1994 11. Šostakovič, Dmitrij Koncert za violoncelo (violu) i orkestar br. 1 1994 12. Bartók, Bela Concerto, op. posth Boosey and Hawkes 1989 13. Stamitz, Karl Konzert Nr. 3, in A Bärenreiter 1975			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MEZRV - <b>Final thesis - Violin</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS:14			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for a layered understanding and realization of musical piece, attaining a high professional violinist level and building a violinist's individuality through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks by defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Violin module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal plan and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. Final thesis requirements: - one Paganini's Caprice, first or second and third position of Mozart's concert and grand concert, the program has to be performed by heart			
Literature: 1. Paganini, Niccolo Capricen Op. 1 Leipzig: Peters 1930 2. Mozart, Wolfgang Amadeus Violinkonzert KV 216 Wien, Universal 1968 3. Mozart, Wolfgang Amadeus Violinkonzert KV 218 Lepzig, Breitkopf&Härtel 1970 4. Mozart, Wolfgang Amadeus Violinkonzert KV 219 Mainz, Schott 1961 5. Beethoven, Ludwig van Violinkonzert Leipzig, Breitkopf und Hartel 1977 6. Bruch, Max Violinkonzert Op. 26 g moll Frankfurt, Peters 1949 7. Брамс, Иоганнес Концерт для скрипки ре мажор, соч. 77 Москва, Музыка 1968 8. Cajkovski, P I Violinkonzert Op. 35 Lepzig. Breitkopf&Härtel 1974 9. Dvorak, Antonin Violinkonzert Op. 53 Lepzig, Breitkopf&Härtel 1973 10. Paganini, Niccolo Violinkonzert Op. 6 No. 1 Mainz, B. Schott's Söhne 1972 11. Paganini, Niccolo Violinkonzert Op. 7 No. 2 Wien, Universal 1973 12. Прокофьев, Сергей Сергеевич Концерт для скрипки ре мажор, соч. 19 Москва, Музыка 1973 13. Прокофьев, Сергей Концерт для скрипки, соч. 63 Москва, Музыка 1974 14. Sibelius, Jan Violinkonzert op. 47 Berlin, Robert Lienau 1976 15. Stravinsky, Igor Concerto en re Mainz, B. Schott's Söhne 1931 16. Шостакович, Дмитрий Концерт Но. 1 для скрипки, соч. 99 Москва, "Музыка" 1956 17. Шостакович, Дмитрий Концерт Но. 2 для скрипки соч. 129 Москва, "Музыка" 1976 18. Wieniawski, Henryk Violinkonzert op. 14 fis moll No. 1 Leipzig, Peters 1963 19. Wieniawski, Henryk Violinkonzert op. 22 No. 2 Peters, Leipzig 1963 20. Барток, Бела Концерт Но. 1 для скрипки Москва, "Музыка" 1964			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MEZRC - <b>Final thesis - Violoncello</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS:14			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for a layered understanding and realization of musical piece, attaining a high professional violoncellist level and building a violoncellist's individuality through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks by defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Violoncello module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal plan and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. Final thesis requirements: Concert (by Haydn D major) the program has to be performed by heart			
Literature: 1. Saint –Saens, Camille Concerto for Violoncello and Orchestra A Minor Op. 33, No. 1 (Cello / Piano) G. Henle Verlag 1963 2. Davidoff, Carl Concerto I op. 5 violoncello e piano Universal-Edition 1967 3. Golterman, Georg Konzert No. 1 a moll for violoncello Verlag von Breitkopf and Bartel Leipzig 1961 4. Dvorak, Antonin Konzert za violončelo i orkestar, h-mol Leipzig, Breitkopf 1950 5. Čajkovski, Petar Ilijč Rokoko varijacije Boosey and Hawkes 1934 6. Šostakovič, Dmitrij Konzert za violončelo i orkestar br. 1 Boosey and Hawkes 1950 7. Elgar, Edward Konzert za violončelo i orkestar London, Novello 1919 8. Lalo, Edward Konzert za violončelo i orkestar Leipzig, Peters 1956 9. Haydn, Joseph Concerto for Violoncello and Orchestra D Hob. VIIb: 2 (Cello / Piano) G. Henle Verlag 1924			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MIZRG - <b>Final thesis - Guitar</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS:10			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, attaining a high professional guitar level and building individuality of the guitarist through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks by defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Guitar module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal plan and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. Final thesis requirements: full-length solo recital composed of significant pieces of concert repertoire for guitar, of different styles and character.			
Literature: 1. J. S. Bach, Lautenmusik, Hofmeister Musikverlag Leipzig, 1977. 2. J. S. Bach, The Solo Lute Works, Neil A. Kjos Music Company, CA, 1989. 3. J. S. Bach Six Unaccompanied Cello Suites Arranged For Guitar, Mel Bay Publications INC, 1998. 4. Д. Карајић, Музика Ј. С. Баха у обради за гитару, Центар за рану музику Ренесанс, Београд 2000 5. G. Santorsola, Sonata no. 2, "Hispanica", ed. Berben, Ancona, 1973 6. J. S. Bach, 3 Sonatas, SCHOTT, GA 535, 1998. 7. F. Sor, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1980. 8. M. Giuliani, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1982. 9. Klassiker der Gitarre I-VI, VEB Deutscher Verlag fur Musik, Leipzig 10. D. Bogdanovic, SONATA, Ed. Berben Ancona, 1979. 11. D. Bogdanovic, SONATA 2, Ed. Berben Ancona, 1988. 12. M. M. Ponce, Sonata Romantioca, SCHOTT Mainz, 1929. 13. Giulio Regondi, The Complete Works For Guitar, ed. Chanterelle S. A., ECH 415 14. A. Barrios, Complete Works for Guitar, Belwin-Mills Publishing Corp., 1972. 15. J. Manen, Fantasia Sonata, SCHOTT Mainz, GA 157 16. J. Rodrigo, Tres Piezas Espanolas, SCHOTT Mainz, GA 177 17. J. Rodrigo, Invocation et danse, ed. TECHNISONOR, Paris, 1973. 18. W. Walton, Five Bagatelles, Oxford University Press, 1974. 19. A. Jose, Sonata para guitarra, ed. Berben, Ancona, 1998. 20. A. Ginastera, Sonata, ed. Boosey&Hawkes, Inc., 1981.			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Independent student work on preparation of final thesis. The final thesis is the public performance of the above mentioned program.			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MBZRD - <b>Final thesis - Conducting</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 12			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, attaining a high professional level in the work with ensembles of different composition, which enables the student to perform complex vocal, instrumental and vocal-instrumental compositions of different stylistic era and author.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of one musical work. Knowing the characteristics of the ensemble, knowing the styles and forms, understanding the musical content. Students gain a high professional level and ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They gain the ability to fully learn and perform complex tasks. By defending the final thesis, students confirm that they have achieved the basic goals of the graduate study program Performing arts - the module Conducting, the ability to independently engage in artistic activity, and the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and the form of compositions, research in the field of technical and expressive possibilities of ensembles in order to more effectively work with ensembles. The exam is in the form of a public concert where one work is performed, symphonic, concert, or vocal-instrumental.			
Literature: 1. Haydn, Joseph Sinfonie no. 104 (Peters, Leipzig, 1936) 2. Haydn, Joseph Sinfonie "Mit dem Paukenschlag" (Philharmonia, Wien, 1938) 3. Haydn, Joseph Sinfonie "Mit dem Paukenwirbel" (Peters, Leipzig, 1948) 4. Mozart, Wolfgang Amadeus Sinfonie Nr. 39 Es-dur (Peters, Leipzig, 1952) 5. Mozart, Wolfgang Amadeus Sinfonie no. 40 g- moll (Peters, Leipzig, 1952) 6. Beethoven, Ludwig van, Sinfonien 1-9 (Peters, Leipzig, 1938) 7. Mozart, Wolfgang Amadeus, Requiem (Eulenburg, Leipzig, 1983) 8. Mozart, Wolfgang Amadeus, Klavierkonzert KV. 537 (D-dur Peters, Leipzig, 1961) 9. Mozart, Wolfgang Amadeus, Klavierkonzert KV 466 d-moll 8Peters, Leipzig, 1961) 10. Mendelssohn-Bartholdy, Felix, Sinfonie Nr. 3 "Italienische" (Peters, Leipzig, 1953) 11. Mendelssohn-Bartholdy, Felix, Ouverture "Hebriden" (Peters, Leipzig, 1956) 12. Schubert, Franz, Sinfonie Nr. 5 B-dur (Eulenburg, Leipzig, 1958) 13. Schubert, Franz, Sinfonie Nr. 8 h-moll (Eulenburg, Leipzig, 1956) 14. Schumann, Robert, Klavierkonzert a-moll (Peters, Leipzig, 1961) 15. Verdi, Giuseppe, Il Trovatore (Ricordi, Milano, 1963) 16. Brahms, Johannes-Complete Symphonies (Dover, NY, 1974) 17. Beethoven, Ludwig van-Six great Ouvertures (Dover, NY, 1985) 18. Прокофьев, Сергей-Ромео и Джулија (три свите из балета) (Музгиз, Москва, 1963) 19. Verdi, Giuseppe-Messa da Requiem (Ricordi, Milano, 1968) 20. Sibelius, Jan-Sinfonien (Breitkopf, Leipzig, 1931) 21. Puccini, Giacomo-Madame Butterfly (Ricordi, Milano, 1978) 22. Dvorak, Antonin, Sinfonie op. 88 Nr. 8 G-dur (Philharmonia, Wien, 1968) 23. Dvorak, Antonin, Sinfonie "Aus der Neuen Welt" (Universal, Wien, 1937) 24. Franck, Cesar, Sinfonie d-moll (Eulenburg, Leipzig, 1973) 25. Liszt, Franz, Les Preludes (Boosey and Hawkes, London, 1976) 26. Mussorgsky, Modest, Eine Nacht auf dem kahlen Berge (Breitkopf, Leipzig, 1976) 27. Prokofieff, Sergej, Symphonie classique op. 25 (Boosey and Hawkes, New York, 1978) 28. Tschaikowsky, Peter, Sinfonie Nr. 4-6 f-moll (Peters, Leipzig, 1963) 29. Tschaikowsky, Peter, Fantasie-Ouverture "Romeo und Julie" (Peters, Leipzig, 1976)			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MKZR1 - <b>Final thesis - Chamber music</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 16			
Requirements: None			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of the artistic piece, attaining a high professional level as chamber musician and the ability to interpret greatest chamber literature as part of a variety of chamber ensembles.			
Course outcomes: Mastering all segments of the professional requirements necessary for the successful and comprehensive realization of the chamber music piece. Knowledge of styles forms, understanding of the role of one's own part in a layered facture of chamber literature, versatility in performance within various ensembles. Students enrich the repertoire, have a deep understanding of practical and theoretical knowledge and have the ability of independent application in further artistic development.			
Contents of the course: Practice implies a studious introduction to the works of different epochs, depending on the type of ensemble and the abilities of students. Mastering the notation of the chamber work takes place through structural analysis and the perception of basic stylistic features, which leads to decision making on basic interpretive parameters. With the consideration of articulation elements, the performance problems of joint playing in metric, rhythmic and agogic terms are solved. A special accent is on harmonization of the sound balance of the ensemble. In the final segment of the work with the ensemble it is necessary to achieve a compact tonal image of the chamber ensemble, the consistency of the concept and the persuasiveness of the musical expression. At least once, a public appearance is organized, which can also be within the class. The exam program includes recital in duration of 40 to 45 minutes.			
Literature: Defined according to the selected topic of the final thesis.			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Independent student work on preparation of final thesis.			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MDZRK - <b>Final thesis - Piano</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS:11			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, reaching a high professional performance level and building individuality of the pianist through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of one musical piece. Mastering techniques, knowledge of styles and forms, understanding of musical content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and ability to use this knowledge in further artistic development. Students acquire the ability to independently learn and perform complex tasks by defending the final thesis and confirm that they have achieved the basic goals of the graduate study program Performing art – Voice studies module, the capability of independent engagement in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of pieces, research in the field of tonal articulation and the dynamic possibilities, as well as the work on phrasing, agogic, intonation, pedalization, and articulation. The selection of the final thesis program depends on the current capabilities of each student and is in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Final thesis requirements: - Recital of a minimum duration of 50 minutes in which one must be represented by one piece from the era of Baroque, Classicism, Romanticism and 20 <sup>th</sup> (21 <sup>st</sup> ) century, as well as one work by a domestic author. The program must contain one polyphonic composition, and one piece from the epoch of Classicism, Romanticism or the 20 <sup>th</sup> century must be in the form of a Sonata.			
Literature: 1. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar B-dur KV 595, Leipzig, Breitkopf und Hartel 1980 2. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar c-moll KV 491, Leipzig, Breitkopf und Hartel 1980 3. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar d-moll KV 466, Leipzig, Peters 1974 4. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 4, G-dur, Leipzig, Breitkopf und Hartel 1917 5. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 5, Es-dur, Leipzig, Peters 1957 6. Rahmaninov, Sergej: Koncert za klavir i orkestar br. 1, fis-moll, Moskva, Muzika 1972 7. Rahmaninov, Sergej: j Rapsodija na Paganinijevu temu za klavir i orkestar, 1980 8. Prokofjev, Sergej: Koncert za klavir i orkestar br. 3 C-dur, London, Boosey and Hawkes 1947 9. Liszt, Franz: Koncert za klavir i orkestar br. 1 Es-dur, Wien, Universal 1980 10. Liszt, Franz: Koncert za klavir i orkestar br. 2, A-dur, Wien, Universal 1980 11. Chopin, Fryderyk: Koncert za klavir i orkestar br. 1, e-moll, Leipzig, Peters 1979 12. Chopin, Fryderyk: Koncert za klavir i orkestar br. 2, f-moll, Leipzig, Peters 1980 13. Saint-Saens, Camille: Koncert za klavir i orkestar br. 2, g-moll, Paris, Durand 1980 14. Skrjabin, Aleksandar: Koncert za klavir i orkestar fis-moll, op. 20, Moskva, Musika 1947 15. Chopin, Fryderyk: Sabrana dela za klavir III sveska, Warszawa, PWM 1949 16. Schumann, Robert: Samtliche Klavierwerke Bd. III, Universal 1980 17. Liszt, Franz: Sabrana dela za klavir III sveska, Leipzig, Peters 1980 18. Debussy, Claude: Imaž I i II, Paris, Durand 1916 19. Ravel, Maurice: Ogledala, 1980 20. Razni autori: Antologija srpske klavirske muzike I sveska, Beograd: UKS 2005 21. Bach, Johann Sebastian: Dobro temperovani klavir I sveska, 1980 22. Bach, Johann Sebastian: Dobro temperovani klavir II sveska, 1980 23. Beethoven, Ludwig van: Sonate za klavir I sveska, Munhen, G. Henle Verlag 1952 24. Beethoven, Ludwig van: Sonate za klavir II sveska, Munhen, G. Henle Verlag 1952 25. Mozart, Wolfgang Amadeus: Sonate za klavir I sveska, 1980 26. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, 1980			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100



Study program: Book of courses, Master Academic Studies			
Course title: MFZR3 - <b>Final thesis - Clarinet</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 12			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, reaching a high professional performance level and building individuality of the student through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks by defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Clarinet module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the final thesis program depends on the current capabilities of each student and is in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Final thesis requirements: Recital of a minimum duration of 45 minutes in which it must be present: Concert, Sonata, Piece and Etude.			
Literature: 1. Bach, Johann Sebastian Trazerisione di N. Gampieri G. Ricordi Milano 1970 2. Uhl, Alfred Studij za klarinet Edicija Shott 3778 1970 3. Bach, Johann Sebastian Adaptacije za klarinet od U. Delakluz E. M. Alphonse Leduc 1936 4. Rose, Cyrille Etide za klarinet Carlfischer 1934 5. Giampieri, Alamiro Studi - capricci za klarinet G. Ricordi Milano 1965 6. Bach, Johann Sebastian Studie Leipzig, Breitkopf 1983 7. Bozza, Eugene Arabesques Paris, Alphonse Leduc 1960 8. Jeanjean, Paul Etudes modernes Paris: Alphonse Leduc 1947			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MEZRB - <b>Final thesis - Double bass</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS:14			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for a layered understanding and realization of musical piece, attaining a high professional double bassist level and building a double bassist's individuality through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks by defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Double bass module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The Final thesis requirements: the virtuoso piece by Bottesini, the first or second and third movement of classical concert, as well as one of the most demanding contrabass concerts, the program is performed by hearth.			
Literature: 1. Bottesini, Giovanni Allegretto capriccio fis-moll Doblinger Music 1972 2. Dittersdorf, Carl Ditters von Concerto in E Major, Krebs 172 (Double Bass /Piano) Schott Music HL. 49011028) 1989 3. Bottesini, Giovanni Concerto no. 2, b minor New York: IMC 1978 4. Bottesini, Giovanni Concerto Nr. 3 A-Dur (Concerto di bravura) Doblinger Music Publishers 1965 5. Cernoivanenko Konzert 1972 6. Mortari, Virgilio Concerto Milano, RICORDI 1992 7. Trovajoli, Armando Concerto Milano, RICORDI 1992 8. Fonten Konzert LEDUC 1984 9. Bottesini, Giovanni Tarantella in a minor International Music Company 1972 10. Hoffmeister Konzert D dur Peters 1979 11. Bottesini, Giovanni Allegretto capriccio fis-moll Doblinger Music 1972 12. Vanhal, Johann Concerto D major Boosey and Hawkes 1988			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MFZR2 - <b>Final thesis - Oboe</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS:12			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for understanding and realization of musical piece, reaching a high professional performance level and building a student's individuality through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks by defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Oboe module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the final thesis program depends on the current capabilities of each student and is in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Final thesis requirements: Recital of a minimum duration of 45 minutes in which it must be present: Concert, Sonata, Piece and Etude.			
Literature: 1. Mozart, Wolfgang Amadeus Concerto C-dur Henle 1934 2. Mozart, Wolfgang Amadeus Kvartet F-dur Henle 1933 3. Krommer, Franz Concerto in F Master music 1934 4. Martinu, Bohuslav Concerto Eschig 1934 5. Bellini, Vincenzo Concerto in Es Ricordi 1933 6. Albinoni, Tomaso Concerto op 9. no. 2 International music 1965 7. Bach, Johan Sebastian Sonata in g Peters 1958 8. Bach, Carl Philipp Emanuel Sonata in g Breitkopf 1983 9. Bozza, Eugene Fantasie pastorale Leduc 1938 10. Daeli, Giovanni Fantasy on themes of Verdi "s Rigoletto Universal 1960 11. Kalliwoda, Johann Wenzel Morceau de salon Nova 1947 12. Hindemith, Paul Sonata Schott 1957 13. Saint-Seans, Camille Sonata Master music 1956 14. Poulenc, Francis Sonata Chester 1925 15. Grgin, Ante Biljana Theme and Variation Edition Marc Reift 2007 16. Vivaldi, Antonio Concerto in C major Schott 1940			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MIZRO - <b>Final thesis - Organ</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS:7			
Requirements: Passed all examinations			
Course objectives: To achieve a high standard in professional interpreting of works of organ literature through a complex study and interpretation of masterpieces of organ literature of different epochs and styles.			
Course outcomes: Mastering the musical and technical requirements envisaged for this course, developing individual performance possibilities of the student, as well as acquiring competences for teaching in secondary music schools, concert activity (solo, orchestral, chamber music), possibility of working in higher education, the possibility of further artistic and interpretative specialization.			
Contents of the course: Sublimation of acquired knowledge in the field of knowledge of instruments, geographical specifics, differences in registration and articulation, characteristics of style. The course, in accordance to program, provides: capital works of the great form of the 19th and 20th century authors. Work on the program: meticulous introduction and mastering of the musical text, through technical-melodical, formal-structural and registration analysis. Resolving performance problems. Research and experimentation with style and interpretation, with particular emphasis on individual expression. Exam requirement: Music Recital 19th and 20th century's compositions, and one composition of old masters, in total duration of not less than 45 minutes.			
Literature: 1. Mendelssohn, Felix: Six Sonatas op. 65 (1844-45, publ. 1845) Dover Publications Inc. New York, 1991 2. Brahms, Johannes: Two Preludes and Fugues (1856-57, publ. 1927) Dover Publications Inc. New York, 1991 3. Frank, Cezar: Oeuvres Completes pour Orgue (1-4), Editions Alphonse Leduc, Paris, 1989 4. Vierne, Louis: Six Organ Symphonies, Dover Publications Inc. New York, 1996 5. Hindemith, Paul: Sonaten für Orgel (1, 2, 3), B. Schott's Sohne, Mainz, 1937 6. Guilmant, Alexandre: First Sonate (Symphonie), op. 42, Wayne Leupold Editions, Boston, 1990 7. Poulenc, Francis: Concerto en Sol mineur, Editions Salabert, Paris, 1939 8. Widor, Charles-Marie: Complete Organ Symphonies (1-5), Dover Publications Inc. New York, 1991 9. D'Est en Ouest, Cinq pieces d'aujourd'hui pour grand-orgue, Les Editions du Chant du Monde, Bonchamp-Les-Laval, 2005			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Independent student work on preparation of final thesis The final thesis is the public performance of the above program			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title:MCZR1 - <b>Final thesis - Voice Studies</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS:8			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent adopting of knowledge and skills crucial for layered understanding and realization of musical piece, reaching a high professional level and individuality of solo singers through the unity of technical and musical element.			
Course outcomes: Students: - gain a high professional level of ability to realize and express their own artistic concepts, - extend the repertoire and expand their knowledge in the field of repertoire, stage and concert activities, - are capable of taking the leading roles in ensembles, - mastering the comprehensive knowledge of the repertoire of the main subject, - have a deep understanding of practical and theoretical study and are able to use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of styles of different epoch's composers, analysis of content and form of compositions, research in the field of tonal plan and dynamic possibilities, as well as work on phrasing, agogic, intonation, and articulation. For the finalization of master studies, the final thesis is required, where the student performs: 1. The opera main role, or 2. A solo part of a more demanding vocal instrumental piece, or 3. Resital (45 minutes minimum, designed by free choice)			
Literature: 1. В. А. Моцарт: Фигарова женидба, Чаробна фрула, Дон Џовани, Тако чине све – Петерс едиције 1966. г. 2. Г. Доницети: Љубавни напиток, Дон Паскуале, Ана болена, Лучија од ламермура, Марија стјуард, Лукреција Борџија, Роберто Девере, Кћи Пука, Фаворита, - Рикорди 2007. г. 3. В. Белини: Капулети и Монтеки, Норма, Пуритани, Пирата, Ла сонамбула – Рикорди 2007. г. 4. Ђ. Росини: севиљски Берберин, Пепељуга, Италијанка у Алжиру – Рикорди 2007. г. 5. Ђ. Верди: Аида, Атила, Бал под маскама, Дон Карлос, Ернани, Фалстаф, Моћ судбине, Ломбарди, Луиза Милер,; акбет, Набуко, Отело, Риголето, Симон Боканегра, Травиата, Трубадур, Сицилијанске вечери – Рикорди 2007. г. 6. Ђ. Пучини: Боџи, Едгар, Девојка са сапада, Ђани Скики, Мадам Батерфлај, Манон Леско, Суор анџелика, Табаро, Турандот, Вили – Рикорди 2007. г. 7. П. Маскањи: Кавалерија рустикана, Ирис – Сонзоњо 2000. г. 8. Ш. Гуно: Фауст, Ромео и Јулија – Калмус 1999. г. 9. Ж. Бизе: Кармен – Калмус 1999. г. 10. Р. Боито: Мефистофеле – Рикорди 1997. г. 11. С. Бинички: На уранки – адаптација анџел Шурев 1999. г. 12. П. Чајковски: Евгеније Оњегин, Пикова дама, Јоланта – Музика Москва 1999. г. 13. Бородин: Кнез Игор – Музика Москва 1999. г.			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MFZR7 - <b>Final thesis - Trombone</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 12			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, reaching a high professional performance level and building individuality of the student through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks. By defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Trombone module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the final thesis program depends on the current capabilities of each student and is in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Final thesis requirements: Recital of a minimum duration of 45 minutes in which it must be present: Concert, Sonata, Piece and Etude.			
Literature: 1. Bozza, Eugene Ballade Paris, Alphonse Leduc 1944 2. Dutilleux, Henri Choral, cadence et fugato Paris, Alphonse Leduc 1950 3. Grgin, Ante Sonatina Edition Marc Reift 2008 4. Martin, Frank Ballade Universal Edition 1941 5. Wagenseil, Georg Christoph Konzert Willy Muller 1963 6. Marcello, Benedetto Sonata in E minor International music Company 1961 7. Haendel, Georg Friedrich Concerto en fa mineur Paris, Alphonse Leduc 1948 8. David, Ferdinand Concertino Atlanta Brass society press 1969 9. Perrin, Jean Introduction et Allegro Gerard Billaudot 1973 10. Serly, Tibor Concerto Southern Music Publishing Company 1957 11. Šulek, Stjepan Sonata The Brass press 1975 12. Mozart, Wolfgang Amadeus Sonata International music Company 1968 13. Casterede, Jacques Sonatina Paris: Alphonse Leduc 1958 14. Corelli, Archangelo Sonata br. 8 New York: International music Company 1959 15. Corelli, Arcangelo Sonata br. 9 Gerard Billaudot 1968 16. Bonneau, Paul Capriccio Alphonse Leduc 1946 17. Barta, Lubor Concertino Praha, Statni Hudebni Vydavatelstvi 1966 18. Bozza, Eugene Ciaccona Paris, Alphonse Leduc 1967			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MFZR5 - <b>Final thesis - Trumpet</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 12			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, reaching a high professional performance level and building individuality of the student through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks. By defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Trumpet module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the final thesis program depends on the current capabilities of each student and is in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Final thesis requirements: Recital of a minimum duration of 45 minutes in which it must be present: Concert, Sonata, Piece and Etude.			
Literature: 1. Chalier, Theo 36 TRANCEDENTALNIH ETIDA Allphonse Leduc 1965 2. Bitsch, Marcel Vingt Etudes A. Leduc 1965 3. Gisoni, Michael Bach for the Trumpet or Cornet 1970 4. Stamp, James Warm Ups and Studies 1970 5. Caruso, Carmine Musical Calisthenics for brass Hal Leonard 1979 6. Haydn, Joseph Konzert Es dur Universal Editions 1970 7. Hummel, Johann Nepomuk Konzert Es dur Boosey&Hawkes 1975 8. Bohme, Oskar Konzert 1970 9. Brandt, Wassily Konzertni komad Br. 2 Sikorski 1970 10. Rueff, J. Piесе de Concourse Allphonse Leduc 1965 11. Bozza, Eugene Caprice Allphonse Leduc 1965 12. Bozza, Eugene Rustiques Allphonse Leduc 1965 13. Grgin, Ante Laura-Svita za trubu 2008 14. Jevtić, Ivan Sonata za trubu i klavir Paris, Gerard Billaudot 2000 15. Enesko, George Legenda 1965			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MFZR8 - <b>Final thesis - Tuba</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 12			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, reaching a high professional performance level and building individuality of the student through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks. By defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Tuba module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the final thesis program depends on the current capabilities of each student and is in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Final thesis requirements: Recital of a minimum duration of 45 minutes in which it must be present: Concert, Sonata, Piece and Etude.			
Literature: 1. J. S. Bach Suite per Violoncello solo arr. R. King for tuba, BB Robert King Music Company 2. J. S. Bach - Partita a moll for tuba solo, arr. Tinkham Tuba Euphonium Press 3. J. S. Bach - Sonata II for tuba and klavier or orgel, arr. W. Hilgers Editions Marc Reift 4. T. Madsen - Sonata for tuba and piano, Musikk-Huset, Oslo 5. J. Filas - Sonata for tuba and piano, Editions BIM 6. A. Arutunian - Concerto for tuba and orchestra, Editions BIM 7. J. Duda - Concerto for tuba and orchestra 8. J. Koetsier - Concerto for tuba and string orchestra, Editions BIM 9. C. Daniellson - Koncertantna Suita za tubu i 4 horne, Carl Gehrman's Musikforlag 10. J. Stevens - Tuba Journey BB, Editions BIM 11. R. Strauss - 1. Horn concerto transc. for tuba, Anderson Thomas Edition, ing. 12. J. Williams - Tuba Concerto. Editions BIM			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100



Study program: Book of courses, Master Academic Studies			
Course title: MIZRU - <b>Final thesis - Percussions</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 9			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, reaching a high professional percussion performance level and building individuality of percussionist through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks. By defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Percussions module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes analysis of content and form of compositions, research in the field of tonal design and dynamic possibilities of instruments, as well as work on phrasing, agogic, intonation, and articulation. Final thesis requirements: Students perform a recital program that includes membrane, melodic and rhythmic percussion instruments for at least 60 minutes. Compositions for melodic instruments are performed by heart. In the concert program, accent should be on concert pieces solo and pieces accompanied by piano.			
Literature: 1. N. J. Živković, "Ten etudes for snare drum" No. 5-10 - Studio 4 Productions, USA 2. Chuck Kerrigan, "12 etudes for snare drum" No. 6-12 - Mel Bays publications, USA 3. Sperie Karas, "Seven pieces for Concert prformance" No. 5-7 - Hal Leonard corporation, USA 4. John Beck, "Advanced Solos for Snare drum" No. 3-4 - Almira Music co. Inc. NY 14042, USA 5. Jacques Delecluse, "TEST-CLAIRE" for snare drum solo No. 7-12 - Alphonse Leduc, Paris 6. Dr. F. -R. Berger, "Ra D'ac" for snare drum solo – by Dante Agostini, Paris 7. Elliott Carter, "Eight pieces for Four Timpani" No. 5-8 - Associated Music Publishers, NY, USA 1950-1966 8. William J. Schinstine, "Artiste sonata" timpani solo - Southern Music Company, USA 9. William J. Schinstine, "Sonata No. 2" for timpani - Southern Music Company, USA 10. Alex Orfaly, "5 Intermediate Pieces" for solo timpani No. 4-5 - C. Alan publication, USA 11. Pete Zambito, "Mainland Express" for timpani - C. Alan publication, USA 12. Leigh Howard Stevens, "Method of Movement for Marimba", Copyright by L. H. Stevens, 1979 13. Nancy Zeltsman, "Four-Mallet Marimba playing", Hal Leonard Corporation, USA 14. Nebojša J. Živković, "The principle of Mallet Technique", Copyright by Nebojša J. Živković 15. J. S. Bach, "Sech Suiten" fur Violoncello solo BWV 1011-1012, Edition Breitkopf, 4280 16. Morris Goldenberg, "Modern school for Xylophone" No. 36-40, Chappell & Co., Inc, USA 17. George Lawrence Stone, "Mallet Controle" for melodic percussion - by George B. Stone & Son, Inc. USA 18. Сергей Ветров, "Сборник упражнении длр ксилофона" Москва 2005 19. Jacques Delecluse, "Twenty studies for Xylophone" No. 16-20, Alphonse Leduc, Paris 20. David Kovins, "Vibraphone Virtuosity" No. 30-35, - Visionary Music Publishing Co. USA 21. David Fridman, "Vibraphone Technique - dampening and pedaling" - Copyright by D. Fridma. USA 22. Ianis Xenakis, "Rebonds A" set- up solo, percussion solo - Editions Salabert Paris 1991			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Independent student work on preparation of final thesis. The final thesis is the public performance of the above program.			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MFZR4 - <b>Final thesis - Bassoon</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 12			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, reaching a high professional percussion performance level and building individuality of percussionist through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks. By defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Bassoon module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the final thesis program depends on the current capabilities of each student and is in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Final thesis requirements: Recital of a minimum duration of 45 minutes in which it must be present: Concert, Sonata, Piece and Etude.			
Literature: 1. Giamperi, Alamiro 16 studija za fagot Milano, Ricordi 1936 2. Tansman, Alexandre Sonatina za fagot i klavir Paris, Editions Max Escnig 1952 3. Gordon, Jacob Koncert za fagot i orkestar Williams Limited 1948 4. Weber, Carl Maria von Andante e Rondo Ungarese za fagot i klavir Schott 1967 5. Koret, M. Sonata Paris, Leduc 1960 6. Hummel, F. Konzert Leipzig, Edition Peters 1976.			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MFZR1 - <b>Final thesis – Flute</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 12			
Requirements: Passed all examinations			
<p>Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, reaching a high professional performance level and building individuality of the student through the unity of the technical and musical element.</p>			
<p>Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks. By defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Flute module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.</p>			
<p>Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the final thesis program depends on the current capabilities of each student and is in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Final thesis requirements: Recital of a minimum duration of 45 minutes in which it must be present: Concert, Sonata, Piece and Etude.</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Moyse, Marcel De la sonorite, art et tehniqe Paris, Alphonse Leduc 1968</li> <li>2. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1933</li> <li>3. Moyse, Marcel Exercices journalier Paris, Alphonse Leduc 1934</li> <li>4. Moyse, Marcel Ecole de l "articulation Paris: Alphonse Leduc 1934</li> <li>5. Moyse, Marcel Etudes et excercices techniques Paris, Alphonse Leduc 1933</li> <li>6. Taffanel, Paul &amp; Philippe Gaubert Methode complete de la Flute Paris, Alphonse Leduc 1958</li> <li>7. Debost, Michel Une simple Flute Van de Velde 1996</li> <li>8. Bach, Johann Sebastian Studie Leipzig, Breitkopf 1983</li> <li>9. Karg-Elert, Sigfried 30 kaprisa za flautu solo Zimmermann 1925</li> <li>10. Bozza, Eugene Arabesques Paris, Alphonse Leduc 1960</li> <li>11. Jeanjean, Paul Etudes modernes Paris: Alphonse Leduc 1947</li> <li>12. Paganini, Niccolo 24 kaprisa za flautu solo International Music Company 1975</li> <li>13. Sigfrid, Karg-Elert Sonata "Appassionata" za flautu solo Zimmermann 1921</li> <li>14. Bach, Carl Philipp Emanuel Sonata a-moll za flautu solo Frankfurt, Wilhelm Zimmerman 1925</li> <li>15. Telemann, Georg Philip 12 fantazija za flautu solo Kassel, Barenreiter 1955</li> <li>16. Bozza, Eugene Image za flautu solo Paris, Alphonse Leduc 1940</li> <li>17. Ibert, Jacques Piece za flautu solo Paris: Alphonse Leduc 1936</li> </ol>			
Number of active classes:		Lectures: 0	Practice: 0
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 0	Final thesis:
			Defense of final thesis
			100

Study program: Book of courses, Master Academic Studies			
Course title: MIZRH - <b>Final thesis - Harp</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 9			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, reaching a high professional harp performance level and building individuality of harpist through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks. By defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the Harp module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes understanding of the styles of different epoch's composers, interpretation of content and form of compositions, research in the field of tonal design and dynamic possibilities of the instrument, as well as the work on phrasing, agogic, articulation, and pedalization. Final thesis requirements: Recital lasting no less than 50 minutes: composition of an old master, Sonata or Suite, a Virtuoso composition, piece of a domestic composer and a Concert Etude. The program is performed by heart.			
Literature: 1. Bach, Johann Sebastian – Grandjany, Marcel. 12 Etudes for Harp, Carl Fischer, New York, 1970 2. Posse, Wilhelm. Concert studies 1-7, Zimmermann, Frankfurt, 1957 3. Parish-Alvars, Elias. La Mandoline, Gerard Billaudot Editeur, Paris, 1977 4. Bach, Carl Philipp Emanuel- Grandjany, Marcel. Sonata in F Major, Durand & Cie, Paris, 1963 5. Flagello, Nicolas. Sonata for Harp, Lyra Music Company, New York, 1963 6. Hindemith, Paul. Sonate, Schott, Mainz, 1940 7. Krenek, Ernst. Sonata for Harp Op 150, Barenreiter, London 8. Bach, Johann Sebastian – Rayan-Forero, Maria Luisa. Partitas Nos. 1-3, BWV 825-827, Lyon & Healy Publications 2007 9. Britten, Benjamin. Suite for Harp Op 83 10. Schafer, R Murray. The Crown of Ariadne, Arcana Editions, Canada, 1980 11. Комади за харфу београдских композитора. Факултет музичке уметности, Београд, 1987 12. Francisque, Antoine – Grandjany, Marcel. Pavane et Bransles, Associated Music Publishers, New York, 1949 13. Mudarra, Alonso. Fantasia en la manera de Ludovico, Adlais, 1983 14. Kirchoff, Gottfried. Aria and Gigaudon, Associated Music Publishers, New York, 1949 15. Caplet, Andre. Divertissements: A l'Espagnole, Durand & Cie, Paris, 1925 16. Caplet, Andre. Divertissements: A la Francaise, Durand & Cie, Paris, 1925 17. Damase, Jean-Michel. Sicilienne Variee, Editions Henry Lemoine, Paris 18. Gradnjany, Marcel. Children at play, Durand, Paris, 1929 19. Liszt, Franz – Renie, Henriette. Le Rossignol, Alphonse Leduc, Paris, 1958 20. Liszt, Franz – Renie, Henriette. Un Sospiro, Salvi Publications, London 21. Renie, Henriette. Legende d'apres les Elfes de Leconte de Lisle, Lyra Music Company, New York 22. Salzedo, Carlos. Scintillation, Salvi Publications, London 23. Damase, Jean Michel. Theme et Variations pour Harpe 24. Posse, Wilhelm. Carnival de Venice, Lyra Music Company, New York 25. Sancan, Pierre. Theme et variations pour harpe, Durand, Paris, 1975 26. Spohr, Louis. Variations Op 36, Zimmermann, Frankfurt			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Independent student work on preparation of final thesis. The final thesis is the public performance of the above program.			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MFZR6 - <b>Final thesis – French Horn</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 12			
Requirements: Passed all examinations			
Course objectives: Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, reaching a high professional performance level and building individuality of the student through the unity of the technical and musical element.			
Course outcomes: Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content. Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the field of repertoire, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully independently learn and perform complex tasks by defending the final thesis, the students confirm that they have achieved the basic goals of the graduate study program Performing arts - the French horn module, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.			
Contents of the course: The final thesis is the student's research work on the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the final thesis program depends on the current capabilities of each student and is in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Final thesis requirements: Recital of a minimum duration of 45 minutes in which it must be present: Concert, Sonata, Piece and Etude.			
Literature: 1. Maxime, <i>Alphonses 40 Etudes moyenne force</i> Алфонсе Ледуц>/енг> 1960 2. Thevet <i>Twenty studies</i> Alphonse Leduc 1960 3. Muller, Klaus <i>Etude sveska 2 Chambers</i> 1960 4. Cooke, Arnold <i>Altair komad sa klavirom Chambers</i> 1950 5. Desportes, Yvonne <i>Ballade Normande</i> Alphonse Leduc 1960 6. Bozza, Eugene <i>En Irlande</i> Alphonse Leduc 1962 7. Mozart, Wolfgang Amadeus <i>Koncertni rondo Leipzig</i> , Breitkopf 1950 8. Akimenko, Theodor <i>Nocturno Moskva: Muzika</i> 1970 9. Duos A. <i>Varijacije</i> Alphonse Leduc 1960 10. Mozart, Wolfgang Amadeus <i>Koncert Es Dur br. 2</i> Breitkopf 1960 11. Haydn, Joseph <i>Koncert D dur br. 2 Leipzig</i> , Breitkopf 1962 12. Ambrosius <i>Sonata Sikorsky</i> 1966 13. Corelli <i>Archangelo Sonata br. 5 Ricordi</i> 1962 14. Ries, Ferdinand <i>Sonata Sikorski</i> 1966 15. Duvernoy, Frederic <i>Sonata Paris</i> , Alphonse Leduc 1962			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Students independent work			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Book of courses, Master Academic Studies			
Course title: MIZRN - <b>Final thesis - Harpsichord</b>			
Teachers: ---			
Associates in teaching:			
Course status: compulsory			
Number of ECTS: 10			
Requirements: Passed all examinations			
Course objectives: To achieve a high professional and artistic level in the interpretation of the capital works of harpsichord literature. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence for work in music and pedagogical institutions at the level of secondary schools. Students gain the ability to work in the media and cultural institutions.			
Course outcomes: Students gain a high professional level of ability to realize and express their own artistic concepts, extend the repertoire and expand their knowledge in the harpsichord repertoire. They are capable of taking the leading role in the ensemble, mastering the comprehensive knowledge of the repertoire of the main subject, with a deep understanding of practical and theoretical studies and the ability to use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, possess critical self-awareness and are able to initiate joint projects, manage joint projects through teamwork, arrangement and organization.			
Contents of the course: Complex study and interpretation of capital works of harpsichord literature from 16 <sup>th</sup> to 18 <sup>th</sup> , as well as the 20 <sup>th</sup> and 21 <sup>st</sup> centuries. Exam requirements are a public performance of the program in duration of 50-55 minutes consisting of: - at least one capital music piece of the 16 <sup>th</sup> or 17 <sup>th</sup> century * - capital polyphonic piece by J. S. Bach - the cyclical piece by the French Baroque the author - at least two virtuoso compositions by D. Scarlatti The exam performance is public, in front of the commission. * The music piece of the 16 <sup>th</sup> or 17 <sup>th</sup> century according to the student's preference can be replaced by the piece of the 20th century.			
Literature: 1. Bach, Johann Sebastian: Das Wohltemperierte Klavier 1, Henle Verlag, 1997 2. Bach, Johann Sebastian: Das Wohltemperierte Klavier 2, Henle Verlag, 1997 3. Bach, Johann Sebastian: Italianisches Konzert, Französische Ouverture, Vier Duette, Goldberg-Variationen, Henle Verlag, 1979 4. Bach, Johann Sebastian: Toccaten, Henle Verlag, 1990 5. Couperin, Francios: Complete Keyboard Works - Series One, Dover Publications, 1988 6. Couperin, Francios: Complete Keyboard Works - Series Two, Dover Publications, 1988 7. Forqueray, Antoine: Pieces de Clavecin, Heugel & Cie, 2003 8. Francaix, Jean: L'Insectarium pour clavecin, Schott Music, 1987 9. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 1, Dover Publications, 1979 10. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 2, Dover Publications, 1979 11. Kulenović, Vuk: Bukolike za čembalo, Udruženje kompozitora Srbije, 1978 12. Ligeti, György: Continuum for harpsichord, Schott Music, 1998 13. Ligeti, György: Hungarian Rock, for Harpsichord, Schott Music, 1979 14. Martinu, Bohuslav: Deux pieces pour clavecin, Universal, 2001 15. Rameau, Jean-Philippe: Pieces de Clavecin, Nouvelle edition integrale, Barenreiter, 2004 16. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953 17. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953 18. Scarlatti, Domenico: 150 Sonaten, volume 1, Peters, 1985 19. Scarlatti, Domenico: 150 Sonaten, volume 2, Peters 1984 20. Scarlatti, Domenico: 150 Sonaten, volume 3, Peters 1985			
Number of active classes:	Lectures: 0	Practice: 0	
Methods of teaching: Independent student work on preparation of final thesis.			
Grading (max. no. of points): 100			
Exam prerequisites :	Points - 0	Final exam:	Points - 100
		Thesis defense:	100

Study program: Master Academic Studies			
Course title: MMZR1 – Final thesis – Jazz drums			
Professors: ---			
Associates:			
Course status: compulsory			
Number of ECTS: 10			
Requirements: Passed all exams			
<p>Course objectives:</p> <p>Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, attaining a high professional guitar level and building individuality of the guitarist through the unity of the technical and musical element. Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. With final thesis students confirm that they have achieved the basic goals of the graduate study program Performing arts – Jazz drums, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.</p>			
<p>Course outcomes:</p> <p>Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content.</p>			
<p>Contents of the course:</p> <p>The final thesis is student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions.</p> <p>Requirements:</p> <p>Technical part (students perform in front of exam committee without audience) that includes  Previously prepared 10 original arrangements of jazz standards for small ensemble and exam committee chooses three arrangements student has to perform  Transcription of jazz standard recording (note to note) student has to perform in small ensemble  Artistic part (students perform in front of exam committee and audience)  -recital (max. length 50 min) that includes different jazz standards. All compositions must be originally arranged by students. Students can perform their composition as part of program.</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Jerry Bergonzi "Inside improvisation series, Vol. 1"</li> <li>2. Jerry Bergonzi "Inside improvisation series, Vol. 2"</li> <li>3. Jerry Bergonzi "Inside improvisation series, Vol. 3"</li> <li>4. Jerry Bergonzi "Inside improvisation series, Vol. 4"</li> <li>5. Jerry Bergonzi "Inside improvisation series, Vol. 5"</li> <li>6. Jerry Bergonzi "Inside improvisation series, Vol. 6"</li> <li>7. Jerry Bergonzi "Inside improvisation series, Vol. 7"</li> </ol>			
Number of classes:	Theory: 0	Practice: 0	
<p>Methods of teaching:</p> <p>Independent student work on preparation of final thesis.</p>			
Grading (max. no. of points): 100			
Exam prerequisites :	Points - 0	Final exam:	Points - 100
		Thesis defense:	100

Study program: Master Academic Studies			
Course title: MMZR2 – <b>Final thesis - Jazz guitar</b>			
Professors: ---			
Associates:			
Course status: compulsory			
Number of ECTS: 10			
Requirements: Passed all exams			
<p>Course objectives:</p> <p>Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, attaining a high professional guitar level and building individuality of the guitarist through the unity of the technical and musical element. Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. With final thesis students confirm that they have achieved the basic goals of the graduate study program Performing arts – Jazz guitar, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.</p>			
<p>Course outcomes:</p> <p>Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content.</p>			
<p>Contents of the course:</p> <p>The final thesis is student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions.</p> <p>Requirements:</p> <p>Technical part (students perform in front of exam committee without audience) that includes  Previously prepared 10 original arrangements of jazz standards for small ensemble and exam committee chooses three arrangements student has to perform  Transcription of jazz standard recording (note to note) student has to perform in small ensemble  Artistic part (students perform in front of exam committee and audience)  -recital (max. length 50 min) that includes different jazz standards. All compositions must be originally arranged by students. Students can perform their composition as part of program.</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Jerry Bergonzi "Inside improvisation series, Vol. 1"</li> <li>2. Jerry Bergonzi "Inside improvisation series, Vol. 2"</li> <li>3. Jerry Bergonzi "Inside improvisation series, Vol. 3"</li> <li>4. Jerry Bergonzi "Inside improvisation series, Vol. 4"</li> <li>5. Jerry Bergonzi "Inside improvisation series, Vol. 5"</li> <li>6. Jerry Bergonzi "Inside improvisation series, Vol. 6"</li> <li>7. Jerry Bergonzi "Inside improvisation series, Vol. 7"</li> </ol>			
Number of classes:	Theory: 0	Practice: 0	
<p>Methods of teaching:</p> <p>Independent student work on preparation of final thesis.</p>			
Grading (max. no. of points): 100			
Exam prerequisites :	Points - 0	Final exam:	Points - 100
		Thesis defense:	100



Study program: Master Academic Studies			
Course title: MMZR3 – Final thesis – Jazz piano			
Professors: ---			
Associates:			
Course status: compulsory			
Number of ECTS: 10			
Requirements: Passed all exams			
<p>Course objectives:</p> <p>Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, attaining a high professional guitar level and building individuality of the guitarist through the unity of the technical and musical element. Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. With final thesis students confirm that they have achieved the basic goals of the graduate study program Performing arts – Jazz piano, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.</p>			
<p>Course outcomes:</p> <p>Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content.</p>			
<p>Contents of the course:</p> <p>The final thesis is student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions.</p> <p>Requirements:</p> <p>Technical part (students perform in front of exam committee without audience) that includes  Previously prepared 10 original arrangements of jazz standards for small ensemble and exam committee chooses three arrangements student has to perform  Transcription of jazz standard recording (note to note) student has to perform in small ensemble  Artistic part (students perform in front of exam committee and audience)  -recital (max. length 50 min) that includes different jazz standards. All compositions must be originally arranged by students. Students can perform their composition as part of program.</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Jerry Bergonzi "Inside improvisation series, Vol. 1"</li> <li>2. Jerry Bergonzi "Inside improvisation series, Vol. 2"</li> <li>3. Jerry Bergonzi "Inside improvisation series, Vol. 3"</li> <li>4. Jerry Bergonzi "Inside improvisation series, Vol. 4"</li> <li>5. Jerry Bergonzi "Inside improvisation series, Vol. 5"</li> <li>6. Jerry Bergonzi "Inside improvisation series, Vol. 6"</li> <li>7. Jerry Bergonzi "Inside improvisation series, Vol. 7"</li> </ol>			
Number of classes:	Theory: 0	Practice: 0	
<p>Methods of teaching:</p> <p>Independent student work on preparation of final thesis.</p>			
Grading (max. no. of points): 100			
Exam prerequisites :	Points - 0	Final exam:	Points - 100
		Thesis defense:	100

Study program: Master Academic Studies			
Course title: MMZR4 – Final thesis – Jazz double bass			
Professors: ---			
Associates:			
Course status: compulsory			
Number of ECTS: 10			
Requirements: Passed all exams			
<p>Course objectives:</p> <p>Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, attaining a high professional guitar level and building individuality of the guitarist through the unity of the technical and musical element. Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. With final thesis students confirm that they have achieved the basic goals of the graduate study program Performing arts – Jazz double bass, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.</p>			
<p>Course outcomes:</p> <p>Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content.</p>			
<p>Contents of the course:</p> <p>The final thesis is student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions.</p> <p>Requirements:</p> <p>Technical part (students perform in front of exam committee without audience) that includes  Previously prepared 10 original arrangements of jazz standards for small ensemble and exam committee chooses three arrangements student has to perform  Transcription of jazz standard recording (note to note) student has to perform in small ensemble  Artistic part (students perform in front of exam committee and audience)  -recital (max. length 50 min) that includes different jazz standards. All compositions must be originally arranged by students. Students can perform their composition as part of program</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Jerry Bergonzi "Inside improvisation series, Vol. 1"</li> <li>2. Jerry Bergonzi "Inside improvisation series, Vol. 2"</li> <li>3. Jerry Bergonzi "Inside improvisation series, Vol. 3"</li> <li>4. Jerry Bergonzi "Inside improvisation series, Vol. 4"</li> <li>5. Jerry Bergonzi "Inside improvisation series, Vol. 5"</li> <li>6. Jerry Bergonzi "Inside improvisation series, Vol. 6"</li> <li>7. Jerry Bergonzi "Inside improvisation series, Vol. 7"</li> </ol>			
Number of classes:	Theory: 0	Practice: 0	
<p>Methods of teaching:</p> <p>Independent student work on preparation of final thesis.</p>			
Grading (max. no. of points): 100			
Exam prerequisites :	Points - 0	Final exam:	Points - 100
		Thesis defense:	100

Study program: Master Academic Studies			
Course title: MMZR5 – Final thesis – Jazz singing			
Professors: ---			
Associates:			
Course status: compulsory			
Number of ECTS: 10			
Requirements: Passed all exams			
<p>Course objectives:</p> <p>Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, attaining a high professional guitar level and building individuality of the guitarist through the unity of the technical and musical element. Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. With final thesis students confirm that they have achieved the basic goals of the graduate study program Performing arts – Jazz singing, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.</p>			
<p>Course outcomes:</p> <p>Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content.</p>			
<p>Contents of the course:</p> <p>The final thesis is student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions.</p> <p>Requirements:</p> <p>Technical part (students perform in front of exam committee without audience) that includes  Previously prepared 10 original arrangements of jazz standards for small ensemble and exam committee chooses three arrangements student has to perform  Transcription of jazz standard recording (note to note) student has to perform in small ensemble  Artistic part (students perform in front of exam committee and audience)  -recital (max. length 50 min) that includes different jazz standards. All compositions must be originally arranged by students. Students can perform their composition as part of program</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Jerry Bergonzi "Inside improvisation series, Vol. 1"</li> <li>2. Jerry Bergonzi "Inside improvisation series, Vol. 2"</li> <li>3. Jerry Bergonzi "Inside improvisation series, Vol. 3"</li> <li>4. Jerry Bergonzi "Inside improvisation series, Vol. 4"</li> <li>5. Jerry Bergonzi "Inside improvisation series, Vol. 5"</li> <li>6. Jerry Bergonzi "Inside improvisation series, Vol. 6"</li> <li>7. Jerry Bergonzi "Inside improvisation series, Vol. 7"</li> </ol>			
Number of classes:	Theory: 0	Practice: 0	
<p>Methods of teaching:</p> <p>Independent student work on preparation of final thesis.</p>			
Grading (max. no. of points): 100			
Exam prerequisites :	Points - 0	Final exam:	Points - 100
		Thesis defense:	100

Study program: Master Academic Studies			
Course title: MMZR6 – <b>Final thesis - Jazz saxophone</b>			
Professors: ---			
Associates:			
Course status: compulsory			
Number of ECTS: 10			
Requirements: Passed all exams			
<p>Course objectives:</p> <p>Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, attaining a high professional guitar level and building individuality of the guitarist through the unity of the technical and musical element. Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. With final thesis students confirm that they have achieved the basic goals of the graduate study program Performing arts – Jazz saxophone, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.</p>			
<p>Course outcomes:</p> <p>Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content.</p>			
<p>Contents of the course:</p> <p>The final thesis is student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions.</p> <p>Requirements:</p> <p>Technical part (students perform in front of exam committee without audience) that includes  Previously prepared 10 original arrangements of jazz standards for small ensemble and exam committee chooses three arrangements student has to perform  Transcription of jazz standard recording (note to note) student has to perform in small ensemble  Artistic part (students perform in front of exam committee and audience)  -recital (max. length 50 min) that includes different jazz standards. All compositions must be originally arranged by students. Students can perform their composition as part of program</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Jerry Bergonzi "Inside improvisation series, Vol. 1"</li> <li>2. Jerry Bergonzi "Inside improvisation series, Vol. 2"</li> <li>3. Jerry Bergonzi "Inside improvisation series, Vol. 3"</li> <li>4. Jerry Bergonzi "Inside improvisation series, Vol. 4"</li> <li>5. Jerry Bergonzi "Inside improvisation series, Vol. 5"</li> <li>6. Jerry Bergonzi "Inside improvisation series, Vol. 6"</li> <li>7. Jerry Bergonzi "Inside improvisation series, Vol. 7"</li> </ol>			
Number of classes:	Theory: 0	Practice: 0	
<p>Methods of teaching:</p> <p>Independent student work on preparation of final thesis.</p>			
Grading (max. no. of points): 100			
Exam prerequisites :	Points - 0	Final exam:	Points - 100
		Thesis defense:	100

Study program: Master Academic Studies			
Course title: MMZR7 – Final thesis – Jazz trombone			
Professors: ---			
Associates:			
Course status: compulsory			
Number of ECTS: 10			
Requirements: Passed all exams			
<p>Course objectives:</p> <p>Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, attaining a high professional guitar level and building individuality of the guitarist through the unity of the technical and musical element. Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. With final thesis students confirm that they have achieved the basic goals of the graduate study program Performing arts – Jazz trombone, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.</p>			
<p>Course outcomes:</p> <p>Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content.</p>			
<p>Contents of the course:</p> <p>The final thesis is student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions.</p> <p>Requirements:</p> <p>Technical part (students perform in front of exam committee without audience) that includes  Previously prepared 10 original arrangements of jazz standards for small ensemble and exam committee chooses three arrangements student has to perform  Transcription of jazz standard recording (note to note) student has to perform in small ensemble  Artistic part (students perform in front of exam committee and audience)  -recital (max. length 50 min) that includes different jazz standards. All compositions must be originally arranged by students. Students can perform their composition as part of program</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Jerry Bergonzi "Inside improvisation series, Vol. 1"</li> <li>2. Jerry Bergonzi "Inside improvisation series, Vol. 2"</li> <li>3. Jerry Bergonzi "Inside improvisation series, Vol. 3"</li> <li>4. Jerry Bergonzi "Inside improvisation series, Vol. 4"</li> <li>5. Jerry Bergonzi "Inside improvisation series, Vol. 5"</li> <li>6. Jerry Bergonzi "Inside improvisation series, Vol. 6"</li> <li>7. Jerry Bergonzi "Inside improvisation series, Vol. 7"</li> </ol>			
Number of classes:	Theory: 0	Practice: 0	
<p>Methods of teaching:</p> <p>Independent student work on preparation of final thesis.</p>			
Grading (max. no. of points): 100			
Exam prerequisites :	Points - 0	Final exam:	Points - 100
		Thesis defense:	100

Study program: Master Academic Studies			
Course title: MMZR8 – <b>Final thesis - Jazz trumpet</b>			
Professors: ---			
Associates:			
Course status: compulsory			
Number of ECTS: 10			
Requirements: Passed all exams			
<p>Course objectives:</p> <p>Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, attaining a high professional guitar level and building individuality of the guitarist through the unity of the technical and musical element. Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. With final thesis students confirm that they have achieved the basic goals of the graduate study program Performing arts – Jazz trumpet, the ability to independently engage in artistic activity, as well as the ability to work in music and pedagogical institutions at the level of secondary schools.</p>			
<p>Course outcomes:</p> <p>Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Controlling the instrument, knowledge of styles and forms, understanding of music content.</p>			
<p>Contents of the course:</p> <p>The final thesis is student's research work toward the independent presentation of the artistic program. The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions.</p> <p>Requirements:</p> <p>Technical part (students perform in front of exam committee without audience) that includes  Previously prepared 10 original arrangements of jazz standards for small ensemble and exam committee chooses three arrangements student has to perform  Transcription of jazz standard recording (note to note) student has to perform in small ensemble  Artistic part (students perform in front of exam committee and audience)  -recital (max. length 50 min) that includes different jazz standards. All compositions must be originally arranged by students. Students can perform their composition as part of program</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Jerry Bergonzi "Inside improvisation series, Vol. 1"</li> <li>2. Jerry Bergonzi "Inside improvisation series, Vol. 2"</li> <li>3. Jerry Bergonzi "Inside improvisation series, Vol. 3"</li> <li>4. Jerry Bergonzi "Inside improvisation series, Vol. 4"</li> <li>5. Jerry Bergonzi "Inside improvisation series, Vol. 5"</li> <li>6. Jerry Bergonzi "Inside improvisation series, Vol. 6"</li> <li>7. Jerry Bergonzi "Inside improvisation series, Vol. 7"</li> </ol>			
Number of classes:	Theory: 0	Practice: 0	
<p>Methods of teaching:</p> <p>Independent student work on preparation of final thesis.</p>			
Grading (max. no. of points): 100			
Exam prerequisites :	Points - 0	Final exam:	Points - 100
		Thesis defense:	100

<b>Study program:</b> Master academic studies			
<b>Course:</b> OKKM1 – <b>Chamber music 1</b> , MKKM1 - Chamber music 1, OKKM3 - Chamber music 3, OKKM5 - Chamber music 5			
<b>Teachers:</b> Marinković M. Goran, full professor; Mezei M. Ladislav, full professor; Popović A. Ljudmila, full professor; Dimitrijević U. Tea, associate professor; Subotić P. Dejan, associate professor; Tucović I. Jasna, associate professor; Knežević R. Ivan, assistant professor; Lazić Z. Igor, assistant professor; Lončar G. Sonja, assistant professor.			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Mastering the techniques and skills in joint playing and artistic expression. Students acquire experience of playing/ singing in various instrumental or vocal-instrumental ensembles. The ensembles are being familiarized with the repertoire of notable pieces of chamber music literature of all stylistic epochs. Students gain competencies for working in an ensemble, as well pedagogical and creative work in music schools, general schools, media and cultural institutions.			
<b>Course outcome:</b> Mastering musical and technical requirements depending on the individual artistic personality, development of student individual performing capacities, acquirement of artistic self-esteem through thorough repertoire research and knowledge. Students gain acquire high professional level of competencies for realization and expression of personal artistic concepts, widen the repertoire and deepen repertoire knowledge, become capable for taking the leadership in ensembles, acquire an exhaustive knowledge on chamber music repertoire, have profound understanding of practical and theoretical studies with ability to transfer put that knowledge to practice in further artistic development. They gain competences for completely individual learning and completing complex tasks, develop critical thinking and competencies for initiating and managing joint projects, as well as team work, cooperation and organization.			
<b>Course content:</b> Practical work incorporates study of musical pieces of different epochs, depending on the ensemble type and students' competencies. Mastering the chamber music score is achieved through structural analysis and study of fundamental stylistic characteristic, leading to the decisions on basic interpretative parameters. By articulation elements analysis, the performance problems of joint playing in terms of metrics, rhythm and agogic are being solved. Special attention is given to the synchronization of the tonal balance of the ensemble. The final segment of work with the ensemble is dedicated to the accomplishment of the compact chamber music tone, concept consistency and convincing musical expression. A public performance, which could also be within the class, is organized at least once. The course lasts one semester; exam program implies performance of one cyclic composition.			
<b>Literature:</b> 1. Vivaldi, Antonio: Andante and Allegro for flute and bassoon, Ricordi, 1980. 2. Hindemith, Paul: Two duos for violin and clarinet, Henle, 1969. 3. Mozart, Wolfgang Amadeus: Sonatas for piano four hands, Peters, 1979. 4. Beethoven, Ludwig van: Sonatas for violin and piano, Henle, 1979. 5. Beethoven, Ludwig van: Sonatas for violoncello and piano, Henle, 1979. 6. Debussy, Claude: Small suite for piano four hands, Durand, 1973. 7. Schumann, Robert: Fantasiestücke op. 88 for piano, violin and violoncello, Peters, 1982. 8. Leclair, Jean-Marie: Sonata for violin, viola and basso continuo, Durand, 1964. 9. J. S. Bach: Trio sonata in G major BWV 1038 for violin, flute and continuo, Breitkopf, 1962. 10. J. Haydn: String quartet op. 76 br. 2, Edition Peters. 11. A. Khachaturian: Trio for violin, clarinet and piano, Edition Sikorski, 1957. 12. L. van Beethoven: Piano trio op. 1 br. 3 in c minor, International Edition. 13. L. Spohr: Six German songs for soprano, clarinet and piano, Bärenreiter, 1971. 14. F. Carulli: Serenade op. 96 br. 1 for two guitars, Zimmermann Frankfurt 15. V. Ewald: Brass quintet op. 6, Boston: Sto-Art Publishing Co. Inc., 1977. 16. W. A. Mozart: Piano trio in G major K. 496, Bärenreiter, Henle, 1968. 17. A. Reicha: Wind quintet op. 100 br. 1, Phylloscopus Publications. 18. W. A. Mozart: String quintet in C major K. 465, Bärenreiter Verlag, 1964. 19. R. Schumann: Adagio and Allegro for French horn and piano, Henle, G. Verlag. 20. F. Mendelssohn: Six songs for 2 voices and piano, Leipzig, Breitkopf &Hartel (Performer's Reprints), 2008. 21. M. Mihajlović: Lamentoso for violin, clarinet and piano, UKS. 22. B. Andres: Ragazza for two harps, Billaudot. 23. A. Dvoržak: Dumki trio, Eulenburg, 1981.			
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 1	
<b>Teaching methods:</b> Students of 2 <sup>nd</sup> , 3 <sup>rd</sup> and 4 <sup>th</sup> year attend the classes. Lectures: group classes, up to 5 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	30	Oral examination	50
Practical work	20		

<b>Study program:</b> Master academic studies, Music Performance			
<b>Course:</b> MKKM2 – <b>Chamber music 2</b> , OKKM4 - Chamber music 3, OKKM6 - Chamber music 5			
<b>Teachers:</b> Marinković M. Goran, full professor; Mezei M. Ladislav, full professor; Popović A. Ljudmila, full professor; Dimitrijević U. Tea, associate professor; Subotić P. Dejan, associate professor; Tucović I. Jasna, associate professor; Knežević R. Ivan, assistant professor; Lazić Z. Igor, assistant professor; Lončar G. Sonja, assistant professor.			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Mastering the techniques and skills in joint playing and artistic expression. Students acquire experience of playing/ singing in various instrumental or vocal-instrumental ensembles. The ensembles are being familiarized with the repertoire of notable pieces of chamber music literature of all stylistic epochs. Students gain competencies for working in an ensemble, as well pedagogical and creative work in music schools, general schools, media and cultural institutions.			
<b>Course outcome:</b> Mastering musical and technical requirements depending on the individual artistic personality, development of student individual performing capacities, acquirement of artistic self-esteem through thorough repertoire research and knowledge. Students gain acquire high professional level of competencies for realization and expression of personal artistic concepts, widen the repertoire and deepen repertoire knowledge, become capable for taking the leadership in ensembles, acquire an exhaustive knowledge on chamber music repertoire, have profound understanding of practical and theoretical studies with ability to transfer put that knowledge to practice in further artistic development. They gain competences for completely individual learning and completing complex tasks, develop critical thinking and competencies for initiating and managing joint projects, as well as team work, cooperation and organization.			
<b>Course content:</b> Practical work incorporates study of musical pieces of different epochs, depending on the ensemble type and students' competencies. Mastering the chamber music score is achieved through structural analysis and study of fundamental stylistic characteristic, leading to the decisions on basic interpretative parameters. By articulation elements analysis, the performance problems of joint playing in terms of metrics, rhythm and agogic are being solved. Special attention is given to the synchronization of the tonal balance of the ensemble. The final segment of work with the ensemble is dedicated to the accomplishment of the compact chamber music tone, concept consistency and convincing musical expression. A public performance, which could also be within the class, is organized at least once. The course lasts one semester; exam program implies performance of one cyclic composition.			
<b>Literature:</b> 1. Mozart, Wolfgang Amadeus: Sonatas for piano four hands, Neue Mozart Ausgabe, 2009. 2. Beethoven, Ludwig van: String quartets, Peters, 1977. 3. Brahms, Johannes: Piano trios, Henle, 1991. 4. Bach, Johann Sebastian: Trio sonatas, Baerenreiter, 1986. 5. Scarlatti, Alessandro: Six songs for soprano, trumpet and basso continuo, Ricordi, 1982. 6. Poulenc, Francis: Trio for oboe, basson and piano, Durand, 1992. 7. W. A. Mozart: Sonata for two piano in D major K. 448, Kalmus 1985. 8. D. Milhaud: Suite for violin, clarinet and piano, Salabert edition. 9. S. Rahmanjinov: Trio élégiaque No. 1, Sikorski, 1978. 10. A. Dvorak: String quartet op. 96, International Music Company. 11. B. Martinu: Madrigal sonata for violin, flute and piano, Associated Music Publishers, Inc. 1987. 12. R. Schumann: Bilder aus Osten op. 66 for piano four hands, Novello, 1966. 13. M. Ippolitov-Ivanov: Four songs by Rabindranath Tagore op. 68, G. Schirmer, 1963. 14. F. Mendelssohn: Piano trio in d minor op. 49, Eulenburg, 1978. 15. S. Prokofiev: Sonata for violoncello and piano op. 119, Edition Peters, 2001. 16. C. Reinecke: Trio for oboe, French horn and piano op. 188, Amadeus. 17. M. Ravel: "Ma Mere l'Oye" suite for piano four hands, Kalmus 2005. 18. Lj. Marić: "Torzo" for piano trio, UKS, 1996. 19. R. Schumann: Fantasiestücke op. 88 for piano, violin and violoncello, Peters Edition, 2001. 20. D. Dragonetti: Duo for violoncello and double bass. 21. F. Schubert: Auf dem Strom for sopratno, French horn and piano, Baerenreiter, 1995. 22. F. Carulli: Serenade op. 96. No. 3 for two guitars, Zimmermann Frankfurt.			
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 1	
<b>Teaching methods:</b> Students of 2 <sup>nd</sup> , 3 <sup>rd</sup> and 4 <sup>th</sup> year attend the classes. Lectures: group classes, up to 5 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	30	Oral examination	50
Practical work	20		



<b>Study program:</b> Master academic studies			
<b>Course:</b> MKGP1 – <b>Chamber music in resident ensemble</b> , SKGP1 - Chamber music in resident ensemble			
<b>Teachers:</b> Marinković M. Goran, full professor; Mezei M. Ladislav, full professor; Popović A. Ljudmila, full professor; Dimitrijević U. Tea, associate professor; Subotić P. Dejan, associate professor; Tucović I. Jasna, associate professor; Knežević R. Ivan, assistant professor; Lazić Z. Igor, assistant professor; Lončar G. Sonja, assistant professor.			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Course objective is achievement of high professional level of playing in chamber ensembles. By getting acquainted with notable chamber music repertoire, students gain insight in the specifics of working in a chamber ensemble, namely in thinking out shared artistic and interpretative concept by detail analysis of style, phraseology, articulation, dynamics, color, metrics, rhythm and other elements of music texture. Students gain competencies for unassisted chamber music playing in various ensembles as well as capacity for pedagogical work in music high schools.			
<b>Course outcome:</b> Students deepen their knowledge and experience in chamber music, specializing in particular kind of chamber ensemble, literature of certain epoch or composer's opus. They strengthen their knowledge of chamber music repertoire and solve complex interpretative problems pertaining to the relations of rhythm and meter and tonal layers and plans, as well as the articulation variety of music parts. Development of capability for a comprehensive analytical approach and shaping an artistic concept in cooperation with other chamber ensemble members.			
<b>Course content:</b> Practical work includes meticulous exploration of pieces of various epochs, depending on the type of the ensemble and students' capacities. Mastering of the music score is accomplished through structural analysis and comprehension of basic stylistic characteristics, which leads to the decisions on basic interpretative parameters. Performance problems in terms of metrics, rhythm and agogic, related to playing together, are being solved by analysis of articulation elements. A special emphasis is placed on synchronization of ensemble tone balance. A firm tonal picture, a consistent concept and persuasive musical expression should be achieved at the final stage of work with a chamber ensemble. A public performance, which could be held within the class, is organized at least once. The course lasts two semesters; exam program implies a recital of 30 to 30 minutes in duration.			
<b>Literature:</b> 1 Vivaldi, Antonio: Andante and Allegro for flute and bassoon, Ricordi, 1980. 2. Hindemith, Paul: Two duos for violin and clarinet, Henle, 1979. 3. Mozart, Wolfgang Amadeus: Sonatas for piano four hands, Peters, 1979. 4. Beethoven, Ludwig van: Sonatas for violin and piano, Henle, 1979. 5. Beethoven, Ludwig van: Sonatas for violoncello and piano, Henle, 1979. 6. Debussy, Claude: Little suite for piano four hands, Durand, 1973. 7. Schumann, Robert: Fantasiestücke op. 88 for piano, violin and violoncello, Peters, 1982. 8. Leclair, Jean-Marie: Sonata for violin, viola and basso continuo, Durand, 1964.			
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 2	
<b>Teaching methods:</b> Lectures: group classes, up to 5 students. Practical work: group classes, up to 5 students.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	30	Oral examination	50
Practical work	20		

<b>Study program:</b> Master academic studies ; Music Performance		
<b>Course:</b> MDKL1 – Piano		
<b>Teachers:</b> Teachers: Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor		
<b>Associates in teaching:</b> ---		
<b>Course status:</b> obliged		
<b>Number of ECTS:</b> 12		
<b>Requirements:</b> None		
<b>Course objective:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The aim is also to achieve a high professional performance level, through the technical-interpretative production of musical literature for piano and building individuality of the student through the unity of the technical and musical element		
<b>Course outcomes:</b> Steering the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire and deepen their knowledge in the field of repertoire, are able to take on leading roles in ensembles, master the comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization		
<b>Course content:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogic, intonation, pedalization, and articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Test requirements: - One concert or concert for piano and orchestra		
<b>Literature:</b> 1. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar B-dur KV 595, Leipzig, Breitkopf und Hartel 1980 2. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar c-moll KV 491, Leipzig, Breitkopf und Hartel 1980 3. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar d-moll KV 466, Leipzig, Peters 1974 4. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 4, G-dur, Leipzig, Breitkopf und Hartel 1917 5. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 5, Es-dur, Leipzig, Peters 1957 6. Rahmaninov, Sergej: Koncert za klavir i orkestar br. 1, fis-moll, Moskva, Muzika 1972 7. Rahmanjinov, Serge: j Rapsodija na Paganinijevu temu za klavir i orkestar, 1980 8. Prokofjev, Sergej: Koncert za klavir i orkestar br. 3 C-dur, London, Boosey and Hawkes 1947 9. Liszt, Franz: Koncert za klavir i orkestar br. 1 Es-dur, Wien, Universal 1980 10. Liszt, Franz: Koncert za klavir i orkestar br. 2, A-dur, Wien, Universal 1980 11. Chopin, Fryderyk: Koncert za klavir i orkestar br. 1, e-moll, Leipzig, Peters 1979 12. Chopin, Fryderyk: Koncert za klavir i orkestar br. 2, f-moll, Leipzig, Peters 1980 13. Saint-Saens, Camille: Koncert za klavir i orkestar br. 2, g-moll, Paris, Durand 1980 14. Skrjabin, Aleksandar: Koncert za klavir i orkestar fis-moll, op. 20, Moskva, Musika 1947 15. Chopin, Fryderyk: Sabrana dela za klavir III sveska, Warszawa, PWM 1949 16. Schumann, Robert: Samtliche Klavierwerke Bd. III, Universal 1980 17. Liszt, Franz: Sabrana dela za klavir III sveska, Leipzig, Peters 1980 18. Debussy, Claude: Imaž I i II, Paris, Durand 1916 19. Ravel, Maurice: Ogledala, 1980 20. Razni autori: Antologija srpske klavirske muzike I sveska, Beograd: UKS 2005 21. Bach, Johann Sebastian: Dobro temperovani klavir I sveska, 1980 22. Bach, Johann Sebastian: Dobro temperovani klavir II sveska, 1980 23. Beethoven, Ludwig van: Sonate za klavir I sveska, Munhen, G. Henle Verlag 1952 24. Beethoven, Ludwig van: Sonate za klavir II sveska, Munhen, G. Henle Verlag 1952 25. Mozart, Wolfgang Amadeus: Sonate za klavir I sveska, 1980 26. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, 1980		
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: Individual classes		

Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Final exam:	Points -70
Activity and teaching advancement	15	Exam	70
Class attendance	15		

<b>Study program:</b> Master academic studies, Music Performance		
<b>Course:</b> MDKB1 – <b>Piano as subsidiary subject</b> , ODKB1 - Piano as subsidiary subject 1, ODKB2 - Piano as subsidiary subject 2, ODKB3 - Piano as subsidiary subject 3, ODKB4 - Piano as subsidiary subject 4		
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor, Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor, Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor, Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor.		
<b>Assistants:</b> Marjanović L. Gordana, collaborative pianist; Mladenović A. Natalija, collaborative pianist; Petković M. Sanja, collaborative pianist; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, adjunct collaborative pianist; Kravarušić-Bajić M. Dejana, adjunct collaborative pianist.		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 4		
<b>Prerequisites:</b> None		
<b>Course objective:</b> Enhancing piano playing knowledge and skills for development of expert and versatile music professionals.		
<b>Course outcome:</b> Upon finishing the course, students are expected to get hold of their performing skills, understand expressive capacities of piano sound by working on the literature from various epochs, to link theory with practical knowledge and to use the instrument according to the study program requirements.		
<b>Course content:</b> Comprehension and work on the piano literature of various epochs, styles and forms through piano performance. The program is individually outlined according to the accomplished level of performative-artistic individual development. The wide standard piano literature is extended with lieds, arias, concerts, pieces for piano four hands and symphonies. Classes are held in groups up to 8 students of the same or similar study program. A public performance, which could be held within the class, is organized at least once. Colloquium requirements: One etude or virtuoso piece One polyphonic composition (chorale, prelude and fugue, fantasia) One composition of free form, or piano concerto accompaniment, or accompaniment of aria or lied in collaboration with a vocal soloist Exam requirements: One sonata, chamber sonata in collaboration with instrumental soloist, or piano concerto One composition of free form, or piano concerto accompaniment, or accompaniment of aria or lied in collaboration with a vocal soloist, or free form composition accompaniment in collaboration with a soloist on an instrument		
<b>Literature:</b> 1 Черни, Карл: Етиде оп. 299, Просвета, 1976; 2 Крамер-Биллов: Етиде, Музичка naklada Zagreb, 1973; 3 Бертини, Хенри: Етиде, Просвета, 1978; 4 Беренс, Херман: Етиде, Просвета, 1979, 5 Лешхорн: Etiden, Baerenreiter, 1939; 6 Хелер, Стефан: Etuden, Peters, 1968; 7 Нојперт, Едмунд: EtidePeters 1939, 8 Лист Франц: Etuden op. 1, Peters, 1973, 9 Бах, Јохан Себастијан: 12 Malihpreludijuma i fuga, MuзичкаNakladaZagreb, 1973; 10 Бах, Јохан Себастијан: Двогласне и трогласне инвенције, Просвета, 1978; 11 Бах, Јохан Себастијан: Француске свите, Просвета, 1979; 12 Хендл, Георг Фридрих: Suiten, Peters, 1939; 13 Хајдн, Јозеф: Sonaten, Breitkopf, 1968; 14 Моцарт, Волфганг Амадеус: Сонате, Wieneredition, 1998, 15 Бетовен, Лудвиг ван: Клавирске сонате, EditionPeters 1986, 16 Моцарт, Волфганг Амадеус: Концерти за клавир и оркестар, Peters, Frankfurt, 1984; 17 Бетовен Лудвиг ван: Концерти за клавир и оркестар, Leipzig, Peters, 1982; 18 Шопен, Фредерик: Сабрана дела, Warsawa, PWM, 1949; 19 Шуман, Роберт: SamtlicheKlavierwerke, Universal, 1980; 20 Рахмањинов, Сергеј: Прелиди, Музгиз, 1978; 21 Прокофјев, Сергеј: Сабрана дела за клавир, Музика 1978, 22 Дебиси, Клод: Прелиди, Париз, Durand, 1916, 23 Равел, Морис: Сонатина, Leduc, 1963; 24 Разни аутори: Антологија српске клавирске музике, Београд, УКС, 2005, 25 Франк, Сезар: Сабрана дела, Durand, 1967, 26 Мишевић, Миланка-Димитријевић, Срђан: Виртуозне композиције за клавир, ФМУ, 1998; 27 Мишевић, Миланка-Димитријевић, Срђан: 100 Година музике за клавир, ФМУ, 2000.		
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 1

<b>Teaching methods:</b> Lectures: group classes, up to 3 students. Practical work: group classes, up to 3 students.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	20	Exam	40
Colloquium	40		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MFCL1 - Clarinet			
<b>Teachers:</b> Popović J. Ognjen, assistant professor			
<b>Associates in teaching:</b> Benčić M. Melita, collaborative pianist ; Bojić-Radojčić T. Meri, collaborative pianist; Pećanac D. Rada, collaborative pianist; Grgin A. Antonela, senior collaborative pianist; Raić A. Dragana, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> None			
<b>Course objectives:</b> Students gain capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The aim is also to achieve a high professional performance level, through a technical-interpretative production of musical literature for clarinet and building individuality of the student through the unity of the technical and musical element.			
<b>Course outcomes:</b> Mastering the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire and deepen their knowledge in the field of repertoire, are able to take on leading roles in ensembles, master the comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
<b>Contents of the course::</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional, mental and physical predispositions. Special attention is paid to the creating of a free personality of individual expression and autonomy in the process of work. At least once, a public performance is organized, which can also be within the class. Exam requirements: - free program lasting 15 minutes (if possible, on a related instrument)			
<b>Literature:</b> 1. Bach, Johann Sebastian Trazerisione di A. Gampieri G. Rikordi 197 2. Uhl, Alfred Games et arpeges Edicija Schot 3778 1933 3. Bach, Johann Sebastian Exercices journalier Alphonse Leduc 197 4. Rose, Cyrille Edicija za klarinet Karl Fišer 1971 5. Giampieri, Alamiro Studij za klarinet G. Ricodri Milano 1969 6. Cavalini, Ernesto Trideset kapriča za klarinet G. Ricordi Milano 1965 7. Jeanjan, Paul Moderne etide za klarinet A. Leduc Paris 1970 8. Gabucci, Agostino 30 studija za klarinet Autor 1973 9. Bitch, Marcell Ritmičke etide za klarinet A. Leduc 1974 10. Dimitrov, Sava Tehničke etide za klarinet Muzika Sofija 1982 11. Оленчик, Иван 16 виртуозных этюдов Музыка, Москва 1980 12. Grgin, Ante 17 koncertnih etida za klarinet Beograd: FMU 2007			
<b>Number of active classes</b>	Lectures: 0		Practice:2
<b>Methods of teaching:</b> Lectures: individual teaching Practice: individual teaching			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final Exam:	Points - 60
Activity during lectures	10	Exam	60
Practice	20		
Colloquium	10		

Study program: Book of courses, Master Academic Studies			
Course title:MECB1 – <b>Double bass</b>			
Teachers: Gerić M. Slobodan, Full Professor; Ignjatović B. Nebojša, Full Professor			
Associates in teaching: Marjanović L. Gordana, collaborative pianist ; Mladenović A. Natalija, collaborative pianist ; Petković M. Sanja, collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, adjunct collaborative pianist			
Course status: obligatory			
Number of ECTS:13			
Requirements: None			
Course objectives: Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The aim is also to achieve a high professional double bassist level, through the technical-interpretative reading of music literature for double bass and building the double bassist's individuality through the unity of the technical and musical element.			
Course outcomes: Mastering the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression. Students gain a high professional level of abilities to realize and express their own artistic concepts, students expand the repertoire and extend their knowledge in the field of repertoire, are capable of taking the leading roles in ensembles, mastering comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. Students acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, in negotiation and organization.			
Contents of the course: Didactic process includes the understanding of the styles of different epoch's composers, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. Special attention is paid to the formation of a free personal expression and autonomy in the process of work. Exam program: two movements in the old style H. Fribe or two movements from 3, 4, 5 or 6. Suites for cello solo by J. S. Bach, sonata composed in the period of L. B. Beethoven to date, one contemporary work. The program is performed by heart, except for sonata. Lectures are held by the professor, while the practice is performed by a piano associate. At the practice, students improve skills in joint playing and musical communication, mastering interpretive problems, and issues related to playing in an ensemble. At least three times a public appearance is organized, which can also be within the class. Attendance on at least three concerts of string instrument students is compulsory.			
Literature: 1. Schubert, Franz Sonata arpeggione PETERS 1988 2. Hindemith, Paul Sonata SCHOT 1969 3. Hans, Fryba Suite im alten Stil Boosey and Hawkes 1978 4. Bach, Johann Sebastian Solo svite SCHMIDT 1973 5. Ерић, Зоран Три сценска приказа издање аутора 2009 6. Ивановић, Коста Сјећање OBOD 1980 7. Fuchs, Robert Sonate Op. 97 Peters 1967 8. Novosel, Josip 6 kapriča Muzička naklada, Zagreb 1981 9. Tabakov, Emil Motivi Doblinger 1992			
Number of active classes:	Lectures: 0	Practice:2	
Methods of teaching: Lectures: Individual classes Practice:individual classes			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final thesis:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MFOB1 - <b>Oboe</b>			
<b>Teachers:</b> Lazić B. Dragan, full professor			
<b>Associates in teaching:</b> Benčić M. Melita, collaborative pianist ; Bojić-Radojčić T. Meri, collaborative pianist; Pećanac D. Rada, collaborative pianist; Grgin A. Antonela, senior collaborative pianist; Raić A. Dragana, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> None			
<b>Course objectives:</b> Students gain capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The aim is also to achieve a high professional performance level, through a technical-interpretative production of musical literature for oboe and building individuality of the student through the unity of the technical and musical element.			
<b>Course outcomes:</b> Mastering the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire and deepen their knowledge in the field of repertoire, are able to take on leading roles in ensembles, master the comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
<b>Contents of the course::</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional, mental and physical predispositions. Special attention is paid to the creating of a free personality of individual expression and autonomy in the process of work. At least once, a public performance is organized, which can also be within the class. Exam requirements: - free program lasting 15 minutes (if possible, on a related instrument)			
<b>Literature:</b> 1. Bozza, Eugene 18 Etudes Paris, Alphonse Leduc 1934 2. Brod, Henri 20 Etudes et 6 Grandes sonates Paris, Alphonse Leduc 1933 3. Debondue, Albert 25 Etudes Paris, Alphonse Leduc 1934 4. Ferling, Franz Wilhelm 144 Preludes & Etudes vol. 1 Billaudot 1934 5. Ferling, Franz Wilhelm 144 Preludes & Etudes vol. 2 Billaudot 1935 6. Brod, Henri 24 Etudes Billaudot 1958 7. Paessler, Carlo 24 Larghi per oboe Ricordi 1965 8. Pasculli, Antonio Capricci Ricordi 1953 9. Wiedemann, Ludwig 45 Etuden Breitkopf 1936 10. Rothwell, Evelyn Difficult passages vol. 1 Boosey & Hawks 1960 11. Rothwell, Evelyn Difficult passages vol. 2 Boosey & Hawkes 1961 12. Mille 25 Studien und capricen Hofmeister 1967			
Number of active classes	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual teaching Practice: individual teaching			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final Exam:	Points - 60
Activity during lectures	10	Exam	60
Practice	20		
Colloquium	10		



<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MIOR1 - <b>Organ</b>			
<b>Teachers:</b> Smiljanić-Radić B. Maja, full professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The achievement of higher standards of professional interpretation of the work organ virtuosic literature through the study of the complex and interpreting the top part of the organ literature, of various ages and styles.			
<b>Course outcomes:</b> Achieving the musical and technical requirements predicted for this program, the development of individual performing able students, as well as the acquisition of competencies for teachers working in secondary music schools, concert activities (solo, orchestral, chamber), the ability to work in high schools, the possibility of further artistic and interpretive training.			
<b>Course content:</b> Sublimation of acquired knowledge in the field of knowledge of the instrument, geographical specificity, differences in registration and articulation, characteristic style. The course provided for in the program: Capital works J. S. Bach. Work on the program: learning and mastering of the text, through technical and melodic, formal and structural analysis of registration. Resolving the problem of performing. Research and experimentation style and interpretation, with particular emphasis of individual expression. Test requirements: Recital with works by J. S. Bach for a period not less than 45 minutes.			
<b>Literature:</b> 1. Bach, Johann Sebastian: Orgelwerke 1, 2, 3, 4, 5, 6, 7, 8, 9, C. F. Peters, New York, 1951			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -30	Final exam:	Points - 70
Activity during classes	15	Examination	70
Practical work	15		

Study program: Book of courses, Master Academic Studies			
Course title: MBOR1 - <b>Orchestra</b> , SBOR1 - Orchestra, OBOR1 - Orchestra 1, OBOR2 - Orchestra 2, OBOR3 - Orchestra 3, OBOR4 - Orchestra 4			
Teachers: Radovanović-Brkanović R. Biljana, Full Professor; Sudić D. Bojan, Full Professor; Šouc-Tričković M. Vesna, Full Professor			
Associates in teaching: Marković M. Ivan, Assistant			
Course status: compulsory, elective			
Number of ECTS: 6			
Requirements: None			
Course objectives: Students gain the ability to work in professional chamber, symphonic and opera orchestras, learning about the specific requirements of playing in Orchestra, as well as the process of working in the professional orchestra, playing challenging works from the symphony repertoire with the highest artistic demands.			
Course outcomes: Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
Contents of the course: Playing in the symphony orchestra with the previously mastered orchestral part. A check of knowledge is performed by playing the specified Orchestra compositions on Colloquium and Exam. The lecture involves attending a rehearsal with professor, and the practice, or preparatory rehearsals performed with assistant. At orchestra lectures, compositions of symphonic music (appropriate to the student level) are played. Focus is on common intonation, sound, expression and correlation among Orchestra groups. At least two concerts are organized during the year.			
Literature: 1. W. A. Mozart- Sinfonie Nr. 40 g-moll KV550 (Breitkopf, Leipzig, 1975) 2. Д. Шостакович- Симфонија бр. 1 (Музгиз, Москва, 1973) 3. L. v. Beethoven- Sinfonies I-IX (Dover Publication, New York, 1998) 4. J. Brahms- Sinfonien I-IV (Philharmonia, Wien, 1960) 5. P. I. Tchaikowsky- Sinfonien IV-VI (Peters, Leipzig, 1968) 6. W. A. Mozart- Requiem KV626 (Peters, Leipzig, 1936) 7. Berlioz, Hector, Requiem (Durand, Paris, 1990) 8. Rachmaninoff, Sergey, Piano concerto No. 2 (Dover Publication, New York, 1990) 9. Rachmaninoff, Sergey, Piano concerto No. 3 (Dover Publication, New York, 1990) 10. Коњовић, Петар, Триптихон (Удружење композитора Србије, Београд, 1978) 11. Христић, Стеван, Охридска легенда (Удружење композитора Србије, Београд, 1985) 12. Mihajlović, Milan, Memento (Izdanje autora, Beograd 1993)			
Number of active classes:	Lectures:2	Practice:4	
Methods of teaching: Lectures: collective teaching, group size up to 300 Practice: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final thesis:	Points - 30
Activity during lectures	15	Practical Exam/public performance	30
Attendance	15		
Colloquium1	20		
Colloquium2	20		

Study program: Book of courses, Master Academic Studies			
Course title: MCSP1 – <b>Voice Studies</b>			
Teachers: Ilic A. Aneta, full professor; Kitanovski N. Nikola, full professor; Mijailovic B. Nikola, full professor; Pavlovic-Drakulic M. Visnja, full professor; Jovanovic Lj. Katarina, associate professor; Popovic A. Ljudmila, full professor; Pancetovic-Radakovic V. Violeta, associate professor			
Associates in teaching: Stojnic D. Vladimir, senior collaborative pianist ; Veljic M. Milivoje, adjunct collaborative pianist ; Gligoric G. Vladimir, adjunct collaborative pianist; Drobnji Dj. Tatjana, adjunct collaborative pianist ; Milivojevic M. Zorka, adjunct collaborative pianist ; Ilic D. Milica, collaborative pianist			
Course status: compulsory			
Number of ECTS: 9			
Requirements: None			
Course objectives: Achieving a highly professional performance level, with stylistic and technically rounded interpretations through different styles and epochs. Also, students are trained for independent artistic expression at the opera, theater or concert scene. Students are trained to work together in different vocal and instrumental ensembles, gain competences for work in music and pedagogical institutions at the level of secondary schools, and work in the media and cultural institutions.			
Course outcomes: Students gain a high professional level and ability to realize and express their own artistic concepts, expand the repertoire and deepen their knowledge in the field of repertoire, stage and concert activities, are capable of taking on leading roles in ensembles, mastering the comprehensive knowledge of the repertoire of the main subject, having a deep understanding of practical and theoretical studies and use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
Contents of the course: The student is engaged in research and acquaintance with part of the concert and opera literature, according to his own interpretative preferences and vocal abilities. In his work with a professor and piano associate, on the development and final shaping of the voice role typecast, the student is obliged to process significant works of vocal literature, concert or opera repertoire, various stylistic requirements. Student is required to perform publicly. Exam program: 30 minutes free choice			
Literature: 1. В. А. Моцарт: Фигарова женидба, Чаробна фрула, Дон Џовани, Тако чине све – Петерс едисије 1966. г. 2. Г. Доницети: Љубавни напиток, Дон Паскуале, Ана болена, Лучија од ламермура, Марија стјуард, Лукреција Борџија, Роберто Девере, Кћи Пука, Фаворита, - Рикорди 2007. г. 3. В. Белини: Капулети и Монтеки, Норма, Пуритани, Пирата, Ла сонамбула – Рикорди 2007. г. 4. Ђ. Росини: севилски Берберин, Пепељуга, Италијанка у Алжиру – Рикорди 2007. г. 5. Ђ. Верди: Аида, Атила, Бал под маскама, Дон Карлос, Ернани, Фалстаф, Моћ судбине, Ломбарди, Луиза Милер,; акбет, Набуко, Отело, Риголето, Симон Боканегра, Травиата, Трубадур, Сицилијанске вечери – Рикорди 2007. г. 6. Ђ. Пучини: Боџи, Едгар, Девојка са сапада, Ђани Скики, Мадам Батерфлај, Манон Леско, Суор анџелика, Табаро, Турандот, Вили – Рикорди 2007. г. 7. П. Маскањи: Кавалерија рустикана, Ирис – Сонзоњо 2000. г. 8. Ш. Гуно: Фауст, Ромео и Јулија – Калмус 1999. г. 9. Ж. Бизе: Кармен – Калмус 1999. г. 10. Р. Боито: Мефистофеле – Рикорди 1997. г. 11. С. Бинички: На уранки – адаптација анџел Шурев 1999. г. 12. П. Чајковски: Евгеније Оњегин, Пикова дама, Јоланта – Музика Москва 1999. г. 13. Бородин: Кнез Игор – Музика Москва 1999. г.			
Number of active classes:	Lectures: 0	Practice:3	
Methods of teaching: Classes: individual teaching Practice: individual teaching			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Exam – technical realization	30
Public performance	20	Exam – artistic impression	30
Presence on teaching classes	10		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MCUS1 - <b>Studies of opera roles and scenes</b> , SCUS1 - Studies of opera roles and scenes			
<b>Teachers:</b> Radaković B. Dragana Branislava, Associate professor			
<b>Associates in teaching:</b> Stoković Ž. Ivana, senior collaborative pianist; Kostandinović M. collaborative pianist			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 6			
<b>Requirements:</b> None			
<b>Course objectives:</b> Training a student for a public performance, or performance on the stage, accompanied by piano, or orchestra.			
<b>Course outcomes:</b> Musical and psychological interpretation of roles from opera literature (for voice students). Accompaniment from piano scores of opera literature (for students of conducting). The student knows a wide range of styles, has a developed individual stage skill and a recognizable stage speech in a certain musical and stage work, he can present it to the public at public appearances or projects, corrects mistakes in keeping the body posture and develops awareness of movement in space - on stage. Develops the ability to adapt to different demands on stage. Develops the ability of analytical reading and interpretation of libretto as a kind of literary and dramatic introduction to the role and its staging. Student is able to apply and understand the interrelationships between the musical and stage part of the training.			
<b>Contents of the course:</b> After determining an adequate program, students work on music preparation with collaborative pianist and conductor. In the next stage, the music program will be staged. Processing of musical - literary text from the aspect of the musical drama of the character in the opera part. Interpretation of a recitativo, aria, duet, trio, or a larger ensemble. The correct enunciation of the original language of the opera (Italian, French, Russian, German). At the end of the module, students take an exam - a musical, or a stage performance with a given program (arias, or ensembles).			
<b>Literature:</b> 1. В. А. Моцарт: Фигарова женидба, Чаробна фрула, Дон Џовани, Тако чине све – Петерс едиције 1966. г. 2. Г. Доницети: Љубавни напитаk, Дон Паскуале, Ана болена, Лучија од ламермура, Марија стјуард, Лукреција Борџија, Роберто Девере, Кћи Пука, Фаворита, - Рикорди 2007. г. 3. В. Белини: Капулети и Монтеки, Норма, Пуритани, Пирата, Ла сонамбула – Рикорди 2007. г. 4. Ђ. Росини: севиљски Берберин, Пепељуга, Италијанка у Алжиру – Рикорди 2007. г. 5. Ђ. Верди: Аида, Атила, Бал под маскама, Дон Карлос, Ернани, Фалстаф, Моћ судбине, Ломбарди, Луиза Милер,, акбет, Набуко, Отело, Риголето, Симон Боканегра, Травиата, Трубадур, Сицилијанске вечери – Рикорди 2007. г. 6. Ђ. Пучини: Боеми, Едгар, Девојка са сапада, Ђани Скики, Мадам Батерфлај, Манон Леско, Суор анџелика, Табаро, Турандот, Вили – Рикорди 2007. г. 7. П. Маскањи: Кавалерија рустикана, Ирис – Сонзоњо 2000. г. 8. Ш. Гуно: Фауст, Ромео и Јулија – Калмус 1999. г. 9. Ж. Бизе: Кармен – Калмус 1999. г. 10. Р. Боито: Мефистофеле – Рикорди 1997. г. 11. С. Бинички: На уранки – адаптација анџел Шурев 1999. г. 12. П. Чајковски: Евгеније Оњегин, Пикова дама, Јоланта – Музика Москва 1999. г. 13. Бородин: Кнез Игор – Музика Москва 1999. г.			
<b>Number of active classes:</b>	Lectures: 1	Practice: 2	
<b>Methods of teaching:</b> Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 5022			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Exam – technical realization	30
Public performance	20	Exam – artistic impression	30
Presence classes	10		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MFTB1 - <b>Trombone</b>			
<b>Teachers:</b> Benčić B. Aleksandar, full professor			
<b>Associates in teaching:</b> Benčić M. Melita, collaborative pianist ; Bojić-Radojčić T. Meri, collaborative pianist; Pećanac D. Rada, collaborative pianist; Grgin A. Antonela, senior collaborative pianist; Raić A. Dragana, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> None			
<b>Course objectives::</b> Students gain capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The aim is also to achieve a high professional performance level, through a technical-interpretative production of musical literature for trombones and building individuality of the student through the unity of the technical and musical element.			
<b>Course outcomes:</b> Mastering the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire and deepen their knowledge in the field of repertoire, are able to take on leading roles in ensembles, master the comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
<b>Contents of the course:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional, mental and physical predispositions. Special attention is paid to the creating of a free personality of individual expression and autonomy in the process of work. At least once, a public performance is organized, which can also be within the class. Exam requirements: - free program lasting 15 minutes (if possible, on a related instrument)			
<b>Literature:</b> 1. Bozza, Eugene Ballade Paris, Alphonse Leduc 1944 2. Dutilleux, Henri Choral, cadence et fugato Paris, Alphonse Leduc 1950 3. Grgin, Ante Sonatina Edition Marc Reift 2008 4. Martin, Frank Ballade Universal Edition 1941 5. Wagenseil, Georg Christoph Konzert Willy Muller 1963 6. Marcello, Benedetto Sonata in E minor International music Company 1961 7. Haendel, Georg Friedrich Concerto en fa mineur Paris, Alphonse Leduc 1948 8. David, Ferdinand Concertino Atlanta Brass society press 1969			
<b>Number of active classes:</b>	Lectures: 0	Practice: 2	
<b>Methods of teaching:</b> Lectures: individual teaching Practice: individual teaching			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Exam	60
Practice	20		
Colloquium	10		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MFTR1 - <b>Trumpet</b>			
<b>Teachers:</b> Đorđević R. Mladen, full professor			
<b>Associates in teaching:</b> Benčić M. Melita, collaborative pianist ; Bojić-Radojčić T. Meri, collaborative pianist; Pećanac D. Rada, collaborative pianist; Grgin A. Antonela, senior collaborative pianist; Raić A. Dragana, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> None			
<b>Course objectives:</b> Students gain capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The aim is also to achieve a high professional performance level, through a technical-interpretative production of musical literature for trombones and building individuality of the student through the unity of the technical and musical element.			
<b>Course outcomes:</b> Mastering the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire and deepen their knowledge in the field of repertoire, are able to take on leading roles in ensembles, master the comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
<b>Contents of the course:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional, mental and physical predispositions. Special attention is paid to the creating of a free personality of individual expression and autonomy in the process of work. At least once, a public performance is organized, which can also be within the class. Exam requirements: - free program lasting 15 minutes (if possible, on a related instrument)			
<b>Literature:</b> 1. Chaliar, Theo 36 TRANCEDENTALNIH ETIDA Allphonse Leduc 1970 2. Gisoni, Michael Bach for the Trumpet or Cornet 1970 3. Bitsch, Marcel Vingt Etudes Allphonse Leduc 1954 4. Stamp, James Warm Ups and Studies Editions Alphonse Leduc 1970 5. Caruso, Carmine Musical Calisthenics for brass Hal Leonard 1979 6. Hummel, Johann Nepomuk Koncert Es dur Boosey&Hawkes 1975 7. Haydn, Joseph Koncert Es dur Universal Editions 1970 8. Hindemit, Paul Sonata za trubu i klavir peters 1960 9. Bohme, Oskar Koncert Editions Alphonse Leduc 1970 10. Brandt, Wassily Koncert komad Br. 2 Sikorski 1970 11. Rueff, Jeanine Fantasia concertante Allphonse Leduc 1970 12. Bozza, Eugene Caprice Allphonse Leduc 1960 13. Bozza, Eugene Rustiques Allphonse Leduc 1970 14. Jevtić, Ivan Sonata za trubu i klavir Paris, Gerard Billaudot 2000 15. Grgin, Ante Laura-Svita za trubu 2008			
<b>Number of active classes:</b>	Lectures: 0	Practice: 2	
<b>Methods of teaching:</b> Lectures: individual teaching Practice: individual teaching			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Exam	60
Practice	20		
Colloquium	10		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MFTU1 - Tuba			
<b>Teachers:</b> Babić J. Krunoslav, visiting professor			
<b>Associates in teaching:</b> Benčić M. Melita, collaborative pianist ; Bojić-Radojčić T. Meri, collaborative pianist; Pećanac D. Rada, collaborative pianist; Grgin A. Antonela, senior collaborative pianist; Raić A. Dragana, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> None			
<b>Course objectives::</b> Students gain capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The aim is also to achieve a high professional performance level, through a technical-interpretative production of musical literature for trombones and building individuality of the student through the unity of the technical and musical element.			
<b>Course outcomes:</b> Mastering the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire and deepen their knowledge in the field of repertoire, are able to take on leading roles in ensembles, master the comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
<b>Contents of the course:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional, mental and physical predispositions. Special attention is paid to the creating of a free personality of individual expression and autonomy in the process of work. At least once, a public performance is organized, which can also be within the class. Exam requirements: - free program lasting 15 minutes (if possible, on a related instrument)			
<b>Literature:</b> 1. J. S. Bach Suite per Violoncello solo arr. R. King for tuba, BB Robert King Music Company 2. J. S. Bach - Partita a moll for tuba solo, arr. Tinkham Tuba Euphonium Press 3. J. S. Bach - Sonata II for tuba and klavier or orgel, arr. W. Hilgers Editions Marc Reift 4. T. Madsen - Sonata for tuba and piano, Musikk-Huset, Oslo 5. J. Filas - Sonata for tuba and piano, Editions BIM 6. A. Arutunian - Concerto for tuba and orchestra, Editions BIM 7. J. Duda - Concerto for tuba and orchestra 8. J. Koetsier - Concerto for tuba and string orchestra, Editions BIM 9. C. Daniellson - Koncertantna Suita za tubu i 4 horne, Carl Gehrman's Musikforlag 10. J. Stevens - Tuba Journey BB, Editions BIM 11. R. Strauss - 1. Horn concerto transc. for tuba, Anderson Thomas Edition, ing. 12. J. Williams - Tuba Concerto. Editions BIM 13. E. Bozza - Concertino for tuba and orchestra, Alphonse Leduc			
<b>Number of active classes:</b>	Lectures: 0	Practice: 2	
<b>Methods of teaching:</b> Lectures: individual teaching Practice: individual teaching			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Exam	60
Practice	20		
Colloquium	10		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MIUD1 - Percussion			
<b>Teachers:</b> Karlović J. Miroslav, full professor; Palačković Ž. Srđan, associate professor			
<b>Associates in teaching:</b> Zagorac P. Bojana, collaborative pianist ; Ilić D. Milica, collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 10			
<b>Requirements:</b> None			
<b>Course objectives:</b> The achievement of a high professional level, through the technical-interpretative production of musical literature for percussion and the development of individuality of the percussionist through the unity of the technical and musical element.			
<b>Course outcomes:</b> Achieving a high level of performance, as well as independence in designing and performing a full-length concert			
<b>Contents of the course:</b> Full-length solo recital- significant works of contemporary literature, performed on membranophones, melodic and rhythmic percussion, with emphasis on concert etudes.			
<b>Literature:</b> 1. N. J. Živković, "Ten etudes for snare drum" No. 1-5 - Studio 4 Productions, USA 2. Chuck Kerrigan, "12 etudes for snare drum" No. 1-6 - Mel Bays publications, USA 3. Sperie Karas, "Seven pieces for Concert prformance" No. 1-4 - Hal Leonard corporation, USA 4. John Beck, "Advanced Solos for Snare drum" No. 1-2 - Almira Music co. Inc. NY 14042, USA 5. Jacques Delecluse, "TEST-CLAIRE" for snare drum solo No. 1-6 – Alphonse Leduc, Paris 6. Elliott Carter, "Eight pieces for Four Timpani" No. 1-4 - Associated Music Publishers, NY, USA 1950-1966 7. William J. Schinstine, "Artiste sonata" timpani solo, I став - Southern Music Company, USA 8. William J. Schinstine, "Sonata No. 2" for timpani, I став - Southern Music Company, USA 9. Alex Orfaly, "5 Intermediate Pieces" for solo timpani No. 1-3 - C. Alan publication, USA 10. Pete Zambito, "Mainland Express" for timpani - C. Alan publication, USA 11. Leigh Howard Stevens, "Method of Movement for Marimba", Copyright by L. H. Stevens, 1979 12. Nancy Zeltsman, "Four-Mallet Marimba playing", Hal Leonard Corporation, USA 13. Nebojša J. Živković, "The principle of Mallet Technique", Copyright by Nebojša J. Živković 14. J. S. Bach, "Sech Suiten" fur Violoncello solo BWV 1009-1010, Edition Breitkopf, 4280 15. Morris Goldenberg, "Modern school for Xylophone" No. 30-35, Chappell & Co., Inc, USA 16. George Lawrence Stone, "Mallet Controle" for melodic percussion - by George B. Stone & Son, Inc. USA 17. Сергей Ветров, "Сборник упражнении длр ксилофона" Москва 2005 18. Jacques Delecluse, "Twenty studies for Xylophone", No. 10-15, Alphonse Leduc, Paris 19. David Kovins, "Vibraphone Virtuosity" No. 25-30, Visionary Music Publishing Co. USA 20. David Fridman, "Vibraphone Technique - dampening and pedaling" - Copyright by D. Fridma. USA			
<b>Number of active classes:</b>	Lectures: 0	Practice: 2	
<b>Methods of teaching:</b> Lectures: individual teaching Practice: individual teaching			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	50	Exam	50



<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MFFG1 - <b>Bassoon</b>			
<b>Teachers:</b> Isaeski V. Mirko, full professor			
<b>Associates in teaching:</b> Benčić M. Melita, collaborative pianist ; Bojić-Radojčić T. Meri, collaborative pianist; Pećanac D. Rada, collaborative pianist; Grgin A. Antonela, senior collaborative pianist; Raić A. Dragana, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> None			
<b>Course objectives::</b> Students gain capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The aim is also to achieve a high professional performance level, through a technical-interpretative production of musical literature for trombones and building individuality of the student through the unity of the technical and musical element.			
<b>Course outcomes:</b> Mastering the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire and deepen their knowledge in the field of repertoire, are able to take on leading roles in ensembles, master the comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
<b>Contents of the course:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional, mental and physical predispositions. Special attention is paid to the creating of a free personality of individual expression and autonomy in the process of work. At least once, a public performance is organized, which can also be within the class. Exam requirements: - free program lasting 15 minutes (if possible, on a related instrument)			
<b>Literature:</b> 1. Jacobi, Carl etudes Editio Musica, Budapest 1958 2. Hindemith, Paul Sonata za fagot i klavir Schott, Mainz 1939 3. Mozart, Wolfgang Amadeus Koncert za fagot i klavir Bretkopf 1969 4. Grovlez, Gabriel Siciliene et Allegro giocoso za fagot i klavir Constalit, Paris 1978 5. David, Ferdinand Končertino Schott, Mainz 1950 6. Seint-Saens, C. Sonate Paris, Alphonse Leduc 1956			
<b>Number of active classes:</b>	Lectures: 0	Practice: 2	
<b>Methods of teaching:</b> Lectures: individual teaching Practice: individual teaching			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Exam	60
Practice	20		
Colloquium	10		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MFFL1 - <b>Flute</b>			
<b>Teachers:</b> Jovanović D. Ljubiša, full professor; Simonović V. Miomir, full professor			
<b>Associates in teaching:</b> Benčić M. Melita, collaborative pianist ; Bojić-Radojčić T. Meri, collaborative pianist; Pećanac D. Rada, collaborative pianist; Grgin A. Antonela, senior collaborative pianist; Raić A. Dragana, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> None			
<b>Course objectives::</b> Students gain capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The aim is also to achieve a high professional performance level, through a technical-interpretative production of musical literature for trombones and building individuality of the student through the unity of the technical and musical element.			
<b>Course outcomes:</b> Mastering the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire and deepen their knowledge in the field of repertoire, are able to take on leading roles in ensembles, master the comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
<b>Contents of the course:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional, mental and physical predispositions. Special attention is paid to the creating of a free personality of individual expression and autonomy in the process of work. At least once, a public performance is organized, which can also be within the class. Exam requirements: - free program lasting 15 minutes (if possible, on a related instrument)			
<b>Literature:</b> 1. Moyses, Marcel De la sonorite, art et tehniqe Paris, Alphonse Leduc 1968 2. Moyses, Marcel Games et arpeges Paris, Alphonse Leduc 1933 3. Moyses, Marcel Exercices journalier Paris, Alphonse Leduc 1934 4. Moyses, Marcel Ecole de l "articulation Paris: Alphonse Leduc 1934 5. Moyses, Marcel Etudes et excercices techniques Paris, Alphonse Leduc 1933 6. Taffanel, Paul & Philippe Gaubert Methode complete de la Flute Paris, Alphonse Leduc 1958 7. Debost, Michel Une simple Flute Van de Velde 1996 8. Bach, Johann Sebastian Studie Leipzig, Breitkopf 1983			
<b>Number of active classes:</b>	Lectures: 0	Practice: 2	
<b>Methods of teaching:</b> Lectures: individual teaching Practice: individual teaching			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Exam	60
Practice	20		
Colloquium	10		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MIHF1 - Harp			
<b>Teachers:</b> Nestorovska B. Ljiljana, full professor; Stanišić D. Milena, associate professor			
<b>Associates in teaching:</b> Zagorac P. Bojana, collaborative pianist ; Veljić M. Milivoje, senior collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 8			
<b>Requirements:</b> None			
<b>Course objectives:</b> Course objective is to develop acquired aesthetic and artistic-technical knowledge through continuous research in achieving authentic artistic interpretation. The ultimate goal is to achieve a high professional level through the technical-interpretative production of musical literature for harp and building personalities of soloists and orchestra musicians, through the unity of technical and musical element. Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Mastering the musical and technical requirements for this Study program, developing individual performance ability, as well as acquiring competences for teaching in secondary music schools, concert activity (solo, orchestral, chamber), possibility of teaching at higher education institutions, and the possibility of further artistic and interpretative training.			
<b>Contents of the course:</b> Sublimation of acquired knowledge in the field of knowledge of instruments, geographical specifics, differences in interpretation and articulation, characteristics of styles. Work on the program: meticulous introduction and mastering of the text, through technical-melodic and formal-structural analysis. Resolving performance problems. Research and experimentation with style and interpretation, with particular emphasis on individual expression. Exam: Concert or piece concertante with piano accompaniment.			
<b>Literature:</b> 1. Caplet, André. Le Masque de la Mort Rouge, Conte Fantastique, Editions Durand, Paris, 1908 2. Debussy, Claude. Danses, Durand & Cie, Paris, 1910 3. Gossec, Francois-Joseph. Concertante du Ballet de Mirza, Editions Jobert, Paris, 1964 4. Boieldieu, Francois-Adrien. Concerto pour Harp, Ricordi, Milano, 1934 5. Francaix, Jean. Concerto pour 2 harpes et 11 instruments a cordes, Schott, Mainz. 6. Francaix, Jean. Concerto pour harpe, Schott, Mainz. 7. Francaix, Jean. Jeux Poetique, Schott, Mainz. 8. Ginastera, Albero. Harp Concerto op 25, Boowey & Hawkes, London, 1975 9. Глиер, Рајнар. Концерт, Музыка, Москва, 1977 10. Jolivet, Andre. Concerto pour harpe, G Billaudot, Paris, 1952 11. Maayani, Ami. Concerto, Israel Music Associates, Jerusalem 12. Grandjany, Marcel. Aria in Classic Style, Associated Music Publishers, New York, 1944 13. Ravel, Maurice. Introduction et Allegro, Lyra Music Company, New York 14. Rodrigo, Joaquin. Concierto Serenata, Union Musical Espanola, Madrid, 1962 15. Damase, Jean Michele. Concertiono pour harpe et instruments a cordes, Editions Henry Lemoine, Paris 16. Dussek, Jan Ladislav. Concerto in E flat for Harp, Salvi Publications, London 17. Glenvile-Hicks, Peggy. Concertino Antico, Lyon & Healy Publications 18. Rodrigo, Joaquin. Concierto de Aranjuez 19. Mozart, Wolfgang Amadeus. Koncert C-Dur, Edition Breitkopf, Leipzig 20. Handel, Georg Fridrich – Grandjany, Marcel. Concerto en si bemol, Durand & Cie, Paris, 1933			
<b>Number of active classes:</b>	Lectures: 0	Practice: 2	
<b>Methods of teaching:</b> Lectures: individual teaching Practice: individual teaching			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Exam – technical realization	25
Concert practices, Public performances, competitions	20	Exam – artistic impression	25

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MFHR1 – French horn			
<b>Teachers:</b> Radić D. Milan, associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, collaborative pianist ; Bojić-Radojčić T. Meri, collaborative pianist; Pećanac D. Rada, collaborative pianist; Grgin A. Antonela, senior collaborative pianist; Raić A. Dragana, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> None			
<b>Course objectives:</b> Students gain capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in secondary music schools, general education schools and cultural institutions. The aim is also to achieve a high professional performance level, through a technical-interpretative production of musical literature for trombones and building individuality of the student through the unity of the technical and musical element.			
<b>Course outcomes:</b> Mastering the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire and deepen their knowledge in the field of repertoire, are able to take on leading roles in ensembles, master the comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
<b>Contents of the course:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as work on phrasing, agogic, intonation, and articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional, mental and physical predispositions. Special attention is paid to the creating of a free personality of individual expression and autonomy in the process of work. At least once, a public performance is organized, which can also be within the class. Exam requirements: - free program lasting 15 minutes (if possible, on a related instrument)			
<b>Literature:</b> 1. Muller, Klaus Etide sveska 1 Chambers 1951 2. Zanella Pet melodijskih etida Ricordi 1960 3. Busser, Henry Piece en re op. 28 Alphonse Leduc 1951 4. Pooth, M Legenda Alphonse Leduc 1960 5. Desportes, Yvonne Improvizacija Alphonse Leduc 1961 6. Radić, Dušan Pesma i igra Beograd, Udruženje kompozitora Srbije 1990 7. Maxime, Alphones 40 Etudes mouene force Alphonse Leduc 1960 8. Cooke, Arnold Rondo Chambers 1960 9. Danzi, Franz Sonata op. 44 Chambers 1957 10. Cherubini, Luigi Sonata br. 1 Chambers 1960 11. Mozart, Wolfgang Amadeus Koncert br. 1 D dur Breitkopf 1960 12. Mozart, Wolfgang Amadeus Koncert br. 3 Es dur Breitkopf 1960 13. Matus, Karl Koncert op. 24 Moskva, Muzika 1951			
<b>Number of active classes:</b>	Lectures: 0	Practice: 2	
<b>Methods of teaching:</b> Lectures: individual teaching Practice: individual teaching			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Exam	60
Practice	20		
Colloquium	10		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MBH01 - <b>Choir</b> , OBH01 - Choral singing 1, OBH02 - Choral singing 2, OBH03 - Choral singing 3			
<b>Teachers:</b> Radovanović-Brkanović R. Biljana, full professor; Jovanović V. Dragana, assistant professor			
<b>Associates in teaching:</b> Marković M. Ivan, lecturer			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 6			
<b>Requirements:</b> Passed exam in Choral singing from previous levels of study			
<b>Course objectives:</b> The subject is directed towards acquaintance, development and mastering elements of choral singing, first of all, harmonic hearing and vocal technique. The aim is to train a student to apply his theoretical knowledge (solfeggio, counterpoint, harmonic, structural and stylistic analysis) in practice.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to practically apply the acquired knowledge in this discipline, which sums up the knowledge of theoretical and practical music subjects. Knowledge of vocal technique, musical stylistics, ways and organization of work with different vocal ensembles must enable the student to sing in the choir, that is, actively participate in the preparation and realization of performances with the ensemble.			
<b>Contents of the course:</b> Choral Singing is designed as a basis for familiarizing students with all the essential elements of music work. In addition to the necessary analytical part of teaching, priority and focus is on practical work. Numerous technical practices are dedicated to developing the vocal abilities of students and the compositions of all the leading styles, from Renaissance to contemporary music. Selected works can be vocal or vocal-instrumental, spiritual or secular, and used as instructive literature or a program for public performance. The teaching is of a collective type, and the student chooses to attend a female or mixed choir. Mixed Choir of the FoM or Academic Choir "Collegium musicum" are available. Colloquium requires singing in a group from four to ten students, depending on the requirements of the course. Students with the best results at colloquium participate in the realization of the concert project - the Final exam, while others pass the Final exam singing the concert program in the group (from four to ten students, depending on the requirements of the course).			
<b>Literature:</b> 1. Мотети, мадригали, мисе (G. P. Palestrina, O. Lasso, J. Gallus, C. Monteverdi) 2. Корали, кантате, ораторијуми (J. S. Bach, G. F. Handel, A. Bruckner, S. Prokofiev, C. Orff) 3. Хорови, мисе, реквијеми, симфоније (G. B. Pergolesi, A. Vivaldi, Caplet, G. Rossini, J. Haydn, W. A. Mozart, L. van Beethoven, H. Berlioz, G. Faure, G. Puccini, A. Dvorak, G. Mahler) 4. Хорови (R. Schumann, J. Brahms, B. Smetana, B. Britten) 5. Литургије, опела, духовни комади (P. I. Caikovski, P. Cesnokov, D. Grecaninov, D. Bortnanski, S. Ramaninov, St. St. Mokranjac, K. Stankovic, P. Konjovic, K. Manojlovic, S. Hristic, M. Tajcevic) 6. Вокална световна музика домаћих и аутора из региона (St. St. Mokranjac, M. Milojevic, V. Ilic, T. Skalovski, R. Petrovic, D. Kostic, K. Babic, R. Maksimovic, Z. Mirkovic, S. Hofman, Z. Eric, M. Mihajlovic) 7. Савремена хорска музика 8. У обзир долази сва доступна литература одговарајуће тежине			
<b>Number of active classes:</b>	Lectures: 0	Practice: 6	
<b>Methods of teaching:</b> Lectures: collective teaching, group size up to 300 Practice: collective teaching, group size up to 300			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Presence in class	15	Oral exam/Concert	40
Activity during lectures	15		
Colloquium	30		

<b>Study program:</b> Master Academic Studies		
<b>Course title:</b> MICB1 - <b>Harpsichord</b>		
<b>Teachers:</b> Popović D. Milan, assistant professor		
<b>Associates in teaching:</b> Zagorac P. Bojana, collaborative pianist ; Veljić M. Milivoje, senior collaborative pianist		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 11		
<b>Requirements:</b> None		
<b>Course objectives:</b> Achieving a high professional and artistic level in the interpretation of the capital works of literature for harpsichord. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence for work in music and pedagogical institutions at the secondary school level. Students gain the ability to work in the media and cultural institutions.		
<b>Course outcomes:</b> Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire and deepen their knowledge in the harpsichord repertoire. They are capable of taking the leading role in the ensemble, mastering the overall knowledge of the repertoire of the main subject, with a deep understanding of practical and theoretical studies and the ability to use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, possess critical self-awareness and are able to initiate joint projects, manage joint projects through teamwork, negotiation and organization.		
<b>Contents of the course:</b> Complex study and interpretation of notable pieces of harpsichord literature from the epoch of periods 16 to 18, as well as the 20th and 21st centuries. The student must at least once have a public performance, which can also be within the class. Examination requirements represent a public performance of the program lasting 20 to 30 minutes according to the student's choice. The program, inter alia, should include one of the offered works: - a concert for the obligatory (i.e. solo) harpsichord of the 18th to the 21st century and small or large orchestra, chamber ensemble - concert for solo harpsichord J. S. Bah (BWV 971 to BWV 987) - Concert pieces for the harpsichord (in the chamber trio version), J. F. Rameau Concerto for harpsichord and orchestra can be realized accompanied by string ensemble or collaborative pianist. The work of the 20th century is performed on a modern type of harpsichord.		
<b>Literature:</b> 1. Bach, Johann Sebastian: Das Wohltemperierte Klavier 1, Henle Verlag, 1997 2. Bach, Johann Sebastian: Das Wohltemperierte Klavier 2, Henle Verlag, 1997 3. Bach, Johann Sebastian: Concerto fur Cembalo d-moll, BWV 1052, Barenreiter, 2008 4. Bach, Johann Sebastian: Concerto fur Cembalo E-dur, BWV 1053, Barenreiter, bez podataka o godini 5. Bach, Johann Sebastian: Concerto fur Cembalo D-dur, BWV 1054, Barenreiter, bez podataka o godini 6. Bach, Johann Sebastian: Concerto fur Cembalo A-dur, BWV 1055, Barenreiter, bez podataka o godini 7. Bach, Johann Sebastian: Concerto fur Cembalo f-moll, BWV 1056, Barenreiter, bez podataka o godini 8. Bach, Johann Sebastian: Concerto fur Cembalo F-dur, BWV 1057, Barenreiter, bez podataka o godini 9. Bach, Johann Sebastian: Concerto fur Cembalo g-moll, BWV 1058, Barenreiter, bez podataka o godini 10. Bach, Johann Sebastian: 16 Konzerte nach vercheidenen Meistern, Peters, bez podataka o godini 11. Bach, Johann Sebastian: Italianisches Konzert, Franzosische Ouverture, Vier Duette, Goldberg-Variationen, Henle Verlag, 1979 12. Bach, Johann Sebastian: Toccaten, Henle Verlag, 1990 13. Couperin, Francios: Complete Keyboard Works - Series One, Dover Publications, 1988 14. Couperin, Francios: Complete Keyboard Works - Series Two, Dover Publications, 1988 15. Falla, Manuel de: Concerto per clavicembalo (o pianoforte), flauto, oboe, clarinetto, violino e violoncello, Max Eschig, 1970 16. Forqueray, Antoine: Pieces de Clavecin, Heugel & Cie, 2003 17. Francaix, Jean: Concerto pour clavecin et ensemble instrumental, Schott Music, 1971 18. Francaix, Jean: L'Insectarium pour clavecin, Schott Music, 1987 19. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 1, Dover Publications, 1979 20. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 2, Dover Publications, 1979 21. Kulenović, Vuk: Bukolike za čembalo, Udruženje kompozitora Srbije, 1978 22. Ligeti, György: Continuum for harpsichord, Schott Music, 1998 23. Ligeti, György: Hungarian Rock, for Harpsichord, Schott Music, 1979 24. Martinu, Bohuslav: Deux pieces pour clavecin, Universal, 2001 25. Poulenc, Francis: Concert Champetre, pour calvecin (ou piano) & piano concertant, Salabert, 2008. 26. Rameau, Jean-Philippe: Pieces de Clavecin, Nouvelle edition integrale, Barenreiter, 2004 27. Rameau, Jean-Philippe: Pieces de Clavecin en concerts, Editio Musica Budapest, bez podataka o godini 28. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953 29. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953 30. Scarlatti, Domenico: 150 Sonaten, volume 1, Peters, 1985 31. Scarlatti, Domenico: 150 Sonaten, volume 2, Peters, 1984 32. Scarlatti, Domenico: 150 Sonaten, volume 3, Peters, 1985 33. Soler, Antonio: Fandango, bez podataka o izdanju		
<b>Number of active classes:</b>	Lectures: 0	Practice: 2

<b>Methods of teaching:</b> Lectures: individual teaching Practice: individual teaching			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Presence in class	15	Exam – technical realization	25
Activity during lectures	15	Exam – artistic impression	25
Public performance	20		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MMAN1 – <b>Jazz ensembles</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Kevrešan Lj. Vanja, assistant professor; Nikolić M. Milan, assistant professor; Nikolov L. Vladimir, assistant professor; Petković S. Vesna, assistant professor;			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 9			
<b>Prerequisites:</b> None			
<b>Course objectives:</b> Mastering performance in jazz ensembles.			
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work: participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students gain a high professional level of ability to realize and express their own artistic concepts.			
<b>Contents of the course:</b> Development of a vocabulary of characteristic motive figures in hard bop. Latin rhythms. Funk music – etudes 2. Enhancement of a drum brush playing technique. Polyrhythmic 2. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly performance minimum once a month. The Final thesis requirements: three different style songs – swing, latin, ballad.			
<b>Literature:</b> 1. Chuck Kerrigan, 12 Etudes for Snare Drum 2. Jim Chapin, Technique for Modern Drummer 3. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 4. Ed Thigpen, The Sound of Brushes 5. Rick Latham, Advanced Funk Studies: Creative Patterns for the Advanced Drummer 6. Gary Chaffee, Sticking Patterns			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Students independent work			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Attendance	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		



<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MMJB1 – <b>Jazz drums</b>			
<b>Teachers:</b> Karlović J. Miroslav, full professor;			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 9			
<b>Prerequisites:</b> None			
<b>Course objectives:</b> Mastering jazz language in structurally connected frames. . Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for a layered understanding and realization of musical piece, attaining a high professional level and building musician's individuality through the unity of the technical and musical element. Development of a critical thinking.			
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work: participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students gain a high professional level of ability to realize and express their own artistic concepts.			
<b>Contents of the course:</b> Development of a vocabulary of characteristic motive figures in hard bop. Latin rhythms. Funk music – etudes 2. Enhancement of a drum brush playing technique. Polyrhythmic 2. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly performance minimum once a month. The Final thesis requirements: three different style songs – swing, latin, ballad			
<b>Literature:</b> 1. Chuck Kerrigan, 12 Etudes for Snare Drum 2. Jim Chapin, Technique for Modern Drummer 3. Ted Reed, Progressive Steps to Syncopation for Modern Drummer 4. Ed Thigpen, The Sound of Brushes 5. Rick Latham, Advanced Funk Studies: Creative Patterns for the Advanced Drummer 6. Gary Chaffee, Sticking Patterns			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Students independent work			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Attendance	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MGMT1 – Jazz guitar			
<b>Teachers:</b> Kevrešan Lj. Vanja, assistant professor;			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 9			
<b>Prerequisites:</b> None			
<b>Course objectives:</b> Mastering jazz language in structurally connected frames. . Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for a layered understanding and realization of musical piece, attaining a high professional level and building musician's individuality through the unity of the technical and musical element. Development of a critical thinking.			
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work: participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students gain a high professional level of ability to realize and express their own artistic concepts.			
<b>Contents of the course:</b> Development of personal interpretative style. Understanding of different jazz styles, content and forms; research in the field of tonal shaping and dynamic capacities of the instrument. Phrasing, jazz improvisations. Making, analysis and interpretation of transcriptions of different examples. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly performance minimum once a month. The Final thesis requirements: half-recital (free program, 25-30 min.)			
<b>Literature:</b> 1. Barry Galbraith, JAZZ GUITAR STUDY SERIES 2 2. Ted Green, MODERN JAZZ PROGRESSIONS 2 3. David Baker, HOW TO PLAY BE-BOP VOL 3 4. Ted Green, SINGLE NOTE SOLOING VOL 2 5. Joe Pass, THE RED BOOK, Concept Publishing Company 6. David Liebman, A CHROMATIC APPROACH TO JAZZ HARMONY AND MELODY			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Students independent work			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Attendance	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MMKL1 – Jazz piano			
<b>Teachers:</b> Miletić S. Sava, assistant professor;			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 9			
<b>Prerequisites:</b> None			
<b>Course objectives:</b> Mastering jazz language in structurally connected frames. . Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for a layered understanding and realization of musical piece, attaining a high professional level and building musician's individuality through the unity of the technical and musical element. Development of a critical thinking.			
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work: participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students gain a high professional level of ability to realize and express their own artistic concepts.			
<b>Contents of the course:</b> Students are encouraged to compose their own music. Mastering contemporary jazz standards and modal songs. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. The Final thesis requirements: half-recital (free program, 30 – 35 min.)			
<b>Literature:</b> 1. The New Real Book, Sher Music Co.; 1st edition (1988) 2. The New Real Book, Volume 2, Sher Music (June 1, 2005) 3. The New Real Book, Vol. 3, Sher Music Co. (June 1, 2005) 4. Comprehensive Technique for Jazz Musicians, Publishing, Inc.; 2 edition (January 1, 1999) 5. Harmonic Exercises For Piano By Clare Fische, Music (Dec, 1995) 6. Contemporary Jazz Piano: Hal Leonard Keyboard Style Series, Leonard Corporation; Pap/Com edition (March 1, 2010)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Students independent work			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Attendance	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MMBS1 – <b>Jazz double bass</b>			
<b>Teachers:</b> Nikolic Milan, assistant professor;			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 9			
<b>Prerequisites:</b> None			
<b>Course objectives:</b> Mastering jazz double bass technique, jazz language and repertoire. Mastering jazz language in structurally connected frames. . Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for a layered understanding and realization of musical piece, attaining a high professional level and building musician's individuality through the unity of the technical and musical element. Development of a critical thinking.			
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work: participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students gain a high professional level of ability to realize and express their own artistic concepts.			
<b>Contents of the course:</b> Development of unique interpretative style. Technique practice, tonal exercises, mastering harmonic jazz language and repertoire. Transcription. Phrasing. Performances with big ensembles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly performance minimum once a month. The Final thesis requirements: half-recital (free program, 30min.)			
<b>Literature:</b> 1. Ed Friedland, Bass Improvisation - The Complete Guide to Soloing 2. Bernard "Bunny" Brunel, Complete Book of Bass Essentials 3. Bunny Brunel, Bunny Brunel's Power Bass: - Soloing Secrets - Bk & Cd 4. Gary Hess, Encyclopedia Of Reading Rhythms 5. Kenny Werner, Effortless Mastery 6. Michael Moore, Melodic Playing in the Thumb Position - A Method for the String Bass 7. Brian J. Kane, Creative Jazz Sight Reading 8. Oneida James, Groove Mastery - Tab			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Students independent work			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Attendance	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MMPV1 – <b>Jazz singing</b>			
<b>Teachers:</b> Petković S. Vesna, assistant professor;			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 9			
<b>Prerequisites:</b> None			
<b>Course objectives:</b> Mastering vocal technique, jazz language and repertoire. Mastering jazz language in structurally connected frames. . Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for a layered understanding and realization of musical piece, attaining a high professional level and building musician's individuality through the unity of the technical and musical element. Development of a critical thinking.			
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work: participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students gain a high professional level of ability to realize and express their own artistic concepts.			
<b>Contents of the course:</b> Development of unique interpretative style. Technique practice, <b>tonal</b> exercises, mastering harmonic jazz language and repertoire. Transcription. Phrasing. Performances with big ensembles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly performance minimum once a month. The Final thesis requirements: half-recital (free program, 30min.).			
<b>Literature:</b> 1. Jim Snidero, Jazz Conception for Scat Vocals 2. Willie Hill Jr., Approaching the Standards for Jazz Vocalists 3. Dr. Scott Fredrickson, Scat Singing Method - Beginning Vocal Improvisation 4. Steve Zegree, The Complete Guide To Teaching Vocal Jazz 5. Ken Pullig, Ted Pease, Modern Jazz Voicings 6. Niranjan Jhaveri, New Vocal Techniques For Jazz & Modern Music 7. Carl Strommen, The Contemporary Chorus - A Director's Guide For The Jazz-Rock Choir			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Students independent work			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Attendance	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MMSX1 - <b>Jazz saxophone</b>			
<b>Teachers:</b> Luka Ignjatović, assistant professor,			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 9			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Mastering performance technique, jazz language and repertoire. Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for layered understanding and realization of musical piece, attaining a high professional level and building individuality of the musician through the unity of the technical and musical element. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence for work in music and pedagogical institutions at the level of secondary schools.			
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work: participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students gain a high professional level of ability to realize and express their own artistic concepts.			
<b>Contents of the course:</b> Development of unique interpretative style. Dividing bars on 2, 3, 4, 5...equal parts. Mastering polyrhythmic phrases; performing 3/4 and 5/4 phrases in 4/4bars. Cooperation with jazz drums students so as to develop better sense for "timing" and form. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly performance minimum once a month. The Final thesis requirements: half-recital (free program, 30 min. minimum) that includes one "fast blues", one "medium swing", one "fast swing", one "bossa nova". Program must be performed by heart.			
<b>Literature:</b> 1. Nicolas Slonimsky, Thesaurus of scales and melodic patterns, Music Sales America, December, 1975 2. Jerry Bergonzi, Melodic Structures, volume 1, Advance Music, 1992 3. Jerry Bergonzi, Inside improvisation, volume 2 Pentatonics, Advance Music, 1994 4. Jerry Bergonzi, Hexatonics (Inside improvisation series, 7), Advance Music, 2006 5. Kenny Werner, Effortless mastery: liberating the master musician within, Jamey Aebersold, January, 1996 6. Jerry Bergonzi, Developing a jazz language, Advance Music, 2003			
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 1	
<b>Teaching methods:</b> Students independent work			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Attendance	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MMTB1 - <b>Jazz trombone</b>			
<b>Teachers:</b> Matjaž Mikuletić , visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 9			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Mastering performance technique, jazz language and repertoire. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for a layered understanding and realization of musical piece, attaining a high professional level and building musician's individuality through the unity of the technical and musical element.			
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work: participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students gain a high professional level of ability to realize and express their own artistic concepts.			
<b>Course content:</b> Development of unique interpretative style. Dividing bars on 2, 3, 4, 5...equal parts. Mastering polyrhythmic phrases; performing 3/4 and 5/4 phrases in 4/4bars. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly performance minimum once a month. The Final thesis requirements: half-recital (free program, 30min.); 3 different style songs.			
<b>Literature:</b> 1. Various Authors, <i>Jazz Trombone Tunes</i> , w/CD - Level 3, ABRSM Publishing 2. Various Authors, <i>Choice Jazz Standards for Trombone</i> , Hal Leonard Corp. 3. Magadini, Peter, <i>Polyrhythms-The Musician's Guide</i> , Hal Leonard 4. Kahila, Kauko, <i>Advanced Studies</i> , Robert King 5. Bellameh, A <i>Survey Of Modern Brass Teaching Phil.</i> , Southern Music 6. Pederson, <i>Advanced Etudes For Trombone</i> , Belwin Mills			
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 1	
<b>Teaching methods:</b> Students independent work			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Attendance	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MMTR1 – <b>Jazz Trumpet</b>			
<b>Teachers:</b> Novak Mijovic, assistant professor,			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 9			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Mastering performance technique, jazz language and repertoire. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Development of all components of the student's musical personality through the process of independent acquisition of knowledge and skills necessary for a layered understanding and realization of musical piece, attaining a high professional level and building musician's individuality through the unity of the technical and musical element.			
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work: participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students gain a high professional level of ability to realize and express their own artistic concepts.			
<b>Course content:</b> Development of unique interpretative style. Dividing bars on 2, 3, 4, 5...equal parts. Mastering polyrhythmic phrases; performing 3/4 and 5/4 phrases in 4/4bars. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly performance minimum once a month. The Final thesis requirements: half-recital (free program, 30min.); 3 different style songs.			
<b>Literature:</b> 1. Mel Bay, Complete jazz trumpet book Houghton, Warrington, 2. Charles Mingus - More Than A Play-Along Bb -Fusion Master Tracks Bb Instruments Charles Colin, Breath Control 3. Kenny Wheeler, Solo Transcriptions - Bb Trumpet/Flugelhorn 4. Frits Damrow, Fitness For Brass 5. Allen Vizzutti, Allen Vizzutti - Jazz Tracks			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Students independent work			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Attendance	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		



<b>Study program:</b> Book of courses, Master Academic Studies			
<b>Course title:</b> MDAD1 - <b>Analysis of the interpretation of the musical work</b>			
<b>Teachers:</b> Sinadinović M. Dejan, Full professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> None			
<b>Course objectives:</b> Understanding of all aspects of interpretation of musical piece based on the analysis of its emotional, character, allegorical, symbolic and dramaturgic elements. Individuation: in the sense of raising the intimate experience of the musical composition. A detailed research of the composer's approach from the performance aspect, for the purpose of as authentic interpretation. The aim of the course is to extend students' interest in the dynamics and logic of causal links between artistic actions of composers and performers.			
<b>Course outcomes:</b> Students gain the ability to deduce when researching the musical work they perform, for analytics that is not oriented exclusively to learning the musical text. Mastering as precisely as possible a language that would explain the idea of music.			
<b>Contents of the course:</b> <u>Lectures</u> Unlike the theoretical analysis that deals with the harmonic and formal aspect of the musical work, piano students through the course Analysis of the interpretation of the musical work explore the piano literature works from the interpretative - practical, and in the interpretative sense of the applicable aspect. Taking into account already adopted theoretical knowledge; students will acquire a wider and more complete picture of the composition they analyze through this subject, through research of its character and emotional patterns, specific relationships of music material, music dramaturgy, analysis of concrete interpretive issues and comparative analysis. An important segment of the subject is also the analysis of the temporal, social, cultural and historical context in which the work was created, with particular reference to the research of directly proportional artistic poetics in literature, painting and other artistic movements. <u>Practice</u> Discussion on the lessons, comparing different opinions - then, insisting on clear argumentation, logic and persuasiveness of the views expressed. Brainstorming as a research method. Playing the section of the musical piece that is being discussed. Requirements in a written Exam: Students should process in writing a particular subject and analyze it in a way that will be specified during the course. It can be a chord, motif or theme, a musical sentence, a phrase, a conjunction – even the whole composition. It is important to talk about music in an argued way (taking into account the acquired knowledge of musical harmony and form) to interpret its influence on the listener. The volume of written work or oral analysis is not defined; it is important that this way in the most convincing way describes the student's perception of music. Requirements on the oral Exam: Students should verbally, through a piano presentation (while playing), process a particular topic and analyze it in a way that will indicate that they have mastered the deduction of musical content in the way recommended in lectures - during the year. It is recommended to select the musical work the student has played (or currently plays) as subject of the analysis in order to be followed by a practical demonstration on piano.			
<b>Literature:</b> 1. Хиполит Тен Филозофија уметности "Дерета" фототипско издање 1998 2. МОРАИЈА Корен-Бергамо Хумор као средство реалистичког музичког језика у музици до XIX века УНИВЕРЗИТЕТ УМЕТНОСТИ У БЕОГРАДУ 1985 3. Леонард Б. Мајер Емоција и значење у музици Нолит 1986 4. Дерик Кук Језик музике НОЛИТ 1978 5. Ксенија Радош, Психологија музике 6. Берислав Поповић, Музичка форма или смисао у музици			
Number of active classes:	Lectures:2	Practice:1	
<b>Methods of teaching:</b> Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 22			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 60	Final thesis:	Points - 40
Activity during lectures	20	Written Exam	20
Practice	20	Oral Exam	20
Seminar/s	20		

<b>Study program:</b> Master academic studies, Music Performance			
<b>Course:</b> MIKP1 – <b>Concert practice</b> , OIKP1 - Concert practice 1, OIKP2 - Concert practice 2, OIKP3 - Concert practice 3, OIKP4 - Concert practice 4			
<b>Teachers:</b> Nestorovska B. Ljiljana, full professor; Ogrizović M. Vera, full professor; Smiljanić-Radić B. Maja, full professor; Tošić M. Srđan, full professor; Karajić M. Darko, associate professor; Palačković Ž. Srđan, associate professor; Stanišić D. Milena, associate professor; Hadži Đorđević D. Aleksandar, assistant professor.			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Exam of previous module passed (except for module 1)			
<b>Course objective:</b> Immediate course objective is mastering skills essential for successful realization of concert activity. The ultimate objective is achieving the high professional level of a concert musician.			
<b>Course outcome:</b> Mastering all segments of professional demands essential for successful realization of concert activity. Students gain knowledge in the field of concert program outlining, psycho-physical preparation for music competition and concert performance, writing of a professional biography, digital portfolio making, basics of music entrepreneurship, acquire high professional level of competencies for realization and expression of personal artistic concepts, have deep understanding of practical and theory studies and are able to apply it in their further artistic development. They acquire ability for innovative thinking and individual realization of complex artistic endeavors.			
<b>Course content:</b> <u>Theory</u> Topics treated: preparation for concert performance, self confidence, expression, style, body language, personality, surroundings, positioning in concert space, concert program outlining, creation and leading of digital portfolio, creative thinking, and music entrepreneurship basics. <u>Practice</u> Concert performance of at least 3 compositions throughout the academic year. Watching the recording of one of his/hers performance and writing a concert review of two to three pages in length. Attendance of two concerts of different genres and writing the reviews of those concerts (about two pages in length).			
<b>Literature:</b> 1. McLaughlin, Carol. Power Performance. IntegrityInc., Tucson, USA, 2008 2. Popović Mladenović, T., Bogunović, B., Perković, I. Interdisciplinary approach to music: Listening, performing, composing. Fakultet muzičke umetnosti u Beogradu, 2014 3. Drucker, Peter F. Innovation and Entrepreneurship. New York: Harper Business, 1985, 4. Spellman, Peter. The Musician's Internet. Boston, Ma: Berklee Press, 2002. 5. Wallace, David. Reaching Out: A Musician's Guide to Interactive Performance. New York: McGraw-Hill High Education, 2008. 6. AEC Publication Literature Study: Preparing Young Musicians for Professional. Utrecht, The Netherlands: Erasmus Thematic Network for Music.			
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 2	
<b>Teaching methods:</b> Lectures: group classes, up to 300 students. Additional: group classes, up to 300 students. Other: obligatory concert activity, playing, listening, writing reviews and concert critics, creation and maintenance of digital portfolio, etc.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	15	Exam	30
Students' concert activity	30		
Reviews and critics	25		

<b>Study program:</b> Master academic studies, Music Performance			
<b>Course:</b> MIMG1 – <b>Guitar teaching methods</b> , OIMG1 - Guitar teaching methods 1, OIMG2 - Guitar teaching methods 2, OIMG3 - Guitar teaching methods 3, OIMG4 - Guitar teaching methods 4			
<b>Teachers:</b> Karajić M. Darko, associate professor; Hadži Đorđević D. Aleksandar, assistant professor.			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> Exam of previous even module passed (except for module 1)			
<b>Course objectives:</b> Theoretical and practical exploration of basic postulates of the instrument, preparation phases, problems of various types of memory, of public performance and pedagogical approach in working in elementary music school.			
<b>Course outcome:</b> Comprehension of pedagogic process in terms of playing technique, teaching phases, memory practice and organization of lessons (of 30 or 45 minutes in duration).			
<b>Course content:</b> Student gain competencies to understand and apply in theory and practice basic technical postulates of the instrument, to apply appropriate phase in preparation of a piece, to introduce pupil to the various types of memory, to prepare him/her for the public performance and to accomplish adequate approach to teaching in music elementary school.			
<b>Literature:</b> 1. Огризовић Вера: Гитара-историја, литература, настава, Самиздат, Београд, 1999. 2. ScottTennant: Pumpingnylon, MelBay, LosAngeles, 1990. 3. Pujol Emilio: Ecoleraisonnéedelaguitare, Ricordi Americana, BuenosAires, 1956.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 1	
<b>Teaching methods:</b> Combined method. Lectures on predetermined topics. Discussions on lectures. All students of guitar module attend classes. Lectures: group classes, up to 50 students. Practical work: group classes, up to 22 students.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	20	Oral examination	50
Colloquium(s)	30		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MKME1 -Chamber music teaching methods			
<b>Teachers:</b> Marinković M. Goran, full professor; Mezei M. Ladislav, full professor; Popović A. Ljudmila, full professor; Dimitrijević U. Tea, associate professor; Subotić P. Dejan, associate professor; Tucović I. Jasna, associate professor; Lazić Z. Igor, assistant professor; Lončar G. Sonja, assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Meticulously mastering of acquiring skills and knowledge in field of chamber music, as well as practical application of acquired experiences in artistic and pedagogical work, through methodological and pedagogical preparation of appropriate instrumental literature of all epochs. Students gain the capacity for independent concert activity and participation in the musical ensembles and orchestras, as well as competences for work in music - pedagogical institutions at the level of secondary schools, competences for work in the media and cultural institutions.			
<b>Course outcomes:</b> Students are trained to perform in different types of chamber ensembles, knowing their basic characteristics and specificities. They gain knowledge about ways of harmonizing tone and achieving a sound balance, intonational leveling, articulation equalization and shaping of common phrasing. They get familiar with rich chamber literature designed for different ages and levels of professional experience and adopt the techniques of mastering the scores, rhythmic and metric components of chamber sheet music and achieving a specific common tonal composition of ensemble. Students learn about types of chamber ensembles, their historical genesis and stylistic features of various compositions. They acquire methodological knowledge on ways of solving characteristic problems in the formation of interpretative concept and overcoming difficulties in the process of maturing the chamber ensemble.			
<b>Course content:</b> Methodology of chamber music teaching within an ensemble that the candidate chooses (duo, string ensemble, piano ensembles, wind instruments ensemble with or without piano etc.). Setting the base of the thesis through analytical interpretation of the selected composition, determining modus, i.e. the working process with the selected ensemble as well as the identification of relevant elements representative for a particular type of ensemble. Exam at the end of the year. Exams consist of written work and practical work – simulation of teaching and defending.			
<b>Литература:</b> 1. Donington, Robert Baroque Music: Style and Performance Faber Music, Ltd 1982 2. Schumann, Otto Der Grosse Konzert-fuhrer Schott 1983 3. Klaus, Peter Richter Johann Sebastian Bach- Leben und Werk in Daten und Bildern Insel Verlag Frankfurt am Main 1985			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 3
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22 Additional teaching: group classes, group size up to 22			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points -40	Final exam:	Points - 60
Attendance		Oral examination	30
Activity during classes	20	Written examination	30
Seminar	10		
Practical work	10		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MDME1 - Piano teaching methods			
<p><b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, full professor; Jovanović-Petrović R. Jelena, assistant professor</p>			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> None			
<p><b>Course objective:</b> Introduce students to the problems of piano pedagogy at secondary music education</p>			
<p><b>Course outcomes:</b> Formation of a comprehensive, professional and artistic personality of the piano pedagogue. Training a student for professional piano pedagogy at the level of secondary music education</p>			
<p><b>Course content:</b> An analysis of the historical, theoretical and practical aspect of the piano playing. Studies of theoretical approach to the organization of a music phrase. Study of Professor PhD Zoran Božanic's book "Music Phrase". The book explains in detail the theoretical principle of organizing the music phrase. Work will be based on areas: basic form of phrasing, the height factor, the time organization, the harmonic component of the phrase, figuration and timbre. All elements in the book will be displayed through literature and explained on various works of different epochs. Special aspects of teaching: musical performance talent; musical expressive means (tempo, rhythm, meter, dynamics, agogy, articulation, accentuation, instrumentation - graphic and verbal marks - absolute, relative and subjective reading - interpretation); ornaments (names - recording - way of performance); pedalization (technical, tonal, stylistic and aesthetic aspects); problems of the fingering (the principle of comfort - the principle of symmetry - the principle of musical purposefulness); piano characteristics (specificity of piano sound - sound production mechanism - pedal characteristics - expressive possibilities of instrument); traditional pedagogical procedures in piano teaching (singing, counting, mark time, imitation, demonstration - analysis and critical review); physiological problems of playing on the piano. Student is holding teaching class to elementary music school pupil (subsequent discussion within the group follows). Seminar paper (individual consultations), analytical lessons (student-student) and demonstration classes (professor-student).</p>			
<p><b>Literature:</b> 1. Hejrauz, Хенрик: О уметности свирања на клавиру, Универзитет уметности, Београд 1970 2. Timakin, Evgenij: Vaspitanje pijaniste, Udruženje muzičkih i baletskih pedagoga Srbije 1983 3. Šćapov, Arsenij: Metodika nastave klavira, FMU, Beograd 1963 4. Сердар, Александар: Развој пијанистичке технике, Црногорски културни центар, Подгорица 2012 5. Шобајић, Драгољуб: Темељи савременог пијанизма, Светови, Нови Сад 1996 6. Либерман, Ј: Рад на усвршавању клавирске технике, изд. Саша Стојановић 2001 7. Божанић, Зоран: Музичка фраза, Клио, Београд 2007</p>			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 2
<p><b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22</p>			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points -60	Final exam:	Points - 40
Attendance	20	Exam	40
Seminar	10		
Colloquium	30		

<b>Study program:</b> Master Academic Studies		
<b>Course title:</b> MLMK1 – <b>Methodology of music teaching in high schools</b> , MULMK1 - Methodology of music teaching in high schools		
<b>Teachers:</b> O'Brian M. Nada, assistant professor; Stefanović D. Slavica, teacher		
<b>Associates in teaching:</b> ---		
<b>Course status:</b> compulsory, elective		
<b>Number of ECTS:</b> 10		
<b>Requirements:</b> None		
<b>Course objectives:</b> Formation of teaching staff for the teaching of music in general and secondary vocational schools.		
<b>Course outcomes:</b> 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.		
<b>Contents of the course::</b> <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 – realization in high school; Experimental class 2 – presentation; Experimental class 2 – realization 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.		
<b>Literature:</b> 1. Gardner, Howard, Art, Mind and Brain, BCA, New York. 2. Hanshmaker, James, The Effects of Arts Education on Intellectual 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 Paediatrica 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		
<b>Number of active classes</b>	Lectures: 2	Practice:2
<b>Methods of teaching:</b> Lectures, presentations, workshops Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 25		

<b>Course of study:</b> Performing Arts, Master Academic Course			
<b>Subject:</b> MCME1 - Voice teaching methods			
<b>Lecturers:</b> Ilić A. Aneta, full professor; Kitanovski N. Nikola, full professor; Mijailović B. Nikola, full professor; Pavlović-Drakulić M. Višnja, full professor; Jovanović Lj. Katarina, associate professor; Pančetočić-Radaković V. Violeta, associate professor			
<b>Associates:</b> ---			
<b>Subject status:</b> compulsory			
<b>ECTS:</b> 12			
<b>Requirement:</b> none			
<b>Purpose of the subject:</b> Methodology of teaching solo singing prepares students for independent professional career and creative work in music and other schools, media and cultural institutions. Through these classes students should acquire necessary theoretical and practical knowledge in their teaching field, the ability to analytically consolidate their own performing experience with achievements in the world vocal pedagogy and the ability to impact students with whom they will directly work in their pedagogical practice.			
<b>Subject learning outcomes:</b> Students master techniques and practical skills, theoretical knowledge and gain the ability to argumentatively explain the topics from the covered material, demonstrating their analytical and critical thinking.			
<b>Contents of the subject:</b> <u>Theoretical classes</u> Through these classes' students should acquire necessary theoretical and practical knowledge in their teaching field, the ability to analytically consolidate their own performing experience with achievements in the world vocal pedagogy and the ability to impact students with whom they will directly work in their pedagogical practice. 1. Structure and functions of the vocal system; 2. Basic tonal values; 3. Tempo - dynamics; 4. Contents of the work (thoughts, emotions, accents); 5. Artistic singing (analysis of all elements of interpretation); 6. Styles (music piece styles, epoch-specific styles, composers) 7. Artistic singing (analysis of all elements of artistic singing, i.e. artistic interpretation) 8. Forms of singing production (concert, opera singing).  Preliminary exam: oral examination of the knowledge of covered material. Students are required to write a seminar paper on the topic of the final examination program. The exam consists of oral and practical part, i.e. holding a class. <u>Practical part</u> Exploring specific methodological units and performing them in the class or in singing classes in primary and secondary music schools with the presence of the whole class and a critical review of the whole lesson.			
<b>Literature:</b> 1. Špiler Bruna, Umjetnost solo pevanja, Sarajevo 1972 2. Lhotka- Kalinski Ivo, Umjetnost pjevanja, Zagreb 1975 3. Garcia M. Kompletna rasprava o pevačkom umeću, 1. 2. Beograd, FMU 2002 4. Hjalmar Alberg, Belcanto, Leipzig: Breitkopf & Hartel 1933			
<b>Number of active classes:</b>		Theoretical classes: 2	Practical classes: 1
<b>Methods of teaching:</b> Lectures: collective classes, a group of up to 50 students Additional form of teaching: group classes, a group of up to 22 students			
<b>Knowledge assessment (maximum number of points: 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Student engagement in lectures	10	Exam – practical part	30
Practical classes	10	Exam – oral part	30
Preliminary exam(s)	10		
Seminar(s)	10		

<b>Study program:</b> Master academic studies ; Music Research Oriented Studies			
<b>Course:</b> MHMT1 – Methodology of teaching music-theoretical subjects 1, MUHMT1 - <b>Methodology of teaching music-theoretical subjects 1</b>			
<b>Teachers:</b> Mihajlović-Marković N. Jelena, assistant professor			
<b>Assistants:</b> Jelenković S. Jelena, lecturer; Korać M. Vladimir, lecturer; Pavličić B. Filip, lecturer; Simić M. Stanko, lecturer			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Introducing school curriculum and problems in teaching theoretical subjects in music high-school (Theory of Music, Harmony); creating an active relation and encouraging creative approaches to the subjects within curriculum; arousing interest for pedagogical practice; practical guiding for teaching.			
<b>Course outcomes:</b> After finishing the course, students are expected to: obtain thorough insight to the curriculum and develop critical and analytical relations in regard to theoretical subjects; evolve knowledge within the methodology of teaching and master skills in transferring knowledge; be practically enabled to teach and develop a creative and interactive approach in teaching.			
<b>Course content:</b> 1. Introducing the aims and contents of the course, with the focus on observing the problems in teaching theoretical subjects in music high-school; introducing students' obligatory visitation to schools and practice in teaching, planning of the tasks. 2. The subject Theory of Music: introducing the curriculum, general methodic instructions and methodic approaches; aims and goals related to the subject Theory of Music. 3. Survey of domestic and foreign related literature and textbooks. 4. Overview of the fields within the subject Theory of Music; instructions for the realization of methodic units: tone system, different clefs, scales, modes, tonality. 5. Processing intervals and chords within Theory of Music. 6. The subject Harmony: aims and goals of the subject; introducing the curriculum, approach to the subject. 7. Survey of domestic and foreign related literature and textbooks. 8. Methodic instructions for the realization of most important methodic units within Harmony 1: elements in processing triads. 9. Processing six chords (main scale degrees and side degrees). 10. Processing the dominant seventh chord. 11. The subject Harmony 2: processing side-dominant chords. 12. Processing diatonic modulations. 13. Processing alterations. 14. The subject Harmony 3: Processing chromatic modulations; processing complex alterations. Processing enharmonic modulations; types of practical exercises for playing harmony on the piano. Practical examination: written methodical preparation of a lesson; practical realization of a lesson. Oral examination: two questions from the course content.			
<b>Literature:</b> 1. Живковић, Мирјана, Методика теоријске наставе, скрипта 1979. 2. Анђелковић, Јасенка, Испитивање методских прилаза музичко-теоријским дисциплинама у Школи за музичке таленте у Ћуприји, магистарски рад, 1996. 3. Стојановић, Слађана, Истраживања метода наставе хармоније, магистарски рад, 2006. 4. Огледни уџбеник из Теорије музике (раритет): Danhauser, Henry: Theorie de la Musique, Paris, 1872. 5. Огледни уџбеник из Теорије музике: Вахромеев, В, Елементарная теория музыки, Москва, 1947. 6. Огледни уџбеници из Хармоније: Живковић, Мирјана, Уџбеник из хармоније за други разред средње музичке школе; Уџбеник из хармоније за трећи и четврти разред средње музичке школе, Завод за наставна средства, Београд, 2004. 7. Огледни уџбеник из Хармоније: Дубовский, И, Евсеев, С, Способин, И, Соколов, В, Учебник гармонии, Москва, 1938.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 4
<b>Teaching methods:</b> Lectures: analytical and comparative approach to relating literature, analytical approach to school curriculum, introducing methods of teaching within all enlisted subjects. Practical work: methodical instructions for practical realization of lessons to be held by each student; written methodical preparation of a lesson. Studying in the library: collecting and studying relating literature. Lectures: collective, groups up to 50 Practical work: collective, groups up to 25 Additional work: individual work with students in preparing the realization of a lesson.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Presence at classes	10	Verbal examination	30
Activity during classes	10	Practical examination	30
Seminar	20		



<b>Study program:</b> Master academic studies ; Music Research Oriented Studies			
<b>Course:</b> MHMT2 – Methodology of teaching music-theoretical subjects 2, MUHMT2 - <b>Methodology of teaching music-theoretical subjects 2</b>			
<b>Teachers:</b> Sabo B. Anica, full professor; Božanić Ž. Zoran, assistant professor			
<b>Assistants:</b> Jelenković S. Jelena, lecturer; Korać M. Vladimir, lecturer; Pavličić B. Filip, lecturer; Simić M. Stanko, lecturer			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> Fulfilled exam prerequisites for Methodology of teaching music-theoretical subjects 1 (MHMT1)			
<b>Course objective:</b> Introducing school curriculum and problems in teaching theoretical subjects in music high-school (Theory of Music, Harmony); creating an active relation and encouraging creative approaches to the subjects within curriculum; arousing interest for pedagogical practice; practical guiding in teaching.			
<b>Course outcomes:</b> After finishing the course, students are expected to: obtain thorough insight to the curriculum and develop critical and analytical relations in regard to theoretical subjects; evolve knowledge within the methodology of teaching and master skills in transferring knowledge; be practically enabled to teach and develop a creative and interactive approach in teaching.			
<b>Course content:</b> Introducing the curriculum of the subject Counterpoint in music high-school, educational aim of the subject and outcomes of education, critical review of the relations between content and instructions for realization of curriculum. 2. Organizing the teaching process, forms of teaching within the subject Counterpoint, planning and preparing lessons, grading. 3. Melodic characteristics of vocal counterpoint (approach within the actual textbook and possibilities of improving teaching). 4. Possible ways of researching two-part and three-part vocal counterpoint, problems of three-part canonic imitation. 5. Melodic characteristics of instrumental counterpoint (approach within the actual textbook and possibilities of improving teaching), realization of two-part and three-part instrumental counterpoint. 6. Processing imitation and double-counterpoint, forming modulatory sequences. 7. Specific issues within forming closing works. 8. Introducing the curriculum of the subject Music Forms in music high-school - critical review of the relations between content and instructions for realization of curriculum. 9. Relations between actual school textbooks and basic principles of studying music forms. 10. Relations of the authors – K.B. Jirak, V. Peričić - D. Skovran, M. Mihajlović, B. Popović, towards music forms as a school discipline. 11. Music sentence – displaying this phenomenon in music flow and principles in realization. 12. Approaches in processing individual music forms. 13. Processing the classical rondo-type – steps within interpretation of characteristics of the form. 14. Processing the variation form within the high-school curriculum. Practical examination: written methodical preparation of a lesson; practical realization of a lesson. Oral examination: two questions from the course content.			
<b>Literature:</b> 1. Перичић, Властимир, Вокални контрапункт, Завод за уџбенике и наставна средства, Београд, 1991. 2. Перичић, Властимир, Вокални контрапункт, скрипта. 3. Живковић, Мирјана, Методика теоријске наставе, скрипта, Београд, 1979. 4. Живковић, Мирјана, Инструментални контрапункт, Завод за уџбенике и наставна средства, Београд, 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.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 4	
<b>Teaching methods:</b> Lectures: analytical and comparative approach to relating literature, analytical approach to school curriculum, introducing methods of teaching within all enlisted subjects. Practical work: methodical instructions for practical realization of lessons to be held by each student; written methodical preparation of a lesson. Studying in the library: collecting and studying relating literature. Lectures: groups up to 50 Practical work: group up to 25 Additional work: individual work with students in preparing the realization of a lesson.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Presence at classes	10	Oral examination	30
Activity during classes	10	Practical examination	30
Homework	20		

Study program: Book of courses, Master Academic Studies			
Course title: MFAD1 - <b>Orchestral parts– woodwind instruments, preparation of audition</b>			
Teachers: Vasiljević J. Miloš, Associate professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS: 4			
Requirements: None			
Course objectives: Mastering theoretical knowledge and practical skills in the areas of artistic expression, playing in symphonic and opera orchestras, public appearances, practicing and participation at rehearsals, theoretical knowledge and understanding the repertoire and the stylistic and performing context of the work.			
Course outcomes: Acquiring autonomy in work, psychological understanding of performance, critical awareness and the art of mutual artistic and psychological communication.			
Contents of the course: Curriculum of this course is closely related to the work of the FoM Symphony Orchestra during the year (i.e. the subject of the Orchestra) and the program units are coordinated with each other for the purpose of mutually necessary communications and actions with the aim of better and for the students more useful realization of public performances during the year. Focus is on selected solo parts for woodwind instruments most often required for auditions for symphony and opera orchestras in our country and abroad.			
Literature:			
1. Bartok, Bela Concerto for orchestra, London: Boosey & Hawks 1981			
2. Stravinski, Igor – suite (1919) L'oiseau de feu, London: Boosey & Hawks 1983			
3. Stravinski Igor – suite La Sacre du printemps; London: Boosey & Hawks 1983			
4. Ravel, Maurice Daphnis et Cloe, suite No. 2, Paris: Durand 1934			
5. Hindemith, Paul – symphonie Mathis der Mahler, Mainz: Schott, 1934,			
6. Hindemith, Paul – Symphonic metamorphoses; Mainz: Schott, 1943			
7. Mahler, Gustav Simphonie No. 4; Edwin F. Kalmus 1983			
8. Mahler, Gustav "Lied von der Erde"; Edwin F. Kalmus 1983			
9. Strauss, Richard Sinfonia Domestica; Orchestral excerpts International music company 1967			
10. Strauss, Richard Till Eulenspiegel; Orchestral excerpts, International music company 1967			
11. Strauss, Richard "Salome"; Orchestral excerpts, International music company 1967			
12. Ravel, Maurice Rhapsodie espagnol, Paris: Durand 1946			
13. Ravel, Maurice Alborada del grazioso; Paris: Durand 1947			
14. Ravel, Maurice Piano concerto No. 1, Paris: Durand 1935			
15. Sibelius, Jan Simphonie No. 2, Edwin F. Kalmus 1956			
16. De Falla, Manuel suite No. 2 "Three Cornered Hat", London: Chester 1934			
17. Janacek, Leos, Sinfonietta, Wien: United editions 1926			
18. Enescu Georges, Romanian Rhapsody No. 1, Paris: Max Eschig 1909			
19. Rossini, Gioacchino overture "Semiramide", Milano: Ricordi 1910			
20. Bruckner, Anton Simphonie No. 5, Wien: United editions 1896			
21. Schumann, Robert Simphonie No. 1, Leipzig: Breitkopf & Hartel 1924			
22. Wagner, Richard Orchestral excerpts International music company 1969			
23. Стефановић Миленко Orchestraske студије за кларинет 1 и 2; Књажевац: "Нота", 1980			
24. Петрушевски Љубиша Orchestraske студије за обоу 1 и 2; Књажевац: "Нота" 1980			
25. Болфан Маријан Orchestraske студије за фагот 1 и 2; Књажевац: "Нота" 1980			
Number of active classes:	Lectures: 0	Practice:1	
Methods of teaching: Lectures: collective teaching, group size up to 50			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final thesis:	Points - 30
Activity during lectures	20	Practical Exam	30
Public performances	30		
Mastered units during the course	20		

Study program: Book of courses, Master Academic Studies			
Course title: MFAL1 - <b>Orchestral parts– brass instruments, preparation of audition</b>			
Teachers: Vasiljević J. Miloš, Associate professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS: 4			
Requirements: None			
Course objectives: Mastering theoretical knowledge and practical skills in the areas of artistic expression, playing in symphonic and opera orchestras, public appearances, practicing and participation at rehearsals, theoretical knowledge and understanding the repertoire and the stylistic and performing context of the work.			
Course outcomes: Acquiring autonomy in work, psychological understanding of performance, critical awareness and the art of mutual artistic and psychological communication.			
Contents of the course: Curriculum of this course is closely related to the work of the FoM Symphony Orchestra during the year (i.e. the subject of the Orchestra) and the program units are coordinated with each other for the purpose of mutually necessary communications and actions with the aim of better and for the students more useful realization of public performances during the year. Focus is on selected solo parts for brass instruments most often required for auditions for symphony and opera orchestras in our country and abroad.			
Literature: 1. Hofmeister-Orchester studien, Peters Leipzig 1958. 2. Orchestral Excerpts-International music company, New York 1967. 3. Orchester Studien fur alle instrumente, Musikverlag Fridrich Hofmeister, Frankfurt am Main 1962. 4. Mahler Gustav, Simphony No. 1; Edwin F Kalmus 1983 5. Strauss Richard, "Don Juan"; Edwin F Kalmus 1961 6. Stravinski Igor, Fire bird; London, Boosey & Hawks 1947 7. Brahms, Simf. No. 2, No. 3, No. 4 8. Bruckner-Simf. No. 4			
Number of active classes:	Lectures: 0	Practice: 1	
Methods of teaching: Lectures: collective teaching, group size up to 50			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final thesis:	Points - 30
Activity during lectures	20	Practical Exam	30
Public performances	30		
Mastered units during the course	20		

Study program: Book of courses, Master Academic Studies
Course title: MIDU1 - <b>Orchestral parts- percussions</b> , SIDU1 - Orchestral parts- percussions, OIDU1 - Orchestral parts1 - percussions, OIDU2 - Orchestral parts2 - percussions, OIDU3 - Orchestral parts3 - percussions, OIDU4 - Orchestral parts4 - percussions
Teachers: Palačković Ž. Srđan, associate professor
Associates in teaching: ---
Course status: obligatory, elective
Number of ECTS:4
Requirements: Passed exam of the previous even module (except for Module 1)
Course objectives: Students gain the ability for independent artistic activity and performance in various ensembles. Training for working in the orchestra. The direct objective of the course is to master forms and styles of different epochs through the introduction and performance of Orchestra literature for percussions.
Course outcomes: Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, quick sight reading, practicing and performing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills. Mastering the curricula. Ability to apply acquired knowledge within the orchestra.
Contents of the course: Introduction to symphonic, ballet and opera orchestra literature, gaining skills of reading and playing Orchestra sections. Use of various instruments in different orchestral compositions. Work on various orchestral materials. At least once, a public appearance is organized, which can also be within the class. Practical lectures. Skillful reading and playing the scores, as well as direct application of learned techniques to specific spots in Orchestra literature. Practical work on Orchestra literature with focus on technique and method of performance. Because of the small number of students per year, and due to the economics of teaching and the nature of the subjects that emphasize interpersonal performance communication within the same course, all students of percussion will be integrated due to meticulous work on all curricula units.
Literature: 1. ТИМПАНИ УВЕРТИРЕ; СИМФОНИЈСКЕ ПОЕМЕ; СИМФОНИЈСКЕ ИГРЕ; ПРАТЊЕ; ОПЕРСКА И БАЛЕТСКА ЛИТЕРАТУРА И КАМЕРНА МУЗИКА В. А. МОЦАРТ, Чаробна фрула, В. Schott's Söhne, Mainz, 1993.; Л. В. БЕТОВЕН, Егмонт, В. Schott's Söhne, Mainz, 1993.; Ђ. РОСИНИ, Вилием Тел, Edizioni Suvini Zerboni-Milano, 1973.; Ј. БРАМС, Академска фестивалска увертира, В. Schott's Söhne, Mainz, 1993. А. ДВОРЖАК, Карневал, В. Schott's Söhne, Mainz, 1993.; Х. БЕРЛИОЗ, Римски карневал, Edizioni Suvini Zerboni-Milano, 1973. А. ДВОРЖАК, Словенска игра бр. 8, Москва Музика, 1987.; П. И. ЧАЈКОВСКИ, Ромео и Јулија – Фантазија, Москва Музика, 1987.; С. РАХМАЊИНОВ, Симфонијске игре, Москва Музика, 1987.; С. ПРОКОФЈЕВ, Пења и вук, Москва Музика, 1987.; Р. ВАГНЕР, Холађанин луталица, В. Schott's Söhne, Mainz, 1993.; Р. ВАГНЕР, Сумрак богова – Посмртни марш, В. Schott's Söhne, Mainz, 1993.; Р. ВАГНЕР, Лоенгрин - 3. чин, 3. сцена, В. Schott's Söhne, Mainz, 1993.; Ј. ХАЈДН, Симфонија бр. 94 Изненађења, В. Schott's Söhne, Mainz, 1993.; В. А. МОЦАРТ, Симфонија бр. 39, В. Schott's Söhne, Mainz, 1993.; В. А. МОЦАРТ, Симфонија бр. 41 Јупитер, В. Schott's Söhne, Mainz, 1993.; Л. В. БЕТОВЕН, Симфонија бр. 1, В. Schott's Söhne, Mainz, 1993.; Л. В. БЕТОВЕН, Симфонија бр. 3, В. Schott's Söhne, Mainz, 1993.; Л. В. БЕТОВЕН, Симфонија бр. 5, В. Schott's Söhne, Mainz, 1993.; Л. В. БЕТОВЕН, Симфонија бр. 6, В. Schott's Söhne, Mainz, 1993.; Л. В. БЕТОВЕН, Симфонија бр. 7, В. Schott's Söhne, Mainz, 1993.; Л. В. БЕТОВЕН, Симфонија бр. 8, В. Schott's Söhne, Mainz, 1993.; Л. В. БЕТОВЕН, Симфонија бр. 9, В. Schott's Söhne, Mainz, 1993.; Ф. ШУБЕРТ, Симфонија бр. 7 (9) Ц-дур, В. Schott's Söhne, Mainz, 1993.; Ф. МЕНДЕЛСОН, Симфонија бр. 3, В. Schott's Söhne, Mainz, 1993.; Ф. МЕНДЕЛСОН, Симфонија бр. 4, В. Schott's Söhne, Mainz, 1993. 2. ДОБОШ Д. ОБЕР, Фра Дјаволо, Edizioni Suvini Zerboni-Milano, 1973.; Ђ. РОСИНИ, Сврака крадљивица, Edizioni Suvini Zerboni-Milano, 1973.; Ђ. ВЕРДИ, Набуко, Edizioni Suvini Zerboni-Milano, 1973.; Ф. В. СУПЕ, Пикова дама, Edizioni Suvini Zerboni-Milano, 1973.; Н. РИМСКИ-КОРСАКОВ, Шпански капричо, Москва Музика, 1987.; Н. РИМСКИ-КОРСАКОВ, Шехерезада 3. и 4. став, Москва Музика, 1987.; М. РАВЕЛ, Алборада дел грациосо, Edizioni Suvini Zerboni-Milano, 1973.; М. РАВЕЛ, Дафнес и Клое - свите 1 и 2, Edizioni Suvini Zerboni-Milano, 1973.; М. РАВЕЛ, Болеро, Edizioni Suvini Zerboni-Milano, 1973.; Г. ХОЛСТ, Планете, В. Schott's Söhne, Mainz, 1993.; А. БОРОДИН, Половетске игре, Москва Музика, 1987. 3. ВЕЛИКИ БУБАЊ И ЧИНЕЛЕ П. И. ЧАЈКОВСКИ, Лабудово језеро – Чардаш, Москва Музика, 1987.; П. И. ЧАЈКОВСКИ, Ромео и Јулија – Фантазија, Москва Музика, 1987.; П. И. ЧАЈКОВСКИ, Симфонија бр. 4, 4. став, Москва Музика, 1987.; М. РАВЕЛ, Алборада дел грациосо, Edizioni Suvini Zerboni-Milano, 1973. 4. КСИЛОФОН П. КОЊОВИЋ, Коштана, Удружење композитора Србије, Београд; К. СЕН-САНС, Карневал животиња - бр. 12 – Фосили, Edizioni Suvini Zerboni-Milano, 1973.; Џ. ГЕРШВИН, Америкаца у Паризу, В. Schott's Söhne, Mainz, 1993.; А. ХАЧАТУРИЈАН, Игра сабљи, Москва Музика, 1987.; И. СТРАВИНСКИ, Петрушка, Москва Музика, 1987.; М. РАВЕЛ, Моја мама гуска, Edizioni Suvini Zerboni-Milano, 1973.; И. СТРАВИНСКИ, Жар птица, Москва Музика, 1987.; И. СТРАВИНСКИ, Свадба, Москва Музика, 1987.; С. ПРОКОФЈЕВ, Александар Невски, Москва Музика, 1987. 5. ГЛОКЕНШПИЛ П. И. ЧАЈКОВСКИ, Лабудово језеро – Мазурка, Москва Музика, 1987.; П. И. ЧАЈКОВСКИ, Успавана лепотица – Валцер, Москва Музика, 1987.; С. РАХМАЊИНОВ, Симфонијске игре, Москва Музика, 1987.; А. ГЛАЗУНОВ, Концерт за виолину и Orchestra, Москва Музика, 1987.; С. ПРОКОФЈЕВ, Клавирски концерт бр. 4, Москва Музика, 1987.; С. ПРОКОФЈЕВ, Александар Невски, Москва Музика, 1987. 6. ДАИРЕ - ТАМБУРИН П. И. ЧАЈКОВСКИ, Италијански капричо, Москва Музика, 1987.; П. И. ЧАЈКОВСКИ, Крцко Орашчић - Арапска игра, Москва Музика, 1987.; Ж. БИЗЕ, Кармен - увертира за 3. чин, Edizioni Suvini Zerboni-Milano, 1973.; Ж. БИЗЕ, Кармен – Фарандола, Edizioni Suvini Zerboni-Milano, 1973. 7. КАСТАЊЕТЕ П. И. ЧАЈКОВСКИ, Лабудово језеро - Шпанска игра, Москва Музика, 1987.; Ж. БИЗЕ, Кармен 2. чин, Edizioni Suvini Zerboni-Milano, 1973.; С. ПРОКОФЈЕВ, Клавирски концерт бр. 3, Москва Музика, 1987.; К. ОРФ, Кармина Бурана - бр. 22, В. Schott's Söhne, Mainz, 1993. 8. ТРИАНГЛ Ф. ЛИСТ, Клавирски концерт бр. 1, Ес-дур 3. став, В. Schott's Söhne, Mainz, 1993. Ј. БРАМС, Мађарска игра бр. 5, В. Schott's Söhne, Mainz, 1993. 9. ДРВЕНИ БЛОК С. ПРОКОФЈЕВ, Симфонија бр. 5, Москва Музика, 1987, С. ПРОКОФЈЕВ, Александар Невски, Москва Музика, 1987.

Number of active classes:	Lectures: 0	Practice:2
<p>Methods of teaching:  All students of the percussions module are attending lectures together.  Lectures: collective teaching, group size up to 50  Practice: group teaching, group size up to 22</p>		
Knowledge assessment (maximum number of points 100):		
Pre-exam obligations:	Points - 50	Final thesis: Points - 50
Activity during lectures	30	Exam 50
Colloquium	20	

Study program: Book of courses, Master Academic Studies		
Course title: MIDH1 - <b>Orchestral parts- harp</b> , SIDH1 - Orchestral parts- harp, OIDH1 - Orchestral parts1 - harp, OIDH2 - Orchestral parts2 - harp, OIDH3 - Orchestral parts3 - harp, OIDH4 - Orchestral parts4 - harp		
Teachers: Stanišić D. Milena, Associate Professor		
Associates in teaching: ---		
Course status: obligatory, elective		
Number of ECTS:4		
Requirements: Passed exam of the previous even module (except for Module 1)		
Course objectives: Students gain the ability for independent artistic activity and performance in various ensembles. Training for working in the orchestra.		
Course outcomes: Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, quick sight reading, practicing and performing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of work), gaining autonomy in work, psychological understanding of performance, critical awareness and communication skills. Mastering the curricula. Ability to apply acquired knowledge within the orchestra.		
Contents of the course: Introduction to symphonic, ballet and opera orchestra literature, gaining skills of reading and playing Orchestra sections. Use of various instruments in different orchestral compositions. Work on various orchestral materials. At least once, a public appearance is organized, which can also be within the class. Skillful reading and playing the scores, as well as direct application of learned techniques to specific spots in Orchestra literature. Practical work on Orchestra literature with special emphasis on technique and method of performance. Because of the small number of students per year (up to 2), and due to the economics of teaching and the nature of the subjects that emphasize interpersonal performance communication within the same course, all students of harp will be integrated due to meticulous work on all curricula units.		
Literature: 1. Римский-Кóрсаков, Никола́й Андрéевич. Шехерезада, оп. 35, Музгиз, Москва 1931 2. Ravel, Maurice. Concerto pour Piano et Orchestre, Durand, Paris, 1932 3. César Franck: Symphonie pour Orchestre en Ré mineur, J. Hamelle, Paris, 1890 4. Donizetti, Gaetano. Lucia di Lamermour, Dover Publications, New York, 1992 5. Minkus, Ludwig. La Bayadere, Music, Moscow, 1982 6. Tchaikovsky, Peter Ilich. The Swan Lake ballet. Broude Brothers, New York, 1951 7. Tchaikovsky, Peter Ilich. The Sleeping Beauty. Edwin F Kalmus & Co Inc., Bova Raton, Florida, 1988 8. Tchaikovsky, Peter Ilich. The Nutcracher Ballet. Broude Brothers, New York, 1951 9. Glazounov, Alexandre. Raymonda. M. P. Belaieff, Leipzig, 1899 10. Minkus, Ludwig. Don Quixote, Music, Moscow, 1982 11. Britten, Benjamin. Young Persons Guide to the Orchestra, Boosey & Hawkes, London, 1946 12. Bartók, Béla. Concerto for Orchestra, Boosey & Hawkes, New York, 1945 13. Ravel, Maurice. Alborada del Gracioso, Durand, Paris, 1924 14. Debussy, Claude. La Mer, Dover Publications, Mineola, 1983 15. Berg, Alban. Violin concerto, Universal Editions, Vienna, 1936 16. Verdi, Giuseppe. Un ballo in maschera, G. Ricordi, Milan, 1914 17. Puccini, Giacomo. Madama Butterfly, G. Ricordi, Milan, 1907 18. Berg, Alban. Wozzeck, Universal Editions, Vienna 19. Leoncavallo, Ruggiero. Pagliacci, Broude Brothers, New York, 1951 20. Wagner, Richard. Der fliegende Holländer, Edwin F. Kalmus, New York, 1933 21. Чайковскій, Пётр Ильич. Ромео и Джульетта, Музгиз, Москва, 1950 22. Mascagni, Pietro. Cavalleria Rusticana. Broude Brothers, New York, 1950 23. Thomas, Ambroise. Mignon. Edwin F Kalmus, New York 1933 24. Verdi, Giuseppe. Aida, G. Ricordi, Milan, 1913 25. Verdi, Giuseppe. La Forza del Destino, G. Ricordi, Milan, 1904 26. Debussy, Claude. Prélude à l'après-midi d'un faune, Dover Publications, New York, 1981 27. Berlioz, Hector. Symphonie Fantastique, Edwin F. Kalmus, New York, 1933 28. Strauss, Richard. Tod und Verklärung, Joseph Aibl, Leipzig, 1905 29. Bruckner, Anton. Symphony No. 8, Ernst Eulenburg, Leipzig, 1912 30. Smetana, Bedřich. Má vlast, Ernst Eulenburg, Leipzig, 1914 31. Bartók, Béla. Music for Strings, Percussion and Celesta, Boosey & Hawkes, New York, 1939 32. Ravel, Maurice. Tzigane, Max Eschig & Cie, Paris, 1923 33. Mahler, Gustav. Symphony No 5, C. F. Peters, Leipzig, 1904 34. Stravinsky, Igor. Symphony in Three Movements, Associated Music Publishers Inc, New York, 1945 35. Rimski-Korsakov, Nikolay. Capriccio Espagnol, M. P. Belaieff, Leipzig, 1924 36. Puccini, Giacomo. La bohème, G. Ricordi, Milan, 1920 37. Puccini, Giacomo. Manon Lescaut, G. Ricordi, Milan, 1915 38. Wagner, Richard. Die Walküre, C. F. Peters, Leipzig, 1910 39. Wagner, Richard. Tristan und Isolde, C. F. Peters, Leipzig, 1912 40. Strauss, Richard. Salome, Dover Publications, Mineola, 1981		
Number of active classes:	Lectures: 0	Practice: 2

Methods of teaching:  
 All students of the harp s module are attending lectures together.  
 Lectures: collective teaching, group size up to 50  
 Practice: group teaching, group size up to 22

Knowledge assessment (maximum number of points 100):

Pre-exam obligations:	Points - 60	Final thesis:	Points - 40
Activity during lectures	15	Exam – technical realization	20
Colloquium	25	Exam – artistic impression	20
Public performance	20		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MIPO1 - <b>Practicum of Organ Interpretation with teaching methods</b> , OIPO1 - Practicum of Organ Interpretation with teaching methods 1, OIPO2 - Practicum of Organ Interpretation with teaching methods 2, OIPO3 - Practicum of Organ Interpretation with teaching methods 3, OIPO4 - Practicum of Organ Interpretation with teaching methods 4			
<b>Teachers:</b> Smiljanić-Radić B. Maja, full professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> Passed exam from previous levels of study (except for level 1)			
<b>Course objectives:</b> Acquisition of professional knowledge from the artistic field of the organ (knowledge of the instrument, history of construction, development of instruments and literature) and their application within the main subject; mastering the organ practice in the field of orchestral and chamber music, as an inseparable component in the formation of a professional musician – organist; referring to the methodical processes of organizing the teaching of the organ in lower and secondary music education with the aim of acquiring competences in the interpretative and pedagogical field. Students gain the capacity for independent artistic activity, as well as pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Putting diverse theoretical and practical knowledge to practice in artistic work; encouragement of critical thinking and independent research work. Development of affinity of the student towards extraordinary fields and disciplines within the framework of organ practice and education. Training students to pursue a career in the art field of organ at the interpretive and pedagogical level.			
<b>Contents of the course::</b> Students get acquainted with theoretical and practical disciplines in the field of organizational and pedagogical practice, with the aim of setting and recognizing the problems, as well as finding a system solution. Working on orchestral parts for the Baroque orchestra and chamber ensembles, with a particular emphasis on sound and dynamic relations in the ensemble, collective work, listening, articulation specifics, mastering the score. By acquiring theoretical knowledge, students develop the skill of systematic knowledge transfer, as well as the specific interaction of organ interpretational and pedagogical practice. At the end of the module, the students take the exam playing one orchestral or chamber part depending on the level of study, as well as the presentation of school class. The students of harpsichord take the exam which includes playing selected works from organ literature. Due to the small number of students per year (planned up to 2), and due to the economics of teaching and the nature of the subject, which emphasizes the mutual performance of the team, all the organ and harpsichord students will be united in the same class, which will process all the foreseen method units during the schooling.			
<b>Literature:</b> 1. Germani, Fernando: Metodo per Organo 1, 2, 3, 4, Edizioni De Santis, Roma, 1944 2. Oortmerssen, Jacques van: Organ tehnikue, GOArtPublications, Goeteborg, 2002 3. Oortmerssen, Jacques van: A guide to duo and trio playing, EditionBoeueंगा, Holland, 1987 4. Goode, Jack C.: Pipe organ registration, ParthenonPress, Nashville, Tennessee, 1964 5. Suthoff-Gross, Rudolf: Orgelschule, K. H. M. Verlag, Wolfenbuttel, 1978 6. Laukvik, Jon: Orgelschule zur historischen Aufführungspraxis, Carus-Verlag, Stuttgart, 1990 7. Musica Antiqua Bohemica: Classici Boemici, Praha, Czechoslovakia, 1953 8. Pergolesi, Giovanni Battista: Stabat Mater, Edition Peters, Leipzig, Nr. 821 9. Purcell, Henry: Trumpet tune, Collection Marie-Claire Alain, Billaudot, Paris, 1971 10. Bach, Johann Sebastian: Aria, Trans. J. Thilde, Billaudot, Paris, 1974 11. Bach, Johann Sebastian: Trois Bourrees, Trans. J. Thilde, Billaudot, Paris, 1972 12. Huizinga, Johan 1970 (1956), Homo ludens. O podrijetlu kulture u igri. Matica hrvatska, Zagreb.			
<b>Number of active classes</b>	Lectures: 1	Practice: 1	
<b>Methods of teaching:</b> Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 22			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Credits - 50	Final Exam:	Credits - 50
Seminar paper	20	Exam	50
Orchestral parts	30		



<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MIPC1 - <b>Practicum of Harpsichord Interpretation with teaching methods</b> , OIPC1 - Practicum of Harpsichord Interpretation with teaching methods 1, OIPC2 - Practicum of Harpsichord Interpretation with teaching methods 2, OIPC3 - Practicum of Harpsichord Interpretation with teaching methods 3, OIPC4 - Practicum of Harpsichord Interpretation with teaching methods 4			
<b>Teachers:</b> Popović D. Milan, docent			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed exam of the previous module (except for Module 1)			
<b>Course objective:</b> Acquiring knowledge from the field of harpsichord (knowledge of the instrument, history of development and literature) and their incorporation into the field of the main subject; mastering disciplines in the field of harpsichord practice (basso continuo and improvisation), as inseparable components in the formation of professional musician - harpsichordist; introduction to the methodical processes of teaching of harpsichord in elementary and secondary music education, with the aim of forming competences in the interpretative and pedagogical field. Students gain the capacity for independent artistic activity, as well as pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Application of various theoretical and practical knowledge in artistic work; encouraging critical thinking and independent research work. Development of student affinity towards expert fields and disciplines within the harpsichord practice and education. Training students for professional engagement in the area of harpsichord in the interpretative and pedagogical profession.			
<b>Course content:</b> Theoretical and practical disciplines in the field of performance and pedagogical practice, with the aim of setting up and identifying problems, as well as finding a system solution. Areas of work - the development of the harpsichord from the 15th to the 20th centuries, the types of instruments and their constructional characteristics - the development of music for the harpsichord from the 16th to the 20th centuries, with a review of the capital works of harpsichord literature - practical work on the 16th-20th centuries harpsichord literature (developing sight reading skills) - basics of basso continuo; interpretation of the functions of figures, with reference to the characteristics of notations in music manuscripts and baroque music keys. Harmonization within Major and Minor Octaves - the octave rule. - basics, types and characteristics of Baroque improvisation; performing improvisational procedures on basses (standard) with correlation with basso continuo discipline.			
<b>Literature:</b> 1. Bach, JohannSebastian: InventionenundSinfonien, Barenreiter, 2005 2. Bach, JohannSebastian: DasWohltemperierteKlavier 1, HenleVerlag, 1997 3. Bach, JohannSebastian: DasWohltemperierteKlavier 2, HenleVerlag, 1997 4. Bond, Ann, A guide to theharpsichord, Amadeus press, Portland, USA 2001 5. Boxall, Maria, Harpsichordmethod, Schott&Co. Ltd. London 1977 6. Dandrieu, Jean-Francois, Principes de l'AccompagnementduClavecin, Paris 1719; facsimileedn. (Geneva: Minkoff, n. d) 7. Fuller, J. Maitlandand Barclay, W. Squire: FitzwilliamVirginalBookvolume 1, DoverPublications, 1979 8. Fuller, J. Maitlandand Barclay, W. Squire: FitzwilliamVirginalBookvolume 2, DoverPublications, 1979 9. Kupren, Fransoa (FrancoisCouperin), Umetnost sviranja na klavsenu, Studio Lirica, Beograd 2014 10. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953 11. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953 12. Schott, Howard, Playingtheharpsichord, DoverPublications, Mineola, NewYork 2002			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 2
<b>Teaching methods:</b> Group teaching for all students of all years - modules harpsichord and organ Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points -50	Final exam:	Points - 50
Attendance	15	Exam	50
Activity	15		
Colloquium	20		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MIRG1 – <b>Development of Guitar</b>			
<b>Teachers:</b> Karajić M. Darko, associate professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Introduction to the History of the guitar and its antecedents. Tuning of the instruments and ways of playing (Renaissance guitar, vihuela, Renaissance lute, baroque guitar, theorbo, baroque lute, romantic guitar). Notation related to different stylistic periods.			
<b>Course outcomes:</b> Knowledge of aspects related to the development of the guitar (origin and development of the instrument, except the family of lute instruments, notation related to different stylistic and musical periods).			
<b>Course content:</b> Student acquires knowledge of the historical development of a guitar, introduces the historical development of the techniques of playing and improving the skills of interpreting different types of notations (Italian, French, German, and Spanish tablature).			
<b>Literature:</b> 1. Ogrizović Vera: <i>Gitara-istorija, literatura, nastava</i> , Samizdat, Beograd, 1999. 2. Peter Paffgen: <i>Die Gitarre</i> , Schott's Söhne, Mainz, 1988. 3. Schegel Andreas & Lüdtko Joachim: <i>Die Laute in Europa 2, The Lute Corner</i> , Innsbruck, 2011.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b>  The combined method. Lectures on given topics. Discussions in the lectures Lectures: collective learning, group size to 50.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points - 50
The presence of classes		Oral examination	50
Activity during classes	20		
Colloquium	30		

<b>Study program:</b> Master academic studies ; Music Performance			
<b>Course:</b> MIRH1 - <b>Renaissance harp with teaching methods</b> , SIRH1 - Renaissance harp with teaching methods, OIRH1 - Renaissance harp with teaching methods, OIRH2 - Renaissance harp with teaching methods, OIRH3 - Renaissance harp with teaching methods			
<b>Teachers:</b> Stanišić D. Milena, associate professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Passed the exam the previous modules (except module 1)			
<b>Course objective:</b> Students acquire the ability for independent artistic activity in this, for us non-specific instrument, as well as participation in the ensembles. The goal is the achieving skills for pedagogical and creative work in music schools, schools of general education and cultural institutions.			
<b>Course outcomes:</b> Students acquire practical skills (in areas of artistic expression, playing in ensembles, public performance, exercise and maintaining test), theoretical knowledge (knowledge and understanding of repertoire and the context of work), gained independence in work, psychological understanding of performance, critical awareness and communication skills			
<b>Course content:</b> During a first module, processed by the technique of playing on selected examples literature for renaissance harp (Celtic, small or harp with the hooks). References for this instrument are primarily found in the works of old masters, as well as traditional music from different countries. Students learn about the technique of playing on this instrument, as well as the technique of tuning using hooks. They learn the different variants of the instrument, tuning. At least one, organized public appearance, which may be in the class. At the end of module exam is taken just before the professor. Perform of the program for up to 15 minutes.			
<b>Literature:</b> 1. Henson-Conant, Deborah. Baroque Flamenco 2. Pachelbel, Johann. Canon in D 3. Henson-Conant, Deborah. Nataliana 4. Andres, Bernard. Amarantes, Hamelle & Cie Editeurs, Paris 5. Andres, Bernard. Aquatintes, Hamelle & Cie Editeurs, Paris 6. Andres, Bernard. Automates, Hamelle & Cie Editeurs, Paris 7. Andres, Bernard. Danses d'Automne, Hamelle & Cie Editeurs, Paris 8. Purcell, Henry. Ground in F with Variations, Salvi publications, London 9. Stadler, Monika. Scandinavia 10. Friou, D. Scarborough Fair 11. Henson-Conant, Deborah. The Nightingale 12. Ortiz, Alfredo Rolando. The International Rhythmic Collection for all Harps, Vol 1, Aroy music, Corona, 1994 13. Ortiz, Alfredo Rolando. The International Rhythmic Collection for all Harps, Vol 2, Aroy music, Corona, 1996 14. Ortiz, Alfredo Rolando. The International Rhythmic Collection for all Harps, Vol 1, Aroy music, Corona, 2002 15. Ortiz, Alfredo Rolando. From Harp to Harp, with Love, Aroy music, Corona, 1983 16. Ortiz, Alfredo Rolando. Latin American Harps, History, Music and Techniques for Pedal and Non-Pedal Harpists, Aroy music, Corona, 1979 17. Ortiz, Alfredo Rolando. Niagara Moon, Aroy music, Corona, 2011 18. Tournier, Marcel, Pieces Negres Op 41, Henry Lemoine, Paris			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Classes are attended by all students of Harp modules. Lectures: collective learning, group size to 50.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -60	Final exam:	Points - 40
The presence of classes	0	Exam - Technical realization	20
Activity during classes	15	Exam - Artistic impression	20
Public performance	20		
Colloquium	25		

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MZSP1 - Professional training			
<b>Teachers:</b> ---			
<b>Associates in teaching:</b>			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Requirements:</b> None			
<b>Course objectives:</b> As FoM nurtures and creates future artists, performers, scientists and teachers, the aim of professional 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.			
<b>Course outcomes:</b> In addition to other disciplines within the regular study process, professional training ensures that students are better prepared, tested and trained with their own experience.			
<b>Contents of the course:</b> In professional 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.			
<b>Number of active classes:</b>	Lectures: 0	Practice: 0	
<b>Methods of teaching:</b> 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.			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Credits - 0	Final exam:	Credits - 0

<b>Study program:</b> Master Academic Studies			
<b>Course title:</b> MZSIR - <b>Study research</b>			
<b>Teachers:</b> ---			
<b>Associates in teaching:</b>			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 9			
<b>Requirements:</b> None			
<b>Course objectives::</b> Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence for work in music and pedagogical institutions at the level of secondary schools. Individual research is part of the preparation of final thesis in the narrow artistic field, but it also includes the preparation of other subjects and art projects. Its basic role is to guide and direct the student in the application of acquired knowledge (interpretative, theoretical, analytical, methodological) for the purpose of independent: - improvement and self-realization in the chosen field of artistic work, according to the preferences and abilities of the candidates; - studying possibilities and methods for solving problems with literature or examples of good art practice; - studying the problem and concluding on possible solutions based on conducted research and analysis.			
<b>Course outcomes:</b> Students expand the repertoire and deepen their knowledge in the field of repertoire, are capable of taking leading roles in ensembles, They master the comprehensive knowledge of the repertoire of the main subject, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
<b>Contents of the course:</b> It is formed in accordance with the selected programs of each individual candidate, its complexity and structure: - may include areas of one or more subjects belonging to the narrow artistic domain; - preparing a complex program of artistic performances			
<b>Literature:</b> It is formed in accordance with the selected programs of each individual candidate			
<b>Number of active classes:</b>	Lectures: 0	Practice: 9	
<b>Methods of teaching:</b> Individual work and consultations			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Credits - 0	Final exam:	Credits - 0

<b>Study program:</b> Master academic studies			
<b>Course:</b> MUGVU1 – <b>History of vocal art</b>			
<b>Teachers:</b> Jeremić Molnar V. Dragana, full professor; Leković M. Biljana, assistant professor			
<b>Assistants:</b> Miladinović- Prica R. Ivana, teaching assistant; Mitrović D. Radoš, teaching assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objectives:</b> <ul style="list-style-type: none"> <li>• to familiarize students with creative opus of composers who gave the most important contributions to the genre of vocal lyric, vocal-instrumental forms and opera;</li> <li>• to demonstrate the evolution of vocal arts up to the 20<sup>th</sup> century based on the number of exemplary representative pieces;</li> <li>• to point to the necessity of analysis and interrelation of various elements of a musical work (its genesis, contents, dramaturgy, characterization, questions of performance and other);</li> <li>• to show that the music is inextricable from the social, political and cultural context of the given epoch.</li> </ul>			
<b>Course outcomes:</b> Creating awareness of the importance of fundamental knowledge of musical works; motivation for continuing self-education; comparative analysis of the contributions of different authors with linking of the acquired knowledge to the student's basic field.			
<b>Course content:</b> 1. Text and music. General characteristics of vocal music. Methods of analysis; 2. Renaissance vocal music; 3. Vocal-instrumental genres of baroque music: oratorio, cantata, mass, passion, requiem, magnificat; 4. Early baroque opera, Monteverdi: L'Orfeo; 5. Monteverdi: The Coronation of Poppaea; 6. Handel: opera and oratorio; 7. Eighteen-century opera: Gluck's reform; 8. French opera; 9. Mozart's operas; 10. Beethoven: Fidelio; 11. Early romantic opera; 12. Early romantic opera; 13. Breakthrough of voice into symphony (exemplified on selected works); 14. Nineteenth-century vocal lyric: question of performance (from domestic music-making, through concert to stage work); 15. Genre and structural characteristics of operas of various traditions in the second half of 19 <sup>th</sup> century; 16. Opera in France: analysis of a chosen work; 17. Opera in Italy: analysis of a chosen work; 18. Opera in Germany: analysis of a chosen work; 19. Overview of artistic tendencies in vocal and stage music of 20 <sup>th</sup> century; 20. Vocal chamber music: Arnold Schoenberg, Pierre Boulez; 21. Stage music: Arnold Schoenberg, Alban Berg; 22. Stage music: Hindemith, Weil; 23. Stage music: Stravinsky, Prokofiev; 24. Vocal lyric: Francis Poulenc, Paul Hindemith, Luciano Berio. Homework: Oral presentation on a given topic. Colloquium: Written test on the previously mastered material. Seminar paper: Written paper on a given topic. Exam: Oral presentation of seminar paper.			
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Mark Evan Bonds, <i>After Beethoven. Imperatives of Originality in the Symphony</i>, Harvard University Press, 1996, 175–199;</li> <li>2. Dragana Jeremić-Molnar, Rihard Wagner, konstruktor "istinske realnosti". Projekat regeneracije kroz Bajrojske svečanosti, Beograd: Fabrika knjiga, 2007, 217–250;</li> <li>3. Dragana Jeremić Molnar, <i>Zimsko putovanje Vilhelma Milera i Franca Šuberta</i>. Književna, muzička i estetička obrada motiva lutanja u duhu romantike, Beograd, Fakultet muzičke umetnosti, 2014, 165–178;</li> <li>4. Člirad Kohoutek: <i>Tehnike komponovanja u muzici 20. veka</i>, Univerzitet umetnosti, Beograd, 1984;</li> <li>5. Lawrence Kramer, "Video as Jugendstil. Salome, Visuality, and Performance," <i>Opera and Modern Culture. Wagner and Strauss</i>, University of California Press, 2007, 167–189;</li> <li>6. Edward F. Kravitt, "The Lied in 19th-Century Concert Life," <i>Journal of the American Musicological Society</i>, 1965 (18/2), 207–218; <i>Leksikon opera</i>, ur. Gordana Dragović, Beograd: Univerzitet umetnosti, 2008, 238–250;</li> <li>7. СоњаМаринковић, <i>Живот за цара Михаила Ивановича Глинке</i>, Зборник Матице српске за сценске уметности и музику, 10–11, 1992;</li> <li>8. Соња Маринковић (ур.), <i>Опера од обреда до уметничке форме</i>, Београд, ФМУ, 2001;</li> <li>9. Vesna Mikić: <i>Lica srpske muzike: neoklasicizam</i>, Katedra za muzikologiju, FMU, Beograd, 2009;</li> <li>10. Michael Robinson (prev. D. Ilić), <i>Opera pre Mocarta</i>, Beograd, Studio Lira, 2004;</li> <li>11. <i>The Norton Introduction to Music History</i>. Robert P. Morgan: <i>Twentieth Century Music, A History of Musical Style in Modern Europe and America</i>, W. W. Norton &amp; Company, New York – London, 1991, (prevod izvoda u rukopisu);</li> <li>12. <i>The Grove's Dictionary of Music and Musicians</i>, 2001. edition (одабране јединице);</li> <li>13. Oskar Vajld: <i>Salome</i>, prevela Jasna Mitić, Beograd: NNK International, 2006, 69–101;</li> <li>14. Filip Vendriks (prev. A. Stefanović), <i>Muzika u renesansi</i>. Beograd, Klio, 2005;</li> <li>15. Mirjana Veselinović-Hofman: <i>Stvaralačka prisutnost evropske avangarde u nas</i>, Univerzitet umetnosti, Beograd, 1983;</li> <li>16. Richard Wagner, "A Communication to my Friends," in <i>Richard Wagner's Prose Works. Volume 1: The Art-Work of the Future &amp;c.</i> Trans. William Ashton Ellis, London: Kegan Paul, Trench, Trübner and Co, 1892 (одабране стране).</li> </ol>			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 0	
<b>Teaching methods:</b> Lectures: listening and analysis of chosen musical pieces; discussion. Group lectures, up to 50 students. Practical work: group up to 22 students.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites	Points- 70	Final exam:	Points - 30
Presence at classes	10	Exam	30
Homework	10		
Colloquium	20		

Homework	10		
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<b>Study program:</b> Master academic studies			
<b>Course:</b> MGIT1 – Italian language			
<b>Teachers:</b> Đelić B. Milica, teacher			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> A2-B1 level			
<b>Course objective:</b> Introducing students to the language of libretto and various librettists' styles from 17 <sup>th</sup> to 20 <sup>th</sup> century. Understanding of poetic language and sentence construction different from the standard Italian language. Libretto text comprehension with translation to the standard Italian language instead of direct translation to the native language, for the purpose of better understanding of certain words and correct artistic interpretation. Introducing students to the professional language. Reading the journal articles, newspapers or texts from professional websites. Comprehension of opera and concert reviews. Listening and understanding of audio and video material. Correct pronunciation.			
<b>Course outcome:</b> Student Individually translates libretto parts to standard Italian and then to native language; is acquainted with the content of operas passed throughout the course; discusses on characters from specific operas and their relation; observes syntactic and lexical differences between the opera language and standard Italian; understands professional terminology.			
<b>Course content:</b> Opera selection from units of textbook Manuale d'italiano per cantanti d'opera. Each unit incorporates interpretation of linguistic matter, analysis of archaic lexemes in selected musical texts, opera stories and characters analysis. Additional material: Selected texts on musical topics. Reviews, interviews, librettos, artist biographies. Audio and video material. Programmi musicali: Momus, La Barcaccia (Rai radio 3) i Prima della prima (Rai 3)			
<b>Literature:</b> 1. Paola Geri, Manuale d'italiano per cantanti d'opera, Guerra Edizioni, 2004. 2. Иван Клајн, Италијанско-српски речник, Нолит, Београд, 1996. 3. Једнојезични италијански речник: lo Zingarelli, vocabolario della lingua italiana, Zanichelli editore, 1995. 4. Il Vocabolario Treccani, L'Istituto dell'Enciclopedia Italiana, la versione del vocabolario online 5. Evelina Colorini, Singer's Italian, A Manual of Diction and Phonetics, Schirmer Cengage Learning, 1996. Jonathan Retzlaff, Exploring Art Song Lyrics, Translation and Pronunciation of the italian, German, and French Repertoire, Oxford University Press, 2012.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical Work: 0	
<b>Teaching methods:</b> Lectures: group class, up to 50 students.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Written examination	50
Colloquium	10	Oral examination	10
Homework	20		



<b>Study program:</b> Master academic studies			
<b>Course:</b> MLMN1 – <b>Music and Unconscious</b> , MULMN1 - Music and Unconscious			
<b>Teachers:</b> O'Brien M. Nada, assistant professor, Stefanović D. Slavica, teacher.			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> None.			
<b>Course objectives:</b> Obtaining knowledge on basics of analytical psychology. Acquiring knowledge on music as a phenomenon related to the human psyche, with a particular emphasis on the creative process and the role of music in human development. Obtaining skills in the field of putting the knowledge to practice in pedagogy.			
<b>Course outcome:</b> Analytical competence: observation of deep structures of psyche and music, as well as relations between psych's dynamics and musical work. Sensitivity to nonverbal communication and ability to link it to music.			
<b>Course content:</b> <i>Lectures</i> Basics of analytical psychology Music and Unconscious Analysis of musical piece and the dynamics of the unconscious – application in pedagogical work. <i>Seminar papers</i> Seminar paper 1 – on basics of analytical psychology Seminar paper 2 – on topic from the music research viewed through the lens of analytical psychology <i>Colloquium</i> Written test on basics of analytical psychology <i>Final exam</i> Presentation of seminar paper 2.			
<b>Literature:</b> 1. Jacobi, Mario, Jungian psychology and contemporary infant research, Routledge, London, 1999. 2. O'Brien, Nada, Music and dreams, Symbol paper, C. G. Jung Institute, Switzerland, 2012. Sacred Sound, Comparative religion paper, 2013. Fundamentals of music and Jungian psychology, 2013. 3. Skar, Patricia, Sound and Psyche: The Common Rhythm in Mind and Matter, Proceedings of the Fifteenth international Congress for Analytical Psychology, 2001 4. C. G. Jung, Collected Works, Princeton Press, Princeton, 1978.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 0	
<b>Teaching methods:</b> Interactive classes, workshops, presentations. Lectures: group classes, up to 50 students Practical work: group classes, up to 25 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	30	Oral examination	30
Colloquium(s)	20		
Seminar paper(s)	20		

<b>Study program:</b> Master academic studies ; Music Research Oriented Studies			
<b>Course:</b> MLPD1 – Psychology of musical giftedness, MULPD1 - <b>Psychology of musical giftedness</b>			
<b>Teachers:</b> Bogunović D. Blanka, full professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> None			
<b>Course objective:</b> 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			
<b>Course outcomes:</b> 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			
<b>Course content:</b>  <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.			
<b>Literature:</b> 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)			
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 1	
<b>Teaching methods:</b>  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			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points - 50
The presence on classes	5		
Activity during classes	5		
Presentation, analysis, other tasks	10		
Colloquium	30		