



University of Arts in Belgrade  
Faculty of Music

## SPECIALIZED STUDIES

### MUSIC PERFORMANCE

Field	Music
Type and Level	Specialized studies, II study cycle
Modules	Conducting, Voice, Piano, Violin, Viola, Violoncello, Double bass, Flute, Oboe, Clarinet, Bassoon, French horn, Trumpet, Trombone, Tube, Guitar, Organ, Percussion, Harp, Harpsichord, Chamber music
Study load	60 ECTS
Study length	1 years (2 semesters)
Title	Specialist Musician
Number of students	31 per year of study
Language	Serbian
Web	<a href="http://www.fmu.bg.ac.rs">www.fmu.bg.ac.rs</a>
Entry requirements	Completed undergraduate studies with bachelor (240 ECTS) and master's (60 ECTS) academic degrees and an approved entrance exam.
Objectives	Gaining competencies for autonomous artistic activity and working in ensembles; gaining skills for artistic expression and upgrading professional capacities for creation, realization and expression of individual artistic concepts; making possibility for assuming the position of ensemble leader; practice, rehearsal, reading, listening, creative and reproduction skills with improving those with relative weaknesses noted, verbal skills – in written and oral presentations (professional texts of about 600 words length). Making possibility for further artistic and interpretative development.

## Structure

Specialized Studies Program in Music Performance pertains to the arts, field of music and it contains all the elements defined by the Law.

Music Performance Study Program is a specialized academic study program, 1 year (2 semesters) of length, with study load of 60 ECTS.

The Aim of Specialized academic study in Music Performance is upgrading and improving individual competencies for independent concert activity, taking part in music ensembles and orchestras, as well as competencies for work in music-educational institutions on the high school level.

Through one-year specialized academic study program students gain additional competencies for putting knowledge and skills to work whether in pedagogy or in the field of concert performance.

Upon completion of Specialized academic study program in Music Performance student gains competencies for independent artistic activity, work in ensemble, teaching in high school level of music education, work in institutions of culture, as well as for continuation of studies at the corresponding study programs at third study cycle (doctoral studies).

The title acquired upon the study program completion is specialist music performer.

Enrollment prerequisites are: corresponding master academic studies with 300 ECTS and at least 8 grade average, and at least 9 at the final (bachelor) exam, or corresponding undergraduate studies according to the Law on Higher Education valid until September 10th 2005, with at least 8 grade average and at least 9 at the final (graduation) exam in vocational subject(s). Details of the enrollment to the Specialized study program in Music Performance is arranged in conference with Faculty of Music Statue and Policies and regulations on entrance exam and ranking.

All courses (compulsory and elective) last one semester with individually defined credit value in accordance with the European Credit Transfer System (ECTS), with 1 credit approximately amounting to 30 work hours of overall student activity.

Specialized study program in Music Performance does not include a final thesis.

Classes can be individual (major, except if chamber music is the major), group (chamber music as a major or subsidiary course) and joint (all the other courses).

Program requisites in majors are minutely put, but individual programs can be developed according to the each student's capabilities and can significantly be different from master's academic study in terms of the content, form, interpretative and technical requirements. Program requirements on specialized studies focus on a specific topic chosen freely by student wishing to improve himself/herself in that area, whereas master academic study program has to meet the content encompassing precisely formulated stylistic requirements, as well as the essentials of the certain music structures common for all students of a module.

Electiveness on the Music Performance study program is described with two concepts, specific for the arts:

- Program requirements of major courses are precisely formulated but individual programs is freely developed according to the each student's capabilities;
- Student chooses a chamber ensemble to play in according his/hers interests and capabilities.

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 major covers two semesters, while the most other courses are conducted 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.

## Aim

Upon completion of Specialized academic study program in Music Performance student gains competencies for independent artistic activity, work in ensemble, teaching in high school level of music education, work in institutions of culture, as well as for continuation of studies at the corresponding study programs at third study cycle (doctoral studies).

Outcomes encompass:

- upgrading and improving knowledge from particular field of music;
- practical skills (artistic expression, repertoire skill, performance in ensemble skills, practicing skills, sight reading, listening, creation, reproduction);
- theoretical knowledge (knowledge and understanding of repertoire and music material, insight into the context of musical styles and performance tradition, contemporary methods and principles in pedagogy) and certain general competencies (individuality, psychological grasp, critical awareness and communication skills).

All courses (compulsory and elective) last one semester with individually defined credit value. According to the positive traditions of specialized studies in arts in Europe, about 50% of credits pertain to the major. Course outline is structured through upgrade of the knowledge previously acquired at undergraduate studies. Program requirements in modules are outlined as to achieve continual improvement in students throughout specifically elected and adjusted program.

Through one-year study program of specialized academic study students get trained for work in the field of pedagogy or concert performance by putting to practice acquired knowledge and skills. This study program is part of the Faculty of Music's support for lifelong continual education and profiling of music performers.

## Objectives

Practical skill-based objectives include:

- Artistic expression skills - a high professional level of ability to create, realize and express their own artistic concepts
- Repertoire skills - widening of the repertoire within a defined area
- Performing skills in ensembles - the possibility of taking the lead role in the ensemble
- Skills in practicing, rehearsing, sight reading, listening, creating and reproducing - training in those areas in which relative weaknesses were observed.
- Verbal skills in extensive oral or written presentations (about 6000 words in length)
- Improvisation skills – high level of improvisational capabilities, if improvisation is the area of specialization

Theoretical knowledge-based learning outcomes include:

- Knowledge and understanding of repertoire and music material - comprehensive knowledge of the major's repertoire in the chosen field
- Knowing and understanding of the context with individual widening of knowledge in the chosen field of specialization
- Students should be able to develop, present and demonstrate coherent programs corresponding to the various performance contexts based on the knowledge of musical styles and performance traditions related to them.
- Upon the completion of 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 outcomes include:

- independence in work;
- ability of fully independent learning;
- ability of organized implementation of more comprehensive and complex tasks;
- psychological understanding;
- communication skills, initiative in joint projects or activities, cooperation skills;
- leadership, teamwork, negotiation and organization skills;
- connection with other people within various cultural contexts;
- ability for coherent presentation of the complex work;
- self-confidence and experience in using own psychological understanding in a variety of situations;
- internationalizing of own critical self-awareness.

## Competencies

Students gain competencies for individual artistic activity and work in ensembles.

Students gain competencies for teaching and creative work in elementary and high music schools, general schools and cultural institutions based on the narrow field of specialization specified in the Diploma Supplement.

Prospects for further enhancement in arts and performance.

Depending on the chosen Module, student acquire the 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
- Repertoire skills - widening repertoire within a defined area
- Performing skills in ensembles - the possibility of taking the lead role in the ensemble

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 of the context;
- Self-development of students' knowledge relevant for the defined field of specialization;
- Students should be able to develop, present and demonstrate coherent programs corresponding to the various performance contexts based on the knowledge of musical styles and performance traditions related to them;
- Upon completion of the studies, students should have a deep understanding of the connection between practical and theoretical studies and elevate the sense for using this knowledge for strengthening 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 various situations;
- internationalizing of own critical self-awareness;
- communication skills;

- initiative in joint projects or activities, cooperation skills;
- leadership, teamwork, negotiation and organization skills;
- connection with other people within various cultural contexts;
- ability for coherent presentation of the complex work;
- internationalizing of own critical self-awareness.

Due to the nature of its basic artistic field, the Faculty of Music has always aspired to intensive communication with related institutions in Europe and the world. The implementation 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 Specialized Study Program in Music Theory is created to comply with the specific objectives. Specialized study most of all study levels put the major to the forefront. Student chooses the topic of the specialization from the area of the major and presents the rounded whole of his research which unites art, theory and humanities knowledge through colloquia, exam in major and professional work. Courses related to the topic of specialization (the major, Technique of writing the research and theory study, Professional work, Research study) load 60 ECTS, namely two thirds of total credits.

Study program does not include final thesis.

Specialized study lasts one year, with 20 to 24 working hours weekly, depending on the module and chosen electives. Courses can last two (the Major, Chamber music, Research study) or one semester(s) (all the other courses), loading a certain amount of ECTS with 1 credit approximately amounting to 30 work hours of overall student activity.

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

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

## Outline

### Artistic courses

Bassoon  
Chamber music  
Chamber music in the home ensemble  
Clarinet  
Conducting  
Contemporary chamber music  
Flute  
French horn  
Guitar  
Harp  
Harpichord  
Oboe  
Opera roles and stage studies  
Orchestra  
Organ  
Percussion  
Piano  
Trombone  
Trumpet  
Tuba  
Viola  
Violin  
Violoncello  
Voice

### Theoretical-artistic courses

Analysis of atonal music 1  
Analysis of atonal music 2  
Conducting styles  
Early music interpretation and notation  
Concert practice  
Concert practice  
Concert practice  
Chamber music teaching methods  
Piano teaching methods  
Voice teaching methods  
Music and media 1  
Music and media 2  
Orchestral parts – percussion  
Orchestral parts – harp  
History of music performance 1  
History of music performance 2  
Renaissance harp with teaching methods  
Musical styles strategies 1  
Musical styles strategies 2  
Research study  
Introduction to the vocal music analysis 1  
Introduction to the vocal music analysis 2

**Humanities**

Aspects of XX and XXI century music 1  
Aspects of XX and XXI century music 2  
Aesthetics, poetics and stylistics of contemporary music 1  
Aesthetics, poetics and stylistics of contemporary music 2  
Technique of writing research/theory study

**Elective courses**

Analysis of atonal music 1  
History of music performance 1  
Analysis of atonal music 2  
History of music performance 2  
Chamber music  
Contemporary chamber music  
Opera roles and stage studies  
Introduction to the vocal music analysis 1  
Introduction to the vocal music analysis 2  
Aspects of XX and XXI century music 1  
Aspects of XX and XXI century music 2  
Music and media 1  
Music and media 2  
Aesthetics, poetics and stylistics of contemporary music 1  
Musical style strategies 1  
Aesthetics, poetics and stylistics of contemporary music 2  
Musical style strategies 2  
Concert practice  
Orchestral parts – percussion  
Orchestral parts – harp  
Renaissance harp with teaching methods  
Early music interpretation and notation

## Module – Conducting

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	SBDI1	<a href="#">Conducting</a>	1, 2	M	C	1	1	0	0	0	20
2	SBDS1	<a href="#">Conducting styles</a>	1, 2	MT	C	2	2	0	0	0	10
3	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
4	SBIB1	Elective courses	1		E	2	0	0	0	0	5
	SUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	0	0	5
	SDRI1	<a href="#">History of music performance 1</a>	1	MT	E	2	0	0	0	0	5
5	SBIB2	Elective courses	2		E	2	0	0	0	0	5
	SUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	0	0	5
	SDRI2	<a href="#">History of music performance 2</a>	2	MT	E	2	0	0	0	0	5
6	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
7	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>12</b>	<b>6</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>								<b>600</b>	<b>60</b>		



## Module – Voice

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	SCSP1	<a href="#">Singing</a>	1, 2	M	C	1	2	0	0	0	18
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SCIB1	Elective courses	1, 2		E	1	2	0	0	0	6
	SCUS1	<a href="#">Opera roles and stage studies</a>	1, 2	M	E	1	2	0	0	0	6
	SUHVL1	<a href="#">Introduction to the vocal music analysis 1</a>	1	MT	E	1	2	0	0	0	3
	SUHVL2	<a href="#">Introduction to the vocal music analysis 2</a>	2	MT	E	1	2	0	0	0	3
4	SCME1	<a href="#">Methods of teaching singing</a>	1, 2	MT	C	2	0	0	0	0	6
5	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
6	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
7	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>12</b>	<b>8</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>								<b>630</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	SDKL1	<a href="#">Piano</a>	1, 2	M	C	1	0	0	0	0	13
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SDKP1	<a href="#">Concert practice</a>	1, 2	MT	C	1	0	2	0	0	4
4	SDME1	<a href="#">Methods of piano teaching</a>	1, 2	MT	C	1	0	0	0	0	3
5	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
6	SDIB2	Elective courses	1		E	1/2	1/0	0	0	0	5
	SDRI1	<a href="#">History of music performance 1</a>	1	MT	E	2	0	0	0	0	5
	SUGAS1	<a href="#">Aspects of XX and XXI century music 1</a>	1	H	E	1	1	0	0	0	5
7	SDIB3	Elective courses	2		E	1/2	1/0	0	0	0	5
	SDRI1	<a href="#">History of music performance 2</a>	2	MT	E	2	0	0	0	0	5
	SUGAS2	<a href="#">Aspects of XX and XXI century music 2</a>	2	H	E	1	1	0	0	0	5
8	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
9	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>12/14</b>	<b>2/0</b>	<b>6</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in 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	SEVN1	<a href="#">Violin</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>						<b>630</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	SEVL1	<a href="#">Viola</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>						<b>630</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	SEVC1	<a href="#">Violoncello</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>						<b>630</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	SECB1	<a href="#">Double bass</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>						<b>630</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	SFCL1	<a href="#">Clarinet</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in 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	SFOB1	<a href="#">Oboe</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in 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	SFTB1	<a href="#">Trombone</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in 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	SFTR1	<a href="#">Trumpet</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>						<b>630</b>				<b>60</b>	

## Module – Tube

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
<b>FIRST YEAR</b>											
1	SFTU1	<a href="#">Tube</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in 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	SFFG1	<a href="#">Bassoon</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in 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	SFFL1	<a href="#">Flute</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in 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	SFHR1	<a href="#">French horn</a>	1, 2	M	C	1	1	0	0	0	24
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
6	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>10</b>	<b>2</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in 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	SIGT1	<a href="#">Guitar</a>	1, 2	M	C	1	1	0	0	0	16
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SIKP1	<a href="#">Concert practice</a>	1, 2	MT	GC	1	0	2	0	0	4
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SIIP3	Elective courses	1		E	1/2	1/0	0	0	0	5
	SUGAS1	<a href="#">Aspects of XX and XXI century music 1</a>	1	H	E	1	1	0	0	0	5
	SULMM1	<a href="#">Music and media 1</a>	1	MT	E	2	0	0	0	0	5
6	SIIP4	Elective courses	2		E	1/2	1/0	0	0	0	5
	SUGAS2	<a href="#">Aspects of XX and XXI century music 2</a>	2	H	E	1	1	0	0	0	5
	SULMM2	<a href="#">Music and media 2</a>	2	MT	E	2	0	0	0	0	5
7	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
8	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10/12</b>	<b>4/2</b>	<b>6</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>								<b>600</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	SIOR1	<a href="#">Organ</a>	1, 2	M	C	1	1	0	0	0	16
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SIKP1	<a href="#">Concert practice</a>	1, 2	MT	GC	1	0	2	0	0	4
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SIIP1	Elective courses	1		E	2	0	0	0	0	5
	SUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	1	H	E	2	0	0	0	0	5
	SUHAS1	<a href="#">Musical style strategies 1</a>	1	MT	E	2	0	0	0	0	5
6	SIIP2	Elective courses	2		E	2	0	0	0	0	5
	SUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	2	H	E	2	0	0	0	0	5
	SUHAS2	<a href="#">Musical style strategies 2</a>	2	MT	E	2	0	0	0	0	5
7	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
8	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>12</b>	<b>2</b>	<b>6</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>								<b>600</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	SIUD1	<a href="#">Percussion</a>	1, 2	M	C	1	1	0	0	0	20
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SBOR1	<a href="#">Orchestra</a>	1, 2	M	GC	2	4	0	0	0	6
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SIIPU	Elective courses	1, 2		E	1	1/0	0/2	0	0	4
	SIKP1	<a href="#">Concert practice</a>	1, 2	MT	E	1	0	2	0	0	4
	SIDU1	<a href="#">Orchestral parts – percussion</a>	1, 2	MT	E	1	1	0	0	0	4
6	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
7	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>12</b>	<b>12/10</b>	<b>2/6</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>						<b>690</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	SIHF1	<a href="#">Harp</a>	1, 2	M	C	1	1	0	0	0	12
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SIKP1	<a href="#">Concert practice</a>	1, 2	MT	GC	1	0	2	0	0	4
4	SIIPH1	Elective courses	1, 2		E	1	0.5/1	0	0	0	4
	SIDH1	<a href="#">Orchestral parts – harp</a>	1, 2	MT	E	1	1	0	0	0	4
	SIRH1	<a href="#">Renaissance harp with teaching methods</a>	1	MT	E	1	0	0	0	0	2
	SIRM1	<a href="#">Early music interpretation and notation</a>	2	MT	E	1	1	0	0	0	2
5	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
6	SIIP3	Elective courses	1		E	1/2	1/0	0	0	0	5
	SUGAS1	<a href="#">Aspects of XX and XXI century music 1</a>	1	H	E	1	1	0	0	0	5
	SULMM1	<a href="#">Music and media 1</a>	1	MT	E	2	0	0	0	0	5
7	SIIP4	Elective courses	2		E	1/2	1/0	0	0	0	5
	SUGAS2	<a href="#">Aspects of XX and XXI century music 2</a>	2	H	E	1	1	0	0	0	5
	SULMM2	<a href="#">Music and media 2</a>	2	MT	E	2	0	0	0	0	5
8	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
9	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>12/14</b>	<b>5/4</b>	<b>6</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>								<b>645</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	SICB1	<a href="#">Harpsichord</a>	1, 2	M	C	1	1	0	0	0	16
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SIKP1	<a href="#">Concert practice</a>	1, 2	MT	GC	1	0	2	0	0	4
4	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
5	SIIP1	Elective courses	1		E	2	0	0	0	0	5
	SUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	1	H	E	2	0	0	0	0	5
	SUHAS1	<a href="#">Musical style strategies 1</a>	1	MT	E	2	0	0	0	0	5
6	SIIP2	Elective courses	2		E	2	0	0	0	0	5
	SUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	2	H	E	2	0	0	0	0	5
	SUHAS2	<a href="#">Musical style strategies 2</a>	2	MT	E	2	0	0	0	0	5
7	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
8	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>12</b>	<b>2</b>	<b>6</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in 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	SKGP1	<a href="#">Chamber music in home ensemble</a>	1, 2	M	C	1	1	0	0	0	22
2	SKIKM1	Elective courses	1, 2		E	1	0	0	0	0	10
	SKKM1	<a href="#">Chamber music</a>	1, 2	M	E	1	0	0	0	0	10
	SKSK1	<a href="#">Contemporary chamber music</a>	1, 2	M	E	1	0	0	0	0	10
3	SKKP1	<a href="#">Concert practice</a>	1, 2	MT	C	1	0	2	0	0	4
4	SKME1	<a href="#">Methods of chamber music teaching</a>	1, 2	MT	C	1	1	0	0	0	4
5	SUGTP1	<a href="#">Technique of writing research/theory study</a>	1	H	GC	2	0	0	0	0	5
6	SZZSR	<a href="#">Professional work</a>	2	MT	GC	0	0	2	0	0	5
7	SZZSI	<a href="#">Research study</a>	1, 2	MT	GC	0	0	0	10	0	10
<b>Total</b>						<b>10</b>	<b>4</b>	<b>6</b>	<b>20</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>								<b>600</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 Specialized study program in 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 admits to the Specialized academic study in Music Performance up to 31 students per year, depending on the social needs and self resources. The content of the admission exam, the mode of passing, the criteria for ranking, and submission of complaints on the ranking, are stipulated by the Policies and regulations for the entrance exams and ranking.

Criteria for ranking is based on the success in the previous study levels and approved entrance exam.

Entrance exam pre-requirements:

- Completed Bachelor and Master's studies in Music Theory with 300 ECTS and average grade of at least 8 (eight) on the studies and at least 9 (nine) in final (master) thesis; or
- Corresponding undergraduate studies completed upon the previous Law on Higher Education, with at least 8 (eight) on the studies and at least 9 (nine) in final/graduation thesis in vocational subject(s).

## Entrance exam

Terms and Conditions for entering the Specialized academic studies are set by the Law on Higher Education, University of Arts in Belgrade and Faculty of Music Statutes, along with the Policies and regulations for entrance exams and ranking.

*Entrance exams to the study program are consisted of the following:*

### Module – Conducting

The entrance exam takes a form of an all-night concert of an ensemble the candidate continuously works with. The concert program candidate chooses by himself based on the ensemble profile (female, mixed, children choir, chamber or symphonic orchestra).

### Module – Voice

1. Exam in Singing:
  - one XVII or XVIII century lied or aria
  - one aria from oratorio or cantata
  - one 19<sup>th</sup> century lied
  - one 20<sup>th</sup> century lied
  - one lied by Serbian composer
  - one opera aria

The program is performed by heart and in original languages.

The Committee keeps the right to choose the compositions from the program and to break the performance.

2. Interview with the candidate

### Module – Piano

- Half of the recital, 30 to 35 minutes of duration, with compositions from three different epochs and one master piece of piano literature.
- The program is performed by heart.

#### **Module – Violin**

- one caprice by Paganini
  - first movement of Mozart's concerto
  - one concerto
- The program is performed by heart.

#### **Module – Viola**

- one etude or caprice
  - first movement of classical concerto with cadenza
  - one concerto
- The program is performed by heart.

#### **Module – Violoncello**

- first movement of classical concert
  - one concerto (from 19<sup>th</sup> century onwards)
- The program is performed by heart.

#### **Module – Double bass**

- first movement of classical concerto
  - one concerto
  - a virtuoso piece
- The program is performed by heart.

#### **Modules – Flute, Clarinet, Bassoon, Oboe, French horn, Trumpet, Trombone, Tube**

A recital with a following program:

- one etude
- a concerto
- a virtuoso piece

It is not obligatory to perform the program by heart, except the concerto.

#### **Module – Harp**

A recital of at least 30 minutes in duration, with program comprised of pieces of various genres and epochs, including:

- a etude concertante
- a sonata
- a virtuoso piece

The program is performed by heart.

#### **Module – Organ**

Program of at least 20 minutes in duration:

- one large piece of cyclic form (including a form with fugue)
- one virtuous etude (including a pedal etude)

The program is performed by heart.

### **Module – Percussion**

A recital of at least 30 minutes in duration, with program comprised of pieces of various genres and epochs such as to include all the melodic and membranophone instruments.

Compositions for melodic instruments are performed by heart. Performance from the scores is allowed on the rest of the instruments.

### **Module – Guitar**

A recital of at least 30 minutes in duration, with program comprised of pieces of various genres and epochs. The program is performed by heart.

### **Module – Harpsichord**

1. A recital of 30 minutes duration with program MA final exam level:
  - a polyphonic piece (J. S. Bach)
  - a suite by 17th or 18th century French composer
  - a virtuoso piece (Scarlatti, Soler)
  - a 17th century composer's piece (Frescobaldi, Froberger, virginalists)
2. Sight reading – figured bass  
The program is performed by heart.

### **Module – Chamber music**

Entrance exam requirement for admission to the specialized study program in chamber music is continual concert activity in chamber music of at least three years. A candidate should submit the copies of concert programs from the stated period.

- Performance of at least cyclic compositions from different epochs of at least 40 minutes in duration.

A candidate performs in chamber ensemble of his choice (whether of classic or non-classic composition) from duet to nonet, and can perform 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. Student masters the study program by passing the exams thus acquiring the compulsory number of ECTS précised by the study program. Each course of the program amounts to the certain number of credits the student acquires by successfully passing the exam.

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

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

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

## List of courses

1. SUHAA1 Analysis of atonal music 1
2. SUHAA2 Analysis of atonal music 2
3. SIRM 1 Early music interpretation and notation
4. SKGP 1 Chamber music in the home ensemble
5. SBOR 1 Orchestra
6. SIDU1 Orchestral parts – percussion
7. SIDH1 Orchestral parts – harp
8. SIRH1 Renaissance harp with teaching methods
9. SCUS1 Opera roles and stage studies
10. SCME1 Methodology of Teaching Solo Singing
11. SUGPS1 Aesthetics, poetics and stylistics of contemporary music 1
12. SUGPS2 Aesthetics, poetics and stylistics of contemporary music 2
13. SUHVL1 Introduction to the vocal music analysis 1
14. SUHVL2 Introduction to the vocal music analysis 2
15. SBDS1 Conducting styles
16. SZZSR Specialist thesis
17. SULMM1 Music and media 1
18. SULMM2 Music and media 2
19. SCSP1 Solo singing
20. SFCL1 Clarinet
21. SBDI1 Conducting
22. SECB1 Double bass
23. SIGT1 Guitar
24. SFOB1 Oboe
25. SIOR1 Organ
26. SDKL1 Piano
27. SEVL1 Viola
28. SEVN1 Violin
29. SEVC1 Violoncello
30. SKKM1 Chamber music
31. SUGTP1 Technique of writing research/theory study
32. SDRI1 History of music performance 1
33. SDRI2 History of music performance 2
34. SFTB1 Trombone
35. SFTR1 Trumpet
36. SFTU1 Tube
37. SICB1 Harpsichord
38. SFHR1 French horn
39. SIHF1 Harp
40. SFFL1 Flute
41. SFFG1 Bassoon
42. SIUD1 Percussion
43. SDKP1 Concert practice
44. SIKP1 Concert practice



45. SKKP1 Concert practice
46. SKME1 Chamber music teaching methods
47. SDME1 Piano teaching methods
48. SKSK1 Contemporary chamber music
49. SUGAS1 Aspects of XX and XXI century music 1
50. SUGAS2 Aspects of XX and XXI century music 2
51. SUHAS1 Musical styles strategies 1
52. SUHAS2 Musical styles strategies 2
53. SZZS1 Research study

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

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

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course title:</b> SIRM1 - <b>Interpretation and notation of early music</b> , OIRM1 - Interpretation and notation of early music 1, OIRM2 - Interpretation and notation of early music 2			
<b>Teachers:</b> Karajić M. Darko, associate professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 2			
<b>Requirements:</b> Passed exam from previous module			
<b>Course objectives:</b> Interpretation of early music from urtext (tablatures), more appropriate use of ornaments in the context of style, knowledge of aesthetics of ornamentation and improvisation, as well as practical application of the acquired knowledge.			
<b>Course outcomes:</b> Formation of personal interpretive aesthetics and more fundamental knowledge of the style of the epoch from which a work is performed.			
<b>Contents of the course:</b> Interpretation of Renaissance tablatures, depiction of development and use, historical "technique on instruments from the lute family (Renaissance Guitar, Vihuela, Renaissance lute) and their change in contemporary, historically informed interpretation of" early music. Students most often learn Italian and French tablatures, Renaissance authors of music for guitar, vihuela and lute (Alonso Mudara, Luis de Narvaez, Francesco da Milano, Adrian le Roy, John Dowland ...).			
<b>Literature:</b> 1. Lundgren Stefan: Schule für Renaissance Laute, Tree edition, München, 1983. 2. Possiedi Paolo: Introduzione allo studio del Liuto Rinascimentale, Edizioni G, Zanibon, Padova, 1977. 3. Schlegel Andress & Lüdtke Joachim: Die Laute in Europa 2, The Lute Corner, Innsbruck, 2011.			
<b>Number of active classes:</b>	Lectures: 0	Practice: 2	
<b>Methods of teaching:</b> 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
Activity during lectures	20	Oral exam	50
Colloquium	30		

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> MKGP1 – Chamber music in resident ensemble, SKGP1 - <b>Chamber music in resident ensemble</b>			
<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: <i>Andante and Allegro for flute and bassoon</i> , Ricordi, 1980. 2 Hindemith, Paul: <i>Two duos for violin and clarinet</i> , Henle, 1979. 3. Mozart, Wolfgang Amadeus: <i>Sonatas for piano four hands</i> , Peters, 1979. 4. Beethoven, Ludwig van: <i>Sonatas for violin and piano</i> , Henle, 1979. 5. Beethoven, Ludwig van: <i>Sonatas for violoncello and piano</i> , Henle, 1979. 6. Debussy, Claude: <i>Little suite for piano four hands</i> , Durand, 1973. 7. Schumann, Robert: <i>Fantasiestücke op. 88 for piano, violin and violoncello</i> , Peters, 1982. 8. Leclair, Jean-Marie: <i>Sonata for violin, viola and basso continuo</i> , 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> Performing Arts, Specialized academic studies			
Course title: MBOR1 - Orchestra, SBOR1 - <b>Orchestra</b> , 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. Tschaikowsky- 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		

<b>Study program:</b> Performing Arts, Specialized 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.; Ћ. 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.; П. ВАГНЕР, Холађанин луталица, В. Schott's Söhne, Mainz, 1993.; П. ВАГНЕР, Сумрак богова – Посмртни марш, В. Schott's Söhne, Mainz, 1993.; П. 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.; Ћ. РОСИНИ, Сврака крадљивица, Edizioni Suvini Zerboni-Milano, 1973.; Ћ. 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, Американац 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 Музыка, 1987.; П. И. ЧАЈКОВСКИ, Крцко Орашчић - Арапска игра, Москва Музыка, 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 Музыка, 1987.; Ж. БИЗЕ, Кармен 2. чин, Edizioni Suvini Zerboni-Milano, 1973.; С. ПРОКОФЈЕВ, Клавирски концерт бр. 3, Москва Музыка, 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 Музыка, 1987, С. ПРОКОФЈЕВ, Александар Невски, Москва Музыка, 1987.

Number of active classes:	Lectures: 0	Practice:2
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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

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:** Performing Arts, Specialized academic studies

Course title: MIDH1 - **Orchestral parts- harp**, 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-Корсаков, Николай Андреевич. 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. Чайковский, 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-Korssakow, Nikolay. CapriccioEspagnol, M. P. Belaieff, Leipzig, 1924  
 36. Puccini, Giacomo. Labohème, G. Ricordi, Milan, 1920  
 37. Puccini, Giacomo. ManonLascaut,. Ricordi, Milan, 1915  
 38. Wagner, Richard. DieWalküre, C. F. Peters, Leipzig, 1910  
 39. Wagner, Richard. TristanundIsolde, C. F. Peters, Leipzig, 1912  
 40. Strauss, Richard. Salome, DoverPublications, 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> Performing Arts, Specialized academic studies			
<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> Performing Arts, Specialized academic studies			
<b>Course title:</b> MCUS1 - Studies of opera roles and scenes, SCUS1 - <b>Studies of opera roles and scenes</b>			
<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. Дониџети: 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: 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> Performing Arts, Specialized academic studies			
<b>Subject:</b> SCME1 - Methodology of Teaching Solo Singing			
<b>Lecturers:</b> <u>Ilić A. Aneta</u> , full professor; <u>Kitanovski N. Nikola</u> , full professor; <u>Mijailović B. Nikola</u> , full professor; <u>Pavlović-Drakulić M. Višnja</u> , full professor; <u>Jovanović Lj. Katarina</u> , associate professor; <u>Pančetočić-Radaković V. Violeta</u> , associate professor			
<b>Associates:</b> ---			
<b>Subject status:</b> compulsory			
<b>ECTS:</b> 6			
<b>Requirement:</b> none			
<b>Purpose of the subject:</b> Methodology of teaching solo singing at the Specialist Academic Course aims at broadening the student's existing knowledge and experience with the focus on the specific segment of methodological topics chosen by the student			
<b>Subject learning outcomes:</b> Students are trained to be able to work in a musical environment, at all levels of learning, from the highly profiled methodological position.			
<b>Contents of the subject:</b> <u>Theoretical classes</u> Through these classes students should supplement the knowledge of vocal pedagogy that they acquired in previous studies, gain the ability to analytically consolidate their own performing experience with achievements in the world pedagogy in this field and the ability to independently impact primary and secondary school students with whom they will directly work in their pedagogical practice. Particular emphasis is placed on the methodological topics chosen by the student.  Preliminary exam - oral examination of the knowledge of covered material. The exam consists of oral and practical part, i.e. holding a class. Practical part Holding a school class			
<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: 1	Practical classes: 1
<b>Methods of teaching:</b> Practical classes through obvious musical examples, interpretative study and research. Lectures: collective classes, a group of up to 50 students			
<b>Knowledge assessment (maximum number of points: 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Student engagement in lectures	10	Exam – oral part	50
Practical classes	20		
Preliminary exam(s)	20		

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SGPS1 – Aesthetics, poetics and stylistics of contemporary music 1, SUGPS1 – <b>Aesthetics, poetics and stylistics of contemporary music 1</b>			
<b>Teachers:</b> Nikolić D. Sanela, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> No special prerequisites			
<b>Course objective:</b> The objective of the course is to introduce Ph.D. and Specialized students with research work on analysis, interpretation and discussion of disciplinary and interdisciplinary aesthetic, poetic and stylistic approaches to contemporary music.			
<b>Course outcomes:</b> Student acquire knowledge and methods of analyzing the discourse of aesthetics, poetics and stylistics of contemporary music.			
<b>Course content:</b> 1) About the concept of contemporary music and contemporary art; 2) Possible approaches to contemporary music: aesthetics, poetics, and stylistic; 3) Ontology of music: the problem of defining a work of music (Roman Ingarden, Vladimir Jankélévitch, and Ivan Fohť); 4-5) Analytic aesthetics, pragmatism and music (Roger Scruton, Peter Kivy, Stephen Davies, Jenefer Robinson); 6-7) Structuralism, Poststructuralism and music (Claude Lévi-Strauss, Umberto Eco, Jan-Jacques Nattiez); 8) Postsemiology and music; theories of body (Roland Barthes); 9) Psychoanalysis, politics and music (Jacques Lacan, Slavoj Žižek, Mladen Dolar); 10) Theories of event, affect and music (Gilles Deleuze, Félix Guattari, Brian Massumi); 11-12-13) Poetic questions about music (Éric Satie, John Cage, Karlheinz Stockhausen, Pierre Boulez); 14) Homework – presentation of written critical and theoretical text on relevant topics 15) Colloquium – a written test of 10 questions related to the previously discussed topics Final exam – oral test of knowledge: presentation and argumentation of text written during the course			
<b>Literature:</b> 1. Fohť, Ivan: Savremena estetika muzike, Nolit, Beograd, 1980. 2. Filipović, Filip i Savić, Miša (eds): John Cage – Radovi/tekstovi 1939–1979, SIC, Beograd, 1981. 3. Nattiez, Jean-Jacques (ed): Pierre Boulez, Orientations – Collected Writings, Harvard University Press, Cambridge Mass, 1985. 4. Jankelevič, Vladimir: Muzika i neizrecivo, Književna zajednica Novog Sada, Novi Sad, 1987. 5. Maconie, Robin (ed): Karlheinz Stockhausen on Music – Lectures & Interviews, Marion Boyars, London, 1989. 6. Nattiez, Jean-Jacques: Music and Discourse – Toward a Semiology of Music, Princeton University Press, Princeton NJ, 1990. 7. Ingarden, Roman: Ontologija umetnosti, Književna zajednica Novoga Sada, Novi Sad, 1991. 8. Perloff, Nancy, Art and the Everyday - Popular Entertainment and the Circle of Eric Satie, Clarendon Press, Oxford, 1991. 9. Barthes, Roland: The Responsibility of Forms, University of California Press, Berkeley, 1991. 10. Kivy, Peter: The Fine Art of repetition – Essays in the philosophy of music, Cambridge University Press, Cambridge, 1993. 11. Scruton, Roger: The Aesthetics of Music, Clarendon Press, Oxford, 1997 12. Robinson, Jenefer (ed), Music and Meaning, Cornell University Press, Ithaca, 1997. 13. Žižek, Slavoj, Dolar, Mladen: Opera's Second Death, Routledge, New York, 2002. 14. Massumi, Brian (ed): A Chock to Thought – expression after Deleuze and Guattari, Routledge, London, 2002. 15. Davies, Stephen: Themes in the Philosophy of Music, Oxford University Press, Oxford, 2005. 16. Deleuze, Gilles, Guattari, Felix, Tisuću platoa: Kapitalizam i šiofrenija 2, Sandorf i Mizantrop, Zagreb, 2013.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 0	
<b>Teaching methods:</b> Lectures, text analysis and research with homework assignments. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral exam	30
Colloquium-s	20		

Seminar-s	40		
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<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SGPS2 – Aesthetics, poetics and stylistics of contemporary music 2, SUGPS2 – <b>Aesthetics, poetics and stylistics of contemporary music 2</b>			
<b>Teachers:</b> Nikolić D. Sanela, assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The objective of the course is interdisciplinary studying of the relation between theoretical, scientific and philosophical discussions on modern, postmodern and contemporary music.			
<b>Course outcomes:</b> Students acquire knowledge and learn the methods of interpreting modern, postmodern and contemporary music, based on philosophy, aesthetics, humanities and art sciences.			
<b>Course content:</b> 1) Modern aesthetics of music (analytical and synthetic knowledge of music); 2-3) Phenomenology, ontology and hermeneutics of music; 4-5) Aesthetics of music and Marxism (realism, the philosophy of hope, critical theory, ideology and political economy); 6-7) Analytic aesthetics and music (conceptual analysis, theories of meaning, performative, 'the art world', institutional theory); 8-9) Structuralism and music (structural analysis, theory of communication, mythology, rhetoric, semiotics, semiology); 10-12) Poststructuralism and music (postsemiology, discursive analysis, intertextuality, deconstruction, theoretical psychoanalysis); 13-15) Music and new materialism (Deleuze and Guattari about music, phenomenology of the new media, biopolitics, new materialism); Homework – presentation of written critical and theoretical text on relevant topics Colloquium – a written test of 10 questions related to the previously discussed topics Final exam – oral test of knowledge: presentation and argumentation of text written during the course			
<b>Literature:</b> 1. Miško Šuvaković, <i>Diskurzivna analiza – Prestup i/ili pristup 'diskurzivne analize' filozofiji, poetici, estetici, teoriji i studijama umetnosti i kulture</i> , Univerzitet umetnosti u Beogradu i Fakultet muzičke umetnosti u Beogradu, Beograd, 2006. 2. Miško Šuvaković, Aleš Erjavec (eds), <i>Figure u pokretu – Savremena zapadna estetika, filozofija i teorija umetnosti</i> , Atoča, Beograd, 2009. 3. Richard Leppert (ed): Theodor W. Adorno, <i>Essays on Music</i> , University of California Press, Berkeley, 2002. 4. Klod Levi-Stros, "Finale mitologika", iz <i>Marksizam - Strukturalizam - istorija, struktura, Delo-Argumenti</i> , Nolit, Beograd, 1974. 5. Edward Lippman, <i>Musical Aesthetics: A Historical reader - The Twentieth Century</i> , Pendragon Press, New York, 1990. 6. Edward Lippman, <i>A History of Western Musical Aesthetics</i> , University of Nebraska Press, Lincoln, 1992. 7. Ivan Foht, <i>Savremena estetika muzike</i> , Nolit, Beograd, 1980. 8. Jean-Jacques Nattiez, <i>Music and Discourse - Toward a Semiology of Music</i> , Princeton University Press, Princeton NJ, 1990. 9. Roger Scruton, <i>The Aesthetics of Music</i> , Clarendon Press, Oxford, 1997. 10. Stephen Davies, <i>Themes in the Philosophy of Music</i> , Oxford University Press, Oxford, 2005. 11. Karl Dalhaus, <i>Estetika muzike</i> , Književna zajednica Novog Sada, Novi Sad, 1992. 12. Carl Dahlhaus, Hans Heinrich Eggebrecht, <i>Što je glazba?</i> , HDGT, Zagreb, 2009.			
<b>No. of active teaching classes:</b>	Lectures:2	Practical work: 0	
<b>Teaching methods:</b> Lectures, text analysis and research with homework assignments. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Seminary work	30
Colloquium-s (2 tests)	20	Oral exam (seminar work defense)	20
Homework (2 Tasks)	20		

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SUHVL1 - <b>Introduction to Vocal Music Analysis 1</b>			
<b>Teachers:</b> Medić B. Milena, Assistant Professor			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 3			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training students for an analytical and interpretative approach to the relationship between music and literature (literary text) in vocal music.			
<b>Course outcomes:</b> Students are expected to be able, by adopting basic knowledge related to the relationship between music and literature (literary text), to apply this knowledge in the analysis and interpretation of vocal music works.			
<b>Course content:</b> Lectures: 1. Music and Literature Correlations; 2. The differentiation of the concepts of major forms, genera, genres, and regular forms in literature, and their application in the vocal music analysis; 3. Early Baroque theories of monody and vocal ornamentation; 4-5. Formal and Dramatic Conventions of the <i>stile monodico</i> : <i>stile</i> narrativo, <i>aria da cantar versi</i> , <i>stile espressivo</i> ; 6. Early Baroque opera: from Florence and Mantua to Venice; 7.-8. The <i>bel canto</i> style, the aria, and the Italian Baroque cantata; 9. The recitativ in J. S. Bach's Vocal Music; 10. The aria in J. S. Bach's Vocal Music; 11-13. Italian Opera in the Eighteenth Century; 14-15. W. A. Mozart's Operas. Exercises (seminars): Analysis of the selected vocal music works and critical reading of the literature related to the problems of seminar paper. Exam: Answering two theoretical questions.			
<b>Literature:</b> 1. Zdenko Lešić, Teorija književnosti. Službeni glasnik, Beograd, 2008. 2. Manfred T. Bukofzer, Music in the Baroque Era, New York, 1947. 3. Simon P. Keefe (ed.), The Cambridge History of Eighteenth-Century Music. Cambridge University Press, 2014. 4. Milena Medić, Hrestomatija (prevodi tekstova).			
<b>No. of active teaching classes:</b>	Lectures:2		Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Exercises: group teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Presence and activity during lectures	10	Oral exam 70	70
Seminar	20		

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SUHVL2 - <b>Introduction to Vocal Music Analysis 2</b>			
<b>Teachers:</b> Medić B. Milena, Assistant Professor			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 3			
<b>Prerequisites:</b> Passed exam of SUHVL 1			
<b>Course objective:</b> Training students for an analytical and interpretative approach to the relationship between music and literature (literary text) in vocal music.			
<b>Course outcomes:</b> Students are expected to be able, by adopting basic knowledge related to the relationship between music and literature (literary text), to apply this knowledge in the analysis and interpretation of vocal music works.			
<b>Course content:</b> Lectures: 1. Early history of the lied and its arising from the spirit of the Romantic German poetry; 2. The foundation of the lied in F. Schubert and the romantic concept of the lyric tone; 3. Liederkreis/Liedercyklus: a typology of the song cycle; 4. The external narrative type of the song cycle; 5. The internal narrative type of the song cycle; 6. The foundation of the ballad in F. Schubert and the romantic concept of the narrative tone; 7. Early nineteenth-century opera: (opéra comique, German romantic opera): a heritage, conventions and the concept of the characteristic; 8. Early nineteenth-century opera (opera seria): heritage, conventions and the romantic concept of the long-breath melody; 9-10. G. Verdi's theater: the conception of opera as drama; 11-12. Late nineteenth-century opera (drama lyrique, operatic realism, and the epic opera-novel): lyric, pituresque, and epic relationships; 13-14. Modernist theater of adaptation and the Literaturoper; 1. New usages of the voice in the twentieth century. Exercises (seminars): Analysis of the selected vocal music works and critical reading of the literature related to the problems of seminar paper. Exam: Answering two theoretical questions.			
<b>Literature:</b> 1. Carl Dahlhaus, Nineteenth-Century Music, University of California Press, 1989. 2. Jim Samson (ed.), The Cambridge history of nineteenth-century music, Cambridge University Press, 2002. 3. Milena Medić, Arhetip anime i transformacija stvaralačke svesti od Vagnerove Izolde do Bergove Lulu, Fakultet muzičke umetnosti, Beograd, 2012. 4. Milena Medić, Hrestomatija.			
<b>No. of active teaching classes:</b>	Lectures:2	Practical work: 1	
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Exercises: group teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Presence and activity during lectures	10	Oral exam 70	70
Seminar	20		

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course title:</b> SBDS1 - <b>Conducting styles</b>			
<b>Teachers:</b> Radovanović-Brkanović R. Biljana, full professor; Sudić D. Bojan, full professor			
<b>Assistants:</b> Marković M. Ivan, Assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 10			
<b>Requirements:</b> None			
<b>Course objectives:</b> Students gain the ability for independent concert activity and participate in music ensembles and orchestras, as well as competence for work in the musical and educational institutions at the secondary level.			
<b>Course outcomes:</b> Students gain knowledge of the repertory in specific selected areas, developing skills practice, rehearsal, reading, listening, creation and playback, mastering verbal skills, mastering the high level of improvisation if it is relevant to the area of specialization. Acquiring ability to execute large and complex tasks, the ability to connect with other people in as different cultural contexts and the ability to represent complex work in accessible form.			
<b>Contents of the course:</b> Student acquainted more closely with the development of conducting, conducting technique and interpretation from the beginning of the profession to the 20th century and the advent of modern trends in the art of conducting.			
<b>Literature:</b> 1. Galkin, Elliot-A History of Orchestral Conducting in Theory and Practice (Pendragon, 2000) 2. Butt, John- Playing with History (Cambridge, 2002) 3. Brown, Clive- Classical and Romantic Performing Practice 1750-1900 (Oxford, 1999) 4. Lawson, Stowell- The Historical Performance of Music (Cambridge, 1999) 5. Dover, Richard-a History of Musical Style (Dover, 1966)			
<b>Number of active classes:</b>		Lectures: 2	Practice: 2
<b>Methods of teaching:</b> Lectures by the professor of oral and audio-visual presentations. 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
Activity during lectures	40	Presentation of the seminar	10
Attendance	10	Oral exam	40

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course title:</b> SZZSR <b>Specialist thesis</b>			
<b>Teachers:</b> Gerić M. Slobodan, full professor; Kitanovski N. Nikola, full professor; Nestorovska B. Ljiljana, full professor; Ogrizović M. Vera, full professor; Penčić D. Branko, full professor; Smiljanić-Radić B. Maja, full professor; Palačković Ž. Srđan, associate professor; Sretenović B. Srđan, associate professor; Subotić P. Dejan, associate professor; Brujić D. Aleksandar, assistant professor; Marjanović M. Nemanja, assistant professor; Stokić-Vasiljević I. Madlen, assistant professor			
<b>Assistants:</b> Marković J. Marina, asistant; Miladinović-Prica R. Ivana, asistant; Mitrović D. Radoš, asistant; Petković R. Ivana, asistant; Sabo I. Atila, asistant; Cvetković A. Stefan, asistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 5			
<b>Requirements:</b> Passed course Technique of writing research/theory study			
<b>Course objectives:</b> The goal of course is to introduce the methodology and techniques of professional and scientific work in the field of performing arts theory, history of performance and pedagogy performing arts.			
<b>Course outcomes:</b> Development capabilities of problematizing the subject of research, functional design professional text and clear formulation of ideas, practical mastery of methodology and technique of professional work.			
<b>Contents of the course:</b> Research in the field of specialization from the main course, the formulation of objects, methods and goals of the research, application of scientific methodology, the creation of professional text volume of about 15 pages, making the list of literature. Indicative work plan includes: 1-5. week: studies and literature sources, analysis of selected works; 5-10. week: making plan and the realization of the parts of the text; 10-15. week: formatting final text.			
<b>Literature:</b> 1. Marinković, Sonja Metodologija naučno-istraživačkog rada umuzikologiji Matica srpska, Novi Sad 2008 2. Šobajić, Dragoljub Kako se piše stručni rad - Priručnik za studente umetničkih fakulteta i akademija FMU, Beograd 2007			
<b>Number of active classes:</b>	Lectures: 2	Practice: 0	
<b>Methods of teaching:</b> Mentoring Additional forms of classes: collective learning, group size to 300			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Creating a specialist thesis	70	Defense of specialist thesis	30

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SULMM1 - <b>Music and Media 1</b> , DLMM1 - Music and Media 1, DULMM1 - Music and Media 1			
<b>Teachers:</b> Nikolajević S. Snežana, full professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Getting to know students of media types and their training for work and behavior in the media - both behind the microphone and the camera as well as in front of them.			
<b>Course outcomes:</b> Acquiring knowledge in the field of media theory, knowledge of the place of music in the media, knowledge of different types of "reading" media and determining the creative space of musicians in the media.			
<b>Course content:</b> <u>Theory teaching</u> Media theory. Applied music. Journalistic forms. Types of broadcasts on radio and television. Music dramaturgy. Music Dramaturgy. Media as a place for popularizing music. Artistic forms of music in the media - radiophonic, television opera, television ballet, video dans, spot. <u>Practical teaching</u> Connecting music with literary, poetic and documentary content. Establishing the relationship between the auditory and the visual plan. Exercises in writing journalistic forms. Exercises in the design of radio and television shows. Presence of RTS emissions. Case analysis from domestic and foreign radio and television programs. Seminary work Synopsis for a music show for the radio and a scenario for a music show for television - were done on the same topic. Final exam Written exam: two journalistic genres (optional), in the processing of one theme. Oral exam: checking knowledge from the domain of media theory, the history of popularizing music and art forms of music in the media.			
<b>Literature:</b> 1. Makluan, Maršal: Poznavanje opština - čovekovih produžetaka, Prosveta, Beograd, 1964. 2. Eko, Umberto: Otvoreno djelo, Sarajevo, 1965 3. Fiske, Džon i Hartli, Džon: "Tumačenje televizije", RTV Teorija i praksa 39/85. 4. Novaković, Slobodan: Čovek, medij, Prometej, Novi Sad, 1998. 5. Kofin, Eva: "Estetički problemi televizijske muzike", RTV Teorija i praksa, 28/82. 6. Grabner, Boris: "Problemi televizijske estetike", RTV Teorija i praksa, 29/82. 7. Newcomb, Horace: Toward Television Aesthetics, Oxford Universiti Press, 1989. 8. Novaković, Slobodan: Film kao metafora, Institut za film, Beograd, 1990. 9. Nikolajević, Snežana: Muzika kao događaj, Clio, Beograd, 1994. 10. Nikolajević, Snežana: Ekran srpske muzike, RTS, Beograd, 2003. 11. Vartkes, Baronijan: Muzika kao primenjena umetnost, Univerzitet umetnosti, Beograd, 1981. 12. Neda Todorović: Novinarske forme, Univerzitet umetnosti, Beograd 13. Dušan Slavković: Biti novinar, Naučna knjiga, Beograd, 1988. 14. Miodrag Ilić: Televizijsko novinarstvo, RTS, Beograd, 2003. 15. Jannifer Barnes: Television Opera, Boydell&Brewer Ltd, 2002 16. Sinopsisi, scenarija i knjige snimanja raznih emisija iz domaćeg i stranog televizijskog programa			
<b>No. of active teaching classes:</b>	Lectures:1	Practical work: 1	
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Oral exam	25
Practical work	20	Written Exam	25
Seminar-s	20		

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SULMM2 - <b>Music and Media 2</b> , DLMM2 - Music and Media 2, DULMM2 - Music and Media 2			
<b>Teachers:</b> Nikolajević S. Snežana, full professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Getting to know students of media types and their training for work and behavior in the media - both behind the microphone and the camera as well as in front of them.			
<b>Course outcomes:</b> Acquiring knowledge in the field of media theory, knowledge of the place of music in the media, knowledge of different types of "reading" media and determining the creative space of musicians in the media.			
<b>Course content:</b> <u>Theory teaching</u> Media theory. Applied music. Journalistic forms. Types of broadcasts on radio and television. Music dramaturgy. Music Dramaturgy. Media as a place for popularizing music. Artistic forms of music in the media - radiophonic, television opera, television ballet, video dans, spot. <u>Practical teaching</u> Connecting music with literary, poetic and documentary content. Establishing the relationship between the auditory and the visual plan. Exercises in writing journalistic forms. Exercises in the design of radio and television shows. Presence of RTS emissions. Case analysis from domestic and foreign radio and television programs. Seminary work Synopsis for a music show for the radio and a scenario for a music show for television - were done on the same topic. Final exam Written exam: two journalistic genres (optional), in the processing of one theme. Oral exam: checking knowledge from the domain of media theory, the history of popularizing music and art forms of music in the media.			
<b>Literature:</b> 1. Makluan, Maršal: Poznavanje opština - čovekovih proizvedetaka, Prosveta, Beograd, 1964. 2. Eko, Umberto: Otvoreno djelo, Sarajevo, 1965 3. Fiske, Džon i Hartli, Džon: "Tumačenje televizije", RTV Teorija i praksa 39/85. 4. Novaković, Slobodan: Čovek, medij, Prometej, Novi Sad, 1998. 5. Kofin, Eva: "Estetički problemi televizijske muzike", RTV Teorija i praksa, 28/82. 6. Grabner, Boris: "Problemi televizijske estetike", RTV Teorija i praksa, 29/82. 7. Newcomb, Horace: Toward Television Aesthetics, Oxford Universiti Press, 1989. 8. Novaković, Slobodan: Film kao metafora, Institut za film, Beograd, 1990. 9. Nikolajević, Snežana: Muzika kao događaj, Clio, Beograd, 1994. 10. Nikolajević, Snežana: Ekran srpske muzike, RTS, Beograd, 2003. 11. Vartkes, Baronijan: Muzika kao primenjena umetnost, Univerzitet umetnosti, Beograd, 1981. 12. Neda Todorović: Novinarske forme, Univerzitet umetnosti, Beograd 13. Dušan Slavković: Biti novinar, Naučna knjiga, Beograd, 1988. 14. Miodrag Ilić: Televizijsko novinarstvo, RTS, Beograd, 2003. 15. Jannifer Barnes: Television Opera, Boydell&Brewer Ltd, 2002 16. Sinopsisi, scenarija i knjige snimanja raznih emisija iz domaćeg i stranog televizijskog programa			
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 1	
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Oral exam	25
Practical work	20	Written Exam	25
Seminar-s	20		

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SCSP1 - <b>Solo singing</b>			
<b>Teachers:</b> Ilić A. Aneta, full professor; Kitanovski N. Nikola, full professor; Mijailović B. Nikola, full professor; Pavlović-Drakulić M. Cherry, full professor; Popovic A. Ljudmila, full professor; Jovanović Lj. Katarina, associate professor; Pančetočić-Radaković V. Violet, associate professor			
<b>Assistants:</b> Stojnić D. Vladimir, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Drobni Đ. Tatiana, senior collaborative pianist; Milivojević M. Zorka, senior collaborative pianist, Ilić D. Milica, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 18			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The students widen and streighten their capabilities and knowledge necessary to maintain a constant concert activity, to work with other ensembles and orchestras, as well as working on their copetencies as pedagogues (to the level of music high school).			
<b>Course outcomes:</b> The students widen the knowledge of repertoire in the specific chosen field, they develop practicing, rehearsing, reading, listening, creating and reproducing skills as well as their verbal skills. They master improvisation (if required in the field of specialisation), they develop competencies to perform large and complex tasks, to work with people with different cultural backgrounds as well as to be able to perform complex work in an accessible manner.			
<b>Course content:</b> Studying and interpreting leading operatic roles, leading vocal parts in other vocal-instrumental genres as well as lied. Researching and solving different interpretative and technique issues. Researching and experimenting with styles, with the accent on developing and individual approach and expression. The student choses one of the given specialisation options (and he/she needs to work on two pieces coming from the chosen field), by which he/she decides in which particular genre he/she is going to specialise. One of the chosen pieces is performed on the colloquium, the other on the exam. Exams are public performances. 1. Leading operatic role 2. Solo part in a complex vocal-instrumental work 3. Recital (50 minutes, based on the oeuvre of a certain composer, style, age or national school).			
<b>Literature:</b> 1. Razni autori Belkanta - arie antike Ricordi 1970 2. Barokni kompozitori - Albumi oratorijuma 1967 3. Hugo Volf – solo pesme - Peters 1980 4. V. A. Mocart: Figarova ženidba, Čarobna frula, Don Džovani, Tako čine sve – Peters edicije 1966. g. 5. G. Doniceti: Ljubavni napitak, Don Paskuale, Ana Bolena, Lučija od lamermura, Marija stjuard, Lukrecija Bordžija, Roberto Devere, Kći Puka, Favorita, - Rikordi 2007. g. 6. V. Belini: Kapuleti i Monteki, Norma, Puritani, Pirata, La sonambula – Rikordi 2007. g. 7. Đ. Rosini: seviljski Berberin, Pepeljuga, Italijanka u Alžiru – Rikordi 2007. g. 8. Đ. Verdi: Aida, Atila, Bal pod maskama, Don Karlos, Ernani, Falstaf, Moć sudbine, Lombardi, Luiza Miler,; akbet, Nabuko, Otelo, Rigoletto, Simon Bokanegra, Traviata, Trubadur, Sicilijanske večeri – Rikordi 2007. g. 9. Đ. Pučini: Boemi, Edgar, Devojka sa sapada, Đani Skiki, Madam Baterflaj, Manon Lesko, Suor andželika, Tabaro, Turandot, Vili – Rikordi 2007. g. 10. P. Maskanji: Kavalerija rustikana, Iris – Sonzonjo 2000. g. 11. Š. Guno: Faust, Romeo i Julija – Kalmus 1999. g. 12. Ž. Bize: Karmen – Kalmus 1999. g.			
<b>No. of active teaching classes:</b>	Lectures: 0		Practical work: 3
<b>Teaching methods:</b> Lectures: individual lessons Exercises: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Examination - technical realization	30
Colloquium	30	Examination - artistic impression	30



<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SFCL1 – Clarinet			
<b>Teachers:</b> Popović J. Ognjen, assistant professor			
<b>Assistants:</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> 24			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students enhance their overall knowledge in one particular field or subject related to certain period, composer, form, national school etc.			
<b>Course outcomes:</b> Students enhance his/her repertoire; improve their practicing, reading, listening and interpretative skills. Students master verbal skills and gain high level of interpretation if it is relevant for the particular field of their specialization. Students are enabled to perform many compound tasks, to interact with other persons from different cultural context and to represent their complex work in attainable form.			
<b>Course content:</b> Interpretation of pieces of all styles. Practicing two thematically linked concert programs. Program is related to period, composers, form, national school etc. Exam: Recital (50-60 minutes).			
<b>Literature:</b> 1. Bach, Johann Sebastian Trazerisione di A. Giampieri G. Rikordi 1970 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. Grgin, Ante 17 koncertnih etida za klarinet Beograd: FMU 2007			
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 2	
<b>Teaching methods:</b> Lectures: individual classes Practice: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SBD11 – <b>Conducting</b>			
<b>Teachers:</b> Radovanović-Brkanović R. Biljana, professor; Sudić D. Bojan, professor			
<b>Assistants:</b> Radojković D. Sonja, collaborative pianist; Stefanović D. Mladen, adjunct collaborative pianist			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 20			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students enhance their overall knowledge in one particular field or subject related to certain period, composer, form, national school etc.			
<b>Course outcomes:</b> Students enhance his/her repertoire; improve their practicing, reading, listening and interpretative skills. Students master verbal skills and gain high level of interpretation if it is relevant for the particular field of their specialization. Students are enabled to perform many compound tasks, to interact with other persons from different cultural context and to represent their complex work in attainable form.			
<b>Course content:</b> Pieces of vocal-instrumental music; pieces for choir and orchestra. Further detailed study of conducting the ensemble chosen by student. Student is free to choose ensemble and form (instrumental music, vocal-instrumental music, and ballet) for specialization. Students prepare two thematically linked concert programs - theme can relate to certain period, composer, form, national school etc. One program is performed as exam prerequisite and other as exam (in the form of public concert).			
<b>Literature:</b> 1. Demaree, Moses –The Complete Conductor (Prentice, London, 1995) 2. Green- The Modern Conductor (Prentice, London, 1969) 3. Schuller- The Complete Conductor (Oxford, London, 1997) 4. Bowen-The Cambridge Companion to Conducting (Cambridge, London, 2003) 5. Galkin, Elliot-A History of Orchestral Conducting in Theory and Practice (Pendragon, 2000)			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes Practice: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Technical realization	20
Colloquium	30	Artistic impression	20
		Stylistic realization	20

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SECB1 – <b>Double bass</b>			
<b>Teachers:</b> Gerić M. Slobodan, professor; Ignjatović B. Nebojša, professor			
<b>Assistants:</b> Marjanović L. Gordana, collaborative pianist; Mladenović A. Natalija, collaborative pianist; Ovaskainen R. Uki Lauri Aleks, collaborative pianist; Pavlović S. Ivana, collaborative pianist; Petković M. Sanja, collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 24			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students enhance their overall knowledge in one particular field or subject related to certain period, composer, form, national school etc.			
<b>Course outcomes:</b> Students enhance his/her repertoire; improve their practicing, reading, listening and interpretative skills. Students master verbal skills and gain high level of interpretation if it is relevant for the particular field of their specialization. Students are enabled to perform many compound tasks, to interact with other persons from different cultural context and to represent their complex work in attainable form.			
<b>Course content:</b> Interpretation of pieces of all styles. Practicing two thematically linked concert programs. Program is related to period, composers, form, national school etc. Exam: Recital (50-60 minutes).			
<b>Literature:</b> 1. Fonten Koncert LEDUC 1984 2. Trovajoli, Armando Concerto Milano, RICORDI 1992 3. Mortari, Virgilio Concerto Milano, RICORDI 1992 4. Sperger, Johann Matthias Sonata D-Dur Riccordi 1975 5. Fuchs, Robert Sonate Op. 97 Peters 1967 6. Bach, Johann Sebastian Solo svite SCHMIDT 1973 7. Mišek, Adolf 3 SONATE SCHMIDT 1982 8. Koussewitzky, Serge Chanson Triste, Op. 2 International Music Company 1997 9. Koussewitzky, Serge Valse Miniature, Op. 1 No. 2 International Music Company 1997 10. Koussewitzky, Serge Humoresque, Op. 4 International Music Company 1997 11. Capuzzi, Antonio Allegro moderato Cimarron Music Press 1988 12. Capuzzi, Antonio Andante & Rondo Winwood Music 1990 13. Bottesini, Giovanni Allegretto capriccio fis-moll Doblinger Music 1972 14. Bottesini, Giovanni Fantaisie Sur. Somnambule Gerard Billaudot 1973 15. Bottesini, Giovanni Tarantella in a minor International Music Company 1972 16. Bottesini, Giovanni Concerto no. 2, b minor New York: IMC 1978 17. Bottesini, Giovanni Concerto Nr. 3 A-Dur (Concerto di bravura) Doblinger Music Publishers 1965 18. Koussewitzky, Serge Concerto, Op. 3 Kalmus Edition 1976			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: individual classes Practice: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	10	Exam	40
Activity	10		
Colloquium	40		

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SIGT1 – <b>Guitar</b>			
<b>Teachers:</b> Ogrizović M. Vera, professor; Tošić M. Srđan, professor; Karajić M. Darko, associate professor; HadžiĐorđević D. Aleksandra, assistant professor			
<b>Assistants:</b> Gligorić G. Vladimir, collaborative pianist; Zagorac P. Bojana, collaborative pianist			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 16			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students enhance their overall knowledge in one particular field or subject related to certain period, composer, form, national school etc.			
<b>Course outcomes:</b> Students develop their own artistic personality by expressing his/her artistic concept and deepening previously gained knowledge. Acquired skills are necessary for confident control of music material, structure and idea in service of general artistic creation or reproduction. Students are enabled to professionally handle all communicational and stage demands during public performance.			
<b>Course content:</b> Interpretation of most important pieces from guitar repertoire. Interpretation and technique of all styles. Mastering two thematically linked concert programs. Theme can relate to certain period, composer, form, national school etc. Finding solutions for problems when performing. Experimenting with style and interpretation and emphasizing self-expression. Exam: Recital (60 minutes). Public performance is organized at least once a year.			
<b>Literature:</b> 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. J. S. Bach, 3 Sonatas, SCHOTT, GA 535, 1998. 6. F. Sor, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1980. 7. M. Giuliani, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1982. 8. Klassiker der Gitarre I-VI, VEB Deutscher Verlag fur Musik, Leipzig 9. D. Bogdanovic, SONATA, Ed. Berben Ancona, 1979. 10. D. Bogdanovic, SONATA 2, Ed. Berben Ancona, 1988. 11. M. M. Ponce, Sonata Romantioca, SCHOTT Mainz, 1929. 12. Giulio Regondi, The Complete Works For Guitar, ed. Chanterelle S. A., ECH 415 13. A. Barrios, Complete Works for Guitar, Belwin-Mills Publishing Corp., 1972. 14. J. Manen, Fantasia Sonata, SCHOTT Mainz, GA 157 15. J. Rodrigo, Tres Piezas Espanolas, SCHOTT Mainz, GA 177 16. J. Rodrigo, Invocation et danse, ed. TECHNISONOR, Paris, 1973. 17. W. Walton, Five Bagatelles, Oxford University Press, 1974. 18. A. Jose, Sonata para guitarra, ed. Berben, Ancona, 1998. 19. A. Ginastera, Sonata, ed. Boosey&Hawkes, Inc., 1981. 20. G. Santorsola, Sonata no. 2, "Hispanica", ed. Berben, Ancona, 1973			
<b>No. of active teaching classes:</b>	Lectures: 0		Practical work: 2
<b>Teaching methods:</b> Lectures: individual classes Practice: individual classes (held by collaborative pianist)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Practice	20	Exam	50
Activity	30		

<b>Study program:</b> Performing Arts, Specialized academic studies			
<b>Course:</b> SECB1 – <b>Oboe</b>			
<b>Teachers:</b> Lazić B. Dragan, professor			
<b>Assistants:</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> 24			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students enhance their overall knowledge in one particular field or subject related to certain period, composer, form, national school etc.			
<b>Course outcomes:</b> Students enhance his/her repertoire; improve their practicing, reading, listening and interpretative skills. Students master verbal skills and gain high level of interpretation if it is relevant for the particular field of their specialization. Students are enabled to perform many compound tasks, to interact with other persons from different cultural context and to represent their complex work in attainable form.			
<b>Course content:</b> Interpretation of pieces of all styles. Practicing two thematically linked concert programs. Program is related to period, composers, form, national school etc. Exam: Recital (50-60 minutes).			
<b>Literature:</b> 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			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: individual classes Practice: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attendance	10	Exam: technical realization	30
Public performance	20	Exam: artistic impression	30
Activity	10		

<b>Study program:</b> Performing Arts, Specialized Academic studies			
<b>Course:</b> SIOR1 – <b>Organs</b>			
<b>Teachers:</b> Smiljanić-Radić B. Maja, professor			
<b>Assistants:</b> Gligorić G. Vladimir, collaborative pianist; Zagorac P. Bojana, collaborative pianist			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 16			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students enhance their overall knowledge in one particular field or subject related to certain period, composer, form, national school etc.			
<b>Course outcomes:</b> Students develop their own artistic personality by expressing his/her artistic concept and deepening previously gained knowledge. Acquired skills are necessary for confident control of music material, structure and idea in service of general artistic creation or reproduction. Students are enabled to professionally handle all communicational and stage demands during public performance.			
<b>Course content:</b> Interpretation of most important pieces from organ repertoire. Interpretation and technique of all styles. Mastering two thematically linked concert programs. Theme can relate to certain period, composer, form, national school etc. Finding solutions for problems when performing. Experimenting with style and interpretation and emphasizing self-expression.			
<b>Literature:</b> 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 fur Orgel (1, 2, 3), B. Schott's Sohne, Mainz, 1937 6. Guilman, 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 10. 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: 2
<b>Teaching methods:</b> Lectures: group of 50 students Practice: group of 22 students (held by collaborative pianist)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Practice	30	Exam	70

<b>Study program:</b> Performing Arts, Specialized Academic studies		
<b>Course:</b> SDKLI1 – Piano		
<b>Teachers:</b> Đukić M. Marija, professor; Živković J. Ninoslav, professor; Jovičić J. Dubravka, professor; Penčić D. Branko, professor; Rajković Đ. Maja, professor; Serdar M: Aleksandra, professor; Sinadinović M. Dejan, professor; Stanković Ž. Lidija, professor; Humo-Rajevac A. Tijana, professor; Cvijić T. Vladimir, professor; Šandorov S. Aleksandar, 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; Jovanović-Petrović R. Jelena, assistant professor		
<b>Assistants:</b> /		
<b>Course status:</b> Compulsory		
<b>Number of ECTS:</b> 13		
<b>Prerequisites:</b> None		
<b>Course objective:</b> Students enhance their overall knowledge in one particular field or subject related to certain period, composer, form, national school etc.		
<b>Course outcomes:</b> Students enhance his/her repertoire; improve their practicing, reading, listening and interpretative skills. Students master verbal skills and gain high level of interpretation if it is relevant for the particular field of their specialization. Students are enabled to perform many compound tasks, to interact with other persons from different cultural context and to represent their complex work in attainable form.		
<b>Course content:</b> Interpretation of pieces of all styles. Program is related to period, composers, form, national school etc. Exam: Recital (60 minutes) Public performance is organized at least once a year.		
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Scarlatti, Domenico: Sonate II sveska, Ricordi 1981</li> <li>2. Bach, Johann Sebastian: Dobro temperovani klavir I sveska, Baerenreiter 1968</li> <li>3. Bach, Johann Sebastian: Dobro temperovani klavir II sveska, Baerenreiter 1968</li> <li>4. Bach, Johann Sebastian: Partite, Baerenreiter 1950</li> <li>5. Haydn, Joseph: Samtliche Klaviersonaten Bd. II, Universal 1964</li> <li>6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener edition 1988</li> <li>7. Beethoven, Ludwig van: Sonate za klavir II sveska, Munhen, G. Henle Verlag 1952</li> <li>8. Chopin, Fryderyk: Sabrana dela II sveska, Warsyawa, PWM 1949</li> <li>9. Schumann, Robert: Samtliche Klavierwerke Bd. II, Universal 1980</li> <li>10. Brahms, Johannes: Samtliche Klavier-Werke Bd. II, Peters 1968</li> <li>11. Liszt, Franz: Sabrana dela za klavir II sveska, Leipzig, Peters 1978</li> <li>12. Рахманинов, Сергей: Прелиди, Музгиз 1978</li> <li>13. Скрјабин, Александар: Сонате за клавир, Музика 1988</li> <li>14. Beethoven, Ludwig van: Sonate za klavir I sveska, Munchen, G. Henle Verlag 1952</li> <li>15. Haydn, Joseph: Samtliche Klaviersonaten Bd. III, Universal 1966</li> <li>16. Chopin, Fryderyk: Sabrana dela za klavir IV sveska, Warszawa, PWM 1949</li> <li>17. Schumann, Robert: Samtliche Klavierwerke Bd. IV, Universal 1980</li> <li>18. Liszt, Franz: Sabrana dela za klavir IV sveska, Leipzig, Peters 1980</li> <li>19. Rahmanjinov, Sergej: Sonate za klavir, 1980</li> <li>20. Prokofjev, Sergej: Sabrana dela za klavir III sveska, 1980</li> <li>21. Debussy, Claude: Suite Bergamasque, New York, Dover 1980</li> <li>22. Ravel, Maurice: Kuprenov grob, Paris, Durand 1918</li> <li>23. Grieg, Edward: Sonata e-moll, 1980</li> <li>24. Rahmanjinov, Sergej: Varijacije na Korelijevu temu, 1980</li> <li>25. Debussy, Claude: Estampe, New York, Dover 1972</li> <li>26. Mendelssohn-Bartholdy, Felix: Sabrana dela I sveska, New York, Dover 1980</li> <li>27. Razni autori: Antologija srpske klavirske muzike III sveska, Beograd: UKS 1999</li> </ol>		
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes		
<b>Grading (max. no. of points 100):</b>		

Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity	15	Exam	70
Attendance	15		



<b>Study program:</b> Performing Arts, Specialized Academic studies			
<b>Course:</b> SEVL1 – Viola			
<b>Teachers:</b> Mladenović Č. Dejan, professor; Veličković M. Panta, associate professor; Marjanović M. Nemanja, assistant professor; Milanović S. Ljubomir, 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> 24			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students enhance their overall knowledge in one particular field or subject related to certain period, composer, form, national school etc.			
<b>Course outcomes:</b> Students enhance his/her repertoire; improve their practicing, reading, listening and interpretative skills. Students master verbal skills and gain high level of interpretation if it is relevant for the particular field of their specialization. Students are enabled to perform many compound tasks, to interact with other persons from different cultural context and to represent their complex work in attainable form.			
<b>Course content:</b> Mastering two thematically linked concert programs. Theme can relate to certain period, composer, form, national school etc. One program is performed as colloquium and other as exam.			
<b>Literature:</b> 1. Franck, Sonata za violu i klavir, Peters 1989 2. Brahms, Johannes Sonata br. 1 f-moll 1996 3. Brahms, Johannes Sonata br. 2 Es-dur 1989 4. Schubert, Franz Arpeggione Wien Doblinger 1927 5. Schumann, Robert Märchenbilder, op. 113 Boosey and Hawkes 1956 6. Clark, Rebecca Sonata za violu i klavir 1999 7. Bach, Johann Sebastian Sonate i partite za solo violinu (violu) 1972 8. Bach, Johann Sebastian Svite za violoncelo (violu) solo London: Peters 1994 9. Bach, Johann Sebastian 3 svite za violu da gamba i čembalo 1989 10. Reger, Max 3 svite za violu solo 1985 11. Hindemith, Paul Sonata za violu i klavir Op. 11 1994 12. Hindemith, Paul Meditation aus "Nobilissima Visione" Schott 1966 13. Hindemith, Paul Trauermusik 1964 14. Hindemith, Paul Schwanendreher Leipzig, Schott 1964 15. Stamitz, Karl Sonate, in B. (W. Primrose - W. Lebermann) Schott 1969 16. Martinu, Bohuslav Sonate Nr. 1 Associated Music Publishers 1955 17. Mendelssohn-Bartholdy, Felix Sonate, in c, 1824 Deutscher Verl. f. Mus. 1966 18. Walton, William Concerto in a, 1929 OUP 1958 19. Bartók, Bela Concerto, op. posth Boosey and Hawkes 1949 20. Schnittke, Alfred Konzert Sirkorski 1985			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: individual classes Practice: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity	10	Exam	40
Attendance	10		
Colloquium	40		

<b>Study program:</b> Performing Arts, Specialized Academic studies		
<b>Course:</b> SEVN1 – <b>Violin</b>		
<b>Teachers:</b> Aćimoski-Žikić S. Ivana, professor; Jokanović S. Marija, professor; Maksimović-Veselinov V. Jasna, professor; Matijević-Nedeljković T. Gordana, professor; Josifoski P. Marko, associate professor; Mihailović R. Ljubomir, associate professor; Olujić M. Tatjana, associate professor; Stokić-Vasiljević I. Malden, associate professor; Špengler-Marković E. Marija, associate professor; Misita M. Marija, assistant professor; Milenković Z. Stefan, visiting 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> 24		
<b>Prerequisites:</b> None		
<b>Course objective:</b> Students enhance their overall knowledge in one particular field or subject related to certain period, composer, form, national school etc.		
<b>Course outcomes:</b> Students enhance his/her repertoire; improve their practicing, reading, listening and interpretative skills. Students master verbal skills and gain high level of interpretation if it is relevant for the particular field of their specialization. Students are enabled to perform many compound tasks, to interact with other persons from different cultural context and to represent their complex work in attainable form.		
<b>Course content:</b> Mastering two thematically linked concert programs. Theme can relate to certain period, composer, form, national school etc. One program is performed as colloquium and other as exam.		
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Paganini, Niccolo Caprices Op. 1 Leipzig: Peters 1930</li> <li>2. Paganini, Niccolo Violinkonzert Op. 6 No. 1 Mainz, B. Schott's Söhne 1972</li> <li>3. Paganini, Niccolo Violinkonzert Op. 7 No. 2 Wien, Universal 1973</li> <li>4. Beethoven, Ludwig van Sonaten für Violine und Klavier Будапест, Editio Musica 1962</li> <li>5. Beethoven, Ludwig van Violinkonzert Mainz Schott 1971</li> <li>6. Брамс, Иоганнес Концерт для скрипки ре мажор, соч. 77 Москва, Музыка 1968</li> <li>7. Брамс, Иоганнес Сонаты для скрипки и фортепиано Москва "Музыка" 1977</li> <li>8. Mozart, Wolfgang Amadeus Sonaten für Pianoforte und Violine Leipzig, Peters 1912</li> <li>9. Mozart, Wolfgang Amadeus Violinkonzert KV 216 Wien, Universal 1968</li> <li>10. Mozart, Wolfgang Amadeus Violinkonzert KV 218 Leipzig, Breitkopf 1970</li> <li>11. Mozart, Wolfgang Amadeus Violinkonzert KV 219 Mainz, Schott 1961</li> <li>12. Wieniawski, Henryk Polonaise brillante, Op. 4 Krakow, PWM Edition 1964</li> <li>13. Wieniawski, Henryk Polonaise de concert Wien, Universal 1924</li> <li>14. Wieniawski, Henryk Legende Op. 17 Wien, Universal 1963</li> <li>15. Wieniawski, Henryk Scherzo Tarantelle Op. 16 Leipzig, Peters 1912</li> <li>16. Wieniawski, Henryk Le Carnaval russe Op. 11 Mainz, Schott 1911</li> <li>17. Wieniawski, Henryk Violinkonzert Op. 14 fis moll Leipzig, Peters 1963</li> <li>18. Wieniawski, Henryk Violinkonzert Op. 22 d moll Leipzig, Peters 1963</li> <li>19. Wieniawski, Henryk Etudes caprices Op. 18 Budapest, Editio Musica 1950</li> <li>20. Wieniawski, Henryk L'ecole moderne Op. 10 Poznan, Polskie Wydawnictwo 1950</li> <li>21. Прокофьев, Сергей Соната Но. 1 для скрипки и фортепиано, соч. 80 Москва, "Музыка" 1976</li> <li>22. Прокофьев, Сергей Соната Но. 2 для скрипки и фортепиано, соч. 94 бис Москва, "Музыка" 1946</li> <li>23. Prokofiev, Sergej Fünf melodien Op. 35 Krakow, PWM Edition 1954</li> <li>24. Прокофьев, Сергей Сергеевич Концерт для скрипки ре мажор, соч. 19 Москва, Музыка 1973</li> <li>25. Прокофьев, Сергей Концерт для скрипки, соч. 63 Москва, Музыка 1974</li> <li>26. Шостакович, Дмитрий Концерт Но. 1 для скрипки, соч. 99 Москва, "Музыка" 1956</li> <li>27. Шостакович, Дмитрий Концерт Но. 2 для скрипки соч. 129 Москва, "Музыка" 1976</li> <li>28. Шостакович, Дмитрий Сонаты для скрипки и фортепиано, соч. 134 Москва, "Музыка" 1974</li> <li>29. Шостакович, Дмитрий Четыре прелюдии соч. 34 Москва, "Музыка" 1953</li> <li>30. Stravinsky, Igor Concerto en re Mainz: B. Schott's Söhne 1931</li> </ol>		
<b>No. of active teaching classes:</b>	<b>Lectures:</b> 0	<b>Practical work:</b> 2

**Teaching methods:**

Lectures: individual classes

Practice: individual classes

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

Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity	10	Exam	40
Attendance	10		
Colloquium	40		

<b>Study program:</b> Performing Arts, Specialized Academic studies			
<b>Course:</b> SEVC1 – <b>Violoncello</b>			
<b>Teachers:</b> Belić S. Sandra, professor; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate 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> 24			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students enhance their overall knowledge in one particular field or subject related to certain period, composer, form, national school etc.			
<b>Course outcomes:</b> Students enhance his/her repertoire; improve their practicing, reading, listening and interpretative skills. Students master verbal skills and gain high level of interpretation if it is relevant for the particular field of their specialization. Students are enabled to perform many compound tasks, to interact with other persons from different cultural context and to represent their complex work in attainable form.			
<b>Course content:</b> Mastering two thematically linked concert programs. Theme can relate to certain period, composer, form, national school etc. One program is performed as colloquium and other as exam.			
<b>Literature:</b> 1. Bach, Johann Sebastian Šest svita za violončelo solo Barenreiter 1950 2. Beethoven, Ludwig van Varijacije za violončelo i klavir Henle 1950 3. Saint-Saens, Camille Allegro appassionato Op. 43 International Music Company 1987 4. Saint –Saens, Camille Concerto for Violoncello and Orchestra A Minor Op. 33, No. 1 (Cello / Piano) G. Henle Verlag 1963 5. Franker, F. Sonata za violončelo i klavir Schott 1950 6. Schumann, Robert Fantastični komadi za violončelo i klavir G. Henle 1950 7. Brahms, Johannes Sonata u F-duru za violončelo i klavir opus 99 G. Henle 1950 8. Brahms, Johannes Sonate fur Klavier und violoncello e- mol opus 38 G. Henle Verlag 9. Debussy, Claude Sonate fur Violoncello und Klavie G. Henle Verlag 1929 10. Dvorak, Antonin Koncert za violončelo i orkestar, h-mol Leipzig, Breitkopf 1950 11. Dvorak, Antonin Rondo SNKLHU, Praha 1955 12. Stravinsky, Igor Italijanska svita za violončelo i klavir Boosey and Hawkes 1934 13. Šostakovič, Dmitrij Sonata za violončelo i klavir IMC, New Zork 1962 14. Čajkovski, Petar Ilijič Rokoko varijacije Boosey and Hawkes 1934 15. Šostakovič, Dmitrij Koncert za violončelo i orkestar br. 1 Boosey and Hawkes 1950 16. Elgar, Edward Koncert za violončelo i orkestar Lonmdon, Novello 1919 17. Schubert, Franz Sonata za violončelo i klavir "Arpedone" Barenreiter 1950 18. Locatelli, Pietro Antonio Sonata za violončelo i klavir Artaria 1950 19. Beethoven, Ludwig van Sonaten fur klavier und violoncello herausgegeben von Walter Schultz Peters. Leipzig 1970 20. Britten, Benjamin Sonata in Ce za violončelo i klavir Boosey and Hawkes 1956 21. Boccherini, Luigi Sonata za violončelo i klavir 1-9 Milano, Ricordi 1962			
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 2	
<b>Teaching methods:</b> Lectures: individual classes Practice: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity	10	Exam	40
Attendance	10		
Colloquium	40		

**Study program:** Performing Arts, Specialized Academic studies

**Course:** SKKM1 – **Chamber music**; DKKI1 – Chamber music 1, DKKI2 – Chamber music 2, DKGP1 – Chamber music in resident ensemble 1, DKGP2 – Chamber music in resident ensemble 2

**Teachers:** Marinković M. Goran, professor; Mezei M. Ladislav, professor, Popović A. Ljudmila, professor, Dimitrijević U. Tea, associate professor; Lončar G. Sonja, associate professor; Subotić P. Dejan, associate professor; Tucović I. Jasna, associate professor; Lazić Z. Igor, assistant professor

**Assistants:** /

**Course status:** Compulsory, elective

**Number of ECTS:** 10

**Prerequisites:** None

**Course objective:**

Students are enabled to conduct independent artistic-research work; students enhance their repertoire with most complex pieces; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.

**Course outcomes:**

Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.

**Course content:**

Detailed study of pieces from different epochs depending on type of ensemble and students' abilities. Reviewing and studying scores of one chamber music piece is done through structural analysis and analysis of basic stylistic features which conclude in making decisions about basic interpretative parameters. Emphasis is put on tuning tonal balance of an ensemble. Final segment of the course requires compact tonal appearance of the chamber ensemble, consistency of conception and persuasiveness of music expression. Public performance is organized at least once during semester. Course lasts two semesters. Exam: recital (free program, 55-60 minutes).

**Literature:**

1. S. Rahmanjinov: Fantazija za dva klavira op. 5
2. L. van Beethoven: Klavirski trio op. 70 br. 1, Schott, 1972
3. I. Stravinski: Priča o vojniku, svita za violinu, klarinet i klavir
4. A. Dvorzak: Klavirski kvintet op. 81
5. C. Franck: Sonata za violinu i klavir A-dur
6. J. Brahms: Gudački kvartet op. 51 br. 2
7. B. Martinu: Promenade za violinu, flautu i klavir
8. L. van Beethoven: Gudački kvartet op. 59 br. 1, Dover Publications Inc. 1977
9. R. Schumann: Klavirski kvartet op. 47, S. F. Peters
10. C. Debussy: Sonata za violončelo i klavir, Durand, 1988
11. D. Šostakovič: Klavirski trio br. 2, Sikorski 1992
12. J. S. Bach: Sonata za dve flaute i kontinuo BWV 1038, Bärenreiter, 1989
13. Mozart, Wolfgang Amadeus: Sonate za klavir četvororučno, Peters, 1979.
14. Beethoven, Ludwig van: Sonate za klavir i violinu, Henle, 1979.
15. Beethoven, Ludwig van: Sonate za klavir i violončelo, Henle, 1979.
16. Debussy, Claude: Mala svita za klavir četvororučno, Durand, 1973.
17. Schumann, Robert: Fantastični komadi op. 88 za klavir, violinu i violončelo, Peters, 1982.
18. R. Schumann: Maerchenerzaehlungen za violu, klarinet i klavir Breitkopf&Härtel 1950
19. J. Ibert: Dva interludijuma za violinu, flautu i harfu, Alphonse Leduc 1949
20. A. Schnittke: Septet, Boosey & Hawkes 1988
21. C. Reinecke: Trio za klarinet, hornu i klavir op. 274, Musica Rara 1969
22. D. Šostakovič: Sedam pesama A. Bloka za sopran, violinu, violinčelo i klavir op. 127 Sikorski, 1979
23. F. Mendelssohn: Andante i varijacije B-dur op. 83a za klavir četvororučno, Breitkopf 1959
24. F. Poulenc: Trio za obou, fagot i klavir, Durand, 1992. Elite Edition, 1960
25. J. Brahms: Trio za klarinet, violončelo i klavir op. 114 Edition Peters
26. Vivaldi, Antonio: Andante i allegro za flautu i fagot, Ricordi, 1980.
27. Hindemith, Paul: Dva dua za violinu i klarinet, Henle, 1979.
28. C. Debussy: En blanc et noir, svita za dva klavira, Durand 1956
29. P. Hindemith: Kleine kammermusik op. 24 br. 2 za duvački kvintet, Schott music, 1970
30. J. Brahms: Gudački sekstet op. 18, Breitkopf & Härtel 1982
31. M. Ravel: Španska rapsodija za dva klavira, Editions Durand, 2008
32. S. Barber: Summer music za duvački kvintet, G. Schirmer
33. F. Carulli: 12 romansi za dve gitare, Zimmermann Frankfurt

No. of active teaching classes:	Lectures: 0	Practical work: 1	
<b>Teaching methods:</b> Lectures: group of up to 7 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity	30	Oral Exam	50
Practice	20		

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

<b>Study program:</b> Performing Arts, Specialized Academic studies			
<b>Coursen title:</b> SDR11 - <b>History of music performance 1</b> , DDR11 - History of music performance 1			
<b>Teachers:</b> Šobajić V. Dragoljub, full professor			
<b>Assistants:/</b>			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Introduction to the problems of interpretation of musical pieces in the context of current artistic styles and aesthetic theories from the Baroque to the present.			
<b>Course outcomes:</b> Knowing and understanding the possibilities of interpreting music from a given period. Creation of critical thinking and tendencies towards research work in the field of music performance.			
<b>Course content:</b> 1) Introduction to the subject of course. 2) Interpretation - concept and meaning; interpretation of music - forms; historical development. 3) Virtuosity - the concept, meaning of the form of manifestation. 4) Improvisation in the era of Baroque I. 5) Improvisation in the era of Baroque II. 6) Improvisation in the era of classicism. 7) Concert Cadence - origin, meaning, significance, manifestations. 8) Improvisation in the era of Romanticism - the background of creation, manifestations. 9) Romanticism transcription. 10) Types and forms of notation (autograph, urtext, instructive edition, redactor edition). 11) Possibilities of interpretation of verbal labels in the text. 12) National schools of pianism - German, Russian, French and American schools - social-intellectual background of creation, characteristics and representatives. 13) Contemporary pianism - features and perspectives of development. Lectures. Discussion within the group. Requirements at the colloquium: a written examination from the mastered units. Exam requirements: 2 questions from the mastered units.			
<b>Literature:</b> 1. Donington, Robert. The Interpretation of Early Music. Faber & Faber, London, 1975. 2. Brown, Clive, Roger Norrington. Classical & Romantic Performing practice, 1750–1900. Oxford UP, 2008. 3. Fohrt, Ivan. Savremena estetika muzike - Petnaest teorijskih portreta. Nolit, 1980. 4. Hirš, E. D. Načela tumačenja. Nolit, 1983. 5. Шобажин Драган (аутор, ред. и прев.). Збирка текстова за предмете Историја и теорија пијанизма и Историја извођаштва. 3. сам. издање аутора 2012. 6. Schulenberg, David. The Keyboard Music of J. S. Bach. Routledge, 2006. 7. Шобажин Драган. Темелји савременог пијанизма. Светови, 1996. 8. Dubal, David. The Art of the Piano – Its Performers, Literature, and, Recordings. 2005. 9. Šobajić Dragan, Franc List – stvaralac i izvođač. FMU, 2001. 10. Svestrani Glen Guld (priredila G. Gerten), Izdavačka knjižnica Z. Stojadinovića. 2005. 11. Zaslav, Neal. Mozart's Symphonies: Context, Performance Practice, Reception. Oxford: Clarendon Press, 1991. 12. Ralph Kirkpatrick. Interpreting Bach's WTC - A Performer 's Discourse of Method. Yale Univeristy Press. 1987.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 0	
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	20	Written examination	60
Colloquium	20		



<b>Study program:</b> Performing Arts, Specialized Academic studies			
<b>Course title:</b> SDRI2 - <b>History of music performance 2</b> , DDRI2 - History of music performance 2			
<b>Teachers:</b> Šobajić V. Dragoljub, full professor			
<b>Assistants:/</b>			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Introduction to the problems of interpretation of musical pieces in the context of current artistic styles and aesthetic theories from the Baroque to the present.			
<b>Course outcomes:</b> Knowing and understanding the possibility of interpreting music from a given period. Creation of critical thinking and tendencies towards research work in the field of music performance.			
<b>Course content:</b> (1-5) Performing poetics of prominent musicians formed in contact with the current philosophical and aesthetic directions of their time - antitradicionalists: L. V. Beethoven, F. Liszt, F. Busoni, B. Bartok, S. Prokofiev, G. Gould. (6-13) Performing poetics of prominent representatives of traditional pianism I. Paderewski, S. Rachmaninov, A. Toscanini, A. Schnabel, V. Horowitz. D. Oistrakh, S. Richter, A. B. Michelangeli. Requirements at the colloquium: a written examination from the mastered units. Examination requirements: oral: presentation of a topic in area of performance and / or creativity of a prominent instrumentalist, composer; concert-lecture (program composed of a part from the final exam on the main subject course).			
<b>Literature:</b> 1. Donington, Robert. The Interpretation of Early Music. Faber & Faber, London, 1975. 2. Brown, Clive, Roger Norrington. Classical & Romantic Performing practice, 1750–1900. Oxford UP, 2008. 3. Foht, Ivan. Savremena estetika muzike - Petnaest teorijskih portreta. Nolit, 1980. 4. Hirš, E. D. Načela tumačenja. Nolit, 1983. 5. Шобажин Драган (аутор, ред. и прев.). Збирка текстова за предмете Историја и теорија пијанизма и Историја извођаштва. 3. сам. издање аутора 2012. 6. Schulenberg, David. The Keyboard Music of J. S. Bach. Routledge, 2006. 7. Шобажин Драган. Темелји савременог пијанизма. Светови, 1996. 8. Dubal, David. The Art of the Piano – Its Performers, Literature, and, Recordings. 2005. 9. Šobajić Dragan, Franc List – stvaralac i izvođač. FMU, 2001. 10. Svestrani Glen Guld (priređila G. Gerten), Izdavačka knjižnica Z. Stojadinovića. 2005. 11. Zaslav, Neal. Mozart's Symphonies: Context, Performance Practice, Reception. Oxford: Clarendon Press, 1991. 12. Ralph Kirkpatrick. Interpreting Bach's WTC - A Performer "s Discourse of Method. Yale Univeristy Press. 1987.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 0	
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	20	Concert-lecture	30
Colloquium	20	Oral examination	30

<b>Study program:</b> Performing Arts, Specialized Academic studies			
<b>Course title:</b> SFTB1 - Trombone			
<b>Teachers:</b> Benčić B. Aleksandar, full professor			
<b>Assistants:</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> obligatory			
<b>Number of ECTS:</b> 24			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The aim of the course is enhancement of general knowledge gained in the previous performing studies in a specific field or topic that can be related to the stylistic period, composer, form, national school, and similar.			
<b>Course outcomes:</b> Students extend knowledge of the repertoire in specific selected areas; develop skills in practicing, rehearsing, sight reading, listening, creating and reproduction, mastering verbal skills, mastering the high level of improvisation relevant to the field of specialization. They acquire the ability to perform extensive and complex tasks, the capacity to connect with other people in diverse cultural contexts and the competence to present complex work in a comprehensible form.			
<b>Course content:</b> Interpretation of capital works of literature for trombone of all styles. Mastering the selected concert program that is thematically linked. The program can be linked to a stylistic period, a composer, a form, a national school, and similar. Exam request: Resital in duration of 50 to 60 minutes.			
<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 Reif 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			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: individual lessons Practice: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam – technical realization	30
Public performances	20	Exam – artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Specialized Academic studies			
<b>Course title:</b> SFTR1 - Trumpet			
<b>Teachers:</b> Đorđević R. Mladen, Full professor			
<b>Assistants:</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> obligatory			
<b>Number of ECTS:</b> 24			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The aim of the course is enhancement of general knowledge gained in the previous performing studies in a specific field or topic that can be related to the stylistic period, composer, form, national school, and similar.			
<b>Course outcomes:</b> Students extend knowledge of the repertoire in specific selected areas; develop skills in practicing, rehearsing, sight reading, listening, creating and reproduction, mastering verbal skills, mastering the high level of improvisation relevant to the field of specialization. They acquire the ability to perform extensive and complex tasks, the capacity to connect with other people in diverse cultural contexts and the competence to present complex work in a comprehensible form.			
<b>Course content:</b> Interpretation of capital works of literature for trumpet of all styles. Mastering the selected concert program that is thematically linked. The program can be linked to a stylistic period, a composer, a form, a national school, and similar. Exam request: Resital in duration of 50 to 60 minutes.			
<b>Literature:</b> 1. Bodet, Francis Etudes de Virtuosite -d "apres J. S. Bach Allphonse Leduc 1965 2. Bitsch, Marcel Vingt Etudes Allphonse Leduc 1965 3. Tomasi, Henry Etudes Allphonse Leduc 1965 4. Vizzuti, Allen Advanced etudes for Trumpet Brass Music Ltd. 1982 5. Caruso, Carmine Musical Calisthenics for brass Hal Leonard 1979 6. Stamp, James Warm Ups and Studies Editions BIM 1980 7. Montbrun, Gallois Sarabanda et Finale Allphonse Leduc 1968 8. Honneger, Arthur Intrada Bilardo 1970 9. Enesko, George Legenda 1970 10. Jolivet, Andre Concertino Allphonse Leduc 1970 11. Chaynes, Charles Concerto Allphonse Leduc 1970 12. Jevtić, Ivan Koncert Br. 1 Bilardo 1985 13. Rueff, J Sonatine Allphonse Leduc 1970 14. Francaux, Jean Sonata 1980 15. Castereda, Jasques Sonata Allphonse Leduc 1970			
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 2	
<b>Teaching methods:</b> Lectures: individual lessons Practice: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam – technical realization	30
Public performances	20	Exam – artistic impression	30
Attendance	10		

Study program: Performing Arts, Specialized Academic studies			
Course: SFTU1 - <b>Tube</b>			
Teachers: Babić J. Krunoslav, visiting professor			
Assistants: 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			
Course status: obligatory			
Number of ECTS: 24			
Prerequisites: None			
Course objective: The aim of the course is enhancement of general knowledge gained in the previous performing studies in a specific field or topic that can be related to the stylistic period, composer, form, national school, and similar.			
Course outcomes: Students extend knowledge of the repertoire in specific selected areas; develop skills in practicing, rehearsing, sight reading, listening, creating and reproduction, mastering verbal skills, mastering the high level of improvisation relevant to the field of specialization. They acquire the ability to perform extensive and complex tasks, the capacity to connect with other people in diverse cultural contexts and the competence to present complex work in a comprehensible form.			
Course content: Interpretation of capital works of literature for tuba of all styles. Mastering the selected concert program that is thematically linked. The program can be linked to a stylistic period, a composer, a form, a national school, and similar. Exam request: Resital in duration of 50 to 60 minutes.			
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			
No. of active teaching classes:	Lectures: 0	Practical work: 2	
Teaching methods: Lectures: individual lessons Practice: individual lessons			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes:	10	Exam – technical realization	30
Public performances	20	Exam – artistic impression	30
Attendance	10		

Study program: Performing Arts, Specialized Academic studies		
Course: SICB1 - <b>Harpsichord</b>		
Teachers: Popović D. Milan, Assistant professor		
Сарадници: Zagorac P. Vojana, collaborative pianist; Veljić M. Milivoje, Senior collaborative pianist		
Course status: obligatory		
Number of ECTS: 16		
Prerequisites: None		
Course objective: The aim of the course is enhancement of general knowledge gained in the previous performing studies in a specific field or topic that can be related to the stylistic period, composer, form, national school, and similar.		
Course outcomes: Following the skills acquired in the previous education cycle, the student develops own artistic personality at the level of independent creations, the realization and expression of own artistic concept. Acquired musical skills are indispensable for self-confident management of musical material, structure, idea, in the service of a more comprehensive artistic creation or performing reproduction. It is necessary to develop the ability to intelligently express, speak and write about own performing. Also, this level of learning requires students to deal professionally with all communication and stage requirements during a public performance.		
Course content: Interpretation of capital works of literature for harpsichord. Work on interpretation within the compositions of the harpsichord literature of all styles. Mastering the selected concert program that is thematically linked. The program can be linked to a stylistic period, a composer, a form, a national school, and similar. Resolving performance problems. Research and experimentation with style and interpretation, with particular emphasis on individual expression. Exam request: Resital in duration of 60 minutes. Public performance is organized at least once a year.		
Literature: 1. D'Anglebert, Jean-Henry: Pieces de Clavecin, Heugel & Cie, 1976 2. Bach, Johann Sebastian: Englische Suiten, Henle Verlag, 1986 3. Bach, Johann Sebastian: Die sechs Partiten, Henle Verlag, 1979 4. Bach, Johann Sebastian: Toccaten, Henle Verlag, 1990 5. Bach, Johann Sebastian: Italianisches Konzert, Französische Ouverture, Vier Duette, Goldberg-Variationen, Henle Verlag, 1979 6. Couperin, Francois: Complete Keyboard Works - Series One, Dover Publications, 1988 7. Couperin, Francois: Complete Keyboard Works - Series Two, Dover Publications, 1988 8. Forqueray, Antoine: Pieces de Clavecin, Heugel & Cie, 2003 9. Francaix, Jean: L'Insectarium pour clavecin, Schott Music, 1987 10. Frescobaldi, Girolamo: Toccate e Partite dintavolatura di cimbalo... libro primo (Rom, Borboni, 1615, 21616), Barenreiter, 2010 11. Frescobaldi, Girolamo: Il Secondo Libro di Toccate, Canzone, Versi d'Hinni, Magnificat, Gagliarde, Correnti et altre Partite (Rom, Borboni, 1627, 21637), Barenreiter, 2013 12. Froberger, Johann Jakob: Keyboard and Organ Works from Copied Sources: Toccatas, Barenreiter, 2011 13. Grunenwald, Jean-Jacques: Variations sur un theme de Machaut, Bornemann, 1957 14. Kalabis, Viktor: Praeludium, Arie und Toccata, Schott Music, 1992 15. Kulenović, Vuk: Bukolike za čembalo, Udruženje kompozitora Srbije, 1978 16. Ligeti, György: Continuum for harpsichord, Schott Music, 1998 17. Ligeti, György: Hungarian Rock, for Harpsichord, Schott Music, 1979 18. Ligeti, György: Passacaglia ungherese, Schott Music, 1979 19. Scarlatti, Domenico: Sonates, Volume 1, Heugel & Cie, 1984 20. Scarlatti, Domenico: Sonates, Volume 2, Heugel & Cie, 1979 21. Scarlatti, Domenico: Sonates, Volume 3, Heugel & Cie, 1978 22. Scarlatti, Domenico: Sonates, Volume 4, Heugel & Cie, 1976 23. Scarlatti, Domenico: Sonates, Volume 5, Heugel & Cie, 1974 24. Scarlatti, Domenico: Sonates, Volume 6, Heugel & Cie, 1974 25. Scarlatti, Domenico: Sonates, Volume 7, Heugel & Cie, 1975 26. Scarlatti, Domenico: Sonates, Volume 8, Heugel & Cie, 1971 27. Scarlatti, Domenico: Sonates, Volume 9, Heugel & Cie, 1972 28. Scarlatti, Domenico: Sonates, Volume 10, Heugel & Cie, 1972 29. Scarlatti, Domenico: Sonates, Volume 11, Heugel & Cie, 1973		
No. of active teaching classes:	Lectures: 0	Practical work: 2

Teaching methods:  
Practice is held by a piano associate  
Lectures: individual lessons  
Practice: individual lessons

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes:	10	Exam – technical realization	30
Attendance	10	Exam - stylistic realization	30
Public performance	20		

Study program: Performing Arts, Specialized Academic studies			
Course: SFHR1 – <b>French Horn</b>			
Teachers: Radić D. Milan, Associate professor			
Сарадници: 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			
Course status: obligatory			
Number of ECTS: 24			
Prerequisites: None			
Course objective: The aim of the course is enhancement of general knowledge gained in the previous performing studies in a specific field or topic that can be related to the stylistic period, composer, form, national school, and similar.			
Course outcomes: Students extend knowledge of the repertoire in specific selected areas; develop skills in practicing, rehearsing, sight reading, listening, creating and reproduction, mastering verbal skills, mastering the high level of improvisation relevant to the field of specialization. They acquire the ability to perform extensive and complex tasks, the capacity to connect with other people in diverse cultural contexts and the competence to present complex work in a comprehensible form.			
Course content: Interpretation of capital works of literature for French horn of all styles. Mastering the selected concert program that is thematically linked. The program can be linked to a stylistic period, a composer, a form, a national school, and similar. Exam request: Resital in duration of 50 to 60 minutes.			
Literature: 1. Alphonse, Maxime 20 Etudes tres difficiles Alphonse Leduc 1965 2. Bitach, Marcell 12 Etudes Alphonse Leduc 1960 3. Ceccarossi, Domenico 10 Kapriča za hornu, Alphonse Leduc 1955 4. Franz, Liszt Konzertne etide Hofmeister 1966 5. Devemy, Jean 21 Lectures-etudes Alphonse Leduc 1950 6. Desportes, Yvonne Sicilienne et Allegro Alphonse Leduc 1970 7. Busser, Henry Cantesor Alphonse Leduc 1965 8. Dukas, P. Villanelle Chambers 1970 9. Gliere, Reinhold Nocturno Hofmeister 1960 10. Glazunov, Reverie Музыка Москва 1970 11. Mozart, Wolfgang Amadeus, Sonata Doblinger 1970 12. Finke, Fidelio Sonata Breitkopf 1970 13. Rheinberger, Josef, Sonata Breitkopf 1970 14. Haydn, Joseph, Koncert br. 1 Breitkopf 1960 15. Strauss, Franz Koncert Breitkop1960			
No. of active teaching classes:	Lectures: 0	Practical work: 2	
Teaching methods: Lectures: individual lessons Practice: individual lessons			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam – technical realization	30
Public performances	20	Exam – artistic impression	30
Attendance	10		

Study program: Performing Arts, Specialized Academic studies			
Course: SIHF1 - <b>Harp</b>			
Teachers: Nestorovska B. Ljiljana, Full professor; Stanišić D. Milena, Associate professor			
Сарадници: Zagorac P. Vojana, collaborative pianist			
Course status: obligatory			
Number of ECTS: 12			
Prerequisites: None			
Course objective: The aim of the course is enhancement of general knowledge gained in the previous performing studies in a specific field or topic that can be related to the stylistic period, composer, form, national school, and similar.			
Course outcomes: Following the skills acquired in the previous education cycle, the student develops own artistic personality at the level of independent creations, the realization and expression of own artistic concept. Acquired musical skills are indispensable for self-confident management of musical material, structure, idea, in the service of a more comprehensive artistic creation or performing reproduction. It is necessary to develop the ability to intelligently express, speak and write about own performing. Also, this level of learning requires students to deal professionally with all communication and stage requirements during a public performance.			
Course content: Sublimation of acquired knowledge in the field of instruments, geographical specifics, differences in interpretation and articulation, characteristics of styles. Mastering selected concert program that is thematically linked. The program can be linked to a stylistic period, a composer, a form, a national school, and similar. 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 request: Resital in duration of 60 minutes. Public performance is organized at least once a year.			
Literature: 1. Bach, Carl Philipp Emanuel- Grandjany, Marcel. Sonata in F Major, Durand & Cie, Paris, 1963 2. Casella, Alfredo. Sonata per Arpa, Edizioni Suvini Zerboni, Milano, 1946 3. Houdy, Pierick. Sonata, Leduc, Paris, 1955 4. Tournier, Marcel. Sonatine Op 30, Editions Henry Lemoine, Paris 5. Berio, Luciano. Sequenza II for harp solo, Universal Edition, London, 1965 6. Damase, Jean-Michel. Sicilienne Variee, Editions Henry Lemoine, Paris 7. Liszt, Franz – Renie, Henriette. Un Sospiro, Salvi Publications, London 8. Parish-Alvars, Elias. Serenade, Stainer & Bell Ltd., London, 1972 9. Rossini –Bochsa- Moretti. Zitti, Zitti du Barbier de Seville 10. Smetana, Bedzih – Trneček, Hans. Moldau, Salvi Publications, London 11. Bach, Johann Sebastian – Rayan-Forero, Maria Luisa. Partitas Nos. 1-3, BWV 825-827, Lyon & HealyPublications 2007 12. Francaix, Jean. Suite pour Harpe, Schott, Mainz 13. Spohr, Louis. Variations Op 36, Zimmermann, Frankfurt 14. Francaix, Jean. Jeux Poetique, Schott, Mainz. 15. Ginastera, Albero. Harp Concerto op 25, Boowey & Hawkes, London, 1975 16. Глиер, Рајнар. Концерт, Музыка, Москва, 1977 17. Reinecke, Carl. Concerto for Harp and Orchestra, Salvi Publications, London 18. Godefroid, Félix. Carnival de Venice Op. 184, Salvi Publications, London 19. Tournier, Marcel. Scherzo Romantique op 38, Henry Lemoine, Paris, 1932 20. Cras, Jean. Deux Impromptus, Salabert, Paris, 1926			
No. of active teaching classes:	Lectures: 0	Practical work: 2	
Teaching methods: Practice is held by a piano associate Lectures: individual lessons Practice: individual lessons			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	30	Exam – technical realization	25
Concert practices, public performances, competitions	20	Exam – artistic impression	25



Study program: Performing Arts, Specialized Academic studies			
Course: SFLL1 - <b>Flute</b>			
Teachers: Jovanović D. Ljubiša, Full professor; Simonović V. Miomir, Full professor			
Сарадници: 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			
Course status: obligatory			
Number of ECTS: 24			
Prerequisites: None			
Course objective: The aim of the course is enhancement of general knowledge gained in the previous performing studies in a specific field or topic that can be related to the stylistic period, composer, form, national school, and similar.			
Course outcomes: Students extend knowledge of the repertoire in specific selected areas; develop skills in practicing, rehearsing, sight reading, listening, creating and reproduction, mastering verbal skills, mastering the high level of improvisation relevant to the field of specialization. They acquire the ability to perform extensive and complex tasks, the capacity to connect with other people in diverse cultural contexts and the competence to present complex work in a comprehensible form.			
Course content: Interpretation of capital works of literature for flute of all styles. Mastering the selected concert program that is thematically linked. The program can be linked to a stylistic period, a composer, a form, a national school, and similar. Exam request: Resital in duration of 50 to 60 minutes.			
Literature: 1. Moyse, Marcel De la sonorite, art et tehniqe Paris, Alphonse Leduc 1968 2. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1933 3. Moyse, Marcel Exercices journalier Paris, Alphonse Leduc 1934 4. Moyse, Marcel Ecole de l "articulation Paris: Alphonse Leduc 1934 5. Moyse, 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 9. Karg-Elert, Sigfried 30 kaprisa za flautu solo Zimmermann 1925 10. Bozza, Eugene Arabesques Paris, Alphonse Leduc 1960 11. Jeanjean, Paul Etudes modernes Paris: Alphonse Leduc 1947 12. Paganini, Niccolo 24 kaprisa za flautu solo Интернационал Музиц Цомпану<енг> 1975 13. Sigfrid, Karg-Elert Sonata "Appassionata" za flautu solo Zimmermann 1921 14. Bach, Carl Philipp Emanuel Sonata a-moll za flautu solo Frankfurt, Wilhelm Zimmerman 1925 15. Telemann, Georg Philip 12 fantazija za flautu solo Kassel, Barenreiter 1955 16. Bozza, Eugene Image za flautu solo Paris, Alphonse Leduc 1940			
No. of active teaching classes:	Lectures: 0	Practical work: 2	
Teaching methods: Lectures: individual lessons Practice: individual lessons			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam – technical realization	30
Public performances	20	Exam – artistic impression	30
Attendance	10		

Study program: Performing Arts, Specialized Academic studies			
Course: SFFG1 - <b>Bassoon</b>			
Teachers: Isaeski V. Mirko, full professor			
Сарадници: 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			
Course status: obligatory			
Number of ECTS: 24			
Prerequisites: None			
Course objective: The aim of the course is enhancement of general knowledge gained in the previous performing studies in a specific field or topic that can be related to the stylistic period, composer, form, national school, and similar.			
Course outcomes: Students extend knowledge of the repertoire in specific selected areas; develop skills in practicing, rehearsing, sight reading, listening, creating and reproduction, mastering verbal skills, mastering the high level of improvisation relevant to the field of specialization. They acquire the ability to perform extensive and complex tasks, the capacity to connect with other people in diverse cultural contexts and the competence to present complex work in a comprehensible form.			
Course content: Interpretation of capital works of literature for bassoon of all styles. Mastering the selected concert program that is thematically linked. The program can be linked to a stylistic period, a composer, a form, a national school, and similar. Exam request: Resital in duration of 50 to 60 minutes.			
Literature: 1. Sestak, Zdenek Cinque invencioni za fagot Ricordi 1979 2. Bach, Johann Sebastian Sonata da gamba, za fagot Edit. mus. Buffet Crampon, Paris 1965 3. Hummel, Johann Nepomuk Concert for fagott and orchestra in F major Peters 1978 4. Francais, Jean Divertisman za fagot i klavir Constalit edit. 1978 5. Bonnard, Giulio Sonate Paris, Alphonse Leduc 1970 6. Tansman, Alexandre Sonatine Schott International 1950 7. Weber, Carl Maria von Konzert F dur Edition Peters 1934 8. Gordon, J. Concerto International Music Publishing 1984 9. Pierne, Gabriel Prelude de concert Buillaudot 1950 10. Crussel, Bernhard Concertino Boosey & Hawks 1961 11. Weber, Carl Maria von Andante et rondo Ungarese Peters Edition 1934 12. Arnold, Malcolm Fantasy Boosey & Hawks 1979			
No. of active teaching classes:	Lectures: 0	Practical work: 2	
Teaching methods: Lectures: individual lessons Practice: individual lessons			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam – technical realization	30
Public performances	20	Exam – artistic impression	30
Attendance	10		

Study program: Performing Arts, Specialized Academic studies;			
Course: SIUD1 - <b>Percussions</b>			
Teachers: Karlović J. Miroslav, Full professor; Palačković Ž. Srđan, Associate professor			
Сарадници: Zagorac P. Vojana, collaborative pianist			
Course status: obligatory			
Number of ECTS: 20			
Prerequisites: None			
Course objective: The aim of the course is enhancement of general knowledge gained in the previous performing studies in a specific field or topic that can be related to the stylistic period, composer, form, national school, and similar.			
Course outcomes: Students extend knowledge of the repertoire in specific selected areas; develop skills in practicing, rehearsing, sight reading, listening, creating and reproduction, mastering verbal skills, mastering the high level of improvisation relevant to the field of specialization. They acquire the ability to perform extensive and complex tasks, the capacity to connect with other people in diverse cultural contexts and the competence to present complex work in a comprehensible form.			
Course content: Work on mastering a selected concert program that is thematically linked. The program is performed on membranophone, melodic and rhythmic percussion instruments. The topic can be linked to a composer, a form, epoch, and similar.			
Literature: 1. Acques Delecluse, "Keiskleirana" 13 studies for Snare drum - Alphonse Leduc, Paris 2. Nebojša J. Živković, "Pezzo da concerto No. 1" per tamburo piccolo solo - Musica Europea Nr. 111 3. Dante Agostini, "Le Train" snare drum solo - by Dante Agostini, Paris 4. Mitch Markovich, "Tornado" for Solo Snare drum – Creative music Illinois, USA 5. Mitch Markovich, "Stamina" for Solo Snare drum – Creative music Illinois, USA 6. Jean Batigne, "Les Nouvelles Timbales Francaises" studies for timpani - Alphonse Leduc, France 7. Aleks Orfaly, "Studies in Copper", 15 Orchestral Etudes for Timpani - C. Alan Publications, USA 8. John Beck, "Three Movements for five Timpani" timpani solo - Meredith Music Publications, USA 9. Urray Houllif, "Der Paukenmeister" timpani solo - Kendor Music. Inc, USA 10. Xavier Joaquin, "Drei Szenen fur vier Pauken" timpani solo – Musikverlag Zimmermann, Frankfurt am Main, zm 2329 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 1007-1012, Edition Breitkopf, 4280 15. Morris Goldenberg, "Modern school for Xylophone -", Chappell & Co., Inc, USA 16. George Lawrence Stone, "Mallet Controle" for melodic percussion - by George B. Stone & Son, Inc. USA 17. Сергеи Ветров, "Сборник упражнении длр ксилофона" Москва 2005 18. Jacques Delecluse, "Twenty studies for Xylophone", Alphonse Leduc, Paris 19. David Kovins, "Vibraphone Virtuosity" - Visionary Music Publishing Co. USA 20. David Fridman, "Vibraphone Technique - dampening and pedaling" - Copyright by D. Fridma. USA 21. Ianis Xenakis, "Rebonds B" up solo, percussion solo - Editions Salabert Paris 1991set			
No. of active teaching classes:	Lectures: 0	Practical work: 2	
Teaching methods: Practice is performed by piano associate Lectures: individual lessons Practice: individual lessons			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	50	Exam	50

<b>Study program:</b> Performing Arts, Specialized Academic studies;			
<b>Course:</b> SDKP1 - <b>Concert practice</b> , SIKP1 - <b>Concert practice</b> , SKKP1 - <b>Concert practice</b>			
<b>Teachers:</b> Đukić M. Marija, full professor; Penčić D. Branko, full professor; Vukelja D. Ljiljana, associate professor; Karajić M. Darko, associate professor; Mitrović S. Nataša, associate professor; Palačković Ž. Srđan, associate professor; Radić R. Nenad, associate professor; Stanišić D. Milena, associate professor; Subotić P. Dejan, associate professor; Tucović I. Jasna, associate professor; Lazić Z. Igor, assistant professor; Lončar G. Sonja, assistant professor; Hadži Đorđević D. Aleksandar, assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The immediate goal of the course is mastering the skills necessary for the successful realization of concert activities. The ultimate goal is to reach a high professional level of a concert musician.			
<b>Course outcomes:</b> Mastering all segments of the professional requirements necessary for the successful and comprehensive realization of the concert performance. Students acquire knowledge in the field of devising concert program, physical and psychological preparation for music competition and concert performance, writing professional biography, creation of digital portfolio, basis of music entrepreneurship, acquire a high professional level of ability to realize and express their own artistic concepts, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They are capable of innovative thinking, and independent realization of complex artistic endeavors.			
<b>Course content:</b> <u>Lectures</u> Topics include: preparation for concert performance, self-confidence, expression, style, body language, appearance, environment, spatial positioning, creation of concert program, creation and management of digital portfolio, creative thinking, basics of music entrepreneurship. <u>Practise</u> The student will devise and write his professional biography adapted to different needs and create a digital portfolio. The student will create a musical event, make a sustainable plan of event realization, and present it.			
<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> Other teaching methods - compulsory concert activity, playing, listening, writing reviews of concerts, creating and maintaining a digital portfolio, etc. Lectures: collective teaching, group size up to 300 Additional teaching: collective teaching, group size up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	15	Exam	30
Concerts	30		
Reviews and critiques	25		

<b>Study program:</b> Performing Arts, Specialized Academic studies;			
<b>Course:</b> SKME1 - <b>Chamber music teaching methods</b>			
<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> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Improvement and deepening of acquired knowledge and experience in the field of teaching methodology of chamber music. Developing the ability to shape the nuances of stylistic characteristics of top-level chamber literature, mastering the complicated rhythmic and metric components of the work performed by students' ensembles, solving the issue of fine tonal balance and the relationship of facture plans, studying various articulation types of sound production. The student forms a complete idea of all components of the educational process.			
<b>Course outcomes:</b> Students are trained to work with different types of chamber ensembles, knowing their basic characteristics and specificities. They learn about the ways of tone harmonization and the realization of sound balance, intonational leveling, articulation equalization and shaping a phrase. They get acquainted with rich chamber music literature designed for different ages and levels of professional experience and master the techniques of mastering the music lyrics, rhythmic and metric components of chamber scorecards and achieving a specific common tonal composition. 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 interpretive concept and overcoming difficulties in the process of maturing the chamber composition.			
<b>Course content:</b> Methodology of teaching chamber music within an ensemble that the candidate chooses (duo, string ensemble, piano ensembles, wind ensembles with or without piano etc.). Setting the basis of the thesis through analytical processing of the selected composition itself, determining the mode, i.e. the process of working with the selected ensemble as well as the identification of relevant elements representative of a particular type of ensemble. Exam at the end of the year. Exams consist of written work and practical work – teaching a class and defending the written work.			
<b>Literature:</b> 1. Donington, Robert: Baroque Music - Style and Performance, Faber Music Ltd, 1982. 2. Schumann, Otto: Der Grosse Konzertfuehrer, 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: 2	
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Practise: collective teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	20	Written examination	30
Practical work	10	Oral examination	30
Seminar	10		

<b>Study program:</b> Performing Arts, Specialized Academic studies;			
<b>Course:</b> SDME1 - <b>Piano teaching methods</b>			
<b>Teachers:</b> Živković J. Ninoslav, full professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 3			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The methodology of piano teaching in SAS aims to expand the scope of already acquired knowledge and experience with a particular focus on one specific segment of methodical issues, selected by the student			
<b>Course outcomes:</b> Extremely profiled methodological positions from which the student as an integrated pedagogue will act in the musical environment at all levels of learning			
<b>Course content:</b> Studying the complexity of the overall pedagogical problems and the specificity of the process of knowledge transfer (its audible, instrumental, psychological aspect) Examination Requirement: Analysis and defense of seminar paper			
<b>Literature:</b> 1. Nejkauz, Henrik O umetnosti sviranja na klaviru Univerzitet umetnosti, Beograd 1970 2. Timakin, Evgenij: Vaspitanje pijaniste; Udruženje muzičkih i baletskih pedagoga Srbije 1983 3. Šćapov, Arsenij: Metodika nastave klavira; FMU, Beograd 1963 4. Šobajić, Dragoljub: Temelji savremenog pijanizma; Svetovi, Novi Sad 1996 5. Miheliš, V L: Prvi časovi mladog pijaniste; Savez muzičkih društava Vojvodine 1992 6. Liberman, J: Rad na usvršavanju klavirske tehnike izd. Saša Stojanović 2001			
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 0	
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	25	Oral examination	50
Seminar	25		

<b>Study program:</b> Performing Arts, Specialized Academic studies;			
<b>Course:</b> SKSK1 - <b>Contemporary chamber music 1</b> , DKSK1 - Contemporary chamber music 1, DKSK2 - Contemporary chamber music 2			
<b>Teachers:</b> Marinković M. Goran, full professor; Mezei M. Ladislav, 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> elective			
<b>Number of ECTS:</b> 10			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The goal of teaching modern chamber music is mastering the techniques and skills of joint playing and artistic expression through acquaintance with a wide variety of contemporary literatures, various stylistic orientations in the XX and XXI centuries, new forms of notation and unconventional combinations of instruments and voices in ensembles. Students gain the experience of playing or singing in various instrumental or vocal-instrumental ensembles. Ensembles introduce the repertoire of Serbian and foreign contemporary composers who belong to different stylistic directions. Students gain the ability to participate in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools, media and cultural institutions			
<b>Course outcomes:</b> Mastering musical and technical requirements in relation to the individual's personality, developing individual performance possibilities of a student, gaining artistic self-confidence through comprehensive research and studying knowledge of contemporary music and artistic expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire, are capable of taking the leading roles in ensembles, master the knowledge of the repertoire of contemporary chamber music, 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> Practical teaching involves a studious introduction to the works of contemporary authors, depending on the type of ensemble and students' abilities. The overcoming of the text 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. In studying contemporary pieces of chamber music, students are also faced with studying a variety of new forms of notation, as well as new types of labeling within the conventional music text. Performing a contemporary repertoire requires a study of the wider set artistic concepts of our time. With the consideration of articulation elements, the performance problems of joint playing in metric, rhythmic and agogical terms are solved. A contemporary musical expression often involves a complicated rhythmic facture and innovation in the field of sound effects, as well as an unusual way of playing instrument or voice treatment. Special accent was placed on harmonizing the sound balance of the ensemble, especially in frequent cases of unusual combination of instruments. A significant segment of the work is the realization of contact and cooperation with the composer himself, when conditions permit, and the creation of an interpretive concept in this type of creative interaction. In the final segment of the work with the ensemble it is necessary to achieve a compact sound image of the chamber composition, the consistency of the concept and musical expression. At least once, a public appearance is organized, which can also be within the class. The subject is two-semester; the exam program is a resital of 55 to 60 minutes.			
<b>Literature:</b> 1. Schnittke, Alfred Septet za čembalo, flautu, dva klarineta, violinu, violu i violončelo Unive sal Edition 1998 2. Gubajdulina, Sofia Gudački kvartet br. 2 Sikorski 1987 3. Marić, Ljubica Torzo za klavirski trio Furore 1996 4. Xenakis, Yannis Komboi Salabert 1981 5. Paert, Arvo Stabat mater za tri glasa i gudački trio Universal Edition 1985 6. Rota, Nino Trio za violinu, flautu i klavir Ricordi 1958 7. D. Despić: Mančester trio za flautu, violončelo i klavir			
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 1	
<b>Teaching methods:</b> Lectures: group teaching, group size up to 7			
<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> Performing Arts, Specialized Academic studies;			
<b>Course:</b> SUGAS1 – The aspects of the 20 <sup>th</sup> and 20 <sup>th</sup> century music 1			
<b>Teachers:</b> Mikić S. Vesna, professor			
<b>Assistants:</b> Miladinović-Prca R. Ivana, lecturer; Cvetković A. Stefan, lecturer			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None.			
<b>Course objective:</b> The course objective is study of the context and tendencies in contemporary music, introduction to the institutional framework for its development, study of music in the intermedia and polymedia space, relation of arts toward political, economic and social context – that is, complex knowledge on various phenomena from music life in the correlation. The teaching objective is also to teach the students how to learn and acquire a habit of self-education and building the foundation for critical thinking.			
<b>Course outcomes:</b> Basic knowledge of developmental processes in contemporary music. Comprehension of the ways in which music couples with other arts. Knowledge on institutional framework for music development and building capacity for cooperation with those institutions. Mastering the material with capacity for creative application of acquired knowledge within the major study field.			
<b>Course content:</b> The course is directed towards the study of European, world and national 20th and 20th century music, especially the forms of collaboration of music with other media. It is thought out within the problem areas regarding the most significant phenomena in European, world and Serbian music. Topic: Systematization of music disciplines (historical overview, contemporary approaches). The status of music performance, creativity and sciences in contemporary society. Music life institutions. Music and film. Colloquium-a: written tests on the previously treated teaching material. Oral examination: seminar paper defense.			
<b>Literature:</b> 1. Мирјана Веселиновић-Хофман, Пред музичким делом, Београд, Завод за уџбенике, 2007. 2. Мирјана Веселиновић-Хофман (уред.), Историја српске музике, Београд, Завод за уџбенике, 2008. 3. Соња Маринковић, Методологија научноистраживачког рада у музикологији, Београд – Нови Сад, ФМУ – Матица српска, 2008. 4. Miško Šuvaković, Diskurzivna analiza, Beograd, Univerzitet umetnosti, 2006. 5. Mišel Šion, Audiovizija (prev. A. Todorović), Beograd, Klio, 2007.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 0	
<b>Teaching methods:</b> Lectures, listening to the chosen examples with their analysis and debates. Lectures: group teaching, group up to 50 students Practice: group classes, group up to 22 students.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity at lectures	10	Oral examination	30
Colloquium-a	20		
Seminar paper	40		



<b>Study program:</b> Performing Arts, Specialized Academic studies;			
<b>Course:</b> SUGAS2 – The aspects of the 20 <sup>th</sup> and 20 <sup>th</sup> century music 2			
<b>Teachers:</b> Mikić S. Vesna, professor			
<b>Assistants:</b> Miladinović-Prica R. Ivana, lecturer; Cvetković A. Stefan, lecturer			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None.			
<b>Course objective:</b> The course objective is study of the context and tendencies in contemporary music, introduction to the institutional framework for its development, study of music in the intermedia and polymedia space, relation of arts toward political, economic and social context – that is, complex knowledge on various phenomena from music life in the correlation. The teaching objective is also to teach the students how to learn and acquire a habit of self-education and building the foundation for critical thinking.			
<b>Course outcomes:</b> Basic knowledge of developmental processes in contemporary music. Comprehension of the ways in which music couples with other arts. Knowledge on institutional framework for music development and building capacity for cooperation with those institutions. Mastering the material with capacity for creative application of acquired knowledge within the major study field.			
<b>Course content:</b> The course is directed towards the study of European, world and national 20th and 20th century music, especially the forms of collaboration of music with other media. It is thought out within the problem areas regarding the most significant phenomena in European, world and Serbian music. Topic: Music and theatre, television, radio. Project proposal. Colloquium-a: written tests on the previously treated teaching material. Oral examination: seminar paper defense.			
<b>Literature:</b> 1. Весна Микић, Музика у технокултури, Београд, Универзитет уметности, 2004. 2. Мирјана Веселиновић-Хофман (уред.), Историја српске музике, Београд, Завод за уџбенике, 2008. 3. Умберто Еко, Култура. Информација. Комуникација. Београд, Нолит, 1973. 4. Gi Debor, Društvo spektakla (prev. A. Golijanin), Beograd, 2003. 5. Miško Šuvaković, Diskurzivna analiza, Beograd, Univerzitet umetnosti, 2006.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 0	
<b>Teaching methods:</b> Lectures, listening to the chosen examples with their analysis and debates. Lectures: group teaching, group up to 50 students Practice: group classes, group up to 22 students.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity at lectures	10	Oral examination	30
Colloquium-a	20		
Seminar paper	40		

<b>Study program:</b> Performing Arts, Specialized Academic studies;			
<b>Course:</b> SHAS1 – Musical style strategies 1, SUHAS1 – <b>Musical style strategies 1</b>			
<b>Teachers:</b> Stefanović M. Ana, associate professor; Stojadinović-Milić M. Milana, associate professor.			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None.			
<b>Course objective:</b> Widening and extension of the methodological frame of analysis of musical style mastered at the bachelor study level.			
<b>Course outcomes:</b> Upon completing the course students are expected to gain specific knowledge on issues of musical styles and to be competent for analytical approach to the most complex stylistic situations.			
<b>Course content:</b> Introducing students to the various stylistic "strategies" – procedures; Analysis of borderline and polyvalent stylistic situations and all kinds of stylistic procedures on the selected examples. Exam requirements: 1. Theoretical question 2. Question from the compulsory literature.			
<b>Literature:</b> 1. EKO, Umberto, "O stilu", O književnosti, Beograd: Narodna knjiga, 2002, 151-165. 2. GENETTE, Gérard, Palimpsestes, Paris: Seuil, 1982. 3. GOODMAN, Nelson: "The Status of Style", in: Ways of Worldmaking, Indianapolis: Hackett, 1972, 23-40. 4. —, "On Being in Style", in: Of Mind and Other Matters, Cambridge-Mass.: Harvard University Press, 1984, str. 130-134. 5. HATTEN, Robert, Musical Meaning in Beethoven: markedness, correlation and interpretation, Blomington, Indiana University Press, 1994. 6. —, Interpreting Musical Gestures, Topics and Tropes, Bloomington: Indiana University Press, 2004. 7. KOMPANJON, Antoan, "Stil", Demon teorije, Novi Sad: Svetovi, 2001, 212-250. 8. MEYER, Leonard B., "The Presence of the Past", Music, the Arts and Ideas, Chicago and London: The University of Chicago Press, 1967, 185-208. 9. —, Style and Music, Chicago and London: The University of Chicago Press, 1996 (second edition). 10. ŠEFER, Žan-Mari, "Mimezis: Podražavanje, varka, predstavljanje i spoznaja", Zašto fikcija, Novi Sad: Svetovi, 61-137. 11. SHEINBERG, Esti, Irony, Satire and Parody and the Grotesque in the Music of Shostakovich, Burlington: ASHGATE, 2000.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 0	
<b>Teaching methods:</b> Lectures, seminar paper, consultations, discussions. Lectures: collective teaching, group up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Lectures attendance	10	Oral examination	50
Activity in practical work	40		

<b>Study program:</b> Performing Arts, Specialized Academic studies;			
<b>Course:</b> SHAS2 – Musical style strategies 2, SUHAS2 – <b>Musical style strategies 2</b>			
<b>Teachers:</b> Stefanović M. Ana, associate professor; Stojadinović-Milić M. Milana, associate professor.			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> Passed Musical style strategies 1			
<b>Course objective:</b> Widening and extension of the methodological frame of analysis of musical style mastered at the bachelor study level.			
<b>Course outcomes:</b> Upon completing the course students are expected to gain specific knowledge on issues of musical styles and to be competent for analytical approach to the most complex stylistic situations.			
<b>Course content:</b> Introducing students to the various stylistic "strategies" – procedures; Analysis of borderline and polyvalent stylistic situations and all kinds of stylistic procedures on the selected examples. Exam requirements: 1. Theoretical question 2. Question from the compulsory literature.			
<b>Literature:</b> 1. EKO, Umberto, "O stilu", O književnosti, Beograd: Narodna knjiga, 2002, 151-165. 2. GENETTE, Gérard, Palimpsestes, Paris: Seuil, 1982. 3. GOODMAN, Nelson: "The Status of Style", in: Ways of Worldmaking, Indianapolis: Hackett, 1972, 23-40. 4. —, "On Being in Style", in: Of Mind and Other Matters, Cambridge-Mass.: Harvard University Press, 1984, str. 130-134. 5. HATTEN, Robert, Musical Meaning in Beethoven: markedness, correlation and interpretation, Blomington, Indiana University Press, 1994. 6. —, Interpreting Musical Gestures, Topics and Tropes, Bloomington: Indiana University Press, 2004. 7. KOMPANJON, Antoan, "Stil", Demon teorije, Novi Sad: Svetovi, 2001, 212-250. 8. MEYER, Leonard B., "The Presence of the Past", Music, the Arts and Ideas, Chicago and London: The University of Chicago Press, 1967, 185-208. 9. —, Style and Music, Chicago and London: The University of Chicago Press, 1996 (second edition). 10. ŠEFER, Žan-Mari, "Mimezis: Podražavanje, varka, predstavljanje i spoznaja", Zašto fikcija, Novi Sad: Svetovi, 61-137. 11. SHEINBERG, Esti, Irony, Satire and Parody and the Grotesque in the Music of Shostakovich, Burlington: ASHGATE, 2000.			
<b>No. of active teaching classes:</b>	Lectures: 2	Practical work: 0	
<b>Teaching methods:</b> Lectures, seminar paper, consultations, discussions. Lectures: collective teaching, group up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Lectures attendance	10	Oral examination	50
Activity in practical work	40		

<b>Study program:</b> Performing Arts, Specialized Academic studies;			
<b>Course:</b> SZZSI – <b>Research study</b>			
<b>Teachers:</b> ---			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 10			
<b>Prerequisites:</b> None.			
<b>Course objective:</b> Students extend and master capability for individual concert activity and work in music ensembles and orchestras, along with competencies for work in music education institutions of the secondary school level. Research study is part of the preparation for the main subject exam program, while including preparation of other courses and artistic projects as well. Its main role is to guide and direct students in application of acquired knowledge (interpretative, theoretical, analytical, methodological), aiming at individual: <ul style="list-style-type: none"> <li>- Improvement and self-realization in the chosen artistic field, according to the candidate's individual inclinations and capacities;</li> <li>- Study of problem solving methods and choices with the aid of literature or good artistic practice;</li> <li>- Problem study and drawing conclusions on possible solutions based on the conducted research and analysis.</li> </ul>			
<b>Course outcomes:</b> Students gain high professional level of competence for realizing and expressing personal artistic concepts, widening the repertoire and extending knowledge in the specific repertoire field (main subject topic), and taking the leading roles in ensembles; master comprehensive knowledge in repertoire field specific for the main subject, have thorough understanding of practical and theoretical studies and knowledge of putting it to practice in further artistic development; Gain capacity for individual learning and completing complex tasks, have critical self-reference and are capable for initiating collaborative projects, lead them and take part in team work, arrangements and organization.			
<b>Course content:</b> Formed in accordance with the chosen program for each individual specialization thesis, its complexity and structure: <ul style="list-style-type: none"> <li>- It can include areas of one or more subjects pertaining to the specific artistic field;</li> <li>- Preparation of the complex artistic performance program.</li> </ul>			
<b>Literature:</b> 1. Formed according to the chosen topic of each individual specialization thesis.			
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 10	
<b>Teaching methods:</b> Candidate's individual work with consultations.			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 0	Final exam:	Points - 0