



MASTER STUDIES

MUSIC RESEARCH ORIENTED STUDY PROGRAM

Field	Music Research
Type and Level	Master studies, II study cycle
Modules	Musicology, Ethnomusicology, Music Pedagogy, Music Theory
Study load	60 ECTS
Study length	1 year (2 semesters)
Title	Master of Musical Arts
Number of students	52 per year of study
Language	Serbian
Web	www.fmu.bg.ac.rs
Entry requirements	An entrance condition for enrolment in the Master study program is to hold a Bachelor of music academic degree from an accredited institution, after four-years studies based on the accredited study programs, namely at least 240 ECTS awarded.
Objectives	<p>Music Research Oriented Study Program is oriented toward development of capacities for individual research, improvement and self-realization in the chosen field (Musicology, Ethnomusicology with Ethnochoreology, Music Pedagogy and Music Theory) according to the candidate's competencies and preferences, overview of methods and capacities for problem solving using literature or good research practice, along with capability for problem examination and drawing conclusions based on the research and analysis.</p> <p>Objectives of the study program derive from its aims, designed for qualifying professionals who will; have mastery over general academic knowledge and skills for work in education, culture and media, applicable to the educational process in general and music elementary and high schools; be able to put to practice scholar and theoretical knowledge acquired through compulsory and elective courses; enhance their creative capacities through further education and professional development.</p>

Structure

Music Research Oriented Master Study Program pertains to the humanities, field of music and music research, and it contains all the elements defined by the Law.

Music Research Oriented Master Study Program is comprised of 4 modules: Musicology, Ethnomusicology with Ethnochoreology, Music Pedagogy and Music Theory.

The aim of this study program is to enable the students to acquire adequate competencies in one of the narrow research fields (musicology, ethnomusicology with ethnochoreology, music pedagogy and music theory), as well as competencies for teaching or work in media, along with acquiring skills requisite for further, predominately individual education.

The title obtained by the end of the studies is Master of Musical Arts. The Music Research Oriented Master Study Program are logical and appropriate continuation of bachelor study. Students gain competencies in implementation and deepening of knowledge acquired throughout the first study cycle, as well as problem solving in new situations. Master study program covers combination of lectures and individual research. At the end of one-year study student addresses the final thesis.

Upon the approval of the dissertation topic and mentor, Final thesis is developed during the second semester. Upon thesis completion, candidate defends the thesis in front the committee/at the master exam, at the end of semester and academic year. Procedures for choosing the topic, mentor and co-mentor, and of master exam are defined by Policies and regulations for study and Policies and regulations for examination.

Studies are completed with at least 60 ECTS, all tasks defined by the study program delivered, and written and defended master thesis.

Academic year consists of two semester with 15 work weeks each, whereas 1 ECTS corresponds to 30 work hours of student workload.

Courses last one or two semesters, with each having a defined structure described in the course specification including: number of ECTS, prerequisites for enrollment, aim, outcome, theory and practical content, literature, number of active lessons and research hours, methods, evaluation and grading process.

Study program courses are grouped as research-vocational (RV) (25-32%), theoretical-methodological (TM) (22%-26%) and vocational-applicative (VA) (10%-15%). Elective courses load 33,33% of study program, individual research 4 ECTS and vocational practice 6 ECTS. Final thesis, pertaining to the electives, loads 10-14 ECTS.

Aim

Education of students competent for integration of acquired knowledge from various musicology, ethnomusicology, ethnochoreology, music theory and music pedagogy disciplines. Upon completion of the Music Research Oriented Study Program at the master level students gain competencies for pedagogical work in general and music elementary and high schools according to the diploma supplement, as well as in culture institutions and media. Moreover, studies can be continued at the second (specialized academic studies) and third study cycle (doctoral academic studies).

Possibilities for continuation of studies are the following, depending on the chosen module:

- Module Musicology – Doctoral Academic Studies in Musicology, as well as Interdisciplinary Doctoral Studies at the University of Arts;
- Module Ethnomusicology with Ethnochoreology – Doctoral Academic Studies in Ethnomusicology with Ethnochoreology, as well as Interdisciplinary Doctoral Studies at the University of Arts;
- Module Music Pedagogy – Doctoral Academic Studies in Music Pedagogy, as well as Interdisciplinary Doctoral Studies at the University of Arts;
- Module Music Theory – Doctoral Academic Studies in Music Theory, as well as Interdisciplinary Doctoral Studies at the University of Arts.

The aim of this master study program completely confers to the main aims and objectives of Faculty of music.

Objectives

Music Research Oriented Study Program is oriented toward development of capacities for individual research, improvement and self-realization in the chosen field (Musicology, Ethnomusicology with Ethnochoreology, Music Pedagogy and Music Theory) according to the candidate's competencies and preferences, overview of methods and capacities for problem solving using literature or good research practice, along with capability for problem examination and drawing conclusions based on the research and analysis.

Objectives of the study program derive from its aims, designed for qualifying professionals who will; have mastery over general academic knowledge and skills for work in education, culture and media, applicable to the educational process in general and music elementary and high schools; be able to put to practice scholar and theoretical knowledge acquired through compulsory and elective courses; enhance their creative capacities through further education and professional development.

Competencies

Master of Musicology; Master of Ethnomusicology and Ethnochoreology; Master of Music Pedagogy; Master of Music Theory.

Competencies of master students include:

- advanced knowledge in musicology, ethnomusicology and ethnochoreology, music pedagogy or music theory;
- critical understanding of theory and principles;
- conducting complex research and projects in musicology, ethnomusicology and ethnochoreology, music pedagogy and music theory
- obtaining knowledge, skills and competencies necessary for professional activity in any of the stated fields;
- work in general and specialized high-school level institutions, according to the issued diploma supplement;
- work in institutions of culture and media;
- capacity for individual problem solving to a certain extent;
- capacity for analysis and synthesis in various problems in the field of music research.

Upon completion of master academic study in **Musicology**, student gains competencies for pedagogical and creative work in music and general schools in the field of expertise (Music history teaching methods 1 and 2, Methodological issues in history of music teaching in elementary school) stated in the diploma and diploma supplement. Moreover, student gains competencies for creative, critical, professional work in the institutions of culture and mass media. In the context of these competencies, student gains the following specific ones as well:

- teaching the subject Music culture in elementary, general and specialized high schools;
- teaching the subject Music theory in music primary and high schools;
- teaching the subject Music history (with introduction to the music literature) in music high schools;
- teaching the subject National music history in music high schools;
- teaching the subject Ethnomusicology, Harmony, Counterpoint, Musical forms and Musical instruments in music high schools;

- mastery of teaching methods, principles and processes;
- implementation of innovative teaching methods and practices in music education;
- creation and implementation of music and music-educational-cultural programs as music editor and music critic in media (radio, television, press) and institutions of culture.

Upon completion of master academic study in **Ethnomusicology**, student gains competencies for pedagogical and creative work in music and general schools in the field of expertise (Ethnomusicology teaching methods, Traditional singing teaching methods, Methodological issues in teaching music in elementary school) stated in the diploma and diploma supplement, and work in cultural-artistic and folklore societies (with conveying theoretical and practical ethnomusicological and ethnomusicological knowledge). Moreover, student gains competencies for creative, critical, professional work in the institutions of culture and mass media. In the context of these competencies, student gains the following specific ones as well:

- teaching the subject Music culture in elementary, general and specialized high schools;
- teaching the subject Music theory in music primary and high schools;
- teaching the subject Music history (with introduction to the music literature) in music high schools;
- teaching the subject National music history in music high schools;
- teaching the subjects Ethnomusicology, Harmony, Counterpoint, Musical forms and Musical instruments in music high schools;
- teaching Traditional singing in music elementary and high schools;
- teaching Traditional dances in music high schools;
- mastery of teaching methods, principles and processes;
- implementation of innovative teaching methods and practices in music education;
- creation and implementation of music and music-educational-cultural programs as music editor and music critic in media (radio, television, press) and institutions of culture.

Upon completion of master academic study in **Music Pedagogy**, student gains competencies for pedagogical and creative work in music and general schools in the field of expertise (Solfeggio teaching methods, General music teaching methods) stated in the diploma and diploma supplement, and work in cultural-artistic and folklore societies (with conveying theoretical and practical ethnomusicological and ethnomusicological knowledge). Moreover, student gains competencies for creative, critical, professional work in the institutions of culture and mass media. In the context of these competencies, student gains the following specific ones as well:

- teaching the subjects Solfeggio and Music theory in music primary and high schools;
- teaching the subject Music culture in elementary, general and specialized high schools;
- development and implementation of music activities in preschools;
- leading schools ensembles;
- teaching the music theory subjects (according to the electives in music theory disciplines teaching methods) in music high schools;
- mastery of teaching methods, principles and processes;
- putting the acquired knowledge to practice;
- implementation of innovative teaching methods and practices in music education;

- creation and implementation of music and music-educational-cultural programs as music editor and music critic in media (radio, television, press) and institutions of culture.

Specific competencies of Music Theory module include:

- teaching the music theory subjects (according to the electives in music theory disciplines teaching methods) in music high schools;
- conducting a larger-scale research dealing with music theory problematics.

Curriculum

Curriculum of Master Study Program is created to comply with the specific objectives. The structure of the study program loads about 30% ECTS of elective courses.

In compliance with positive practice in specialized studies in arts in Europe, approximately two thirds of credits acquired through the studies pertain to the major and vocational courses grouped as research-oriented and vocational in the narrower sense. Curriculum incorporates completion of the master thesis.

All courses last one or two semesters, loading 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. Curriculum is formed so that knowledge necessary for further courses is obtained on the previous ones.

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 data.

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.

Classes of the major are held in groups, but with highly emphasized individual approach to each student.

List of courses

Theoretical-methodological

Aesthetics, poetics and stylistics of contemporary music

Methodology of ethnomusicology teaching 1

Methodology of ethnomusicology teaching 2

Methodology of music history teaching 1

Methodology of music history teaching 2

Methodology of music teaching in high schools

Methodology of music theory teaching 1

Methodology of music theory teaching 2

Methodology of solfeggio teaching

Methodology of traditional singing teaching 1

Methodology of traditional singing teaching 2

Methodology of general music education

Methodology of research

Principles of solfeggio teaching

Research oriented and artistic-vocational courses

Globalization and contemporary dance genres

Ethnomusicology: method, theory, approach

Final thesis: ethnomusicology/ethnochoreology

Final thesis: musicology

Final thesis: music pedagogy
Final thesis: music theory
History of Western civilization dances: from ancient Greece to the origin of ballet
History of Western societies' dances: XIX and XX century
Cultural studies in music
Music and unconscious
Musicology
World dances
Music theory and analysis: tendencies and methods 1
Music theory and analysis: tendencies and methods 2
Tendencies and methods in pedagogy research
Psychology of musical giftedness
Contemporary ethnomusicology research in Serbia and worldwide 1
Contemporary ethnomusicology research in Serbia and worldwide 2
Individual research
Topical seminar paper: Vocal music analysis
Topical seminar paper: Musical forms analysis
Topical seminar paper: Musical styles analysis
Topical seminar paper: Counterpoint
Topical seminar paper: Harmony with harmonic analysis
Theory and practice of media in musicology

Vocational-applicative courses

Arranging 1
Arranging 2
Archive work
Complementary methods of solfeggio and piano teaching
Vocational practice

Elective courses

Methodology of music theory teaching 1
Methodology of ethnomusicology teaching 1
Methodology of music theory teaching 2
Methodology of ethnomusicology teaching 2
Methodology of solfeggio teaching
Methodology of general music education
Methodology of music history teaching 1
Psychology of musical giftedness
Music and unconscious
Complementary methodology of solfeggio and piano teaching
Arranging 1
Arranging 2
Methodology of music history teaching 2
Topical seminar paper: Vocal music analysis
Topical seminar paper: Musical forms analysis
Topical seminar paper: Musical styles analysis
Topical seminar paper: Counterpoint
Topical seminar paper: Harmony with harmonic analysis
Principles of solfeggio teaching
Methodology of music teaching in high schools
Ethnomusicology: method, theory, approach
Cultural studies in music
World dances

History of Western civilization dances: from ancient Greece to the origin of ballet
Methodology of traditional singing teaching 1
Methodology of traditional singing teaching 2
History of Western societies' dances: XIX and XX century
Globalization and contemporary dance genres

Module – Musicology

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
FIRST YEAR											
1	MGMU1	Musicology	1	RV	C	3	3	0	0	0	8
2	MGMN1	Methodology of research	1	TM	GC	1	1	0	0	0	2
3	MGM1	Methodology of music history teaching 1	1	TM	C	1	1	2	0	0	5
4	MGME1	Elective courses	1, 2		E	2	1/2	2	0	0	5
	MHMT1	Methodology of music theory teaching 1	1	TM	E	2	2	2	0	0	5
	MJNM1	Methodology of ethnomusicology teaching 1	1	TM	E	2	1	2	0	0	5
5	MNSIR	Individual research	1, 2	RV	GC	0	0	0	4	0	4
6	MGPS1	Aesthetics, poetics and stylistics of contemporary music	2	TM	C	2	2	0	0	0	4
7	MGM12	Methodology of music history teaching 2	2	TM	C	1	1	2	0	0	5
8	MGTM1	Theory and practice of media in musicology	2	RV	C	1	1	0	0	0	3
9	MGAR1	Archive work	2	VA	C	1	1	0	0	0	3
10	MGME2	Elective courses	2, 3		E	2	1/2	2	0	0	5
	MHMT2	Methodology of music theory teaching 2	2	TM	E	2	2	2	0	0	5
	MJNM2	Methodology of ethnomusicology teaching 2	2	TM	E	2	1	2	0	0	5
11	MNSP1	Vocational practice	2	VA	GC	0	0	0	0	0	6
12	MGZR1	Vocational practice	2	RV	C	0	0	0	0	0	10
Total						14	12/14	8	8	0	60
Number of classes and ECTS on the study program in total								630			60

Module – Music Pedagogy

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
FIRST YEAR											
1	MLGM1	Elective courses	1, 2		E	2	2	0	3	0	12
	MLMS1	Methodology of solfeggio teaching	1, 2	TM	E	2	2	0	3	0	12
	MLOM1	Methodology of general music education	1, 2	TM	E	2	2	0	3	0	12
2	MLPI1	Tendencies and methods of research in pedagogy	1, 2	RV	C	1	1	0	0	0	6
3	MGMN1	Methodology of research	1	TM	GC	1	1	0	0	0	2
4	MNSIR	Individual research	1, 2	RV	GC	0	0	0	4	0	4
5	MLRM1	Elective courses	1, 2		E	1/2	1/2	2	0	0	5
	MHMT1	Methodology of music theory teaching 1	1	TM	E	2	2	2	0	0	5
	MGM1	Methodology of history of music teaching 1	1	TM	E	1	1	2	0	0	5
	MJNM1	Methodology of ethnomusicology teaching 1	1	TM	E	2	1	2	0	0	5
6	MLIR1	Elective courses	1, 2		E	1	1/2	0	0	0	6
	MLPD1	Psychology of musical giftedness	1, 2	RV	E	1	1	0	0	0	6
	MLKM1	Complementary methodology of solfeggio and piano teaching	1, 2	VA	E	1	1	0	0	0	6
	MLMN1	Music and Unconscious	1, 2	RV	E	1	1	0	0	0	6
	MHAR1	Arranging 1	1	VA	E	1	2	0	0	0	3
	MHAR2	Arranging 2	2	VA	E	1	2	0	0	0	3
7	MLRM2	Elective courses	2, 3		E	1/2	1/2	2	0	0	5
	MHMT2	Methodology of music theory teaching 2	2	TM	E	2	2	2	0	0	5
	MGM2	Methodology of history of music teaching 2	2	TM	E	1	1	2	0	0	5
	MJNM2	Methodology of ethnomusicology teaching 2	2	TM	E	2	1	2	0	0	5
8	MNSP1	Vocational practice	2	VA	GC	0	0	0	0	0	6
9	MLZR1	Final thesis – music pedagogy	2	RV	C	0	0	0	0	0	14
Total						11/13	11/15	4	14	0	60
Number of classes and ECTS on the study program in total								600	60		

Module – Music Theory

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
FIRST YEAR											
1	MHPM1	Tendencies and methods of music theory and analysis 1	1	RV	C	1	1	0	0	0	5
2	MHTS1	Elective courses	1, 2		E	1	1	0	0	0	5
	MHSH1	Topical seminar paper: Harmony with harmonic analysis	1, 2	RV	E	1	1	0	0	0	5
	MHSK1	Topical seminar paper: Counterpoint	1, 2	RV	E	1	1	0	0	0	5
	MHSO1	Topical seminar paper: Musical forms analysis	1, 2	RV	E	1	1	0	0	0	5
	MHSS1	Topical seminar paper: Musical styles analysis	1, 2	RV	E	1	1	0	0	0	5
	MHSV1	Topical seminar paper: Vocal music analysis	1, 2	RV	E	1	1	0	0	0	5
3	MHMT1	Methodology of music theory teaching 1	1	TM	GC	2	2	2	0	0	5
4	MHME1	Elective courses	1, 2		E	1.5/2	1/2	2/0	0	0	10
	MLPM1	Principles of solfeggio teaching	1, 2	TM	E	2	2	0	0	0	10
	MLMK1	Methodology of music teaching in high schools	1, 2	TM	E	2	2	0	0	0	10
	MGM1	Methodology of music history teaching 1	1	TM	E	1	1	2	0	0	5
	MJNM1	Methodology of ethnomusicology teaching 1	1	TM	E	2	1	2	0	0	5
5	MNSIR	Individual research	1, 2	RV	GC	0	0	0	4	0	4
6	MHPM2	Tendencies and methods of music theory and analysis 2	2	RV	C	1	1	0	0	0	5
7	MHME2	Elective courses	2, 3		E	1/2	1	2	0	0	5
	MGM2	Methodology of music history teaching 2	2	TM	E	1	1	2	0	0	5
	MJNM2	Methodology of ethnomusicology teaching 2	2	TM	E	2	1	2	0	0	5
8	MHMT2	Methodology of music theory teaching 2	2	TM	GC	2	2	2	0	0	5
9	MNSP1	Vocational practice	2	VA	GC	0	0	0	0	0	6
10	MHZR1	Final thesis: music theory	2	RV	C	0	0	0	0	0	10
Total						12/14	11/13	10/6	8	0	60
Number of classes and ECTS on the study program in total								615			

Module – Ethnomusicology with Ethnochoreology

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
FIRST YEAR											
1	MJEM1	Elective courses	1, 2		E	2	0	0	0	0	4
	MJET1	Ethnomusicology: method, theory, approach	1	RV	E	2	0	0	0	0	4
	MJKS1	Cultural studies in music	1	RV	E	2	0	0	0	0	4
2	MJEK1	Elective courses	1, 2		E	1	2	0	0	0	4
	MJPS1	World dances	1	RV	E	1	2	0	0	0	4
	MJIP1	History of Western civilization dances: from ancient Greece to the origin of ballet	1	RV	E	1	2	0	0	0	4
3	MJSI1	Contemporary ethnomusicology research in Serbia and worldwide 1	1	RV	C	1	1	2	0	0	4
4	MHMT1	Methodology of music theory teaching 1	1	TM	GC	2	2	2	0	0	5
5	MGMN1	Methodology of research	1	TM	GC	1	1	0	0	0	2
6	MJME1	Elective courses	1, 2		E	1/2	1	0/2	0	0	10
	MLPM1	Principles of solfeggio teaching methodology	1, 2	TM	E	2	2	0	0	0	10
	MLMK1	Methodology of music teaching in high schools	1, 2	TM	E	2	2	0	0	0	10
	MGMI1	Methodology of music history teaching 1	1	TM	E	1	1	2	0	0	5
	MJNM1	Methodology of ethnomusicology teaching 1	1	TM	E	2	1	2	0	0	5
	MJMP1	Methodology of traditional singing teaching 1	1	TM	E	1	1	0	0	0	5
	MGMI2	Methodology of music history teaching 2	2	TM	E	1	1	2	0	0	5
	MJNM2	Methodology of ethnomusicology teaching 2	2	TM	E	2	1	2	0	0	5
	MJMP2	Methodology of traditional singing teaching 2	2	TM	E	1	1	0	0	0	5
7	MJSI2	Contemporary ethnomusicology research in Serbia and worldwide 2	2	RV	C	1	1	3	0	0	3
8	MJEK2	Elective courses	2, 3		E	1	2	0	0	0	3
	MJZP1	History of Western societies' dances: XIX and XX century	2	RV	E	1	2	0	0	0	3
	MJGP1	Globalization and contemporary dance genres	2	RV	E	1	2	0	0	0	3
9	MHMT2	Methodology of music theory teaching 2	2	TM	GC	2	2	2	0	0	5
10	MNSP1	Vocational practice	2	VA	GC	0	0	0	0	0	6
11	MNSIR	Individual research	1, 2	RV	GC	0	0	0	4	0	4
12	MJZR1	Final thesis: ethnomusicology/ethnochoreology	2	RV	C	0	0	0	0	0	10
Total						13/15	13	9/13	8	0	60
Number of classes and ECTS on the study program in total								645		60	

* S- Semester

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

Status: GE- General education, TM – Theoretical-methodological, RV – Research-vocational, VA- Vocational-applicative

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

Admission

Call for admission to the Master's Music Research Oriented Study Program is of a public and lawful character, with the entrance exam managed by Entrance Exam Committee, named by the Faculty of Music Academic Council.

Prerequisites for enrollment:

- completed Bachelor studies (240 ECTS);
- approved entrance exam according to the Policies and Regulations for entrance exams and ranking
- for module Musicology: completed Bachelor studies in musicology
- for module Ethnomusicology: completed Bachelor studies in ethnomusicology; if a candidate holds a bachelor degree in other module than ethnomusicology, a admission paper of appropriate quality and length (the paper should address a problem in the field of ethnomusicology or similar, scholarly and problem oriented, with at least 15 pages in length);
- for module Music Theory: completed Bachelor studies in Music theory; if a candidate holds a bachelor degree in other module, two seminar papers in Vocal literature, Musical forms, Musical styles analysis, Counterpoint or Harmony with harmonic analysis, should be submitted. The seminar papers should be of different disciplines.
- for module Music Pedagogy: completed Bachelor studies in music pedagogy

Ranking criteria:

Candidate can score up to 100 points, of which success at the previous stages of education loads up to 30 points and the entrance examination up to 70 points.

Entrance Exam

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

Entrance Exam Program for enrollment to the Music Research Oriented Study Program:

Module – Musicology: submission of two seminar papers in major studies written during the bachelor studies (History of music, National history of music). The committee grades candidates based on the success at the previous stages of education and the quality of submitted seminar papers.

Module – Ethnomusicology with Ethnochoreology: Students with BA degree in Ethnomusicology submit seminar paper written at the fourth year of study in one of the majors (Ethnomusicology or Ethnochoreology). Candidates holding a BA degree from other modules submit admission paper of appropriate quality and length, to be submitted with other documentation for admission. Oral examination consists of an interview with the candidate.

Module – Music Pedagogy: essay in the field of methodology (Methodology of solfeggio teaching or Methodology of general music education); writing time is 3 hours. Practical demonstration (playing and singing) related to the essay.

Module – Music theory: - an essay in one of the majors (Vocal literature, Musical forms, Analysis of musical styles, Counterpoint, Harmony with harmonic analysis); writing time is 3 hours.

- two seminar papers in Vocal literature, Musical forms, Analysis of musical styles, Counterpoint or Harmony with harmonic analysis submitted with admission documentation (papers should be from different disciplines)

- interview with a candidate

Student evaluation and progress

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

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

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

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

Table of courses

1. MGPS1 Aesthetics, poetics and stylistics of contemporary music
2. MJNM1 Methodology of ethnomusicology teaching 1
3. MJNM2 Methodology of ethnomusicology teaching 2
4. MGMI1 Methodology of music history teaching 1
5. MGMI2 Methodology of music history teaching 2
6. MLMK1 Methodology of music teaching in high schools
7. MHMT1 Methodology of music theory teaching 1
8. MHMT2 Methodology of music theory teaching 2
9. MLMS1 Methodology of solfeggio teaching
10. MJMP1 Methodology of traditional singing teaching 1
11. MJMP2 Methodology of traditional singing teaching 2
12. MLOM1 Methodology of general music education
13. MGMN1 Methodology of research
14. MLPM1 Principles of solfeggio teaching
15. MJGP1 Globalization and contemporary dance genres
16. MJET1 Ethnomusicology: method, theory, approach
17. MJZR1 Final thesis: ethnomusicology/ethnochoreology
18. MGZR1 Final thesis: musicology
19. MLZR1 Final thesis: music pedagogy
20. MHZR1 Final thesis: music theory
21. MJIP1 History of Western civilization dances: from ancient Greece to the origin of ballet
22. MJZP1 History of Western societies' dances: XIX and XX century
23. MJKS1 Cultural studies in music
24. MLMN1 Music and unconscious
25. MGMU1 Musicology
26. MJPS1 World dances
27. MHPM1 Music theory and analysis: tendencies and methods 1
28. MHPM2 Music theory and analysis: tendencies and methods 2
29. MLPI1 Tendencies and methods in pedagogy research
30. MLPD1 Psychology of musical giftedness
31. MJSI1 Contemporary ethnomusicology research in Serbia and worldwide 1
32. MJSI2 Contemporary ethnomusicology research in Serbia and worldwide 2
33. MNSIR Individual research
34. MHSV1 Topical seminar paper: Vocal music analysis
35. MHSO1 Topical seminar paper: Musical forms analysis
36. MHSS1 Topical seminar paper: Musical styles analysis
37. MHSK1 Topical seminar paper: Counterpoint
38. MHSH1 Topical seminar paper: Harmony with harmonic analysis
39. MGTM1 Theory and practice of media in musicology
40. MHAR1 Arranging 1
41. MHAR2 Arranging 2
42. MGAR1 Archive work
43. MLKM1 Complementary methods of solfeggio and piano teaching
44. MNSP1 Professional training

Study program: Master Academic Studies, Music Research Oriented Studies			
Course title: MGPS1 - Aesthetics, poetics and stylistics of contemporary music			
Teachers: Veselinović-Hofman R. Mirjana, full professor in retirement; Popović Mladenović B. Tijana, full professor; Šuvaković P. Miodrag, full professor; Nikolić D. Sanela, assistant professor			
Assistants: Miladinović-Prica R. Ivana, assistant; Mitrović D. Radoš, assistant; Petković R. Ivana, assistant			
Course status: compulsory			
Number of ECTS: 4			
Requirements: None			
Course objectives: The objective of the course is to introduce master studies students in research work on the analysis, interpretation and discussion of disciplinary and interdisciplinary aesthetic, poetic and stylistic studies of contemporary music.			
Course outcomes: Students mastered the knowledge and methods of analyzing the discourse of aesthetics, poetics and stylistics of contemporary music.			
Course content: 1-2. Analytcs and contextuality of musicology as an element of aesthetic, poetic and stylistic reflections of contemporary music and genres of text in domain of musicology; 3. Objectivism in music; 4. Ontological pluralism; 5. Phenomenology of music; 6. Hermeneutic issues; 7. Social factors of contemporary music; 8-9. Theory of contemporarity in music and arts; 10-11. Aesthetics and poetics of the composer; 12-13. Aesthetics and poetics of the performer; 14. Colloquium 1, 15. Colloquium 2. Colloquium 1: Written work on a given subject from the topics covered 1-7. Colloquium 2: test - checking knowledge from teaching units 8-13. Exam: Oral answer to three questions from the teaching units			
Literature: 1. Foht, Ivan: Savremena estetika muzike, Nolit, Beograd, 1980. 2. Jankelevič, Vladimir: Muzika i neizrecivo, Književna zajednica Novog Sada, Novi Sad, 1987. 3. Ingarden, Roman: Ontologija umetnosti, Književna zajednica Novoga Sada, Novi Sad, 1991. 4. Davies, Stephen: Themes in the Philosophy of Music, Oxford University Press, Oxford, 2005. 5. Lippman, Edward: A History of Western Musical Aesthetics, University of Nebraska Press, Lincoln, 1992. 6. Veselinović (=Veselinović-Hofman), Mirjana: Stvaralačka prisutnost evropske avangarde u nas, Univerzitet umetnosti u Beogradu, Beograd, 1983. 7. Veselinović-Hofman, Mirjana: Pred muzičkim delom, Zavod za udžbenike, Beograd, 2007. 8. Šuvaković, Miško: Diskurzivna analiza. Prestupi i/ili pristupi 'diskurzivne analize' filozofiji, poetici, estetici, teoriji i studijama umetnosti i kulture, Univerzitet umetnosti, Beograd, 2006. 9. Šuvaković, Miško: Pojmovnik savremene umetnosti i teorije, Orion Art, Beograd, 2011.			
No. of active teaching classes:	Lectures: 2	Practice: 2	
Teaching methods: Lectures, analysis of musical pieces, theoretical interpretation of disciplinary and interdisciplinary aesthetic, poetic and stylistic texts about music and art Lectures: group class, group size up to 50 Practice: group class, group size up to 25			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Final thesis:	Points - 70
Class activity	10	Oral Examination	70
Colloquiums	20		

Study program: Master academic studies, Music Research Oriented Studies		
Course: MJNM1 – Ethnomusicology teaching methods 1 , MUJNM1 - Ethnomusicology teaching methods 1		
Teachers: Golemović O. Dimitrije, full professor.		
Assistants: ---		
Course status: elective		
Number of ECTS: 5		
Prerequisites: None.		
Course objectives: To give students of Master studies with Bachelor degree in ethnomusicology a specific recapitulation of undergraduate ethnomusicology courses, while offering students with the degrees of other modules essentials of ethnomusicology, enabling them to teach that subject in schools. Also, they master basic skills of teaching, from preparation of the class to its realization.		
Course outcome: Students are expected to gain comprehensive knowledge of various aspects of traditional folk music, their origin and manners of functioning, with the emphasis on context.		
Course content: 1. Is singing conditioned by gender?; 2. The origin of singing; 3. Hypothesis on origins of verse in singing; 4. The forms of refrain; 5. Characteristics of chant/melody in singing; 6. Characteristics of harmony in singing; 7. Form and function relation in folk singing; 8. Improvisation forms in folk singing; 9. Genres of folk singing (ritual, lyrical and ballad singing); 10. Epic singing; 11. Universal characteristic of folk singing and folk music forms; 12. Traditional folk music of ethnicities (Romans, Vlachs and other); 13. Commercial folk music; 14. World music; 15. Relation between traditional and commercial folk music. Exam prerequisites: colloquium: essay on ethnomusicological topics and its presentation during the class; Exam requirements: written examination: essay on an ethnomusicological topic, oral examination: presentation of the written essay.		
Literature: 1. Д. Големовић, "Епско певање", Гусле (лист Савеза гуслара), бр. 20, Београд, март 2005, 10-13. 2. В. Дворниковић, Карактерологија Југословена, Космос, Геца Кон А. Д., Београд 1939, Просвета – Београд, Просвета – Ниш, 1990 (репринт). 3. В. Каракашевић, "Гусле и гуслари (прилог уз културно-историјску расправу" Музичка уметност у Срба)", Летопис Матице српске, књига 196, 1898, свеска четврта, Нови Сад 1898, 126. 4. Л. Куба, У Црној Гори / путеви предузети са намјером сакупљања народних пјесама, 1890-1891, ЦИД Подгорица, 1996. 5. В. Латковић, "О певачима српскохрватских народних епских песама до краја XVIII века", преузето из: Б. Сувајић, Народна књижевност (епске песме у старијим записима), Филолошки факултет, Београд, "Нова светлост", Крагујевац, 1998, 227. 6. М. Матицки, Језик српског песништва, Прометеј, Нови Сад, Нови Сад 2003. 7. Р. Меденица, "Друштвена функција песме", Прилози проучавању народне поезије, Год. VI, Св. 1, Београд, март 1939, 60. 8. В. Неђић, "Против лажних народних песама", О усменом песништву, СКЗ, коло LXIX, књига 462, Београд 1976, 224. 9. А. А. Потебња, "Животни услови у којима је цветало народно стваралаштво", у: С. Кољевић, Ка поетици народног песништва (страна критика о нашој народној поезији), Библиотека "Књижевни погледи", Просвета, Београд 1982, 246. 10. Л. Ранке, "Национални начин мишљења и национална поезија", у: С. Кољевић, Ка поетици народног песништва (страна критика о нашој народној поезији), Библиотека "Књижевни погледи", Просвета, Београд 1982, 182). 11. Д. Големовић, "Роми као важан фактор развоја српске обредне праксе", Нови звук, 17, СОКОЈ, МИЦ, Београд 2001, 39-47 (звучни примери, CD бр. 17) 12. D. Golemović, Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006. 13. Д. Големовић, Пјевање уз гусле, Етнолошка библиотека, књ. 36, Српски генеалогски центар, Чигоја штампа, Београд 2008. 14. D. Golemović, "Пјевање уз гусле: od tradicionalne do savremene pozornice", Tragom crnogorske muzičke baštine (radovi sa naučnog skupa održanog u Podgorici 25. marta 2010 godine, u organizaciji Odjeljenja umjetnosti Crnogorske akademije nauka i umjetnosti), ur. Anka Burić, Crnogorska akademija nauka i umjetnosti, Naučni skupovi, knjiga 111, Odjeljenje umjetnosti, knjiga 38, Podgorica 2012, 23-28. 15. Д. Големовић, "Да ли је новокомпонована народна музика заиста народна?", Гласник ЕИ САНУ, књ. XLIV, ЕИ САНУ, Београд 1995, 185-189 16. D. Golemović, Etnomuzikološki ogleđi, Biblioteka XX vek, Čigoja štampa, Beograd 1997. 17. Д. Големовић, Рефрен у народном певању: од обреда до забаве, Реноме – Бијељина, Академија уметности – Бања Лука, Београд 2000. (са компакт диском) a. Д. Големовић, "Народна песма: од обреда до спектакла", Simpozijum "Opera od obreda do umetničke forme", Beograd 21-22. juni 2000, Katedra za muzikologiju i etnomuzikologiju, FMU, Beograd 2001, 21-25 b. D. Golemović, Newly Composed Folk Song as the Keeper of Traditional Composing Principles " (Новокомпонована народна песма као чувар традиционалних композиционих принципа), Research of Dance and Music on the Balkans, International Symposium Brčko, Decembre 06-09 2007, ed. D. Golemović, Association for Fostering of the Serb Cultural - Historical Heritage Baštinar, Brčko, Brčko 2007.		
No. of active teaching classes:	Lectures: 2	Practical work: 3
Teaching methods: Lectures with demonstrations on pre-determined topics; Class and workshop discussions; Preparation of short student presentations at workshops; Student presentations on pre-determined topics. Lectures: group classes, up to 50 students Practical work: group classes, up to 25 students Additional classes: group classes, up to 25 students.		

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

Study program: Master academic studies, Music Research Oriented Studies		
Course: MJNM2 – Ethnomusicology teaching methods 2 , MUJNM2 - Ethnomusicology teaching methods 2		
Teachers: Golemović O. Dimitrije, full professor.		
Assistants: ---		
Course status: elective		
Number of ECTS: 5		
Prerequisites: None.		
Course objectives: To give students of Master studies with Bachelor degree in ethnomusicology a specific recapitulation of undergraduate ethnomusicology courses, while offering students with the degrees of other modules essentials of ethnomusicology, enabling them to teach that subject in schools. Also, they master basic skills of teaching, from preparation of the class to its realization.		
Course outcome: Students are expected to gain comprehensive knowledge of various aspects of traditional folk music, their origin and manners of functioning, with the emphasis on context.		
Course content: 1. Traditional terminology; 2. Melopoetic forms analysis: text/verse/refrain; 3. Melopoetic forms analysis: melody; 4. Melopoetic forms analysis: cadenza; 5. Melopoetic forms analysis: rhythm; 6. Polyphonic forms in national folk singing; 7. The role of leading and following voice in singing; 8. Rural two-part singing of older tradition: homophony; 9. Rural two-part singing of older tradition: heterophony-bourdon and bourdon; 10. Rural two-part singing of newer tradition: homophony; 11. Musical contamination in folk singing; 12. Folk music instruments: idiophones and membranophones; 13. Folk music instruments: chordophones; 14. Folk music instruments: aerophones; 15. Folk music instruments: instrumental ensembles. Exam prerequisites: colloquium: essay on ethnomusicological topics and its presentation during the class; Exam requirements: written examination: essay on an ethnomusicological topic, oral examination: presentation of the written essay.		
Literature: 1. Д. Големовић, "Српско двогласно певање (облици – порекло – развој) I", Нови звук, бр. 8, СОКОЈ, Београд 1996, 11-22. 2. Д. Големовић, "Српско двогласно певање (облици – порекло – развој) II", Нови звук, бр. 9, СОКОЈ, Београд 1997, 21-37. 3. D. Golemović, Etnomuzikološki ogledi, Biblioteka XX vek, Čigoja štampa, Beograd 1997. 4. D. Golemović, Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006. 5. Д. Големовић, Пјевање уз гусле, Етнолошка библиотека, књ. 36, Српски генеалогски центар, Чигоја штампа, Београд 2008. 6. D. Golemović, "Pjevanje uz gusle: od tradicionalne do savremene pozornice", Tragom crnogorske muzičke baštine (radovi sa naučnog skupa održanog u Podgorici 25. marta 2010 godine, u organizaciji Odjeljenja umjetnosti Crnogorske akademije nauka i umjetnosti), ur. Anka Burić, Crnogorska akademija nauka i umjetnosti, Naučni skupovi, knjiga 111, Odjeljenje umjetnosti, knjiga 38, Подгорица 2012, 23-28. 7. Д. Големовић, Рефрен у народном певању: од обреда до забаве, Реноме – Бијељина, Академија уметности – Бања Лука, Београд 2000. (са компакт диском) 8. Д. Големовић, "Исто то, само мало друкчије (размишљања о принципима стварања у вокалној музици и научној неопходности успостављања једне универзалне музичке анализе)", "Човек и музика", међународни симпозијум, Београд 20-23. Јун 2001, уредник: Д. Големовић, Вџес - Београд, Београд 2003, 289-299 (звучни примери на компакт диску) 9. Д. Големовић, "Именовање као начин означавања народних песама у српском народном певању", Дани Владе С. Милошевића, научни скуп (зборник радова), Академија уметности Бања Лука, Бања Лука 2006, 5-16. 10. D. Golemović, "Brass Bands in Serbia: from Urban to Rural and back to Urban Musical Practice" (Блех оркестри у Србији: од градске преко сеоске и натраг до градске музичке праксе), Urban Music in the Balkans, international symposium, Tirana September 28 - October 01, 2006, ed. Sokol Shupo, ASMUS, Tirana 2006, 359-368 11. D. Golemović, "Kako se oblikovao refren (na primeru pčelskih pesama)", 5. međunarodni simpozij "Muzika u društvu", Sarajevo, 26-28. Oktobar/listopad 2006, dr Ivan Čavlović, Muzikološko društvo FBiH, Muzička akademija u Sarajevu, Sarajevo 2007, ISBN 978-9958-9591-8-9, 135-147 (objavljeno 2008) 12. Сеоско певање у западној Србији (прилог проучавању музичких дијалеката у Србији), Србија: музички и играчки дијалекти, ур. Димитрије О. Големовић, Факултет музичке уметности, Београд, Београд 2011, стр. 7-60, ISBN 978-86-88619-02-8.		
No. of active teaching classes:	Lectures: 2	Practical work: 3
Teaching methods: Lectures with demonstrations on pre-determined topics; Class and workshop discussions; Preparation of short student presentations at workshops; Student presentations on pre-determined topics. Lectures: group classes, up to 50 students Practical work: group classes, up to 25 students Additional classes: group classes, up to 25 students.		

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

Study program: Master academic studies, Music Research Oriented Studies			
Course: MGMI1 – Music history teaching methods 1			
Teachers: Marinković D. Sonja, full professor.			
Assistants: Marković J. Marina, lecturer; Petković R. Ivana, lecturer; Cvetković A. Stefan, lecturer			
Course status: compulsory, elective			
Number of ECTS: 5			
Prerequisites: None.			
Course objectives: Introduction to methodological issues in music history teaching on different secondary school educational levels (vocational schools, general high school, music history teaching in music and ballet schools).			
Course outcome: Knowledge of methodological issues in music history teaching, pedagogical capabilities development and qualification for pedagogical work.			
Course content: Music history teaching methods 1 course includes lectures and debates on music history teaching problem issues: questions on periodization and systematisation of teaching material; problem approach to certain periods and topics covered by teaching program and material; practical problem solving related to class preparation and realization. Exam: oral answers to two questions from teaching material.			
Literature: 1. Маринковић, Соња, Историја музике за средње музичке школе за 2. и 3. разред, Београд, Завод за издавање уџбеника и наставна средства 2003. 2. Маринковић, Соња, Историја музике за средње музичке школе за 3. и 4. разред, Београд, Завод за издавање уџбеника и наставна средства, 2003. 3. Маринковић, Соња, Историја српске музике, Београд, Завод за издавање уџбеника и наставна средства, 2008. 4. Маринковић, Соња, Музичка култура за гимназије друштвено-језичког смера, Београд, Завод за издавање уџбеника и наставна средства, 2014. 5. Маринковић, Соња, Музичка култура за гимназије природно-математичког смера и опште гимназије, Београд, Завод за издавање уџбеника и наставна средства, 2014.			
No. of active teaching classes:	Lectures: 1	Practical work: 3	
Teaching methods: Lectures. Group discussions. Presentations on pre-determined topics. Lectures: group classes, up to 50 students Practical work: group classes, up to 25 students Additional classes: group classes, up to 25 students.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral examination	30
Class presentation	30		
Class preparation	30		

Study program: Master academic studies, Music Research Oriented Studies			
Course: MGMI2 – Music history teaching methods 2			
Teachers: Marinković D. Sonja, full professor.			
Assistants: Marković J. Marina, lecturer; Petković R. Ivana, lecturer; Cvetković A. Stefan, lecturer			
Course status: compulsory, elective			
Number of ECTS: 5			
Prerequisites: None.			
Course objectives: Introduction to methodological issues in music history teaching on different secondary school educational levels (vocational schools, general high school, music history teaching in music and ballet schools).			
Course outcome: Knowledge of methodological issues in music history teaching, pedagogical capabilities development and qualification for pedagogical work.			
Course content: Teaching plans and program analysis, making of annual and monthly work plans and class preparation. Class preparation and holding a class in secondary music school or general high school. Exam: oral answers to two questions from teaching material.			
Literature: 1. Маринковић, Соња, Историја музике за средње музичке школе за 2. и 3. разред, Београд, Завод за издавање уџбеника и наставна средства 2003. 2. Маринковић, Соња, Историја музике за средње музичке школе за 3. и 4. разред, Београд, Завод за издавање уџбеника и наставна средства, 2003. 3. Маринковић, Соња, Историја српске музике, Београд, Завод за издавање уџбеника и наставна средства, 2008. 4. Маринковић, Соња, Музичка култура за гимназије друштвено-језичког смера, Београд, Завод за издавање уџбеника и наставна средства, 2014. 5. Маринковић, Соња, Музичка култура за гимназије природно-математичког смера и опште гимназије, Београд, Завод за издавање уџбеника и наставна средства, 2014.			
No. of active teaching classes:	Lectures: 1	Practical work: 3	
Teaching methods: Lectures. Group discussions. Presentations on pre-determined topics. Lectures: group classes, up to 50 students Practical work: group classes, up to 25 students Additional classes: group classes, up to 25 students.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral examination	30
Class presentation	30		
Class preparation	30		

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

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

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

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

Study program: Book of courses, Master academic studies, Music Research Oriented Studies			
Course: MLMS1 - Methodology of solfeggio teaching			
Teachers: Drobni Đ. Ivana, Full Professor; Karan M. Gordana, Full Professor; Kršić-Sekulić M. Vesna, Full Professor; Matorkić-Ivanović D. Bojana, Full Professor; Petrović Č. Milena, associate professor; Hrpka Veškovac A. Ivana, assistant professor; Dubljević O. Jelena, teacher; Todorović D. Dragana, teacher			
Assistants: ---			
Course status: elective			
Number of ECTS: 12			
Prerequisites: None			
Course objective: Training students to teach solfeggio and music theory in music high schools.			
Course outcomes: The content of a syllabus is based on linking and interpreting knowledge from different scientific fields in order to explain in a clearer way all phases of the cognitive and educational aspect of teaching, as well as to introduce methods and forms of teaching.			
Course content: <u>Theory classes</u> All relevant topics that lead to train students to teach solfeggio and music theory in music high schools. Structuring solfeggio and music theory class session. Methodological principles and systems of work on the solfeggio lesson plans. <u>Practice sessions</u> To prepare lesson plans on the given methodical units. To attend at solfeggio and music theory lessons in music high schools and to teach a demo lesson. Colloquium To prepare, demonstrate and defense lesson plans on the given methodical units. Final exam Three questions to test the knowledge and skills learned in the course.			
Literature: 1. Васильевић, З., М. (2006). Методика музичке писмености. Београд: Завод за уџбенике и наставна средства 2. Дробни, И. (2008). Методичке основе вокално-инструменталне наставе, Београд: Завод за уџбенике 3. Сви актуелни уџбеници и приручници за солфеџо и теорију музике за средње музичке школе 4. Кршић Секулић, В. (1990). Клавир као наставно средство у педагогији солфеџа, ФМУ, Београд, 1990.			
No. of active teaching classes:	Lectures: 2	Practical work: 5	
Teaching methods: Lectures, Dialogue method of teaching, Demonstration, Written lesson plans, Practical work. Lectures: group teaching, group work with up to 50 students Exercises: group teaching, group work with up to 25			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	20	Oral examination	40
Practical work	20		
Colloquium	20		

Study program: Master academic studies ; Music Research Oriented Studies
Course: MJMP1 Teaching Methods of Traditional Singing 1
Teachers: Ranković B. Sanja, assistant professor
Assistants: ---
Course status: elective
Number of ECTS: 5
Prerequisites: For Ethnomusicology and Musicology students (Master academic studies); The maximum number of students: 5
<p>Course objective: Since 1995, traditional singing has become a part of the institutionalized music education in Serbia, at the level of primary and secondary music schools. Then was the first time when it was introduced in the teaching process by opening the Department for Serbian traditional Singing and Playing in "Mokranjac" music school in Belgrade. This aspect of musical education was later introduced in several more music schools in Serbia (Subotica, Kraljevo, Leskovac, Kragujevac, Sremska Mitrovica, etc.). Besides, traditional singing is a compulsory part of the activities of the professional ensemble "Kolo", as well as of numerous cultural artistic societies and culture centers in Serbia. The above mentioned institutions require professional personnel to work with young singers. The aim of the course is to train ethnomusicologists to become familiar with the methods of work in teaching traditional singing, and tendencies in developing this skill in the previous period, both in Serbia and other countries. Within this course, the students will be trained to teach traditional singing in primary music schools.</p>
<p>Course outcomes: Upon completing the course, the students are expected to understand and know the basic methods of working with the traditional singing performers in primary music schools, as well as to put the acquired knowledge into practice.</p>
<p>Course content: <u>Lectures</u> 1. Introduction to traditional singing teaching methods (the development of professionalism in Serbia and abroad) 2. Traditional singing teaching methods: teaching methods, lesson concept, writing lesson plans 3. Using appropriate sources in teaching traditional singing (music notation, field videos, direct oral traditions) 4. Practical application of music notation 5. Elementary styles of Serbian vocal practice and performing them on stage 6. Traditional singing teaching methods worldwide (Bulgaria, Russia, Poland, Hungary, etc.) 7. Work methods in mastering overcoming certain difficulties when singing, and musical setting in unison songs 8. Work methods in mastering performing of simpler voices in two-part singing 9. Singers' age and their repertoire 10. Designing public performances and traditional music concerts for the students of primary music schools. <u>Practice</u> 1. Vocal warm-up 2. Working on writing lesson plans and designing and creating traditional singing lessons 3. Performing technically simpler unison songs (conducting a lesson) 4. Solving troublesome singing tasks occurring in learning simpler voices in two-part singing (conducting a lesson in a primary music school) 5. Preparing the students for public performances. Colloquium: conducting a lesson; Oral examination: answering three theoretical questions in a discussion.</p>
<p>Literature: 1. Boyes, Georgina. 2010. The imagined village (culture, ideology and the English Folk Revival). Manchester University Press. 2. Bennett, Dawn Elizabeth. 2008. Understanding the Classical Music Profession: the Past, the Present, and Strategies for the Future). Burlington (USA): Ashgate Publishing Company 3. Golemović, Dimitrije. 2005. "Da li postoji narodna muzička pedagogija", IV Međunarodni simpozij "Muzika u društvu" (Sarajevo 28-30 10. 2004.). Muzikološko društvo FbH, Muzička akademija u Sarajevu. Sarajevo. 183-196. 4. Девић, Драгослав. 2005/2008. Народне песме и игре Косова и Метохије. Завод за уџбенике и наставна средства Београд, Карић Фондација. Београд 5. Закић, Мирјана. Ранковић, Сања. 2014. Приручник за учење традиционалног певања (традиционална музика Косова и Метохије), св. 1, Београд, Центар за истраживање и очување традиционалних игара Србије. 6. Земцовский, Изалий. 1989. "От народной песни к народному хору: игра слов или проблема?", Фольклор и фольклоризм, Традиционный фольклор и современные народные хоры и ансамбли. Ленинградский государственный институт театра, музыки и кинематографии. Ленинград. 7. Калудрова-Станилова, Светлана. 2011. Методика на обучението по народно пеене. Пловдив. 8. Merriam, Alan P. 1964. "Learning", The anthropology of Music. Evaston, Ill: Northwestern University Press, 145-164. 9. Nettl, Bruno. 2005. "How Do You Get to Carnegie Hall? Teaching and learning", The Study of Ethnomusicology: Thirty-one Issues and Concepts. University of Illinois Press, 388-418. 10. Ракочевић, Селена. 2002. Вокална традиција Срба у Доњем Банату. Завод за уџбенике и наставна средства. Београд. 11. Ранковић, Сања. 2008. Основни принципи учења народног певања, Једногласно певање I. Завод за уџбенике и наставна средства. Београд. 12. Raspopova's, Irina. 1996. Method of voice-training in folk styles of Russian polyphony. Parallax. Netherlands. 13. Seeger, Charles. 1949. "Professionalism and amateurism in the study of folk music" The Journal of American Folklore. Vol 62. No 244. Apr. – Jun. pp. 107-113. 14. Tagg. Philip. 1982. Analysing popular music: theory, method and practice, Popular Music, 2, 37-65.</p>

No. of active teaching classes:	Lectures: 1	Practical work: 1	
<p>Teaching methods: Demonstrative lectures on assigned topics. Practical demonstrations in class (singing and working on setting in unison and two-part singing). Learning vocal warm-up exercises and technique exercises. Discussions within lectures and workshops. Preparing students for short presentations within the workshops. Practical application of the acquired knowledge through conducting a lesson: choosing the unit, writing a lesson plan, preparing notation and audio material and conducting a lesson. Lectures: group sessions, group size up to 50 students. Practice: group sessions, group size up to 25 students.</p>			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Oral examination	60
Practical work	10		
Colloquium	20		

Study program: Master academic studies ; Music Research Oriented Studies		
Course: MJMP1 - Teaching Methods of Traditional Singing 2		
Teachers: Ranković B. Sanja, assistant professor		
Assistants: ---		
Course status: elective		
Number of ECTS: 5		
Prerequisites: For Ethnomusicology and Musicology students (Master academic studies); The maximum number of students: 5		
Course objective: The aim of this course is to train ethnomusicologists to become familiar with the work methods in teaching traditional singing, especially when performing complex musical examples in unison and two-part singing. Besides, the students will meet the opportunities of creating different traditional music programmes.		
Course outcomes: Upon completing the course, the students are expected to understand and know the basic methods of working with the traditional singing performers who perform complex unison and two-part singing voices. The students will be able to create and design music programmes primarily including traditional music.		
Course content:		
<u>Lectures</u>		
1. Practical application of notation and audio recordings of the complex examples of unison singing		
2. Practical application of notation and audio recordings of the complex examples of two-part singing		
3. Elementary styles of Serbian vocal practice and performing them on stage		
4. Work methods in mastering overcoming certain difficulties when singing, and musical setting of complex unison examples		
5. Work methods in mastering overcoming certain difficulties when singing, and musical setting of complex two-part singing examples		
6. Work methods in mastering overcoming different vocal styles		
7. Preparing a lesson - methodical approach to the presentation of separate units		
8. Seminars and professional development		
<u>Practice</u>		
6. Performing complex unison songs		
7. Performing complex examples of new rural singing (over the bass)		
8. Performing complex examples of old rural singing (voice on voice)		
9. Performing complex examples of different styles		
10. Designing music programme of the traditional music		
11. Conducting a lesson using an appropriate lesson plan (at the level of a secondary music school)		
12. Conducting a lesson using an appropriate lesson plan (at the level of bachelor academic studies)		
Colloquium: conducting a lesson; Oral examination: answering three theoretical questions in a discussion.		
Literature:		
1. Ранковић, Сања. 2008. Основни принципи учења народног певања, Једногласно певање I. Завод за уџбенике и наставна средства. Београд.		
2. Ранковић, Сања. 2013. Вокални дијалекти динарских Срба у Војводини (докторска дисертација). ФМУ. Београд.		
3. Големовић, Димитрије. 1996. "Српско двогласно певање 1. (порекло-облици-развој), Нови звук, бр. 8. СОКОЈ, Београд. 11-22.		
4. Големовић, Димитрије. 1997. "Српско двогласно певање 2. (новије двогласно певање), Нови звук, бр. 9. СОКОЈ, Београд. 21-37.		
5. Raspopova's, Irina. 1996. Method of voice-training in folk styles of Russian polyphony. Parallax. Netherlands.		
6. Девић, Драгослав. 1986. Народна музика Драгачева (облици и развој). ФМУ Београд.		
7. Девић, Драгослав. 2005/2008. Народне песме и игре Косова и Метохије. Завод за уџбенике и наставна средства Београд, Карић Фондација. Београд.		
8. Јовановић, Јелена. 2010. Вокална традиција Јасенице у светлу етногенетских процеса (докторска дисертација). ФМУ. Београд.		
9. Ракочевевић, Селена. 2002. Вокална традиција Срба у Доњем Банату. Завод за уџбенике и наставна средства. Београд.		
No. of active teaching classes:	Lectures: 1	Practical work: 1
Teaching methods:		
Demonstrative lectures on assigned topics.		
Practical demonstrations in class (singing and working on setting in unison and two-part singing).		
Learning vocal warm-up exercises and technique exercises.		
Discussions within lectures and workshops.		
Preparing students for short presentations within the workshops.		
Practical application of the acquired knowledge through conducting a lesson: choosing the unit, writing a lesson plan, preparing notation and audio material and conducting a lesson.		
Practical application of the acquired knowledge through designing the programme of traditional music.		
Lectures: group sessions, group size up to 50 students.		
Practice: group sessions, group size up to 25 students.		

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

Study program: Book of courses, Master academic studies, Music Research Oriented Studies		
Course: MLOM1 - Methodology of general music education		
Teachers: O'Brian M. Nada, assistant professor; Stefanović D. Slavica, teacher		
Assistants:		
Course status: elective		
Number of ECTS: 12		
Prerequisites: None		
Course objective: To build the teaching staff for the needs of teaching music in general education institutions.		
Course outcomes: To adopt knowledge and methods related to teaching music in general education institutions with special emphasis on the developmental role of music, aesthetic aspect and social responsibility. To acquire skills in transferring music knowledge, music performance and music making within the general education system, as well as carrying out the curriculum in cooperation with cultural institutions.		
Course content:		
<u>Theory classes</u>		
Educational standards, competences, outcomes, curriculum.		
Teaching music in secondary education.		
Methodological approach to teaching curriculum topics.		
Developmental aspect of each particular area and ways of its articulation in the teaching - pedagogical process.		
Different possibilities of curriculum realization.		
Evaluation of knowledge.		
Inclusion.		
Music education and social awareness.		
Insight into different systems of music education and practice.		
<u>Practice sessions</u>		
Demo lesson 1 - presentation;		
Demo lesson 1 - in the high school;		
Demo lesson 2 - presentation;		
Demo lesson 2 - in the high school.		
Paper work		
A deep insight into the problem of teaching topics and lesson plan.		
Final exam		
Written exam: To check theoretical knowledge in the field of educational standards, competences, learning outcomes, methodical approach to style, historical epochs and the spirit of the time, evaluation of knowledge.		
Oral exam: To check the understanding of the methodical approach to the materials in the high school.		
Literature:		
1. Gardner, Howard, Art, Mind and Brain, BCA, New York.		
2. Hanshumaker, James, The Effects of Arts Education on Intellectual and Social Development, Urbana, Illinois, 1982.		
3. Huizinga, Johan, Homo Ludens, London, 1955.		
4. Irjo-Koskinen, Tula, Institucije kulture i njihovi obrazovni programi, BalkanKult, Beograd, 2003.		
5. Ivanović, Nada, Metodika opšteg muzičkog obrazovanja za osnovnu školu, Zavod za udžbenike i nastavna sredstva, Beograd		
6. Lind, John, Music and the Small Human Being, Acta Paediatrica Scandinavia, Stockholm, 1980.		
7. Paunter, John, Classroom Projects in Creative Music, London, 1970.		
8. Read, Herbert, Education through Art, New York, 1985.		
9. Strategija procesa inkluzije u obrazovanju, Ministarstvo prosvete i sporta Republike Srbije, 2005.		
10. Swanwick, Keith, Music, Mind and Education, London, 1988		
No. of active teaching classes:	Lectures: 2	Practical work: 5
Teaching methods:		
Presentations, discussion, workshops		
Lectures: group teaching, group work with up to 50 students		
Exercises: group teaching, group work with up to 25		

Grading (max. no. of points 100):			
Exam prerequisites:	Points -50	Final exam:	Points - 50
Activity during classes	10	Written Exam	25
Practical work	20	Oral Exam	25
Colloquium-s	10		
Seminar-s	10		

Study program: Book of courses, Master academic studies; Music Research Oriented Studies			
Course: MGMN1 - Methodology of Scientific Work			
Teachers: Marinković D. Sonja, Full Professor			
Assistants: Cvetković A. Stefan, Lecturer			
Course status: compulsory			
Number of ECTS: 2			
Prerequisites: Completion of Basic Academic Studies - Bachelor Study Programs in Musicology or Ethnomusicology and Ethnochoreology			
Course objective: General objective of the course is to acquaint students with the methodology of scientific work in context of the science of music. Special course objectives are to acquaint students with the notion and theories on methodology of scientific work along with the basics in methodology of scientific research work as well as to train them to apply adequate methodology of scientific work.			
Course outcomes: Introduction to the basics of methodology of scientific work and how to practically master the methods and techniques of scientific research work. Preparations for writing course papers during Master Studies and preparation of the final paper.			
Course content: Lecture topics: (1) Notion of methodology of scientific and theoretical work; (2) Disciplines of Musicology; (3) Methodology of scientific work in philosophy, social and humanistic sciences; (4) Methodological questions in history of music; (5) Structure of scientific research; (6) The scientific text; (7-12) Research methodology in the selected field of study (debate); (13-15) Presentations (reading) of homework and discussions about exam paper. Exam: written part – short scientific text; oral part – paper oral defence			
Literature: 1. E. Neigel, <i>Struktura nauke (problemi logike naučnog objašnjenja)</i> (prev. Aleksandar Kron), Beograd, Nolit, 1974. 2. M. Šuvaković, <i>Diskurzivna analiza</i> , Beograd, Univerzitet umetnosti, 2006. 3. Twenty Years of the Composers Speaks Section in the New Sound Magazine (Interview as a Method of Musicological Research), <i>New Sound</i> (40), 2012, 81–97. 4. M. Веселиновић-Хофман, "Контекстуалност музикологије", [Contextuality of Musicology], у: Мирјана Веселиновић-Хофман (уред.), <i>Постструктуралистичка наука о музици</i> (50 година Катедре за музикологију и етномузикологију Факултета музичке уметности у Београду), СОКОЈ МИЦ–ФМУ, Београд, 1998, 9–20. 5. С. Маринковић, <i>Методологија научноистраживачког рада у музикологији</i> [Methodology of Scientific-Research Work in Musicology], Београд, Катедра за музикологију, Факултет музичке уметности, Нови Сад, Матица српска, 2008.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, listening to selected example, their analysis and debate Lectures: group teaching, group up to 50 Practical work: group teaching, group up to 25			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Final exam:	Points - 70
Activity during classes	10	Written Exam	50
Reference list	20		20

Study program: Book of courses, Master academic studies, Music Research Oriented Studies			
Course: MLPM1 - Principles of methodology of solfeggio teaching , MULPM1 - Principles of methodology of solfeggio teaching			
Teachers: Drobni Đ. Ivana, full professor; Karan M. Gordana, full professor; Kršić-Sekulić M. Vesna, full professor; Matorkić-Ivanović D. Bojana, full professor; Petrović Č. Milena, associate professor; Hrpka Veškovic A. Ivana, assistant professor; Dubljević O. Jelena, teacher; Todorović D. Dragana, teacher			
Assistants: Branković T. Aleksandra, lecturer			
Course status: elective			
Number of ECTS: 10			
Prerequisites: None			
Course objective: To train students to teach solfeggio and music theory in the music high school.			
Course outcomes: The content of a syllabus is based on linking and interpreting knowledge from different scientific fields in order to explain in a clearer way all phases of the cognitive and educational aspect of teaching, as well as to introduce methods and forms of teaching.			
Course content: <u>Theory classes</u> All relevant topics that lead to train students to teach solfeggio and music theory in music high schools. Structuring solfeggio and music theory class session. Methodological principles and systems of work on the solfeggio lesson plans. <u>Practice sessions</u> To prepare lesson plans on the given methodical units. To attend at solfeggio and music theory lessons in music high schools and to teach a demo lesson. <u>Colloquium</u> To prepare, demonstrate and defense lesson plans on the given methodical units. <u>Final exam</u> Three questions to test the knowledge and skills learned in the course.			
Literature: 1. Васиљевић, З., М. (2006). Методика музичке писмености. Београд: Завод за уџбенике и наставна средства 2. Дробни, И. (2008). Методичке основе вокално-инструменталне наставе, Београд: Завод за уџбенике 3. Сви актуелни уџбеници и приручници за солфеџо и теорију музике за средње музичке школе 4. Кршић Секулић, В. (1990). Клавир као наставно средство у педагогији солфеџа, ФМУ, Београд, 1990.			
No. of active teaching classes:		Lectures: 60	Practical work: 40
Teaching methods: Lectures, Dialogue method of teaching, Demonstration, Written lesson plans, Practical work. Lectures: group teaching, group work with up to 50 students Exercises: group teaching, group work with up to 25			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -	Final exam:	Points - 40
Activity during classes	20	Oral Exam	40
Practical work	20		
Colloquium	20		

Study program: Book of courses, Master academic studies, Music Research Oriented Studies			
Course title: MJGP1 - Globalization and contemporary dance genres			
Teachers: Njaradi V. Dunja, Assistant professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 3			
Requirements: None			
Course objectives: The subject is studying contemporary forms of artistic and social dance including contemporary art dances, urban dance, flamenco and tango. Special focus is on theoretical idea of dance and the theory of globalization.			
Course outcomes: Upon completion of the course, students will gain a good knowledge of various dance and art genres in the late 20 th and 21 st centuries as well as contemporary theories of globalization and new dance forms.			
Contents of the course: 1. Introduction: enclosure to the study of dance and globalization 2. Belgian dance scene - theoretical introduction 3. Belgian dance scene - technique 4. Contemporary art dance (Theoretical Introduction) 5. Contemporary art dance - technique, video recordings study 6. Urban dance: Theoretical introduction 7. Urban Dance: Leading Performers 8. Discussion and reflection 9. Tango: Theory and technique 10. Flamenco: theory and technique 11. Contemporary dance genres in Serbia 12. Field work 13. Field work 14. Final deliberations 15. Preparing for the exam Seminar (30%): for the preparation of the seminar students are expected to write an analytical presentation of the situation in the field work up to 2 pages and according to the instructions they receive from the subject professor. The seminar refers to the extension of the methodological apparatus in the study of dance genres. Oral Exam (70%): Oral answer to 3 questions in a dialogue form.			
Literature: 1. Kato, M, From kung-fu to hip hop: Globalization, Revolution and Popular Culture, New York: State University of New York Press, 2007. 2. Џеф Ченг, Не може да стане, неће да стане: историја хип-хоп генерације, Београд: Red Box, 2009. 3. Joost Smiers, Уметност под притиском: промоција културне разноликости у доба глобализације, Нови Сад: Светови, 2004. 4. Кристин Денистон, Танго и његов смисао: повест о аргентинском плесу, Београд: Просвета, 2012. 5. Ткх, Нове теорије плеса, Часопис за теорију извођачких уметности бр. 4, Ана Вујановић и Мишко Шуваковић (ур.), Ткх - центар за теорију и праксу извођачких уметности, Београд, 2002. 6. Ткх, Друштвена кореографија, Часопис за теорију извођачких уметности бр, 21, Бојана Цвејић и Ана Вујановић (ур.), Ткх – центар за теорију и праксу извођачких уметности, Београд, 2013. 7. Драгослав Џацевић, Игра, Нови Сад: Прометеј, 2005. 8. Dunja Njaradi, Backstage Economies: Labour and Masculinities in Contemporary European Dance, Chester University Press, 2014. 9. William Washabaugh, Flamenco Music and National Identity in Spain, Burlington: Ashgate, 2012. 10. Marta Savigliano, Tango and the Political Economy of Passion, Boulder: Westview Press, 1995.			
Number of active classes:	Lectures:1	Practice:2	
Methods of teaching: Lectures and discussions Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 25			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Credits - 30	Final thesis:	Credits - 70
Seminar/s	30	Written Exam	70

Study program: Book of courses, Master academic studies, Music Research Oriented Studies
Course title: MJET1 - Ethnomusicology: method, theory, approach
Teachers: Nenić S. Iva, Assistant professor
Assistants: ---
Course status: elective
Number of ECTS: 4
Requirements: None
<p>Course objectives: Presentation of basic approaches, issues and topics of contemporary global ethnomusicology, representation of possible objects of research and mechanisms of their construction and presentation (traditional, popular, alternative and pop music, hybrid genres, music identification, music and creativity, music as affective work, music and articulation of space, music as a form of cultural capital ...); students' analytical mastering of modern techniques and methods of field research, extended concept of field work and music practice, problematization of relations between researchers, phenomena and subjects of the research process.</p>
<p>Course outcomes: The acquisition of the ability to independently articulate the problem of research and critical evaluation of data, mastering the skill of independently designing the research of a selected musical phenomenon / phenomena related to music, selecting of appropriate methods and basic discussion of initial theoretical positions. Acquiring a comprehensive insight into current research methodologies, dominant thematic hubs and theoretical guidelines, along with a selection of the most important studies and approaches that form contemporary field of ethnomusicology.</p>
<p>Contents of the course: As part of the course, musical phenomena and cultures, aspects of social practice of music performance / participation / enjoyment in music and specific research and music related issues, as legitimate objects of ethnomusicological research, are critically examined. The teaching process of the subject includes the presentation of various methods and techniques of research (classical and extended concepts of the field work, work in the archive, ethnography of digital and virtual environments / field /), within different ethnomusicological orientations (cross-cultural, urban, historical, post-postmodern and folklore-oriented ethnomusicology, studies of popular music). In addition to the lectures, the course content includes small case studies, in the form of presentations of guided micro-ethnography with students, listening and analysis of musical examples and excerpts of documentary nature that show selected music interpretation practices. Ethical dilemmas regarding research work as well as ethnomusicological work in the field of cultural production are presented. Students are able to present and discuss some of the dilemmas they face in the initial phase of the research for the master's work, in relation to the proposed thematic and problem-oriented framework of the course.</p> <p>Teaching methods: Lectures, interactive classes, debates, presentations, analysis of audiovisual narratives, critical reading</p> <p>Thematic units: 1. The subject of contemporary ethnomusicological research: practice, construction, participation (1); 2. The subject of contemporary ethnomusicological research: practice, construction, participation (2); 3. Presentations of key concepts (musical ethnography, mimesis schizophones, soundscape, historical ethnomusicology, sociomusic formation ...); 4. Field work in ethnomusicology: approach, technique, method (1); 5. Field work in ethnomusicology: approach, technique, method (2); 6. Ethnomusicological exploratorium: contemporary approaches to sound; 7. Ethics of ethnomusicological work (1); 8. Ethics of ethnomusicological work (2); 9. Debate on a text template; 10. Approaches to urban ethnomusicology; 11. Collection, archiving and processing of data in the digital age; 12. Ethnomusicological exploratorium: urban sound landscape; 13. Group work: preliminary processing and interpretation of data; 14. Work in culture: theoretical, practical and ethical aspects (archival, curatorial and presentational practices); 15. Preparing for the Exam</p> <p>The exam is in the oral form of a student's dialogue with a lecturer, and consists of three Exam questions from literature and from lectures.</p>
<p>Literature:</p> <ol style="list-style-type: none"> Seeger, Anthony, <i>Why Suyá Sing: A Musical Anthropology of an Amazonian People</i>, Urbana, Chicago and Springfield: University of Illinois Press, 2004. (одабрана поглавља); Feld, Steven, <i>Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli expression</i>, Durham and London: Duke University Press, 2012. (одабрана поглавља); Stone, Ruth, <i>Theory for Ethnomusicology</i>, Upper Saddle River, New Jersey: Pearson Prentice Hall, 2008. (одабрана поглавља); Nenić, Iva, "Envisioning ethnomusicological praxis: Theory, action-intervention and situated knowledge". In Liz Mellish, Nick Green and Mirjana Zakić (eds.), <i>Improvisation, professionalization and interdisciplinarity in ethnomusicology and ethnochoreology</i>, Fourth Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe. Belgrade, Faculty of music and ICTM Study Group on Music and Dance in Southeastern Europe, 2016, 335-342; Kaufman Shelemay, Kay, "Historical Ethnomusicology": <i>Reconstructing Falasha Liturgical History</i>, <i>Ethnomusicology</i> 24 (2): 233-258, 1980; Закић, Мирјана, "Добривоје Тодоровић – музичка креативност и имагинација", <i>Влада Милошевић: етномузиколог, композитор и педагог. Традиција као инспирација (тематски зборник)</i>. ур: др Соња Маринковић, др Санда Додик. Бања Лука: Академија умјетности универзитета у Бањој Луци, Академија наука и умјетности Републике Српске, Музиколошко друштво Републике Српске. 2015, 309-322; Barz, Gregory F., "Confronting the field (note) in and out of the field." In Gregory F. Barz and Timothy J. Cooley (eds.), <i>Shadows in the field: New perspectives for fieldwork in ethnomusicology</i>, New York: Oxford University Press, 1996, 45-62.; Feld, Steven, "Pygmy POP. A Genealogy of Schizophonic Mimesis." <i>Yearbook for Traditional Music</i> 28: 1-35, 1996; Shelemay, Kay Kaufman, et al. <i>Soundscape: Exploring music in a changing world</i>. New York: WW Norton, 2006. (одабрана поглавља); Turino, Thomas, <i>Music as social life: The politics of participation</i>, Chicago: University of Chicago Press, 2008. (одабрана поглавља); Lysloff, René T. A., "Musical Community on the Internet: An On-Line Ethnography." <i>Cultural Anthropology</i> 18 (2): 233-63, 2003; Stokes, Martin, ed. <i>Ethnicity, identity, and music: The musical construction of place</i>. Oxford: Berg Publishers, 1994. (одабрана поглавља)

Number of active classes:	Lectures:2	Practice:0	
Methods of teaching:			
Lectures with			
Lectures with demonstrations on given topics, reading groups, discussions, fieldwork workshops, writing essays			
Lectures: collective teaching, group size up to 50			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Credits - 40	Final thesis:	Credits - 60
Activity during lectures	40	Oral Exam	60

Study program: Master academic studies, Music Research Oriented Study Program			
Course title: MJZR1 - Final thesis – Ethnomusicology / Ethnochoreology			
Teachers: ---			
Assistants:			
Course status: compulsory			
Number of ECTS: 10			
Requirements: None			
Course objectives: Mastering the ability to design and realize ethnomusicological / ethnochoreological work of a minimum of 70 pages of text.			
Course outcomes: Building and developing the ability to problematize the subject of research, functional design of scientific Ethnomusicological / Ethnochoreological text of greater scope and clear formulation of ideas, practical mastering of methodology and technique of scientific work.			
Course content: Field research within the selected topic, formulation of subjects, methods and goals of research, application of scientific methodology, creation of Ethnomusicological / Ethnochoreological text and its technical preparation. The exam consists of the oral defense of the final thesis.			
Literature: Defined according to the selected topic of the final thesis.			
Number of active teaching classes:	Lectures: 0	Practice: 0	
Teaching methods: Lectures and debates on selected topics. Mentor's work. Study research.			
Grading (max. no. of points 100):			
Exam prerequisites	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Master academic studies, Music Research Oriented Studies			
Course: MGZR1 - Final thesis - Musicology			
Teachers: ---			
Assistants: ---			
Course status: compulsory			
Number of ECTS: 10			
Requirements: None			
Course objectives: Mastering the ability to create and realize the musicological paper of overall volume of 50 to 100 pages of text.			
Course outcomes: Structuring and developing the ability to problematize research subjects, functional determining of musicological text of greater volume and clear formulation of ideas, practically mastering the methodology and technique of scientific work.			
Course content: Analytical and historiographical research within the chosen topic, formulation of subjects, methods and goals of research, application of scientific methodology, formulation of musicological text and its technical preparation. Research report creation.			
Literature: Defined according to the selected topic of the final thesis.			
No. of active teaching classes:	Lectures:0	Practice:0	
Teaching methods Lectures and debates on selected topics. Mentor's work. Study research.			
Grading (max. no. of points 100):			
Exam prerequisites	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Master academic studies, Music Research Oriented Studies			
Course: MLZR1 - Final thesis - Music Pedagogy			
Teachers: ---			
Assistants:			
Course status: compulsory			
Number of ECTS: 14			
Requirements: Passed all examinations at MA Studies of Music Pedagogy			
Course objectives: Mastering the ability to create and realize the theoretical-pedagogical paper of overall volume of 50 to 100 pages of text.			
Course outcomes: Structuring and developing the ability to problematize research subjects, functional determining of theoretical-pedagogical text of greater volume and clear formulation of ideas. Practical mastering the methodology and technique of scientific work.			
Course content: Pedagogical research within the chosen topic. Formulation of subjects, methods and goals of research. Application of scientific methodology, formulation of text and its technical preparation. Creation of an exposé.			
Literature: Defined according to the selected topic of the final thesis.			
Number of active teaching classes:	Lectures: 0	Practice: 0	
Teaching methods: Lectures and debates on selected topics. Mentor's work. Study research.			
Grading (max. no. of points 100):			
Exam prerequisites	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Master Academic Studies, Music Research Oriented Studies			
Course: MHZR1 - Final thesis - Music Theory			
Teachers: ---			
Assistants:			
Course status: compulsory			
Number of ECTS: 10			
Requirements: None			
Course objectives: Mastering the ability to create and realize the analytical-theoretical paper of overall volume of 50 to 100 pages of text.			
Course outcomes: Structuring and developing the ability to problematize research subjects, functional determining of analytical-theoretical text of greater volume and clear formulation of ideas, practical mastering the methodology and technique of scientific work.			
Course content: Analytical - theoretical research within the chosen topic, formulation of subjects, methods and goals of research, application of scientific methodology, formulation of musicological text and its technical preparation. Research report creation. Defense of final thesis.			
Literature: Defined according to the selected topic of the final thesis.			
Number of active teaching classes:	Lectures: 0	Practice: 0	
Teaching methods: Independent work in consultation with the mentor.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 0	Final thesis:	Points - 100
		Defense of final thesis	100

Study program: Master academic studies, Music Research Oriented Study Program			
Course: MJIP1 – History of Dance in Western Civilization: from Ancient Greece to the origin of ballet			
Teachers: Rakočević Č. Selena, associate professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 4			
Prerequisites: None			
Course objectives: Ethnochoreology is a growing science advancing primarily in the English-speaking countries. Therefore the main subject of interest of ethnochoreologists is traditional dance of wider (Indo-)European language region. The main course objective is to introduce students to the body concept development in Europe-centered cultures aiming at establishing direct analogies with the national forms of traditional dance.			
Course outcomes: Students are expected to understand diachronic changes of body-related attitude: from the first presentations on the pre-historic cave drawings, forms, past forms and notions on dance in the Ancient and Medieval Age and Renaissance to the expansion of the ballet.			
Course content: 1. Introductory class (introduction to the work schedule, course requirements and content); 2. Methodology of historiographical analysis of dance cultures and dance iconography; 3. Dance in Ancient Civilizations (Persia, Mesopotamia, Egypt); 4. Biblical references on dance; 5. Dance in Ancient Greece; 6. Dance in Ancient Egypt; 7. Etruscan and Roman Dances; 8. Dance in Byzantium; 9. Dance in Medieval Serbia; 10. Dance in Medieval Age in Europe; 11. Dance in the Age of Renaissance; 12. Dance in the Age of Renaissance; 13. Baroque dance and the origin of ballet; 14. Dances in the first half of the 20 th century; 15. Exam preparation. Practical work. Introduction to the basic choreology patterns of the historical epochs in question. Colloquium: oral response to the three questions on first semester topics; Written exam: written analysis of the videos of different cultural traditions dances; Oral exam: answering three questions in dialogue form.			
Literature: 1. Ана Малетић, Књига о плесу, Културно просвјетни сабор Хрватске, Загреб, 1986. 2. Мара Магазиновић, Историја игре, Просвета, 1951. 3. Мара Магазиновић Телесна култура као васпитање и уметност, Графички завод "Планета", Београд, 1932. 4. Милош Ђурић, Историја хеленске књижевности, Завод за уџбенике и наставна средства, Београд, 1996. 5. The New Grove Dictionary of Music and Musicians, Edited by Stanley Sadie, Macmillan Publishers Limited, London, 1980. 6. Dora Stratou, The Greek Dances our Living Link With Antiquity, Dora Stratou Dance Theatre, Athens, 1992 (1966). 7. Alkis Raftis, The World of Greek Dance, Finedawn Publishers, Athens, 1987. 8. Yvonne Hunt, Traditional Dance in Greek Culture, Centre for Asia minor studies, Music Folklore Archive, Athens, 1996. 9. Music of the Aegean, Ministry of Culture, Athens, 1987. 10. Драгослав Антонијевић "Византијско играчко наслеђе", Народно стваралаштво, год. XXV, св. 1-4, Београд, 1986. 11. Роксанда Пејовић, Представе музичких инструмената у средњовековној Србији, Одељење ликовне и музичке уметности, књ. 4, Музиколошки институт, посебна издања, књ. DXLIX, САНУ, Београд, 1984. 12. Роксанда Пејовић, Српска музика од насељавања словенских племена до краја 18. века, Универзитет уметности у Београду, Београд, 1998. 13. Tilman Seebass, "Iconography and Dance Research", Yearbook for Traditional Music, Vol 23, ICTM, Department of Music, Columbia University, New York, 1991, 33-53. 14. Станоје Бојанин, Забаве и светковине у средњовековној Србији, Историјски инстирут и Службени гласник, посебна издања, књ. 19, Београд, 2005. 15. Barbara Spati, "Traditional dance in Renaissance and Baroque Italy (1455-1630), Dans Musik Kùltür, ICTM 20th Ethnochoreology Symposium Proceedings, Istanbul, 1998, 171-187. 16. ТкН. Nove teorije plesa, Časopis za teoriju izvođačkih umetnosti, br. 4, ur. Ana Vujanović i Miško Šuvaković, ТкН-Сentar за теорију и праксу извођачких уметности, Beograd, 2002.			
No. of active teaching classes:	Lectures: 1	Practical Work: 2	
Teaching methods: Lectures with demonstrations on the set topics. Discussions on classes and workshops. Preparation of the short presentations in workshops. Lectures: group class, up to 50 students. Practical Work: group class, up to 25 students.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Written examination	20
Practical Work	10	Oral examination	40
Colloquium/a	20		

Study program: Master academic studies, Music Research Oriented Study Program			
Course: MJZP1 – History of Dance in Western Civilization: 19th and 20th century			
Teachers: Njaradi V. Dunja, assistant professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 3			
Prerequisites: None			
Course objectives: The course explores history of art dance in Western civilization in 19 th and 20 th century. The focus lies on the development of ballet dance technique, modern and postmodern dance, as well as social, cultural and political contexts indispensable for the development of these genres.			
Course outcomes: Upon course completion students will acquire solid knowledge on various dance and art movements in 19 th and 20 th century focusing in the ballet, modern and postmodern dance in Europe and America.			
Course content: 1. Historical study of dance (problems and challenges of archive research) 2. Ballet (theory and historical background) 3. Ballet (technique – video analysis) 4. Origin of modern dance (American dance – introduction) 5. American modern dance (technique – video analysis) 6. German expressionist modern dance (theoretical introduction) 7. German expressionist modern dance (technique – video analysis) 8. Discussion – reflection 9. Modern dance in Yugoslavia (Maga Magazinović) 10. Evolution of postmodern dance in America (theoretical introduction) 11. Postmodern dance in America (technique – video analysis) 12. Postmodern dance in Europe: Pina Bausch's Tanztheater (theoretical introduction) 13. Postmodern dance in Europe (technique – video analysis) 14. Final remarks 15. Exam preparation Seminar paper (30%): students are expected to deliver an analytical review of a field situation of up to 2 pages in length, according to the professor's instructions. Seminar paper is designed to broaden the methodological apparatus in dance research. Oral examination (70%): answering three questions in dialogue form.			
Literature: 1. Џулија Фолкс, Модерна тела: Плес и амерички модернизам од Марте Грејем до Алвина Ајлија, Београд: Слио, 2008 2. Милица Јовановић, Балет: од игре до сценске уметности, Београд: Слио, 1999 3. Мага Магазиновић, Вежбе и студије из савремене гимнастике, пластике, ритмике и балета: примењена телесна култура, Београд: Планета, 1932 4. Смиљана Мандукић, Говор тела: искуство модерног балета, Београд: Сфаирос, 1990. 5. Ткх, Нове теорије плеса, Часопис за теорију извођачких уметности бр. 4, Ана Вујановић и Мишко Шуваковић (ур.), Ткх - центар за теорију и праксу извођачких уметности, Београд, 2002. 6. Мага Магазиновић, Историја Игре, Београд: Просвета, 1951. 7. Свенка Савић, Поглед у назад: Свенка Савић о игри и балету, Нови Сад: Футура Публикације: Женске Студије и истраживања, 2005. 8. Dunja Njaradi, Backstage Economies: Labour and Masculinities in Contemporary European Dance, Chester University Press, 2014. 9. Селма Џин Коен (ур.), Плес као казалишна умјетност: читанка за повијест плеса од 1581 до данас, Загреб, Цекаде, 1988 10. Ана Малетић, Књига о плесу, Загреб: културно-просвјетни Сабор Хрватске, 1986.			
No. of active teaching classes:	Lectures: 1	Practical Work: 2	
Teaching methods: Lectures and discussions. Lectures: group class, up to 50 students. Practical Work: group class, up to 25 students.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Seminar paper	30	Oral examination	70

Study program: Master academic studies ; Music Research Oriented Studies
Course: MJKS1 - Cultural studies in music
Teachers: Nenić S. Iva, assistant professor
Assistants: ---
Course status: elective
Number of ECTS: 4
Prerequisites: None
<p>Course objective: Gaining insight into the approaches and knowledge about music from the perspective of anthropology and ethnomusicology oriented sub-disciplines of social sciences, which for its object taken the music (music, anthropology, sociology, music, cultural studies, studies of popular music, art theory and media). Introduction to key models of cultural, ideological and musical analysis of various musical phenomenon, tradition, dominant cultures and subcultures. Understanding the concept of musical ethnography and review of seminal studies of the genre; introduction to the various forms of ethno-musical representations and text production</p>
<p>Course outcomes: Mastering the ability of application of concepts, methods and techniques of anthropological research and critical analysis of media texts. Gaining knowledge about the basic achievements, problems and orientations of anthropology of music and related disciplines. Training students / activists that gained knowledge application in a standalone mode. Developing scientific self-reflection, sensitivity in relation to research subjects, as well as the ability of ethical planning process of research / work in the field of culture</p>
<p>Course content: Theoretical lectures: The focus of the subject are historical and contemporary approaches to music in culture, in the context of interdisciplinary networking ethnomusicology, music anthropology, cultural studies, sociology, music and related sciences. In addition to the historical review the history of ideas and the establishment of the basic principles of those disciplines, the emphasis is on the analysis of the most important paradigmatic study that determined the ethnomusicological, anthropological and cultural interpretation of the music and put their methodological, theoretical, practical, and by implication other guidelines. Teaching methods: lectures, interactive sessions, debates, essay writing, analysis of audiovisual narrative, critical reading. Thematic units: 1. Introduction: overview of the cultural approach to music; 2. Anthropology of Music: structural functionalism, neofunctionalism, structuralism; 3. Anthropology of music: post-structuralism and contemporary directions; 4. Sample Time: analysis and discussion of selected studies; 5. Anthropological oriented ethnomusicology in the post-disciplinary era; 6. Sample Time: analysis and discussion of selected studies; 7. Types of communities and other forms of connecting via the music practice (1) 8. The types of communities and other forms of connection via the music practice (2) 9 Sample Time: analysis and discussion of selected studies 10. Culture: a critical approach to music in the late capitalism (1) 11. Studies culture: a critical approach to music in the late capitalism (2) 11 Sample time: Example 12. Group analysis: The music in daily life (1); 13. The music in daily life (2) 14 Sample Time: analysis and discussion of selected studies; 15. Preparation for the exam: synthesis and comparison of the thesis theoretical assumptions, methods and approaches presented during the course. The exam is the oral form of dialogue with a student tutor, and consists of three test questions from literature and lectures.</p>
<p>Literature: 1. Clayton, Martin et al (eds.), The Cultural Study of Music: a critical introduction, New York and London: Routledge, 2003. (одабрана поглавља); 2. Seeger, Anthony, Why Suyá Sing: A Musical Anthropology of an Amazonian People, Urbana, Chicago and Springfield: University of Illinois Press, 2004. (одабрана поглавља); 3. Bohlman, Philip V. and Bruno Nettl (eds.), Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology, Chicago and London: The University of Chicago Press, 1991. (одабрана поглавља); 4. Feld, Steven, Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli expression, Durham and London: Duke University Press, 2012. (одабрана поглавља); 5. Bleking, Džon, Pojam muzikalnosti, Beograd: Nolit, 1992; 6. Atali, Žak, Buka, Beograd: XX vek, 2007. (одабрана поглавља); 7. Stone, Ruth, Theory for Ethnomusicology, Upper Saddle River, New Jersey: Pearson Prentice Hall, 2008. (одабрана поглавља); 8. McRobbie, Angela, In the culture society: art, fashion and popular music, London and New York: Routledge, 1999. (одабрана поглавља); 9. Gilroy, Paul, "Sounds Authentic: Black Music, Ethnicity, and the Challenge of a " Changing" Same", Black Music Research Journal, 11 (2): 111-136, 1991; 10. Frith, Simon, "Music and identity". In Hall, Stuart, and Paul Du Gay (eds.), Questions of cultural identity, Vol. 126, London: Sage, 1996, 108-127.; 11. Frit, Sajmon, Sociologija roka, Beograd: IIC i CIDID, 1987; Kovačević, Ivan i Marija Ristivojević (ur.), Antropologija muzike, Beograd: Odeljenje za etnologiju i antropologiju Filozofskog fakulteta u Beogradu, 2013. (odabrana poglavlja); 12. Nenić, Iva, "We are not a female band, we are a BAND! ": female performance as a model of gender transgression in Serbian popular music", Muzikologija 19: 135-156, ed. J. Jovanović, SASA, Belgrade, 2015; 13. Born, Georgina. "Listening, mediation, event: Anthropological and sociological perspectives." Journal of the Royal Musical Association 135 (S1): 79-89, 2010. 14. Rice, Timothy, May it fill your soul: Experiencing Bulgarian music. University of Chicago Press, 1994. (одабрана поглавља).</p>

No. of active teaching classes:	Lectures: 2	Practical work: 0	
Teaching methods: Lectures with demonstrations in the set of topics, reading groups, discussions, workshops field type, writing an essay Theory: collective teaching group sizes of up to 50			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	40	Oral examination	60

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

Study program: Book of courses, Master academic studies; Music Research Oriented Studies		
Course: MGMU1 - Musicology		
Teachers: Veselinović-Hofman R. Mirjana, Full Professor; Jeremić Molnar V. Dragana, Full Professor ; Marinković D. Sonja, Full Professor ; Mikić S. Vesna, Full Professor ; Perković B. Ivana, Full Professor ; Popović Mladenović B. Tijana, Full Professor ; Masnikosa V. Marija, associate professor; Stojanović-Novičić P. Dragana, full Professor; Leković M. Biljana, Assistant Professor		
Assistants: Marković J. Marina, Lecturer ; Miladinović Prica R. Ivana, Lecturer ; Mitrović D. Radoš, Lecturer ; Petković R. Ivana, Lecturer ; Cvetković A. Stefan, Lecturer		
Course status: compulsory		
Number of ECTS: 8		
Prerequisites: None		
Course objective: Introduce students to various areas of contemporary, interdisciplinary, European oriented musicology and upgrade their knowledge acquired during basic academic studies.		
Course outcomes: Gain upgraded knowledge in selected areas of musicology, develop ability to problematize research subject matter and render students capable of applying obtained knowledge in preparation of the Master Studies final paper.		
Course content: 1)Avant-Garde identities of European music; 2) Musicology and cultural/media studies; 3) European composers of the twentieth and twenty-first centuries: correlations between biographical spots and compositional strategies; 4) Musical writings and spaces of musical text – meaning and interpretation; 5) Applied musical semiotics: traces of European musical postmodernism in Serbian postmodern music; 6) Current research questions in the area of history in Serbian music; 7) 19th-century opera and revolution in European context; 8) Cultural and musical symbols: synchronic and diachronic approaches. Various forms of knowledge assessment. Homework: oral presentation of assigned topics. Case study: written paper on assigned topics. Exam: oral presentation of two exam questions from the coursework.		
Literature: 1. Burnham, Scott, Beethoven Hero, Princeton, Princeton University Press, 1995. 2. Veselinović (=Veselinović-Hofman), Mirjana, <i>Stvaralačka prisutnost evropske avangarde u nas</i> , Beograd, Univerzitet umetnosti, 1983. 3. Ingarden, Roman, <i>Ontologija umetnosti</i> , Novi Sad, 1991. 4. Jeremić-Molnar, Dragana, <i>Rihard Wagner, konstruktor "istinske" realnosti. Projekat regeneracije kroz Bajrojske svečanosti</i> , Beograd, Fabrika knjiga, 2007. 5. Kramer, Lawrence & Keith Chapin (eds.), <i>Musical Meaning and Human Values</i> , New York, 2009. 6. Маринковић, Соња, <i>Методологија научноистраживачког рада у музикологији</i> , Београд, Факултет музичке уметности у Београду, Нови Сад, Матица српска, 2008. 7. Masnikosa, Marija, <i>Orfej u repetitivnom društvu. Postminimalizam u srpskoj muzici za gudački orkestar u poslednje dve decenije 20. veka</i> , Beograd, FMU i Signature, 2010. 8. Mikić, Vesna, <i>Muzika u tehnokulturi</i> , Beograd, Univerzitet umetnosti, 2004. 9. Perković, Ivana, "Bitka u balskoj dvorani? Asocijativna značenja u Mocartovoj kontradanci La bataille KV 535", <i>Muzička teorija i analiza</i> , Beograd, Fakultet muzičke umetnosti, 2010, 114–126. 10. Popović Mladenović, Tijana, <i>Muzičko pismo</i> , Beograd, 1996. 11. Радоман, Валентина, "Политика идентитета, музика и говор о музици у доба глобализације", <i>Музикологија</i> , 12, 2012, 63–78. 12. Robinson, Jenefer (Ed.), <i>Music & Meaning</i> , Ithaca and London, Cornell University Press, 1997. 13. Ross, Alex, <i>The Rest is Noise: Listening to the Twentieth Century</i> , New York, Farrar, Straus and Giroux, 2007. 14. Стојановић-Новичић, Драгана, Винко Глобокар: музичка одисеја једног емигранта, Београд, Факултет музичке уметности, ИП "Сигнатуре", 2013. 15. Horowitz, Joseph: <i>Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts</i> . New York: HarperCollins Publishers, 2008.		
No. of active teaching classes:	Lectures: 3	Practical work: 3
Teaching methods:		

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

Study program: Master academic studies ; Music Research Oriented Studies		
Course: MJPS1 Dance cultures of the world		
Teachers: Rakočević Ć. Selena, associate professor		
Assistants: ---		
Course status: elective		
Number of ECTS: 4		
Prerequisites: None		
Course objective: General overview of various dance cultures of the world: people of South Africa, Native Americans, Hawaii (Hula), New Zealand (Haka), dances of the Tonga people, dances from Bali (Ketchak), classical Indian dance, China, Japan, Belly Dance, Turkey esc.		
Course outcomes: Students are expected to understand the complex and heterogeneous relation to the body, movement and dance music in different cultures of the world, as well as to consider the broad communicative potential of the world dance in arts and media.		
Course content: <ol style="list-style-type: none"> 1. Dances of Aboriginal people 2. Dances of some African tribes (Ngoko, Pigmy people, people of Central African Republic) 3. Dances of some Pacific islands (Hawaii, New Zealand, Tonga) 4. Dances of the indigenous peoples from North America 5. Dances of the indigenous peoples from South America 6. Video presentations, movement analysis, discussions 7. Classical dances of elite cultures of Indonesia (Bali) 8. Classical dances of Chorea 9. Classical dances of China 10. Classical dances of Japan 11. Tribal dances of India 12. Classical dances of India (Bharatanatyam, Katak, Kathakali, Mainupuri) 13. Dances, healing rituals and shamanism 14. Traditional dances of Turkey 15. Video presentation, exam preparation <p>Colloquium: verbal analysis of dance and movements from video example Oral exam: discussion of 3 various dance cultures and their comparison</p>		
Literature: <ol style="list-style-type: none"> 1. Ashoke Chatterjee, Dances of Golden Hall, Indian Council for Cultural Relations, New Delhi, 1979. 3. Indian Dance, Natak Akademi, New Delhi, 1986. 4. Maria-Gabriele Wosien, Sacred Dance, Thames and Hudson, Singapore, 1989. 5. Milica Jovanović, Balet. Od igre do scenske umetnosti, CLIO, Beograd, 1999. 6. Maria-Gabriele Woisen, Sacred Dance, Thames and Hudson, Singapore, 1989. 7. Ohtani Kimiko, "Japanese approaches to the study of dance", Yearbook for Traditional Music, vol 23, Department of Music, Columbia University, New York, 1991, 23-32. 8. Fung Ju-Lan, Istorija kineske filozofije, Nolit, Beograd, 1992. 9. Li Beida, Dances of the Chinese Minorities, China Intercontinental Press, 2006. 10. Amy Ku'uleialoha Stillman, "Globalizing Hula", Yearbook for Traditional Music, ICTM, Department of Music, Columbia University, New York, 1999, 57-67. 11. Alan C. Heyman and Andrew C. Nahm, "The Dances of Traditional Korea", http://ism.ferris.edu/ismnews/Coubntry/Indonesi/dances/htm 12. Judy van Zile, Perspectives on Korean Dance, Wesleyan university press, Middletown, Connecticut, 2001 13. Adrienne Kaeppler, "Method and Theory in Analysing Dance Structure with an analysis of Tongan dance", Ethnomusicology 16 (2), 1972, 173-217. 14. Andree Grau, "Dance as Part of the Infrastructure of Social Life", World of Music, 1995 (2), 43-59. 15. Kendra Steputat, "Performing Kecak: A Balinese Dance Tradition Between Daily Routine and Creative Art", Yearbook for Traditional music, 44, 2012, 49-70. 		
No. of active teaching classes:	Lectures: 2	Practical work: 0
Teaching methods: Lectures with demonstrations by subject themes; discussions within lectures; practical workshops; verbal discussions of dance and movement structures analyzed from video clips		

Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Final exam:	Points - 70
Activity during classes	10	Oral examination	70
Colloquium	20		

Study program: Master academic studies ; Music Research Oriented Studies			
Course: MHPM1 - Music theory and analysis: tendencies and methods 1			
Teachers: Stefanović M. Ana, full professor Vuksanović I. Ivana, assistant professor			
Assistants: Pavličić B. Filip, Assistant; Sabo I. Atila, Assistant			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: None			
Course objective: Expanding of the knowledge acquired in the basic studies on methods of music analysis.			
Course outcomes: Mastering the basic music analysis methods and gaining the ability to implement them in the final work on the master studies.			
Course content: Musical Analysis: Speaking of music, scientific means; 2. Methods of music analysis Gestalt theory (Marks, Černi, Šering) 3. Music stylistics of the early 20th century: the deductive method (Adler); 4. Inductive-empirical method (Jepesen); 5. Theory tensions (Kurt), formal structure(Lorenc), phraseological theory(Riman); 6. The technique of reduction and linear analysis (Šenker); 7. Empirical methods (Tovej), of thematic analysis process (Reti), psychological analysis (Reti and Meyer), and functional analysis (Kepler); 8. The intersection of Russian music theory of the 20th century (Tanjeev, Javorski Garbuzov, Asafiev, Holopov); 9. Intonation theory (Asafiev); 10. Anglo-Saxon stylistics second half of the 20th century (Meyer, Rozen, La Ru); 11. Workshop: application of the selected analytical method in the examples; 12. Workshop: application of the selected analytical method in the examples; 13. A sample from the literature; 14. A sample from the literature; 15 Recapitulation. Test requirements: 1. Theoretical question 2. Analysis - application of analytical methods to selected examples			
Literature: 1. Asafiev, Boris, Musical form as Process, Ohio State University, 1977. 2. Bent, Ian and William Drabkin, Analysis, The Macmillan Press, 1987. 3. Christensen, Thomas (ed.), The Cambridge History of Western Music Theory, Cambridge University Press, 2002. 4. Cook, Nicholas and Mark Everist (ed.), Rethinking Music, Oxford University Press, 1999. 5. Monelle, Raymond, Linguistics and Semiotics in Music, Chur (Switzerland), Harwood Academic Publishers, 1992.			
No. of active teaching classes:	Lectures: 1	Practical work: 1	
Teaching methods: Lectures, workshops, discussions Theory: collective teaching group sizes of up to 50 Exercises the collective teaching group sizes of up to 25			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -50	Final exam:	Points -50
Activity during classes	10	Oral examination	50
Homework	20		
Practical work	20		

Study program: Master academic studies ; Music Research Oriented Studies			
Course: MHPM2 - Music theory and analysis: tendencies and methods 2			
Teachers: Stefanović M. Ana, full professor Vuksanović I. Ivana, assistant professor			
Assistants: Pavličić B. Filip, assistant; Sabo I. Atila, assistant			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Completed pre-exam obligations for subject Music theory and analysis: tendencies and methods 1			
Course objective: Expanding of the knowledge acquired in the basic studies on methods of music analysis			
Course outcomes: Mastering the basic music analysis methods and gaining the ability to implement them in the final work on the master studies			
Course content: Directions in music theory of the 20th century; 2. Structural linguistics (De Saussure, Hjelmslev Jacobson); 3. The syntactic analysis and paradigmatic (Lidov, Riva); 4. Analysis of the level of the neutral and tripartite analysis (Molino, Natijez); 5. Generative grammar (Čomski), a generative analysis (Laerdal and Jackendoff) and musical grammar (cybernetics, theory); 6. Semiology (De Saussure, Natijez); 7. Semiotics (Agave, Tarasti); 8. Semio-stilistics, information theory; 9. The semantics (Imbert, Newcomb); 10. The structural semantics and grammar narrative (Gremas); 11. Hermeneutics (Egebreht, Kramer, Hatén); 12. Music analysis and the language used; 13. A sample from the literature; 14; A sample from the literature; 15 Recapitulation Test requirements: 1. Theoretical question 2. Analysis - application of analytical methods to selected examples			
Literature: 1. Bent, Ian and William Drabkin, Analysis, London, The Macmillan Press, 1987. 2. Christensen, Thomas (ed.), The Cambridge History of Western Music Theory, Cambridge University Press, 2002. 3. Cook, Nicholas and Mark Everist (ed.), Rethinking Music, Oxford University Press, 1999. 4. Dunsby, Jonathan and Arnold Whittall, Music Analysis in Theory and Practice, London/ Boston, Faber & Faber, 1988. 5. Monelle, Raymond, Linguistics and Semiotics in Music, Chur (Switzerland), Harwood Academic Publishers, 1992.			
No. of active teaching classes:	Lectures: 1	Practical work: 1	
Teaching methods: Lectures, workshops, discussions Theory: collective teaching group sizes of up to 50 Exercises the collective teaching group sizes of up to 25			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -50	Final exam:	Points – 50
Activity during classes	10	Oral examination	50
Seminar	30		
Essay	10		

Study program: Master Academic Studies		
Course title: MLPI1 - Tendencies and methods in pedagogy research		
Teachers: Mirović M. Tijana, assistant professor		
Assistants: ---		
Course status: compulsory		
Number of ECTS: 6		
Requirements: None		
Course objectives: The course aims to familiarize with the research methodology (quantitative and qualitative) in the field of scientific, artistic and / or applied research interests of students, as well as mastering the application of acquired knowledge in the field of methodology of empirical, scientific research, in any area of research interest of students (scientific // applied).		
Course outcomes: The student should know the basic methods and techniques of scientific research and be able to: a) understands and analyzes the empirical findings of the research of other authors published in scientific journals and monographs; b) Independently plans, organizes and realizes empirical research (quantitative or qualitative) or individual and / or group research projects. process and interpret data, write and present report / work; v) Process and interpret data, to write and present the report / work.		
Contents of the course:: <u>Lectures</u> The course includes a theoretical introduction to the field of methodology of empirical research through acquaintance with literature in the field of methodology of pedagogical and psychological research. The course deals with the procedures and concepts at different stages of research, i.e. lectures and discussion on the following topics: 1) conceiving, planning, realization and presentation of scientific research work 2) methodological design 3) types of research 4) research methods and techniques (quantitative and qualitative) 5) planning the research 6) construction of measuring instruments 7) methods of realization of the research 8) processing of the findings (SPSS program-optional) 9) interpretation of results and interpretation / conclusion 10) Writing research report / work, presentations. <u>Practice</u> The course encompasses the application of knowledge in the field of empirical research methodology through research / planning of research (first semester) and its realization according to a pre-designed plan and preparation (second semester). This includes writing a research draft, constructing a questionnaire (optional), applying / collecting data, processing the findings (SPSS program-optional), interpreting the results and interpreting / concluding, writing a research report / work. Colloquium is in written form and consists of 3 essay questions on the topics from the books by Bandur and Potkonjak. The exam consists of a paper(a self-performed survey) and oral presentations and defense of this paper in front of the group.		
Literature: 1. Банђур, В. и Поткоњак, Н. (2006). Истраживачки рад у школи. Београд: Школска књига. 2. Хавелка, Н., Кузмановић, Б. и Попадић, Д. (1998). Методе и технике социјалнопсихолошких истраживања. Београд: Друштво психолога Србије. 3. Буквић, А. (1996). Начела израде психолошких тестова. Београд: Завод за уџбенике и наставна средства. 4. Phelps, R. P., Sadoff, R. H., Warburton, E. C. & Ferrara, L. (2005). A guide to research in music education. Oxford: The Scarecrow Press, Inc. 5. Кожух, Б. и Сузић, Н. (2010). Обрада података у истраживањима. Бања Лука: Универзитет у Бањој Луци, Филозофски факултет.		
Number of active classes	Lectures: 1	Practice:1
Methods of teaching: Focus on topics that are in the field of scientific / artistic / applied interest of the student. Consultations in the group or individually and in practice. Number of students: up to 20. Course can also be attended by students of other faculties of the University of Arts. Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 25		

Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Credits - 40	Final Exam:	Credits - 60
Attendance	5	Written Exam	50
Activity during lectures	10	Oral Exam	10
Practice	10		
Colloquium	15		

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

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

Study program: Master academic studies, Music Research Oriented Study Program
Course: MJSI1 - Contemporary ethnomusicology research in Serbia and Worldwide 1
Teachers: Zakic S. Mirjana, associate professor
Assistants: ---
Course status: compulsory
Number of ECTS: 4
Requirements: None
Course objectives: Acquiring basic knowledge about contemporary ethnomusicology research in Serbia and worldwide
Course outcomes: Acquiring an insight into the scientific contemporary ethnomusicological research in Serbia and worldwide, mastering the interdisciplinary scientific-theoretical apparatus and the latest methodologies of scientific-research and applied work.
Course content: <u>Lectures</u> The course includes lectures on the following issues: Definitions of ethnomusicology; Ethnomusicological research until the 1970's.; Ethnomusicological research since the 1970's.; Ethnographic method (the concept of emotion and ethic relations); Traditional and contemporary approach to field research; Model of ethnomusicology by Merriam and Rice 1; Model of ethnomusicology by Merriam and Rice 2; American School of Ethnomusicology 1; American School of Ethnomusicology 2; Russian School of Ethnomusicology 1; Russian School of Ethnomusicology 2; Intertextuality: presentations of the representative characteristic of music 1; Intertextuality: presentations of the representative characteristic of music 2; The Zemcovski model of ethnomusicology 1; The Zemcovski model of ethnomusicology 2. <u>Practice</u> Debates and presentations within lectures and workshops. Practical lessons: a small research project related to the subject from the material: oral presentation; Written exam: essay on the subject from the material.
Literature: 1. Myers, Helen (1992). Ethnomusicology. In Ethnomusicology: An Introduction, ed. H. Myers. New York: W. W. Norton, 3-18. 2. _____ (1992). Recent Directions in Ethnomusicology. In Ethnomusicology: An Introduction, ed. H. Myers. New York: W. W. Norton, 375-399. 3. Elbourne, R. P. (1976). The Question of Definition, Yearbook of the International Folk Music Council, Vol. 7, IFMC, Ontario. 4. List, George (1979). Ethnomusicology: A Discipline Defined. Ethnomusicology 23 (1): 1 – 4. 5. Merriam, Alan P. (1960). Ethnomusicology: Discussion and Definition of the Field. Ethnomusicology 4 (3): 107–114. 6. _____. (1977). Definitions of "Comparative Musicology" and "Ethnomusicology": An Historical-Theoretical Perspective. Ethnomusicology 21 (2): 198–204. 7. Nettl, Bruno (1964). Theory and Method in of Ethnomusicology, The Free Press of Glencoe, New York. 8. Nettl, Bruno (1983). The Study of Ethnomusicology: Twenty-Nine Issues and Concepts. Urbana: University of Illinois Press, Prelude, 1-11. 9. Seeger, Charles (1970). Toward a Unitary Field Theory for Musicology. In Selected Reports in Ethnomusicology, ed. Department of Ethnomusicology. Los Angeles: Institute of Ethnomusicology, University of California. 10. Hood, Mantle (1960). The Challenge of "Bi-musicology. Ethnomusicology 4: 55–59. 11. Merriam, Alan P. (1964). The Anthropology of Music. Evanston, IL: Northwestern University Press. 12. Merriam, Alan P. (1960). Ethnomusicology: Discussion and Definition of the Field. Ethnomusicology 4 (3): 107–114. 13. _____. (1975). Ethnomusicology Today. Current Musicology 20: 50–66. 14. _____. (1977). Definitions of "Comparative Musicology" and "Ethnomusicology": An Historical-Theoretical Perspective. Ethnomusicology 21 (2): 198–204. 15. Nettl, Bruno (1983). The Study of Ethnomusicology: Twenty-Nine Issues and Concepts. Urbana: University of Illinois Press, Chapter 5, 7. 16. Seeger, Charles (1970). Toward a Unitary Field Theory for Musicology. In Selected Reports in Ethnomusicology, ed. Department of Ethnomusicology. Los Angeles: Institute of Ethnomusicology, University of California. 17. Blacking, John. 1977. Some Problems of Theory and Method in the Study of Musical Change. Yearbook of the International Folk Music Council 9: 1-26. 18. Blacking, John (1966). Review of The Anthropology of Music. Current Anthropology 7: 218. 19. Hood, Mantle (1963). Music, the Unknown. In Musicology, ed. Mantle Hood. Englewood Cliffs, NJ: Prentice-Hall. 20. Kunst, Jaap (1950). Musicologica: a Study of the Nature of Ethno-musicology, its Problems, Methods, and Representative Personalities. Amsterdam. 21. Seeger, Charles (1970). Toward a Unitary Field Theory for Musicology. In Selected Reports in Ethnomusicology, ed. Department of Ethnomusicology. Los Angeles: Institute of Ethnomusicology, University of California. 22. Blacking, John. 1977. Some Problems of Theory and Method in the Study of Musical Change. Yearbook of the International Folk Music Council 9: 1-26. 23. Blacking, John (1966). Review of The Anthropology of Music. Current Anthropology 7: 218. 24. Hood, Mantle (1963). Music, the Unknown. In Musicology, ed. Mantle Hood. Englewood Cliffs, NJ: Prentice-Hall. 25. Kunst, Jaap (1950). Musicologica: a Study of the Nature of Ethno-musicology, its Problems, Methods, and Representative Personalities. Amsterdam. 26. _____ (1959). Ethnomusicology, The Hague, Amsterdam. 27. Рајс, Тимоти. 2009. Време, место и метафора у музичком искуству и етнографији. Музички талас 38: 28-32. 28. Rice, Timothy (1987). Toward the Remodeling of Ethnomusicology. Ethnomusicology 31 (3): 469-488. 29. Seeger, Charles (1977). Studies in Musicology I 1935-1975. University of California Press, Chapter V. 30. Bohman, Philip V. (1988). The Study of Folk Music in the Modern World. Bloomington: Indiana University Press. 31. List, George (1979). Ethnomusicology: A Discipline Defined. Ethnomusicology 23 (1): 1–4. 32. Porter, James, "New Perspectives in Ethnomusicology: A Critical Survey".

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53. НЕНИЋ, Ива. *Мишљење о музици, мишљење музичког: Ка тематизацији културно-музичке праксе на примеру овчарске свирке Муслимана Пештерско-Сјеничке висоравни (дипломски рад, одбрањен на ФМУ у Београду), 2004. (у рукопису)*

Number of active teaching classes:	Lectures: 1	Practice: 3
Methods of teaching: Lectures, seminar, consultations, discussions Lectures: group classes, group size up to 50 Practice: group classes, group size up to 25 Additional classes: group size up to 25		
Grading (max. no. of points 100):		
Exam prerequisites	Points -30	Final thesis: Points - 70
Activity during lectures	15	Written Exam 25
Practice	15	Oral Exam 45

Study program: Master academic studies, Music Research Oriented Study Program
Course: MJSI2 - Contemporary ethnomusicology research in Serbia and worldwide 2
Teachers: Nenic S. Iva, Assistant professor
Assistants: ---
Course status: compulsory
Number of ECTS: 3
Requirements: None
Course objectives: Acquiring basic knowledge about contemporary ethnomusicology research in Serbia and worldwide
Course outcomes: Acquiring an insight into the scientific contemporary ethnomusicological research in Serbia and worldwide, mastering the interdisciplinary scientific-theoretical apparatus and the latest methodologies of scientific-research and applied work.
Course content: <u>Lectures</u> The course includes lectures on the following issues: Postmodern theories in ethnomusicology 1; Postmodern theories in ethnomusicology 2; Applied ethnomusicology 1; Applied ethnomusicology 2; Music and identity; Gender-Oriented Ethnomusicological Research; Contemporary Anthropology of Music; Ethnography of popular music; Methods of analyzing popular music; Reproduction of ideology in music practices; Music of networked communities in the age of technoculture; Music as a media text; Revivalism of traditional music in the Balkans; World music in the flows of global music culture 1; World music in the flows of global music culture 2. <u>Practice</u> Debates and presentations within lectures and workshops The written part of the exam consists in the preparation of essays on the subject (general theoretical thesis, an audio / audiovisual record, a passage from literature), and the oral part includes the answer to two broad problem questions posed by literature and lectures.
Literature: 1. Born, Georgina, Hesmondhalgh, David (2000). Introduction: On Difference, Representation and Appropriation in Music. In <i>Western Music and Its Others</i> . ed. G. Born and D. Hesmondhalgh. Berkeley and Los Angeles: University of California Press, 1-58. 2. Rice, Timothy (2010). Theory in Ethnomusicology. <i>Yearbook for Traditional Music</i> 42, 100-134. 3. Truchly, Patricia V. (1999). Thinking Gender: Feminisms, Epistemologies, and Ethnomusicology. <i>Pacific Review of Ethnomusicology</i> 9 (1): 45-56. 4. Nenić, Iva. (2010). Sviračice kao "loši subjekti". <i>Kultura, rod, građanski status</i> , ur. Daša Duhaček i Katarina Lončarević, Fakultet političkih nauka, 143-155. 5. Herndon, Marcia. 2000. The Place of Gender in Complex, Dynamic Musical Systems. In <i>Music and Gender</i> , ed Pirkko Moisala and Beverley Diamond, 347-359. Chicago: University of Illinois Press. 6. Stokes, Martin (2004). Music and the Global Order. <i>Annual Review of Anthropology</i> 33: 48-72. 7. Tagg, Philip (1982). Analysing popular music: theory, method and practice. <i>Popular music</i> 2: 37-67. 8. Cohen, Sara (1993). Ethnography and Popular Music Studies. <i>Popular Music</i> 12 (2): 123-138. 9. Shepherd, John, Wicke, Peter (1997). <i>Music and popular culture</i> . Oxford: Polity. 10. Fisk, Džon (2001). <i>Popularna kultura</i> . Beograd: Klio. 11. Ober, Loran. (2007). <i>Muzika drugih</i> . Beograd: XX vek. 12. Nenić, Iva (2006). Politika identiteta u srpskom hip-hopu na primeru grupe Beogradski sindikat. <i>TkH</i> 11: 159-166. 13. Rice, Timothy (2007). Reflections on Music and Identity in Ethnomusicology. <i>Muzikologija</i> 7: 17-38. 14. Stokes, Martin. 1994. Introduction: Ethnicity, Identity and Music. In <i>Ethnicity, Identity and Music: the Musical Construction of Place</i> , ed. M. Stokes, 1-27. Oxford and New York: Berg Publishers. 15. Rice, Timothy (2010). Disciplining Ethnomusicology: A Call for a New Approach. <i>Ethnomusicology</i> 54 (2): 318-325. 16. Tomlinson, Gary (2003). Musicology, Anthropology, History. In <i>The Cultural Study of Music: A Critical Introduction</i> , ed. M. Clayton, T. Herbert, R. Middleton, 57-68. London: Routledge. 17. Turino, Thomas (2008) <i>Habits of the Self, Identity and Culture</i> . <i>Music as Social Life: the Politics of Participation</i> . 93-120. Chicago and London: The University of Chicago Press. 18. Avenburg, Karen (2012). "Interpellation and Performance The Construction of Identities through Musical Experience in the Virgen del Rosario Fiesta in Inuya, Argentina." <i>Latin American Perspectives</i> 39. 2: 134-149. 19. Altiser, Luj (2009). Ideologija i državni ideološki aparati (beleške za istraživanje). Beograd: Karpos. 20. Stokes, Martin (2003). Globalization and the Politics of World Music. In <i>The Cultural Study of Music: A Critical Introduction</i> , ed. M. Clayton, T. Herbert, R. Middleton, 297-308. London: Routledge. 21. Boyes, Georgina (2010). The Folk and why they were replaced: the background to a cultural transfer. <i>The imagined village: Culture, ideology and the English Folk Revival</i> , 22-62. Manchester: Manchester University Press. 22. Nenić Iva i Mirjana Zakić (2012). World music u Srbiji: eluzivnost, razvoj, potencijali. U <i>World music u Srbiji: prvih trideset godina (1982 – 2012)</i> , specijalno izdanje povodom trideset godina od početka world music-a u Srbiji, ur. Oliver Đorđević, 166-171. Jagodina. World music asocijacija Srbije. 23. Švaković, Miško (2004). Višak vrednosti: Muzikologija i etnomuzikologija u polju diskursa o World music. <i>Novi zvuk</i> 24: 32-39. 24. Guibault, Jocelyne (2006). "On Redefining the "Local" Through World Music". In <i>Ethnomusicology: a Contemporary Reader</i> , ed. J. Post, 137-146. New York: Routledge.

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28. Petan, Svanibor. Primenjena etnomuzikologija i strategije podrške: pogledi sa obe strane Atlantika (prevod Ive Nenić, u rukopisu)
29. Seeger Anthony (2008). Theories Forged in the Crucible of Action: The Joys, Dangers, and Potentials of Advocacy and Fieldwork. In: Shadows in the Field. New Perspectives for Fieldwork in Ethnomusicology. G. F. Barz and T. J. Cooley, eds. New York: Oxford University Press, 271-288.
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31. Жикић, Бојан (2014). Поп песма: епистоларна форма популарне културе. У Nova srpska antropologija 3: antropologija muzike, ур. Иван Ковачевић и Марија Ристивојевић, 72-93. Београд: Одељење за етнологију и антропологију Филозофског факултета у Београду.
32. Vanić-Grubišić, Ana (2014). Romski hip hop kao multikulturalistički saundtrek. R-point: Pedagogija jedne politike. У Nova srpska antropologija 3: antropologija muzike, ур. Иван Ковачевић и Марија Ристивојевић, 94-117. Београд: Одељење за етнологију и антропологију Филозофског факултета у Београду.
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Number of active teaching classes:	Lectures: 1	Practice: 4
Teaching methods: Lectures, seminar, consultations, discussions Lectures: group classes, group size up to 50 Practice: group classes,, group size up to 25 Additional classes: group size up to 25		
Grading (max. no. of points 100):		
Exam prerequisites:	Points -30	Final thesis: Points - 70
Activity during lectures	15	Written Examination 25
Practice	15	Oral Examination 45

Study program: Master Academic Studies, Music Research Oriented Studies			
Course title: MNSIR - Individual research			
Teachers: ---			
Assistants:			
Course status: compulsory			
Number of ECTS: 4			
Requirements: None			
Course objectives: Individual research is part of Final thesis in MAS of Musicology. Its role is to guide and direct the student in the application of acquired knowledge (historical, theoretical, analytical, methodological, pedagogical) for the purpose of perfecting and self-realization in a specific narrow field of musicology; - studying the possibilities and methods of problem solving with the help of literature or a confirmed scientific practice; - Studying problems and making conclusions about possible solutions based on conducted research and analysis; - preparation, planning and organization for the making, presentation and defense of Final thesis.			
Course outcomes: The study process results in the construction and development of the ability to problematize the subject of research, the functional design of a scientific text of a larger scale and the clear formulation of ideas, the practical mastering of the methodology and the technique of scientific work. The outcome of the study research work is reflected in the student's ability to: successfully articulate and synthesize his knowledge and understanding, qualities and skills in the context of creative work, further training and research; apply, identify and expand their knowledge in different contextual frameworks and situations, both inside and outside the selected narrower field of scientific interest; creates ideas, concepts, suggestions, solutions and arguments, independently or in cooperation with others, in order to perform personally initiated or assigned tasks; independently learns and sets goals, successfully overcomes the workload and performs tasks within the given deadline; finds, collects, extracts, estimates, manages and manages information from different sources.			
Course content: It is formed in accordance with the selected topic of each individual final thesis, its complexity and structure: - includes preliminary development of historical, theoretical and methodological explanations of research, concept, as well as the formulation of subjects, methods and objectives of research, application of scientific methodology, formulation of scientific text and its technical preparation.			
Literature: It is formed in accordance with the selected topic of each individual final thesis			
No. of active teaching classes:	Lectures: 0	Practice: 4	
Teaching methods: Individual work and consultations			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 0	Final exam:	Points - 0

Study program: Master Academic Studies, Music Research Oriented Studies			
Course title: MHSV1 - Topical seminar paper: Vocal music analysis			
Teachers: Nikolić D.Miloje, retired full professor , Medić B.Milena, assistant professor			
Assistants: Jelenković S.Jelena, lecturer ; Pavličić B. Filip lecturer			
Course status: elective			
Number of ECTS: 5			
Requirements: None			
Course objectives: Deepening of musical-theoretical knowledge in selected specific areas of vocal music, and preparing students for scientific research			
Course outcomes: Adoption of music and theoretical knowledge in the specific field of vocal music, depending on the theme selected for the seminar			
Contents of the course: Week 1-15: The choice of the topic according to students' interest; familiarization with problems through lectures, practice, discussions of professional literature, discussion, independent work with mentor etc. Week 16-27: Finalizing paper in segments Week 28-30: Final text formatting Oral examination-presentation and defense of seminar paper			
Literature: 1. Walter Bernhart (ed.), Words and Music Studies 1. Rodopi, 1992. 2. Walter Bernhart (ed.), Words and Music Studies 5. Rodopi, 2004 3. Зденко Лешиић, Теорија књижевности. Службени гласник, Београд, 2008. 4. Ненад Мишчевић, Контекст и значење, Издавачки центар Ријека, 1987. 5. Рајић Љубиша, Умеће читања. Геопоетика, Београд, 2009. 6. Stephen Paul Scher, Music and Text. Critical Inquires. Cambridge University Press, 1992. 7. Миливој Солар, Питања поетике. Загреб, 1971. 8. Миливој Солар, Теорија књижевности. Службени гласник, Београд, 2012. 9. Зденко Шкроб, Анте Стамаћ, Увод у књижевност, Графички завод Хрватске, Загреб, 1983			
Number of active teaching classes:		Lectures: 1	Practice: 1
Teaching methods: Lectures, practice, discussions, mentoring Lectures: group classes, group size up to 50 Practice: group classes, group size up to 25			
Knowledge assessment (maximum number of points 100):			
Grading (max. no. of points 100):	Points - 50	Final exam:	Points - 50
Presence at and activity during lectures	10	Seminar paper	30
Homework (literature)	10	Oral examination-presentation and defense of seminar paper	20
Homework (analysis)	10		
Formulating the idea, methods and objectives of the research, (planning the paper)	20		

Study program: Master Academic Studies, Music Research Oriented Studies			
Course title: MHS01 - Topical seminar paper: Musical forms analysis			
Teachers: Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, assistant professor			
Assistants: Jelenković S. Jelena, lecturer			
Course status: elective			
Number of ECTS: 5			
Requirements: None			
Course objectives: Introducing, adopting and deepening knowledge from the selected narrow musical-theoretical field			
Course outcomes: Learning the issues of the selected narrow musical-theoretical area; Building the ability to apply general musical-theoretical knowledge and insights obtained during studies in the field; Adopting special knowledge and skills depending on the specificity of the selected seminar			
Course content: Week 1: Initial introduction of students with the theme of the seminar and work plan Week 2-14: lectures, discussions, independent research, etc. depending on the specificity of the selected seminar. Week 15: summarizing the results - formulating the idea, methods and objectives of the research, the text plan Week 16-27: Finalizing paper in segments; Week 28-30: Final text formatting			
Literature: 1. Dahlhaus, Carl: Ludwig van Beethoven. Approaches to his Music, Clarendon Press, Oxford, 1997. 2. Поповић, Берислав: Музичка форма или смисао у музици, Београд: Цлио, 1998. 3. Перичић, Властимир, Душан Сковран: Наука о музичким облицима, Универзитет уметности, Београд, 1991. 4. Сабо, Аница: Прелазни облик између дводелне и троделне песме: суочавање теоријских поставки и аналитичке праксе, ФМУ, 2006. 5. Rosen, Charles: Sonata Forms, W. W Norton & Company, New York, London, 1988. 6. Стаматовић, Ивана: Сонатни облик и сонатни принцип, Музичка теорија и анализа, ФМУ, 2005. 7. Newman, William S: The Sonata in the Classic Era, W. W. Norton & Company Inc., New York, 1972. 8. Rummenhöller, Peter: Глазбена преткласика, Хрватско музиколошко друштво, Загреб, 2004. 9. Катунцац, Драгољуб: Scarlattieva sonata, Савремена администрација, Београд, 1990. 10. Cook, Nicholas: A Guide to Musical Analysis, London: J. M. Dent & Sons Ltd, 1987. 11. Kostelanetz, Richard, Joseph Darby, eds. Classic Essays on Twentieth-Century Music, New York: Schirmer Books, 1996. 12. Стаматовић, Ивана: Отворена музичка форма и извођење анализа, Зборник радова са скупа, Сокобања 2007. 13. Цвејић, Бојана: Отворено дело и muzici (Boulez, Stockhausen, Cage), Београд: СКЦ, 2004. 14. Кохоутек, Цтирад: Техника компоновања у музици 20. века Универзитет уметности, Београд, 1984. 15. Brindle, Reginald Smith, The New Music (The Avant-garde since 1945), Oxford/New York: Oxford, University Press, 1987			
Number of active teaching classes:	Lectures: 1	Practice: 1	
Teaching methods: Lectures, practice, discussions, mentoring Lectures: group classes, group size up to 50 Practice: group classes, group size up to 25			
Grading (max. no. of points 100):			
Exam prerequisites	Points - 50	Final exam:	Points - 50
Presence at and activity during lectures	10	Seminar paper	30
Homework (literature)	10	Oral examination-presentation and defense of seminar paper	20
Homework (analysis)	10		
Formulating the idea, methods and objectives of the research, (planning the paper)	20		

Study program: Master Academic Studies, Music Research Oriented Studies			
Course: MHSS1 - Topical seminar paper: Musical styles analysis			
Teachers: Stefanović M. Ana, associate professor			
Assistants: Pavličić B. Filip, lecturer; Sabo I. Atila, lecturer			
Course status: elective			
Number of ECTS: 5			
Requirements: None			
Course objectives: Expanding and deepening the theoretical and methodological framework of musical style analysis. Applying the acquired knowledge to the selected analytical corpus.			
Course outcomes: Upon completing their classes, students are expected to have specific knowledge related to musical style issues, be trained in analytical approach to the most complex stylistic situations, as well as theoretically ready for access to music style issues and master thesis in this subject.			
Course content: Week 1-15: Work on the bibliography. Selection of analytical examples and conducting analyzes. Creating a text plan. Week 16-27: Finalizing paper in segments; Week 28-30: Final text formatting			
Literature: Literature selection depending on the selected subject			
Number of active teaching classes:		Lectures: 1	Practice: 1
Teaching methods: Lectures, practice, discussions, mentoring Lectures: group classes, group size up to 50 Practice: group classes, group size up to 25			
Grading (max. no. of points 100):			
Exam prerequisites	Points - 50	Final exam:	Points - 50
Presence at and activity during lectures	10	Seminar paper	30
Homework (literature)	10	Oral examination-presentation and defense of seminar paper	20
Homework (analysis)	10		
Formulating the idea, methods and objectives of the research, (planning the paper)	20		

Study program: Master Academic Studies, Music Research Oriented Studies			
Course title: MHSK1 - Topical seminar paper: Counterpoint			
Teachers: Tošić O. Vladimir, full professor; Repanić A. Predrag, associate professor; Božanić Ž. Zoran, assistant professor			
Assistants: Korać M. Vladimir, lecturer ; Simić M. Stanko, lecturer			
Course status: elective			
Number of ECTS: 5			
Requirements: None			
Course objectives: Introducing, adopting and deepening knowledge from the selected narrow musical-theoretical field			
Course outcomes: Learning the issues of the selected narrow musical-theoretical area; Building the ability to apply general musical-theoretical knowledge and insights obtained during studies in the field; Adopting special knowledge and skills depending on the specificity of the selected seminar			
Course content: Week 1: Initial introduction of students with the theme of the seminar and work plan Week 2-14: lectures, discussions, independent research, etc. depending on the specificity of the selected seminar. Week 15: summarizing the results - formulating the idea, methods and objectives of the research, the text plan Week 16-27: Finalizing paper in segments; Week 28-30: Final text formatting			
Literature: 1. Peričić, Vlastimir, Vokalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 2. Červenka, Bruno, Kontrapunkt u klasičnoj vokalnoj polifoniji (prev. Konstantin Babić), Beograd, Univerzitet umetnosti, 1981. 3. Tajčević, Marko, Kontrapunkt, Beograd, Prosveta, 1958. 4. Тошић, Владимир, Вокални контрапункт ренесансе, Факултет музичке уметности, Београд, 2014. 5. Jeppesen, Knud, Counterpoint the poliphonic vocal style of the sixteenth century, Prentice-Hall, 1939. 6. The Style Of Palestrina And Dissonance, Ejnar Munksgaar, Copenhagen, Geoffrey Cumberlege/Oxford University Pres, London, 1946. 7. Morris, Reginald Owen, Contrapuntal technique in the 16 century, Clarendon Press, 1934. 8. Peričić, Vlastimir, Instrumentalni i vokalno-instrumentalni kontrapunkt, Beograd, Univerzitet umetnosti, 1987. 9. Živković, Mirjana, Instrumentalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 10. Radenković, Milutin, Sekvenca u klasičnoj instrumentalnoj fugi, Beograd, Umetnička akademija, 1972. 11. Танеев, Сергей, Подвижной контрапункт строгого письма, М. П. Беляевъ, 1909. 12. Schubert, Peter, "Counterpoint pedagogy in the Renaissance", The Cambridge History of Western Music Theory (edited by Thomas Christensen), Cambridge University Press, 2002, 503–533. 13. Sparks, Edgar, Cantus Firmus in Mass and Motet 1420–1520, University of California Press, Berkeley and Los Angeles, 1963. 14. Walker, Paul Mark, Theories of Fugue from the Age of Josquin to the Age of Bach, University of Rochester Press, Rochester, 2000.			
Number of active teaching classes:		Lectures: 1	Practice: 1
Teaching methods: Lectures, practice, discussions, mentoring Lectures: group classes, group size up to 50 Practice: group classes, group size up to 25			
Grading (max. no. of points 100):			
Exam prerequisites	Points - 50	Final exam:	Points - 50
Activity during lectures	10	Seminar paper	30
Homework (literature)	10	Oral examination-presentation and defense of seminar paper	20
Homework (analysis)	10		
Formulating the idea, methods and objectives of the research, (planning the paper)	20		

Study program: Master Academic Studies, Music Research Oriented Studies			
Course: MSHS1 - Topical seminar paper: Harmony with harmonic analysis			
Teachers: Božić D. Svetislav, full professor; Jovanović S. Dragana, associate professor; Stojadinović-Milić M. Milana, associate professor; Malaev P. Garun, assistant professor			
Assistants: Jelenković S. Jelena, lecturer ; Pavličić B. Filip, lecturer ; Sabo I. Atila, lecturer			
Course status: elective			
Number of ECTS: 5			
Requirements: None			
Course objectives: Introducing, adopting and deepening knowledge from the selected narrow musical-theoretical field.			
Course outcomes: Learning the issues of the selected narrow musical-theoretical area; Building the ability to apply general musical-theoretical knowledge and insights obtained during studies in the field; Adopting special knowledge and skills depending on the specificity of the selected seminar			
Course content: Week 1: Initial introduction of students with the theme of the seminar and work plan Week 2-14: lectures, discussions, independent research, etc. depending on the specificity of the selected seminar. Week 15: summarizing the results - formulating the idea, methods and objectives of the research, the text plan Week 16-27: Finalizing paper in segments; Week 28-30: Final text formatting Oral examination-presentation and defense of seminar paper			
Literature: 1. Деспић, Дејан, Хармонија са хармонском анализом, ФМУ, Београд, 1993. 2. Деспић, Дејан, Хармонска анализа, Универзитет уметности, Београд, 1987. 3. Живковић, Мирјана, Хармонија, Завод за уџбенике и наставна средства, Београд, 2001. 4. Перичић, Властимир, Развој тоналних система, Уметничка Академија, Београд, 1968. 5. Дубовский, И... [и др], УЧЕБНИК гармонии, Музгиз, Москва, 1987. 6. Мюллер, Теодор, Гармония, Музыка, Москва, 1982. 7. Холопов, Јуриј, Вежбе из хармоније, Музыка, Москва, 1983. 8. Aldwell, Edward, Harmony and voice leading, H. B. J. College Publishers, New-York, 1989. 9. Paune D., Kostka S., Tonal harmony, McGraw-Hill, Inc., New-York, 1995.			
Number of active teaching classes:		Lectures: 1	Practice: 1
Teaching methods: Lectures, practice, discussions, mentoring Lectures: group classes, group size up to 50 Practice: group classes, group size up to 25			
Grading (max. no. of points 100):			
Exam prerequisites	Points - 50	Final exam:	Points - 50
Presence at and activity during lectures	10	Seminar paper	30
Homework (literature)	10	Oral examination - presentation and defense of seminar paper	20
Homework (analysis)	10		
Formulating the idea, methods and objectives of the research, (planning the paper)	20		

Study program: Master Academic Studies, Music Research Oriented Studies		
Course title: MGMTM1 - Theory and practice of media in musicology		
Teachers: Mikić S. Vesna, full professor; Leković M. Biljana, assistant professor ; Nikolić D. Sanela, assistant professor		
Assistants: Miladinović-Prca R. Ivana, lecturer ; Mitrović D. Radoš, lecturer		
Course status: compulsory		
Number of ECTS: 3		
Requirements: None		
Course objectives: Basic knowledge for students interested in working in media, as well as for the scientific-theoretical approach to media with the basics in contemporary theory and practice of media.		
Course outcomes: Training graduate students for further theoretical and / or practical use of music in media.		
Course content: 1. The term media in science, philosophy and art / music 2. Critical Theory and Mass Media 3. Media studies 4. Situationism, simulacrum and simulation 5. Analysis of media / media images 6. Philosophy of new media; philosophy of mass art; aesthetics of communication 7. Music in the media - radio 8. Music in the media - television 9. Music in the media - video and new / digital media 11. Case study - analysis of specialized radio shows 12. Case study - analysis of specialized television shows 13. Case Study - analysis of the presentation of music in magazines and on the Internet Homework: oral presentation on a given topic. Seminar paper: a study on a given topic. Oral exam: defense of seminar work		
Literature: 1. Adorno, Theodor W. i Max Horkheimer: Dijalektika prosvetiteljstva. Filozofski fragmenti, Sarajevo, IP Veselin Masleša, 1974. 2. Barthes, Roland: "Retorika slike", Plastički znak – Zbornik tekstova iz teorije vizualnih umjetnosti, Rijeka, Izdavački centar Rijeka, 1981, 71–82. 3. Benjamin, Walter: Uz kritiku sile. Eseji, Zagreb, Studentski centar sveučilišta, 1971. 4. Bodrijar, Žan: Drugo od istoga, Beograd, Lapis, 1992. 5. Brigs, Adam i Pol Kobli (ur.): Uvod u studije medija, Beograd, Clio, 2005. 6. Carroll, Noël: A Philosophy of Mass Art, Oxford, Clarendon Press, 1998. 7. Debor, Gi: Društvo spektakla, Beograd, A. Golijanin, 2003. 8. Debre, Režis: Uvod u mediologiju, Beograd, Clio, 2000. 9. Еко, Умберто: Култура, информација, комуникација, Београд, Нолит, 1973. 10. Hansen, Mark B. N.: New Philosophy for New Media, Cambridge, MIT Press, 2004. 11. Inglis, Fred: Teorija medija, Zagreb, Barbat, 1997, prvo izdanje 1990. 12. Keler, Daglas: Medijska kultura. Studije kulture, identitet i politika između modernizma i postmodernizma, Beograd, Clio, 2004. 13. Manovich, Lev: The Language of New Media, Cambridge, The MIT Press, 2002. 14. Mek Kvin, Dejvid: Televizija, Beograd, Clio, 2000. 15. McLuhan, Marchall: Razumijevanje medija. Mediji kao čovjekovi proizvođači, Zagreb, Golden marketing–Tehnička knjiga, 2008. 16. Вирилио, Пол: Машине визије, Нови Сад, Светови, 1998. 17. Vuksanović, Divna: Filozofija medija: ontologija, estetika, kritika, Beograd, FDU, Institut za pozorište, film, radio i televiziju–Čigoja, 2007.		
No. of active teaching classes:	Lectures: 2	Practice: 0
Teaching methods: Lectures, Practice– text analysis and discussion of case studies within lectures, homework assignment. Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 25		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Presence at classes	10	Oral examination: defense of seminar paper	30
Activity during classes	10		
Homework	10		
Seminar paper	40		

Study program: Master academic studies, Music Research Oriented Studies			
Course: MHAR1 - Arranging 1			
Teachers: Brkljačić K. Ivan, Associate professor			
Assistants: Pavličić B. Filip, lecturer; Simić M. Stanko, lecturer			
Course status: elective			
Number of ECTS: 3			
Requirements: None			
Course objectives: Having in mind the ultimate goal of studying in the music program Music Pedagogy (primarily future music teachers in elementary and secondary schools), the course should enable students to master school choral ensembles.			
Course outcomes: Ability of the student to creatively arrange primarily folklore melodies for mixed choir (using different factures) as well as for men, women and children. Ability to process a suitable composition intended for mixed choir for female/male choir. Readiness for work in elementary and secondary school and with amateur vocal (and instrumental) ensembles.			
Course content: 1. Introduction and arranging for mixed, male, female and children choir. 2. Processing of compositions intended for mixed choirs for female/male choir. 3. Types and composition of choirs. Characteristics and separation of voices; Mixed choir. 4. Choral facture, choral arrangement, choral "orchestration". 5. Folklore melody; Various types of factures in compositions for mixed choir. 6. Factors of choral arrangement; Doubling and division of choral sections. 7. Colloquium. 8. Melody highlighting of one voice; Contrast of voice groups. 9. The use of solo voice; Special voice effects. 10. Treatment of text in choral polyphony; 11, 12, 13, 14. Arranging for mixed choir; Male choir; Female Choir; Children's Choir; 15. Principles and issues of processing choral composition for another type of choir. Colloquium: Creating an arrangement for a three-voice female/male choir. Exam: Creating an arrangement for a four-voices mixed choir, with text. The answer to the theoretical question.			
Literature: 1. Дејан Деспић: Вишегласни аранжмани, УУ, Београд 2. Дејан Деспић: Аранжирање за дечји хор (приручник), ФМУ, Београд 3. Слободан Раицки: Збирка фолклорних мелодија погодних за рад на предмету Аранжирање, ФМУ, 2006 4. Избор из хорске литературе разних стилова и епоха			
No. of active teaching classes:	Lectures: 1	Practice: 2	
Teaching methods: Lectures illustrated by examples (note, sound) from appropriate literature, discussions, analysis, practical music (playing / singing / examples from literature and own arrangements), practice, making arrangements (in a given and free ensemble) and compulsory examinations. Work in the library (analytical listening of examples from literature, consulting literature). Lectures: group class, group size up to 50 Practice: group class, group size up to 25.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Regular class attendance	2	Written examination	30
Active attitude towards teaching (readiness for teaching, possession of accessories for work, participation in discussion and analysis, practical music, etc.)	2	Oral examination	30
Proper attendance and activity on practice	4		
Fully and on time performed and positively graded all exam prerequisites (bonus points)	2		
Two mandatory knowledge tests (15 each)	30		

Study program: Master academic studies, Music Research Oriented Studies			
Course: MHAR2 - Arranging 2			
Teachers: Brkljačić K. Ivan, Associate professor			
Assistants: Pavličić B. Filip, lecturer; Simić M. Stanko, lecturer			
Course status: elective			
Number of ECTS: 3			
Requirements: None			
Course objectives: Having in mind the ultimate goal of studying in the music program Music Pedagogy (primarily future music teachers in elementary and secondary schools), the course should enable students to master school choral ensembles.			
Course outcomes: Ability of the student to creatively arrange primarily folklore melodies for mixed choir (using different factures) as well as for men, women and children. Ability to process a suitable composition intended for mixed choir for female/male choir. Readiness for work in elementary and secondary school and with amateur vocal (and instrumental) ensembles.			
Course content: 1. Introduction and arranging for mixed, male, female and children choir. 2. Processing of compositions intended for mixed choirs for female/male choir. 3. Types and composition of choirs. Characteristics and separation of voices; Mixed choir. 4. Choral facture, choral arrangement, choral "orchestration". 5. Folklore melody; Various types of factures in compositions for mixed choir. 6. Factors of choral arrangement; Doubling and division of choral sections. 7. Colloquium. 8. Melody highlighting of one voice; Contrast of voice groups. 9. The use of solo voice; Special voice effects. 10. Treatment of text in choral polyphony; 11, 12, 13, 14. Arranging for mixed choir; Male choir; Female Choir; Children's Choir; 15. Principles and issues of processing choral composition for another type of choir. Colloquium: Creating an arrangement for a three-voice female/male choir. Exam: Creating an arrangement for a four-voices mixed choir, with text. The answer to the theoretical question.			
Literature: 1. Дејан Деспић: Вишегласни аранжмани, УУ, Београд 2. Дејан Деспић: Аранжирање за дечји хор (приручник), ФМУ, Београд 3. Слободан Раицки: Збирка фолклорних мелодија погодних за рад на предмету Аранжирање, ФМУ, 2006 4. Избор из хорске литературе разних стилова и епоха			
No. of active teaching classes:	Lectures: 1	Practice: 2	
Teaching methods: Lectures illustrated by examples (note, sound) from appropriate literature, discussions, analysis, practical music (playing / singing / examples from literature and own arrangements), practice, making arrangements (in a given and free ensemble) and compulsory examinations. Work in the library (analytical listening of examples from literature, consulting literature). Lectures: group class, group size up to 50 Practice: group class, group size up to 25.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Regular class attendance	2	Written examination	30
Active attitude towards teaching (readiness for teaching, possession of accessories for work, participation in discussion and analysis, practical music, etc.)	2	Oral examination	30
Proper attendance and activity on practice	4		
Fully and on time performed and positively graded all exam prerequisites (bonus points)	2		
Two mandatory knowledge tests (15 each)	30		

Study program: Master academic studies, Music Research Oriented Studies			
Course title: MGAR1 - Archive work			
Teachers: Perković B. Ivana, full professor			
Assistants: Marković J. Marina, lecturer			
Course status: compulsory			
Number of ECTS: 3			
Requirements: None			
Course objectives: Understanding the role of archives and archival material relevant to musicology in the social, artistic, historical and political context. Acquiring practical knowledge and skills in the selection, classification, processing and archiving of materials. Acquiring the ability of analysis, categorization and interdisciplinary integration of archival work results.			
Course outcomes: After finishing lectures and successfully passed exam from the Archive work course students will be able to apply and integrate acquired knowledge in this field, to use practical knowledge and skills in the processing of archival material relevant to musicology, to analyze and compare archival material, to perform the synthesis of existing and new knowledge in the field of archival science and musicology.			
Course content: Introduction lecture; Types and characteristics of archives and archival material; Archive and / or museum - archive and / or library; Scientific interpretation of archival material; Continuity and change in the archival paradigm; Archives relevant to musicological research (visit and practical work): Archive of Serbia, Archive of Yugoslavia; Historical archive of Belgrade; SASA (Serbian Academy of Sciences and Arts) Archive; Archive of the Musicology Institute; RTS (Serbian Radio Television) Archive; Legates and legacies; Theory and practice in archival classification; Archives in the digital environment. Practice: archive research. Exam: Oral answer to two questions from the material.			
Literature: 1. Craven Louise (ed.), What are Archives? Cultural and Theoretical Perspectives: a reader, Burlington, Ashgate, 2008. 2. Duranti Luciana, The Impact of Digital Technology on Archival Science, Archival Science 1/1, 2001, 39-55. 3. Manoff Marlene, Theories of the Archive from Across the Disciplines, Libraries and the Academy, Vol. 4/1, 2004, 9-25. 4. Прпа Бранка, Човек у времену: 60 година Историјског архива Београда, Београд, ИАБ, 2005. 5. Ridener John, From Polders to Postmodernism: A Concise History of Archival Theory, Duluth, Litwin, 2009.			
No. of active teaching classes:	Lectures: 1	Practice: 1	
Teaching methods: Lectures, practical work, independent research Lectures: group classes, group size up to 50 Practice: group classes, group size up to 25			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final thesis:	Points - 30
Activity during classes	40	Oral Examination	30
Practice	30		

Study program: Book of courses, Master academic studies, Music Research Oriented Studies			
Course: MLKM1 - Complementary methodology of solfeggio and piano teaching			
Teachers: Kršić-Sekulić M. Vesna, Full Professor			
Assistants: None			
Course status: elective			
Number of ECTS: 6			
Prerequisites: None			
Course objective: To achieve correlation of teaching subjects in the music school			
Course outcomes: To train teachers to independently teach solfeggio and piano lessons.			
Course content:			
<u>Theory classes</u>			
The problems of individual lessons. Individualization of work in group teaching. Specificity of the work with the gifted children. Development of a prima vista technique. Auditory preparation for the polyphony - piano textures. The elements of piano technique - sound and rhythm experience. The inner hearing as the condition for reliable memory. Rhythmic analysis and harmonic interpretation of ornaments. Sight reading. Playing by heart. Playing by ear. Piano harmonization and improvisation. Sight reading a solo and piano accompaniment. Perception of the piano textures.			
<u>Practice sessions</u>			
To process the literature for the piano teaching in music elementary and music high school. To process the literature for solfeggio - the choice of textbooks. Playing, singing, notating, piano improvisation.			
Colloquium			
Written lesson plan with the methodical interpretation of the piano teaching curriculum in the elementary music school;			
Practical work: demo piano lesson with solfeggio elements in the initial years of teaching music.			
Final exam			
Interpretation of methodical procedures when working on selected piano compositions.			
Literature:			
1. Vesna Kršić Sekulić, Korelacija nastave solfeđa sa instrumentalnom nastavom, Nota, Kњажевац, 2007.			
2. Vesna Kršić Sekulić, Klavir kao nastavno sredstvo u pedagogiji solfeđa, ФМУ, Београд, 2007.			
3. Јела Кршић, Читање с листа и корепетиција, Завод за уџбенике, Београд, 2005.			
4. Јела Кршић, Методика наставе клавира, Нота, Књажевац, 2006.			
5. Јела Кршић, Почетна школа за клавир, Марскомпани, Београд, 2006.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods:			
The lecture method, Demonstration method			
Lectures: group teaching, group work with up to 50 students			
Exercises: group teaching, group work with up to 25			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -70	Final exam:	Points -30
Activity during classes	20	Oral Exam	30
Practical work	20		
Colloquium	30		

Study program: Master academic studies, Music Research Oriented Studies			
Course title: MNSP1 - Professional training			
Teachers: ---			
Assistants:			
Course status: compulsory			
Number of ECTS: 6			
Requirements: None			
Course objectives: Given that musicology studies form the future teachers, as well as research scientists, the aim of professional training is to enable students to find themselves as often as possible in circumstances and conditions that will be their living and working environment during the studies.			
Course outcomes: In addition to other disciplines within the regular study process, professional training ensures that students are better prepared, tested and trained with their own experience.			
Course content: In professional training, certain segments from the field of individual subjects of the profession are examined by bringing students into the position to apply acquired knowledge and skills, directly and in an authentic environment, necessary for a qualified and responsible occupation of the profession they have defined.			
Number of active classes:	Lectures: 0	Practice: 0	
Teaching methods:			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 0	Final exam:	Points - 0