



DOCTORAL ACADEMIC STUDIES

MUSIC RESEARCH ORIENTED STUDY PROGRAM

Field	Music Research
Type and Level	Doctoral academic studies, III study cycle
Modules	Musicology, Ethnomusicology, Music Pedagogy and Music Theory
Study load	180 ECTS
Study length	3 years (6 semesters)
Title	PhD - Music Research
Number of students	14 per year of study
Language	Serbian
Web	www.fmu.bg.ac.rs
Entry requirements	Entrance condition for enrolment for the Postgraduate studies in arts is to hold a Bachelor of music (240 ECTS) and Master of Music (60 ECTS) academic degrees and an approved entrance exam.
Objectives	The goals of the study program of doctoral academic studies in Music Research are: achieving high scientific and academic abilities and skills for dealing with theoretical, research and practical work, in accordance with the development of contemporary theoretical and research knowledge in the world; ability to independently perform, monitor and critically evaluate music research; development of creative abilities; development of analytical, critical and autonomous thinking; mastering the practical skills necessary for career development; development of teamwork skills; development of research and pedagogical abilities in accordance with cultural needs and social perspectives; involvement in domestic and international research and pedagogical projects; ability to interact at a professional level in communicating scientific and research results; the ability to use modern technology in the development of knowledge in the field of music research.

Structure

Music Research study program at doctoral level were designed with the aim of rounding up the educational process of existing study programs in bachelor and master academic studies with which they represent a harmonized whole. This study program qualifies students for a systematic understanding of disciplinary areas within music science, providing them with the mastering of research methods in order to be able to critically analyze, evaluate and synthesize new ideas and knowledge in the academic and professional environment and thus promote social and cultural progress.

Music Research study program at doctoral level last for six semesters and have 180 ESP points with a previously completed study scope of at least 300 ESPBs in bachelor and master studies.

By defending doctoral thesis candidates, depending on the narrow scientific field, acquire the title: Doctor of Musical Arts/ Doctor of Philosophy in Musicology/Ethnomusicology/Music Pedagogy/Music Theory.

Requirements for enrollment in Music Research oriented study program are:

1. Master diploma, namely at least 300 ESP points acquired, with an average grade of at least 8.5, and a score of at least 9 from the graduation / final exam
2. Graduate studies under the regulations governing higher education by September 10, 2005, with an average grade of at least 8.5
3. Postgraduate diploma (MMus)
and passed the qualification examination according to the general conditions

Candidates who do not qualify for enrollment at doctoral artistic studies (who do not have average score 8.5 and 9 at the final exam) will be able to take the entrance exam if, during the last five years, they have published :

- a research or theoretical book, or
- a monographic catalogue, or
- at least five research studies and discussions

Examination committee decides on who can take the entrance exam not later than 48 hours prior the exam.

Aim

Aim of the Music Research study program:

- education of research personnel trained for the realization of original and scientifically relevant research and conclusions from Music Research field
- development of scientific and critical thoughts that contribute to the general development of society.

Objectives

Objectives of the Music Research study program are:

- achieving high research and academic abilities and skills for dealing with theoretical, research and practical work, in accordance with the development of contemporary theoretical and research knowledge in the world;
- ability to independently perform, monitor and critically evaluate music research;
- development of creative abilities;
- development of analytical, critical and autonomous thinking;
- mastering the practical skills necessary for career development;
- development of teamwork skills;
- development of scientific and pedagogical skills in accordance with cultural needs and social perspectives;
- involvement in domestic and international research and pedagogical projects;
- ability to interact at a professional level in communicating scientific and research results

- ability to use modern technology in the development of knowledge in the field of music science.

Competencies

- fundamental knowledge and understanding of music research, depending on the module enrolled;
- ability to solve problems using scientific methods and procedures;
- linking knowledge from related fields and their application;
- understanding the art of music on a global scale and in a global perspective respecting national specifics in culture and art;
- respecting the principles of a code of ethics for good research practice;
- ability to critically analyze, evaluate and synthesize new and complex ideas.

Within the framework of doctoral studies in musicology, the student acquires specific competences which, in addition to the basic knowledge and understanding of musical and musicological phenomena, as well as the ability to solve complex contextual musicological issues through the use of research methods and procedures, enables him/her to connect and apply knowledge from different research fields in an interdisciplinary way.

Competencies acquired by a student relate to:

- ability to solve problems using research methods and procedures;
- the ability to choose new methods;
- contextual and interdisciplinary connection of knowledge from different research disciplines and their application;
- the competence of transferring musicological knowledge in the primary, secondary and tertiary education system;
- ability for scientific critical analysis, (self) evaluation and synthesis of new scientific insights and complex problems and ideas;
- IT competence;
- social competence;
- understanding of music and musicology globally and in a global perspective, while respecting the specifics of national music and musicology, art and science in general, as well as culture;
- contribution to the development of musicology and science in general;
- respecting the principles of the ethical codex of research practice;
- Identifying resources in the local environment;
- the ability to connect in the scope of musicological competencies internationally.

Within the framework of doctoral studies in ethnomusicology, the student acquires specific competences which, in addition to the basic knowledge and understanding of musical and ethnomusicological phenomena, as well as the ability to solve complex contextual ethnomusicological issues through the use of research methods and procedures, enables him/her to connect and apply knowledge from different research fields in an interdisciplinary way.

Competencies acquired by a student relate to:

- ability to solve problems using research methods and procedures;
- the ability to choose new methods;
- contextual and interdisciplinary connection of knowledge from different research disciplines and their application;
- the competence of transferring ethnomusicological knowledge in the primary, secondary and tertiary education system;
- ability for scientific critical analysis, (self) evaluation and synthesis of new scientific insights and complex problems and ideas;
- IT competence;
- social competence;
- understanding of music and ethnomusicology globally and in a global perspective, while respecting the specifics of national music and musicology, art and science in general, as well as culture;
- contribution to the development of ethnomusicology and science in general;
- respecting the principles of the ethical codex of research practice;

- Identifying resources in the local environment;
- the ability to connect in the scope of ethnomusicological competencies internationally.

Within the framework of doctoral studies in music pedagogy students acquire subject-specific competences, which, apart from the fundamental knowledge of pedagogical research and the ability to solve methodical challenges through the use of research methods and procedures, can connect and apply knowledge from different research fields. The competencies students acquire relate to:

- ability to solve problems using scientific methods and procedures;
- the ability to choose new methods;
- ability to auto-evaluate;
- multidisciplinary linking of knowledge from related scientific fields and their application;
- IT competence;
- social competence;
- understanding of music pedagogy globally and in a global perspective, while respecting the specifics of national music pedagogy, culture and art;
- respecting the principles of a code of ethics of good research practice;
- contribution to the development of music research;
- Identifying resources in the local environment

Within the framework of doctoral studies in MUSIC THEORY, the student acquires specific competencies related to:

- ability to solve problems using scientific methods and procedures;
- the ability to choose new methods;
- multidisciplinary linking of knowledge from related scientific fields and their application;
- IT competence;
- contribution to the development of music research

Curriculum

The curriculum of Music research doctoral academic studies is designed to meet the set goals of the study program. Represented compulsory and elective subjects are one-semester or two-semester and carry the appropriate ESTC number, one point corresponding to approximately 30 hours of student activity. The curriculum defines a description of each subject containing the title, type of course and semester of studies, number of ESTC, teacher's name, goal of the course with expected outcomes, knowledge and competences, requirements for attending the course, subject content, recommended literature, methods of teaching, method knowledge and assessment checks and other data. Curriculum of the study program envisages the preparation of a doctoral dissertation.

List of courses

World music
World music in Serbia
Analysis of atonal music 1
Analysis of atonal music 2
Doctoral dissertation
Electro-acoustic music
Aesthetics, poetics and stylistics of contemporary music 1
Aesthetics, poetics and stylistics of contemporary music 2
Ethnomusicology 1
Ethnomusicology 2
Ethnomusicology 3
Ethnomusicology 4
Symmetry in the music flow 1
Symmetry in the music flow 2
Methodological basics of vocal-instrumental teaching 1
Methodological basics of vocal-instrumental teaching 2
Methodological basics of vocal-instrumental teaching 3
Methodological basics of vocal-instrumental teaching 4
Methodology of empirical research 1
Methodology of empirical research 2
Music and media 1
Music and media 2
Music and politics
Music and theology
Musicology 1
Musicology 2
Musicology 3
Musicology, cognitive and psychoanalytical approach to music
Music interpretation and elements of creative approach to music scores 1
Music interpretation and elements of creative approach to music scores 2
Music semiotics
Music theory 1
Music theory 2
Music theory 3
Music theory 4
Music libraries
Musical dialects of Serbia 1
Musical dialects of Serbia 2
Music instruments of the Balkans 1
Music instruments of the Balkans 2
Music minimalism
Music postminimalism
Musical style and meaning - narrative and rhetorical strategies 1
Musical style and meaning - narrative and rhetorical strategies 2
Popular music 1 - theories
Popular music 2 - genres
Directions and methods of music theory and analysis 1
Directions and methods of music theory and analysis 2
Directions and methods of music theory and analysis 3
Directions and methods of music theory and analysis 4
Overcoming difficulty in teaching - a psychological aspect
Applied aesthetics 1
Applied aesthetics 2
Psychology of music
History of musical performance 1
History of musical performance 2
Semiology in ethnomusicology

Serbian church music 1
Serbian church music 2
Newer Serbian two-part singing styles1
Newer Serbian two-part singing styles 2
Older Serbian two-part singing styles 1
Older Serbian two-part singing styles 2
Structural dance analysis 1
Structural dance analysis 2
Individual music research 1
Individual music research 2
Individual music research 3
Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 1
Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 2
Timbral specificity of auditive perception 1
Timbral specificity of auditive perception 2
Contrapuntal motion theory 1
Contrapuntal motion theory 2
Fantasy and ballad principle in music

Module - Musicology

No.	Code	Course	C	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DGMU1	Musicology 1	1	RV	C	2	0	0	5
2	DGPE1	Applied aesthetics 1	1	RV	C	2	0	0	5
3	DZSI1	Individual music research 1	1, 2	RV	GC	0	10	0	10
4	DGRA1	Elective courses	1, 2		E	2	0	0	5
	DHAS1	Musical style and meaning - narrative and rhetorical strategies 1	1	RV	E	2	0	0	5
	DGMS1	Music semiotics	1	RV	E	2	0	0	5
	DGMI1	Music interpretation and elements of creative approach to music scores 1	1	RV	E	2	0	0	5
	DDR11	History of musical performance 1	1	RV	E	2	0	0	5
5	DGRA2	Elective courses	1, 2		E	2	0	0	5
	DJMD1	Musical dialects of Serbia 1	1	RV	E	2	0	0	5
	DJSD1	Older Serbian two-part singing styles 1	1	RV	E	2	0	0	5
	DJND1	Newer Serbian two-part singing styles 1	1	RV	E	2	0	0	5
	DJIB1	Music instruments of the Balkans 1	1	RV	E	2	0	0	5
	DJWS1	World music in Serbia	1	RV	E	2	0	0	5
	DJSE1	Semiology in ethnomusicology	1	RV	E	2	0	0	5
	DGPM1	Popular music 1 - theories	1	RV	E	2	0	0	5
6	DGRA3	Elective courses	1, 2		E	2	0	0	5
	DGSC1	Serbian church music 1	1	RV	E	2	0	0	5
	DHAA1	Analysis of atonal music 1	1	RV	E	2	0	0	5
	DGMM1	Music minimalism	1	RV	E	2	0	0	5
	DGEM1	Electro-acoustic music	1	RV	E	2	0	0	5
	DLTD1	Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 1	1	RV	E	2	0	0	5
	DLPM1	Psychology of music	1	RV	E	2	0	0	5
7	DGMU2	Musicology 2	2	RV	C	2	0	0	5
8	DGPE2	Applied aesthetics 2	2	RV	C	2	0	0	5
9	DGRA4	Elective courses	2, 3		E	2	0	0	5
	DHAS2	Musical style and meaning - narrative and rhetorical strategies 2	2	RV	E	2	0	0	5
	DGMB1	Music libraries	2	RV	E	2	0	0	5
	DGMI2	Music interpretation and elements of creative approach to music scores 2	2	RV	E	2	0	0	5
	DDR12	History of musical performance 2	2	RV	E	2	0	0	5
10	DGRA5	Elective courses	2, 3		E	2	0	0	5
	DJMD2	Musical dialects of Serbia 2	2	RV	E	2	0	0	5
	DJSD2	Older Serbian two-part singing styles 2	2	RV	E	2	0	0	5

	DJND2	Newer Serbian two-part singing styles 2	2	RV	E	2	0	0	5
	DJIB2	Music instruments of the Balkans 2	2	RV	E	2	0	0	5
	DJWS2	World music	2	RV	E	2	0	0	5
	DGPM2	Popular music 2 - genres	2	RV	E	2	0	0	5
	DGPO1	Music and politics	2	RV	E	2	0	0	5
	DGMT1	Music and theology	2	RV	E	2	0	0	5
11	DGRA6	Elective courses	2, 3		E	2	0	0	5
	DGSC2	Serbian church music 2	2	RV	E	2	0	0	5
	DHAA2	Analysis of atonal music 2	2	RV	E	2	0	0	5
	DGMP1	Music postminimalism	2	RV	E	2	0	0	5
	DGFB1	Fantasy and ballad principle in music	2	RV	E	2	0	0	5
	DGKP1	Musicology, cognitive and psychoanalytical approach to music	2	RV	E	2	0	0	5
	DLTD2	Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 2	2	RV	E	2	0	0	5
	DLPT1	Overcoming difficulty in teaching - a psychological aspect	2	RV	E	2	0	0	5
Total						20	20	0	60

SECOND YEAR									
12	DGMU3	Musicology 3	3, 4	RV	C	2	0	0	10
13	DGPS1	Aesthetics, poetics and stylistics of contemporary music 1	3	RV	C	2	0	0	5
14	DZSI2	Individual music research 2	3, 4	RV	GC	0	10	0	10
15	DGRA7	Elective courses	3, 4		E	2	0	0	5
	DHAS1	Musical style and meaning - narrative and rhetorical strategies 1	3	RV	E	2	0	0	5
	DGMS1	Music semiotics	3	RV	E	2	0	0	5
	DGMI1	Music interpretation and elements of creative approach to music scores 1	3	RV	E	2	0	0	5
	DDR11	History of musical performance 1	3	RV	E	2	0	0	5
16	DGRA8	Elective courses	3, 4		E	2	0	0	5
	DJMD1	Musical dialects of Serbia 1	3	RV	E	2	0	0	5
	DJSD1	Older Serbian two-part singing styles 1	3	RV	E	2	0	0	5
	DJND1	Newer Serbian two-part singing styles 1	3	RV	E	2	0	0	5
	DJIB1	Music instruments of the Balkans 1	3	RV	E	2	0	0	5
	DJWS1	World music in Serbia	3	RV	E	2	0	0	5
	DJSE1	Semiology in ethnomusicology	3	RV	E	2	0	0	5
	DGPM1	Popular music 1 - theories	3	RV	E	2	0	0	5
17	DGRA9	Elective courses	3, 4		E	2	0	0	5
	DGSC1	Serbian church music 1	3	RV	E	2	0	0	5
	DHAA1	Analysis of atonal music 1	3	RV	E	2	0	0	5
	DGMM1	Music minimalism	3	RV	E	2	0	0	5
	DGEM1	Electro-acoustic music	3	RV	E	2	0	0	5
	DLTD1	Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 1	3	RV	E	2	0	0	5
	DLPM1	Psychology of music	3	RV	E	2	0	0	5
18	DGPS2	Aesthetics, poetics and stylistics of contemporary music 2	4	RV	C	2	0	0	5

19	DGRA10	Elective courses	4, 5		E	2	0	0	5
	DHAS2	Musical style and meaning - narrative and rhetorical strategies 2	4	RV	E	2	0	0	5
	DGMB1	Music libraries	4	RV	E	2	0	0	5
	DGMI2	Music interpretation and elements of creative approach to music scores 2	4	RV	E	2	0	0	5
	DDRI2	History of musical performance 2	4	RV	E	2	0	0	5
20	DGRA11	Elective courses	4, 5		E	2	0	0	5
	DJMD2	Musical dialects of Serbia 2	4	RV	E	2	0	0	5
	DJSD2	Стили српског двогласног певања старијег слоја 2	4	RV	E	2	0	0	5
	DJND2	Стили српског двогласног певања новијег слоја 2	4	RV	E	2	0	0	5
	DJIB2	Music instruments of the Balkans 2	4	RV	E	2	0	0	5
	DJWS2	World music у свету	4	RV	E	2	0	0	5
	DGPM2	Popular music 2 - genres	4	RV	E	2	0	0	5
	DGPO1	Music and politics	4	RV	E	2	0	0	5
	DGMT1	Music and theology	4	RV	E	2	0	0	5
21	DGRA12	Elective courses	4, 5		E	2	0	0	5
	DGSC2	Serbian church music 2	4	RV	E	2	0	0	5
	DHAA2	Analysis of atonal music 2	4	RV	E	2	0	0	5
	DGMP1	Music postminimalism	4	RV	E	2	0	0	5
	DGFB1	Fantasy and ballad principle in music	4	RV	E	2	0	0	5
	DGKP1	Musicology, cognitive and psychoanalytical approach to music	4	RV	E	2	0	0	5
	DLTD2	Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 2	4	RV	E	2	0	0	5
	DLPT1	Overcoming difficulty in teaching - a psychological aspect	4	RV	E	2	0	0	5
Total						20	20	0	60

THIRD YEAR									
22	DZSI3	Individual music research 3	5, 6	RV	GC	0	20	0	20
23	DZDD1	Doctoral dissertation	5, 6	RV	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

Modul - Music Pedagogy

No.	Code	Course	C	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DLMO1	Methodological basics of vocal-instrumental teaching 1	1	RV	C	2	2	0	8
2	DLTO1	Timbral specificity of auditive perception 1	1	RV	C	2	0	0	7
3	DZSI1	Individual music research 1	1, 2	RV	GC	0	10	0	10
4	DLIP1	Elective courses	1, 2		E	4	0	0	10
	DLPM1	Psychology of music	1	RV	E	2	0	0	5
	DGPM1	Popular music 1 - theories	1	RV	E	2	0	0	5
	DJWS1	World music in Serbia	1	RV	E	2	0	0	5
	DLMM1	Music and media1	1	RV	E	2	0	0	5
	DGMI1	Music interpretation and elements of creative approach to music scores 1	1	RV	E	2	0	0	5
	DDRI1	History of musical performance 1	1	RV	E	2	0	0	5
	DJSE1	Semiology in ethnomusicology	1	RV	E	2	0	0	5
	DJSD1	Older Serbian two-part singing styles 1	1	RV	E	2	0	0	5
	DJMD1	Musical dialects of Serbia 1	1	RV	E	2	0	0	5
	DGPS1	Aesthetics, poetics and stylistics of contemporary music 1	1	RV	E	2	0	0	5
5	DLMO2	Methodological basics of vocal-instrumental teaching 2	2	RV	C	2	2	0	8
6	DLTO2	Timbral specificity of auditive perception 2	2	RV	C	2	0	0	7
7	DLIP2	Elective courses	2, 3		E	4	0	0	10
	DJIB2	Music instruments of the Balkans 2	2	RV	E	2	0	0	5
	DJSD2	Older Serbian two-part singing styles 2	2	RV	E	2	0	0	5
	DLPT1	Overcoming difficulty in teaching - a psychological aspect	2	RV	E	2	0	0	5
	DGPM2	Popular music 2 - genres	2	RV	E	2	0	0	5
	DJWS2	World music	2	RV	E	2	0	0	5
	DLMM2	Music and media2	2	RV	E	2	0	0	5
	DJMD2	Musical dialects of Serbia 2	2	RV	E	2	0	0	5
	DGMI2	Music interpretation and elements of creative approach to music scores 2	2	RV	E	2	0	0	5
	DDRI2	History of musical performance 2	2	RV	E	2	0	0	5
	DGPS2	Aesthetics, poetics and stylistics of contemporary music 2	2	RV	E	2	0	0	5
	DGPO1	Music and politics	2	RV	E	2	0	0	5
	DGKP1	Musicology, cognitive and psychoanalytical approach to music	2	RV	E	2	0	0	5
Total						16	24	0	60

SECOND YEAR

8	DLMO3	Methodological basics of vocal-instrumental teaching 3	3	RV	C	2	2	0	5
9	DLEI1	Methodology of empirical research 1	3	RV	C	2	0	0	5

10	DZSI2	Individual music research 2	3, 4	RV	GC	0	10	0	10
11	DLIP3	Elective courses	3, 4		E	6	0	0	15
	DLPM1	Psychology of music	3	RV	E	2	0	0	5
	DGPM1	Popular music 1 - theories	3	RV	E	2	0	0	5
	DJWS1	World music in Serbia	3	RV	E	2	0	0	5
	DLMM1	Music and media1	3	RV	E	2	0	0	5
	DGMI1	Music interpretation and elements of creative approach to music scores 1	3	RV	E	2	0	0	5
	DDRI1	History of musical performance 1	3	RV	E	2	0	0	5
	DJSE1	Semiology in ethnomusicology	3	RV	E	2	0	0	5
	DJSD1	Older Serbian two-part singing styles 1	3	RV	E	2	0	0	5
	DJMD1	Musical dialects of Serbia 1	3	RV	E	2	0	0	5
	DGPS1	Aesthetics, poetics and stylistics of contemporary music 1	3	RV	E	2	0	0	5
12	DLMO4	Methodological basics of vocal-instrumental teaching 4	4	RV	C	2	2	0	5
13	DLEI2	Methodology of empirical research 2	4	RV	C	2	0	0	5
14	DLIP4	Elective courses	4, 5		E	6	0	0	15
	DJIB2	Music instruments of the Balkans 2	4	RV	E	2	0	0	5
	DJSD2	Newer Serbian two-part singing styles 2	4	RV	E	2	0	0	5
	DLPT1	Overcoming difficulty in teaching - a psychological aspect	4	RV	E	2	0	0	5
	DGPM2	Popular music 2 - genres	4	RV	E	2	0	0	5
	DJWS2	World music	4	RV	E	2	0	0	5
	DLMM2	Music and media 2	4	RV	E	2	0	0	5
	DJMD2	Musical dialects of Serbia 2	4	RV	E	2	0	0	5
	DGMI2	Music interpretation and elements of creative approach to music scores 2	4	RV	E	2	0	0	5
	DDRI2	History of musical performance 2	4	RV	E	2	0	0	5
	DGPS2	Aesthetics, poetics and stylistics of contemporary music 2	4	RV	E	2	0	0	5
	DGPO1	Music and politics	4	RV	E	2	0	0	5
	DGKP1	Musicology, cognitive and psychoanalytical approach to music	4	RV	E	2	0	0	5
Total						20	24	0	60

THIRD YEAR

15	DZSI3	Individual music research 3	5, 6	RV	GC	0	20	0	20
16	DZDD1	Doctoral dissertation	5, 6	RV	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1860	180	

Modul - Music Theory

No.	Code	Course	C	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DHMT1	Music theory 1	1	RV	C	2	0	0	5
2	DHPM1	Directions and methods of music theory and analysis 1	1	RV	C	2	0	0	5
3	DZSI1	Individual music research 1	1, 2	RV	GC	0	10	0	10
4	DHIP1	Elective courses	1, 2		E	2	0	0	5
	DHAA1	Analysis of atonal music 1	1	RV	E	2	0	0	5
	DHIS1	Symmetry in the music flow 1	1	RV	E	2	0	0	5
	DHAS1	Musical style and meaning - narrative and rhetorical strategies 1	1	RV	E	2	0	0	5
	DHTK1	Theory of a moving counterpoint 1	1	RV	E	2	0	0	5
5	DHIP2	Elective courses	1, 2		E	2	0	0	5
	DGPS1	Aesthetics, poetics and stylistics of contemporary music 1	1	RV	E	2	0	0	5
	DGMS1	Music semiotics	1	RV	E	2	0	0	5
	DJSE1	Semiology in ethnomusicology	1	RV	E	2	0	0	5
6	DHIP3	Elective courses	1, 2		E	2	0	0	5
	DGPE1	Applied aesthetics 1	1	RV	E	2	0	0	5
	DLPM1	Psychology of music	1	RV	E	2	0	0	5
	DGPM1	Popular music 1 - theories	1	RV	E	2	0	0	5
	DLEI1	Methodology of empirical research1	1	RV	E	2	0	0	5
	DGMM1	Music minimalism	1	RV	E	2	0	0	5
7	DHMT2	Music theory 2	2	RV	C	2	0	0	5
8	DHPM2	Directions and methods of music theory and analysis 2	2	RV	C	2	0	0	5
9	DHIP4	Elective courses	2, 3		E	2	0	0	5
	DHAA2	Analysis of atonal music 2	2	RV	E	2	0	0	5
	DHIS2	Symmetry in the music flow 2	2	RV	E	2	0	0	5
	DHAS2	Musical style and meaning - narrative and rhetorical strategies 2	2	RV	E	2	0	0	5
	DHTK2	Theory of a moving counterpoint 2	2	RV	E	2	0	0	5
10	DHIP5	Elective courses	2, 3		E	2	0	0	5
	DGPS2	Aesthetics, poetics and stylistics of contemporary music 2	2	RV	E	2	0	0	5
	DGKP1	Musicology, cognitive and psychoanalytical approach to music	2	RV	E	2	0	0	5
	DGFB1	Fantasy and ballad principle in music	2	RV	E	2	0	0	5
11	DHIP6	Elective courses	2, 3		E	2	0	0	5
	DGPE2	Applied aesthetics 2	2	RV	E	2	0	0	5
	DGPM2	Popular music 2 - genres	2	RV	E	2	0	0	5
	DLEI2	Methodology of empirical research2	2	RV	E	2	0	0	5
	DGMP1	Music postminimalism	2	RV	E	2	0	0	5
Total						20	20	0	60

SECOND YEAR									
12	DHMT3	Music theory 3	3	RV	C	2	0	0	5
13	DHPM3	Directions and methods of music theory and analysis 3	3	RV	C	2	0	0	5
14	DZSI2	Individual music research 2	3, 4	RV	GC	0	10	0	10
15	DHIP7	Elective courses	3, 4		E	2	0	0	5
	DHAA1	Analysis of atonal music 1	3	RV	E	2	0	0	5
	DHIS1	Symmetry in the music flow 1	3	RV	E	2	0	0	5
	DHAS1	Musical style and meaning - narrative and rhetorical strategies 1	3	RV	E	2	0	0	5
	DHTK1	Theory of a moving counterpoint 1	3	RV	E	2	0	0	5
16	DHIP8	Elective courses	3, 4		E	2	0	0	5
	DGPS1	Aesthetics, poetics and stylistics of contemporary music 1	3	RV	E	2	0	0	5
	DGMS1	Music semiotics	3	RV	E	2	0	0	5
	DJSE1	Semiology in ethnomusicology	3	RV	E	2	0	0	5
17	DHIP9	Elective courses	3, 4		E	2	0	0	5
	DGPE1	Applied aesthetics 1	3	RV	E	2	0	0	5
	DLPM1	Psychology of music	3	RV	E	2	0	0	5
	DGPM1	Popular music 1 - theories	3	RV	E	2	0	0	5
	DLEI1	Methodology of empirical research1	3	RV	E	2	0	0	5
	DGMM1	Music minimalism	3	RV	E	2	0	0	5
18	DHMT4	Music theory 4	4	RV	C	2	0	0	5
19	DHPM4	Directions and methods of music theory and analysis 4	4	RV	C	2	0	0	5
20	DHIP10	Elective courses	4, 5		E	2	0	0	5
	DHAA2	Analysis of atonal music 2	4	RV	E	2	0	0	5
	DHIS2	Symmetry in the music flow 2	4	RV	E	2	0	0	5
	DHAS2	Musical style and meaning - narrative and rhetorical strategies 2	4	RV	E	2	0	0	5
	DHTK2	Theory of a moving counterpoint2	4	RV	E	2	0	0	5
21	DHIP11	Elective courses	4, 5		E	2	0	0	5
	DGPS2	Aesthetics, poetics and stylistics of contemporary music 2	4	RV	E	2	0	0	5
	DGKP1	Musicology, cognitive and psychoanalytical approach to music	4	RV	E	2	0	0	5
	DGFB1	Fantasy and ballad principle in music	4	RV	E	2	0	0	5
22	DHIP12	Elective courses	4, 5		E	2	0	0	5
	DGPE2	Applied aesthetics 2	4	RV	E	2	0	0	5
	DGPM2	Popular music 2 - genres	4	RV	E	2	0	0	5
	DLEI2	Methodology of empirical research 2	4	RV	E	2	0	0	5
	DGMP1	Music postminimalism	4	RV	E	2	0	0	5
Total						20	20	0	60

THIRD YEAR									
23	DZSI3	Individual music research 3	5, 6	RV	GC	0	20	0	20
24	DZDD1	Doctoral dissertation	5, 6	RV	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800	180	

Modul - Ethnomusicology

No.	Code	Course	C	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DJET1	Ethnomusicology 1	1	RV	C	2	2	0	10
2	DZSI1	Individual music research 1	1, 2	RV	GC	0	10	0	10
3	DJIP1	Elective courses	1, 2		E	2	0	0	5
	DJMD1	Musical dialects of Serbia 1	1	RV	E	2	0	0	5
	DJWS1	World music in Serbia	1	RV	E	2	0	0	5
	DJSD1	Older Serbian two-part singing styles 1	1	RV	E	2	0	0	5
	DJND1	Newer Serbian two-part singing styles 1	1	RV	E	2	0	0	5
	DJIB1	Music instruments of the Balkans 1	1	RV	E	2	0	0	5
	DJSE1	Semiology in ethnomusicology	1	RV	E	2	0	0	5
4	DJIP2	Elective courses	1, 2		E	2	0	0	5
	DJAP1	Structural dance analysis 1	1	RV	E	2	0	0	5
	DGSC1	Serbian church music 1	1	RV	E	2	0	0	5
	DGPM1	Popular music 1 - theories	1	RV	E	2	0	0	5
5	DJIP3	Elective courses	1, 2		E	2	0	0	5
	DGPE1	Applied aesthetics 1	1	RV	E	2	0	0	5
	DLTD1	Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 1	1	RV	E	2	0	0	5
	DLPM1	Psychology of music	1	RV	E	2	0	0	5
	DLMM1	Music and media1	1	RV	E	2	0	0	5
	DLEI1	Methodology of empirical research1	1	RV	E	2	0	0	5
6	DJET2	Ethnomusicology 2	2	RV	C	2	2	0	10
7	DJIP4	Elective courses	2, 3		E	2	0	0	5
	DJMD2	Musical dialects of Serbia 2	2	RV	E	2	0	0	5
	DJWS2	World music	2	RV	E	2	0	0	5
	DJSD2	Older Serbian two-part singing styles 2	2	RV	E	2	0	0	5
	DJND2	Newer Serbian two-part singing styles 2	2	RV	E	2	0	0	5
	DJIB2	Music instruments of the Balkans 2	2	RV	E	2	0	0	5
8	DJIP5	Elective courses	2, 3		E	2	0	0	5
	DJAP2	Structural dance analysis 2	2	RV	E	2	0	0	5
	DGSC2	Serbian church music 2	2	RV	E	2	0	0	5
	DGPM2	Popular music 2 - genres	2	RV	E	2	0	0	5
9	DJIP6	Elective courses	2, 3		E	2	0	0	5
	DGPE2	Applied aesthetics 2	2	RV	E	2	0	0	5
	DLTD2	Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 2	2	RV	E	2	0	0	5
	DLPT1	Overcoming difficulty in teaching - a psychological aspect	2	RV	E	2	0	0	5

	DLMM1	Music and media 1	2	RV	E	2	0	0	5
	DLEI2	Methodology of empirical research 2	2	RV	E	2	0	0	5
Total						16	24	0	60

SECOND YEAR

10	DJET3	Ethnomusicology 3	3	RV	C	2	2	0	10
11	DZSI2	Individual music research 2	3, 4	RV	GC	0	10	0	10
12	DJIP7	Elective courses	3, 4		E	2	0	0	5
	DJMD1	Musical dialects of Serbia 1	3	RV	E	2	0	0	5
	DJWS1	World music in Serbia	3	RV	E	2	0	0	5
	DJSD1	Older Serbian two-part singing styles 1	3	RV	E	2	0	0	5
	DJND1	Newer Serbian two-part singing styles 1	3	RV	E	2	0	0	5
	DJIB1	Music instruments of the Balkans 1	3	RV	E	2	0	0	5
	DJSE1	Semiology in ethnomusicology	3	RV	E	2	0	0	5
13	DJIP8	Elective courses	3, 4		E	2	0	0	5
	DJAP1	Structural dance analysis 1	3	RV	E	2	0	0	5
	DGSC1	Serbian church music 1	3	RV	E	2	0	0	5
	DGPM1	Popular music 1 - theories	3	RV	E	2	0	0	5
14	DJIP9	Elective courses	3, 4		E	2	0	0	5
	DGPE1	Applied aesthetics 1	3	RV	E	2	0	0	5
	DLTD1	Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 1	3	RV	E	2	0	0	5
	DLPM1	Psychology of music	3	RV	E	2	0	0	5
	DLMM1	Music and media 1	3	RV	E	2	0	0	5
	DLEI1	Methodology of empirical research 1	3	RV	E	2	0	0	5
15	DJET4	Ethnomusicology 4	4	RV	C	2	2	0	10
16	DJIP10	Elective courses	4, 5		E	2	0	0	5
	DJMD2	Musical dialects of Serbia 2	4	RV	E	2	0	0	5
	DJWS2	World music	4	RV	E	2	0	0	5
	DJSD2	Older Serbian two-part singing styles 2	4	RV	E	2	0	0	5
	DJND2	Newer Serbian two-part singing styles 2	4	RV	E	2	0	0	5
	DJIB2	Music instruments of the Balkans 2	4	RV	E	2	0	0	5
17	DJIP11	Elective courses	4, 5		E	2	0	0	5
	DJAP2	Structural dance analysis 2	4	RV	E	2	0	0	5
	DGSC2	Serbian church music 2	4	RV	E	2	0	0	5
	DGPM2	Popular music 2 - genres	4	RV	E	2	0	0	5
18	DJIP12	Elective courses	4, 5		E	2	0	0	5
	DGPE2	Applied aesthetics 2	4	RV	E	2	0	0	5
	DLTD2	Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 2	4	RV	E	2	0	0	5
	DLPT1	Overcoming difficulty in teaching - a psychological aspect	4	RV	E	2	0	0	5

	DLMM1	Music and media 1	4	RV	E	2	0	0	5
	DLEI2	Methodology of empirical research 2	4	RV	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
19	DZSI3	Individual music research 3	5, 6	RV	GC	0	20	0	20
20	DZDD1	Doctoral dissertation	5, 6	RV	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800	180	

Admission

Call for admission to the Doctoral study program of Composition is of a public and lawful character, with the entrance exam managed by Entrance Exam Committee, named by the Faculty of Music Academic Council.

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

The criteria for forming the ranking list is success during previous education, as well as the grade taken at the entrance examination.

The number of students enrolled in the study program is determined on the basis of available personnel and other circumstances and estimated social needs, and for each academic year in accordance with the Accreditation Certificates and the Decision on the number of students enrolling for doctoral academic studies, financed from the budget for universities and faculties founded by the Republic of Serbia.

Music Research Oriented Study Program at doctoral level last for six semesters and have 180 ECTS, with a previously completed study load of 300 ECTS, in both bachelor and master studies.

The type of knowledge, preferences and skills that are questioned upon enrolling in doctoral studies and the manner of this exam are published in the FoM Information booklet.

Entrance Exam

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

Entrance exams to the Performing Arts study programme is consisted of the following exams

Music Research Oriented Study Program – Modul MUSICOLOGY

- Application paper that by its form and content corresponds to requirements of graduate paper at the Musicology department
- Letter of motivation with specific field and directions of doctoral research (up to 2000 words)
- Interview

Music Research Oriented Study Program – Modul ETHNOMUSICOLOGY

- Application paper that by its form and content corresponds to requirements of graduate paper at the Ethnomusicology department
- Letter of motivation with specific field and directions of doctoral research (up to 2000 words)
- Interview

Music Research Oriented Study Program – Modul MUSIC PEDAGOGY

- Application paper that by its form and content corresponds to the final paper of Methodology of solfeggio or Methodology of general teaching process at undergraduate scientific studies or graduate paper at the Department for Music pedagogy
- Written paper on a topic from Methodology of solfeggio or Methodology of general teaching process (duration: 3 hours)
- Interview with the candidate including paper discussion, questions about application paper and candidate's interests
- Singing of two melodic examples *a prima vista* with harmonization on the piano

Music Research Oriented Study Program – Modul MUSIC THEORY

- Application paper that by its form and content corresponds to the final paper at master academic studies or graduate paper at the Department for Music Pedagogy
- Written paper on given theoretical-analytical topic. Candidate is offered several different topics to choose from. Duration: 5 hours. Candidate cannot use literature at the exam.
- Interview with the candidate including paper discussion, questions about application paper and candidate's presentation (10-15 minutes) regarding his/her basic research plan
- Letter of motivation with specific field and directions of doctoral research (up to 2000 words)
- Checking the basic level of knowledge from the course *Directions and methods of music theory and analysis* from the fourth year of Bachelor Academic Studies of Music theory

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.

List of courses

1. DHAA1 Analysis of atonal music 1
2. DHAA2 Analysis of atonal music 2
3. DGPE1 Applied aesthetics 1
4. DGPE2 Applied aesthetics 2
5. DLMM1 Music and media 1
6. DLMM2 Music and media 2
7. DGPS1 Aesthetics, poetics and stylistics of contemporary music 1
8. DGPS2 Aesthetics, poetics and stylistics of contemporary music 2
9. DGEM1 Electro-acoustic music
10. DZDD1 Doctoral dissertation
11. DGMI1 Music interpretation and elements of creative approach to music scores 1
12. DGMI2 Music interpretation and elements of creative approach to music scores 2
13. DZSI1 Study research work 1
14. DZSI2 Study research work 2
15. DZSI3 Study research work 3
16. DLMO1 Methodological basics of vocal-instrumental teaching 1
17. DLMO2 Methodological basics of vocal-instrumental teaching 2
18. DLMO3 Methodological basics of vocal-instrumental teaching 3
19. DLMO4 Methodological basics of vocal-instrumental teaching 4
20. DHMT1 Music theory 1
21. DHMT2 Music theory 2
22. DHMT3 Music theory 3
23. DHMT4 Music theory 4
24. DHPM1 Directions and methods of music theory and analysis 1
25. DHPM2 Directions and methods of music theory and analysis 2
26. DHPM3 Directions and methods of music theory and analysis 3
27. DHPM4 Directions and methods of music theory and analysis 4
28. DJAP1 Structural dance analysis 1
29. DJAP2 Structural dance analysis 2
30. DHIS1 Emergence of symmetry in musical flow 1
31. DHIS2 Emergence of symmetry in musical flow 2
32. DLEI1 Methodology of empirical research 1
33. DLEI2 Methodology of empirical research 2
34. DGPO1 Music and politics
35. DGMT1 Music and theology
36. DGMU1 Musicology 1
37. DGMU2 Musicology 2
38. DGMU3 Musicology 3
39. DGKP1 Musicology, cognitive and psychoanalytical approach to music
40. DGMS1 Music semiotics
41. DGMB1 Music libraries
42. DJMD1 Musical dialects of Serbia 1
43. DJMD2 Musical dialects of Serbia 2
44. DJIB1 Music instruments of the Balkans 1
45. DJIB2 Music instruments of the Balkans 2
46. DGMM1 Music minimalism
47. DGMP1 Music postminimalism
48. DLTD1 Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 1
49. DLTD2 Timbral specificity of auditive perception – musical dictations with symphonic orchestra instruments 2
50. DJET1 Ethnomusicology 1
51. DJET2 Ethnomusicology 2

52. DJET3 Ethnomusicology 3
53. DJET4 Ethnomusicology 4
54. DJWS2 World music
55. DJWS1 World music in Serbia
56. DHAS1 Musical style and meaning - narrative and rhetorical strategies 1
57. DHAS2 Musical style and meaning - narrative and rhetorical strategies 2
58. DGPM1 Popular music 1 - theories
59. DGPM2 Popular music 2 - genres
60. DLPT1 Overcoming difficulty in teaching - a psychological aspect
61. DLPM1 Psychology of music
62. DJSE1 Semiology in ethnomusicology
63. DGSC1 Serbian church music 1
64. DGSC2 Serbian church music 2
65. DJND1 Newer Serbian two-part singing styles1
66. DJND2 Newer Serbian two-part singing styles 2
67. DJSD1 Older Serbian two-part singing styles 1
68. DJSD2 Older Serbian two-part singing styles 2
69. DLTO1 Timbral specificity of auditive perception 1
70. DLTO2 Timbral specificity of auditive perception 2
71. DDRI1 History of musical performance 1
72. DDRI2 History of musical performance 2
73. DHTK1 Contrapuntal motion theory 1
74. DHTK2 Contrapuntal motion theory 2
75. DGFB1 Fantasy and ballad principle in music

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

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

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

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

Study program: Music research oriented studies, Doctoral academic studies			
Course: SULMM1 - Music and Media 1, DLMM1 - Music and Media 1 , DULMM1 - Music and Media 1			
Teachers: Nikolajević S. Snežana, full professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 5			
Prerequisites: None			
Course objective: To introduce students to different aspects of music in media and to train them for the work and behavior in media - from behind the microphone to in front of the camera..			
Course outcomes: To acquire knowledge on theory of media, to realize the position of music in media, to learn different aspects of "reading" media and to determine creative space of musicians in media.			
Course content: <u>Theory classes</u> Theory of media. Applied music. Journalistic forms. Types of radio and television shows. Music dramaturgy. Dramaturgy of a music show. Media as a tool for music popularization. Art forms of music in media - radiophony, television opera, television ballet, video dance, TV spot. <u>Practice session</u> To connect music with the literary, poetic and documentary contents. To make relations between auditory and visual plan. To practice how to write journalistic forms. To practice how to make radio and television program. To see a taping of TV shows. To analyze some Serbian and foreign radio and TV shows. <u>Seminary work</u> To make a synopsis for the music radio show and a script for the music TV show - on the same topic. <u>Final exam</u> Written exam: two journalistic genres (by choice) to describe one topic. Oral exam: to evaluate students' knowledge on theory of media, history of music popularization and art forms of music in media.			
Literature: 1. Makluan, Maršal: Poznavanje opštita - čovekovih produžetaka, Prosveta, Beograd, 1964. 2. Eko, Umberto: Otvoreno djelo, Sarajevo, 1965 3. Fiske, Džon i Hartli, Džon: "Tumačenje televizije", RTV Teorija i praksa 39/85. 4. Novaković, Slobodan: Čovek, medij, Prometej, Novi Sad, 1998. 5. Kofin, Eva: "Estetički problemi televizijske muzike", RTV Teorija i praksa, 28/82. 6. Grabner, Boris: "Problemi televizijske estetike", RTV Teorija i praksa, 29/82. 7. Newcomb, Horace: Toward Television Aesthetics, Oxford Universiti Press, 1989. 8. Novaković, Slobodan: Film kao metafora, Institut za film, Beograd, 1990. 9. Nikolajević, Snežana: Muzika kao događaj, Clio, Beograd, 1994. 10. Nikolajević, Snežana: Ekran srpske muzike, RTS, Beograd, 2003. 11. Vartkes, Baronijan: Muzika kao primenjena umetnost, Univerzitet umetnosti, Beograd, 1981. 12. Neda Todorović: Novinarske forme, Univezitet umetnosti, Beograd 13. Dušan Slavković: Biti novinar, Naučna knjiga, Beograd, 1988. 14. Miodrag Ilić: Televizijsko novinarstvo, RTS, Beograd, 2003. 15. Jannifer Barnes: Television Opera, Boydell&Brewer Ltd, 2002 16. Sinopsisi, scenarija i knjige snimanja raznih emisija iz domaćeg i stranog televizijskog programa			
No. of active teaching classes:		Lectures:1	Practical work: 1
Teaching methods: Lectures: collective teaching, group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Oral exam	25
Practical work	20	Written Exam	25
Seminar-s	20		

Study program: Music research oriented studies, Doctoral academic studies			
Course: SULMM2 - Music and Media 2, DLMM2 - Music and Media 2 , DULMM2 - Music and Media 2			
Teachers: Nikolajević S. Snežana, full professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 5			
Prerequisites: None			
Course objective: To introduce students to different aspects of music in media and to train them for the work and behavior in media - from behind the microphone to in front of the camera.			
Course outcomes: To acquire knowledge on theory of media, to realize the position of music in media, to learn different aspects of "reading" media and to determine creative space of musicians in media.			
Course content: <u>Theory classes</u> Theory of media. Applied music. Journalistic forms. Types of radio and television shows. Music dramaturgy. Dramaturgy of a music show. Media as a tool for music popularization. Art forms of music in media - radiophony, television opera, television ballet, video dance, TV spot. <u>Practice session</u> To connect music with the literary, poetic and documentary contents. To make relations between auditory and visual plan. To practice how to write journalistic forms. To practice how to make radio and television program. To see a taping of TV shows. To analyze some Serbian and foreign radio and TV shows. <u>Seminary work</u> To make a synopsis for the music radio show and a script for the music TV show - on the same topic. Final exam Written exam: two journalistic genres (by choice) to describe one topic. Oral exam: to evaluate students' knowledge on theory of media, history of music popularization and art forms of music in media.			
Literature: 1. Maklun, Maršal: Poznavanje opštita - čovekovih produžetaka, Prosveta, Beograd, 1964. 2. Eko, Umberto: Otvoreno djelo, Sarajevo, 1965 3. Fiske, Džon i Hartli, Džon: "Tumačenje televizije", RTV Teorija i praksa 39/85. 4. Novaković, Slobodan: Čovek, medij, Prometej, Novi Sad, 1998. 5. Kofin, Eva: "Estetički problemi televizijske muzike", RTV Teorija i praksa, 28/82. 6. Grabner, Boris: "Problemi televizijske estetike", RTV Teorija i praksa, 29/82. 7. Newcomb, Horace: Toward Television Aesthetics, Oxford Universiti Press, 1989. 8. Novaković, Slobodan: Film kao metafora, Institut za film, Beograd, 1990. 9. Nikolajević, Snežana: Muzika kao događaj, Clio, Beograd, 1994. 10. Nikolajević, Snežana: Ekran srpske muzike, RTS, Beograd, 2003. 11. Vartkes, Baronijan: Muzika kao primenjena umetnost, Univerzitet umetnosti, Beograd, 1981. 12. Neda Todorović: Novinarske forme, Univezitet umetnosti, Beograd 13. Dušan Slavković: Biti novinar, Naučna knjiga, Beograd, 1988. 14. Miodrag Ilić: Televizijsko novinarstvo, RTS, Beograd, 2003. 15. Jannifer Barnes: Television Opera, Boydell&Brewer Ltd, 2002 16. Sinopsisi, scenarija i knjige snimanja raznih emisija iz domaćeg i stranog televizijskog programa			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures: collective teaching, group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Oral exam	25
Practical work	20	Written Exam	25
Seminar-s	20		

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

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

Study program: Music research oriented studies, Doctoral academic studies			
Course: DGEM1 Electro-acoustic music , DUGEM1 Electro-acoustic music			
Teachers: Mikić S. Vesna, full professor; Leković M. Biljana, assistant professor			
Course status: elective			
Number of ECTS: 5			
Prerequisites: None			
Course objective: The goal of course is to introduce students with the theoretical and historical aspects of the development of electro-acoustic music. Using theoretical assumptions providing an analytical insight into the products of electro-acoustic music. Using a debate about the historical facts of one side of technological development and on the other side of specific electro-acoustic music achieves, achieves the necessary insight for understanding of the media / genre, as well as the cultural model in which it appears and develops.			
Course outcomes: Mastering key theoretical assumptions, terminology, key texts and methodology of the study of electro-acoustic music			
Course content: Course of Electro-acoustic music involves consideration of the following contents: Introduction to study of Electro-acoustic music - characteristics, context; theory of (new) media; history of development – technology; history of development - production (review); modernistic period - production (2 hours) period of a recording studio (live electronics, silence and listening skills - 2 hours), the digital age (2 hours); Electro-acoustic music in Serbia, Colloquiums: written test of knowledge from previously passed material. Examination: written part - written seminar and its oral defense – oral part.			
Literature: 1. Collins, N., Schedel, M, and Willson, S., Electronic Music, Cambridge Introductions to Music, Cambridge University Press, Cambridge, 2013. 2. Creeber, Glen and Royston, Martin, Digital Cultures. Understanding New Media, Open University Press, McGraw Hill House, 2009. 3. Hofman, Srđan, Osobenosti elektroakustičke muzike, Nota, Knjaževac, 1995. 4. Holmes, Thom, Electronic and Experimental Music, Routledge, New York, 2008. 5. Kahn, Douglas, Noise, Water, Meat: A History of Sound in the Arts, MIT Press, 1999. 6. Manning, Peter, Electronic and Computer Music, Oxford University Press, Oxford-New York, 2004. 7. Mikić Vesna, Muzika u tehnokulturi, Univerzitet umetnosti, Beograd, 2004. 8. Radovanović, Vladan, Elektroakustička muzika, Knjižnica Zorana Stojanovića, Sremski Karlovci, 2010.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with demonstrations in given topics; Discussions in the lectures and workshops Preparations of shorter exposures of students in the workshops. Writing a seminar paper (setting a theme, collecting literature, analysis of the literature, the design of structure, realization of work, oral exposure operation). Lectures: group size to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Written examination	50
Practical work	10	Oral examination	10
Colloquium	10		
Seminar	10		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DZDD1 - Doctoral dissertation			
Teachers: ---			
Course status: compulsory			
Number of ECTS: 40			
Prerequisites: Hema			
Course objective: Student gains competencies for individual scientific research. Various capabilities are developed in students: abilities for problem solving using the scientific methods and procedures, for choosing adequate research and methodological approach, capability for potential invention of new methods; student is stimulated for accomplishing the highest standards in the field of music sciences, enabling him/her to gain competencies for work at the university.			
Course outcomes: Aspiration for the student's completeness of highest professional and scientific standards. Student should accomplish original contribution to musicology, with acknowledgement of scientific achievements in music on the global and national level. Student is being trained for cooperation in specialized research and leadership in them. He is also capable for collaboration and leading the interdisciplinary development and research scientific teams. Student is being trained for preparation and realization of teaching the subjects in the field of musicology, music theory and pedagogy at the university level.			
Course content: Doctoral dissertation is individual scientific work by students of doctoral studies. Doctoral dissertation represents original contribution to the knowledge and understanding within the chosen scientific research field. It should exemplify candidate's high mastering of scientific research methods and it should be worthy of public presentation, documented in permanent form (written paper), in a manner comprehensible to the experts in a specific research field. Dissertation should confirm candidate's capability for using and understanding of adequate research methods and include explication of the doctoral dissertation topic in theoretical, historical and critical context. Doctoral dissertation oral defense is obligatory.			
Literature: Formed according to the chosen doctoral dissertation topic			
No. of active teaching classes:		Lectures: 0	Practical work: 0
Teaching methods: The teaching is grounded on individual student's engagement, along with mentorship, on the doctoral thesis preparation.			
Grading (max. no. of points 100):			
Exam prerequisites:		Points - 0	Final exam:
			Points - 100
		Doctoral dissertation defense	100

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGM11 - Music interpretation and elements of creative approach to a music text 1 , DUGMI1 - Music interpretation and elements of creative approach to a music text 1			
Teachers: Popović Mladenović B. Tijana, professor; Božanić Ž. Zoran, assistant professor			
Course status: compulsory / elective			
Number of ECTS: 5			
Prerequisites: No special prerequisites			
Course objective: Students are enabled to creatively approach understanding some music text by using analytical-theoretical apparatus.			
Course outcomes: Students are expected to have the core understanding of interaction between theoretical-analytical and interpretative parts in approaching one music piece. Moreover, they are expected to apply analytical results when creating individual performing conception.			
Course content: Theoretical lectures. Students are familiarized with the most important phenomena of the appearance of a music text from the perspective of theory, philosophy and aesthetics of music (music text as music piece; writings as copy of the originals; scores as intentional subject; writings and time structure), thus, with the importance of musical alphabet, with the necessity of creative musical analysis of music text in the context of separate interpretative performing gesture. The whole range of possibilities of creative, interpretative approaches to one music pieces is applied based on the case studies, analysis, insight in literature and work on seminar paper. This range of possibilities is grounded in the awareness of existence those quite autonomous layers ("free space") of a music piece where every interpretation is actually being built.			
Literature: 1. Dalhaus, Karl, Estetika muzike, Novi Sad, 1992; 2. Ingarden, Roman, Ontologija umetnosti, Novi Sad, 1991; 3. Jankelevič, Vladimir, Muzika i neizrecivo, Novi Sad, 1987; 4. Popović Mladjenović, Tijana, Muzičko pismo, Beograd, 1996; 5. Popović Mladjenović, Tijana, Pojam i elementi 'analitičke' interpretacije, u: Mirjana Veselinović-Hofman (ur.), Aspekti interpretacije, Beograd, 1989, 135–150; 6. Popović Mladjenović, Tijana, Procesi panstilističkog muzičkog mišljenja, Beograd, 2009; 7. Божанић, Зоран, Музичка фраза, Београд, 2007; 8. Keller, Hermann, Phrasing and Articulation: A Contribution to a Rhetoric, London, 1965; 9. Popović, Berislav, Muzička forma ili smisao u muzici, Beograd, 1998.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with demonstrations of the application of appropriate interpretations in a selected case study. Writing seminar work. Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Attendance at the lecture	10	Defense of seminar paper	20
Activity during classes	10	Defense analysis	20
Preparation of seminar paper	20		
Making an analysis	20		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGM12 - Music interpretation and elements of creative approach to a music text 2 , DUGMI2 - Music interpretation and elements of creative approach to a music text 2			
Teachers: Popović Mladenović B. Tijana, professor; Božanić Ž. Zoran, assistant professor			
Course status: compulsory / elective			
Number of ECTS: 5			
Prerequisites: Passed Music interpretation and elements of creative approach to a music text 1 DGM11			
Course objective: Students are enabled to creatively approach understanding some music text by using analytical-theoretical apparatus.			
Course outcomes: Students are expected to have the core understanding of interaction between theoretical-analytical and interpretative parts in approaching one music piece. Moreover, they are expected to apply analytical results when creating individual performing conception.			
Course content: Theoretical lectures. Students are familiarized with the most important phenomena of the appearance of a music text from the perspective of theory, philosophy and aesthetics of music (music text as music piece; writings as copy of the originals; scores as intentional subject; writings and time structure), thus, with the importance of musical alphabet, with the necessity of creative musical analysis of music text in the context of separate interpretative performing gesture. The whole range of possibilities of creative, interpretative approaches to one music pieces is applied based on the case studies, analysis, insight in literature and work on seminar paper. This range of possibilities is grounded in the awareness of existence those quite autonomous layers ("free space") of a music piece where every interpretation is actually being built.			
Literature: 1. Dalhaus, Karl, Estetika muzike, Novi Sad, 1992; 2. Ingarden, Roman, Ontologija umetnosti, Novi Sad, 1991; 3. Jankelevič, Vladimir, Muzika i neizrecivo, Novi Sad, 1987; 4. Popović Mladjenović, Tijana, Muzičko pismo, Beograd, 1996; 5. Popović Mladjenović, Tijana, Pojam i elementi 'analitičke' interpretacije, u: Mirjana Veselinović-Hofman (ur.), Aspekti interpretacije, Beograd, 1989, 135–150; 6. Popović Mladjenović, Tijana, Procesi panstilističkog muzičkog mišljenja, Beograd, 2009; 7. Божанић, Зоран, Музичка фраза, Београд, 2007; 8. Keller, Hermann, Phrasing and Articulation: A Contribution to a Rhetoric, London, 1965; 9. Popović, Berislav, Muzička forma ili smisao u muzici, Beograd, 1998.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with demonstrations of the application of appropriate interpretations in a selected case study. Writing seminar work. Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Attendance at the lecture	10	Defense of seminar paper	20
Activity during classes	10	Defense analysis	20
Preparation of seminar paper	20		
Making an analysis	20		

Study program: Book of courses Doctoral academic studies; Music Research Oriented Studies			
Course: DZSI1 - Study research work 1			
Teachers: ---			
Course status: compulsory			
Number of ECTS: 10			
Prerequisites: None			
Course objective: The objective of the course is to acquire the ability to attain the highest standards in the field of music science. The candidate is trained for independent work on scientific research and realization of scientific projects. Study research work is mostly in the function of preparing and developing the doctoral dissertation, but it also includes the preparation of other subjects in the study program. Its basic role is to guide and direct the student in the application of acquired knowledge with the aim of self-improvement and self-development in the selected field of scientific work (in accordance with the selected module), studying the possibilities and methods for solving problems with literature or existing scientific practice, as well as studying the problem and the conclusion on possible solutions based on the conducted research and analysis.			
Course outcomes: Students gain a high professional level of ability to realize and express their own scientific concepts and knowledge in the field of scientific research, master the comprehensive knowledge of the problems of the selected module, use this knowledge in further scientific development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects, and to participate in team-based scientific work, negotiation and organization.			
Course content: The content of the course is formed in accordance with the scientific interests of each individual candidate, and may include various problems in the field of music science.			
Literature: 1. It includes literature of all subjects in the study program as well as literature that is formed in accordance with the chosen theme of the doctoral dissertation.			
No. of active teaching classes:		Lectures: 0	Practical work: 10
Teaching methods: Independent work of the candidate and consultations			
Grading (max. no. of points 100):			
Exam prerequisites:		Points - 0	Final exam: Points - 0

Study program: Book of courses Doctoral academic studies; Music Research Oriented Studies			
Course: DZSI2 - Study research work 2			
Teachers: ---			
Course status: compulsory			
Number of ECTS: 10			
Prerequisites: None			
Course objective: The objective of the course is to acquire the ability to attain the highest standards in the field of music science. The candidate is trained for independent work on scientific research and realization of scientific projects. Study research work is mostly in the function of preparing and developing the doctoral dissertation, but it also includes the preparation of other subjects in the study program. Its basic role is to guide and direct the student in the application of acquired knowledge with the aim of self-improvement and self-development in the selected field of scientific work (in accordance with the selected module), studying the possibilities and methods for solving problems with literature or existing scientific practice, as well as studying the problem and the conclusion on possible solutions based on the conducted research and analysis.			
Course outcomes: Students gain a high professional level of ability to realize and express their own scientific concepts, deepen knowledge in the field of scientific research, master the comprehensive knowledge of the problems of the selected module, use this knowledge in further scientific development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects, and to participate in team-based scientific work, negotiation and organization.			
Course content: The content of the course is formed in accordance with the scientific interests of each individual candidate, and may include various problems in the field of music science.			
Literature: 1. It includes literature of all subjects in the study program as well as literature that is formed in accordance with the chosen theme of the doctoral dissertation.			
No. of active teaching classes:		Lectures: 0	Practical work: 10
Teaching methods: Independent work of the candidate and consultations			
Grading (max. no. of points 100):			
Exam prerequisites:		Points - 0	Final exam: Points - 0

Study program: Book of courses Doctoral academic studies; Music Research Oriented Studies			
Course: DZSI3 - Study research work 3			
Teachers: ---			
Course status: compulsory			
Number of ECTS: 20			
Prerequisites: None			
Course objective: The objective of the course is to acquire the ability to attain the highest standards in the field of music science. The candidate is trained for independent work on scientific research and realization of scientific projects. Study research work is mostly in the function of preparing and developing the doctoral dissertation, but it also includes the preparation of other subjects in the study program. Its basic role is to guide and direct the student in the application of acquired knowledge with the aim of self-improvement and self-development in the selected field of scientific work (in accordance with the selected module), studying the possibilities and methods for solving problems with literature or existing scientific practice, as well as studying the problem and the conclusion on possible solutions based on the conducted research and analysis.			
Course outcomes: Students gain a high professional level of ability to realize and express their own scientific concepts, deepen knowledge in the field of scientific research, master the comprehensive knowledge of the problems of the selected module, use this knowledge in further scientific development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects, and to participate in team-based scientific work, negotiation and organization.			
Course content: The content of the course is formed in accordance with the scientific interests of each individual candidate, and may include various problems in the field of music science.			
Literature: 1. It includes literature of all subjects in the study program as well as literature that is formed in accordance with the chosen theme of the doctoral dissertation.			
No. of active teaching classes:		Lectures: 0	Practical work: 20
Teaching methods: Independent work of the candidate and consultations			
Grading (max. no. of points 100):			
Exam prerequisites:		Points - 0	Final exam: Points - 0

Study program: Book of courses Doctoral academic studies; Music Research Oriented Studies			
Course: DLMO1 - Methodical basis of the vocal-instrumental teaching 1			
Teachers: Bogunović D. Blanka, full professor; Drobni Đ. Ivan, full professor; Karan M. Gordana, full professor; Petrović Č. Milena, associate professor; Mirović M. Tijana, assistant professor			
Course status: compulsory			
Number of ECTS: 8			
Prerequisites: None			
Course objective: Analytical observation of the main features of general theoretic and vocal-instrumental teaching as an organic whole, at the all levels of professional music education, with the aim to deepen the practical readiness and to develop scientific abilities.			
Course outcomes: Basic knowledge in music education and its understanding; connecting and applying knowledge from different education fields; solving teaching problems by following and applying achievements and using scientific methods and procedures; developing skills and using knowledge on music and music education with the aim to successfully harmonize vocal-instrumental and theoretic teaching at the all levels of music education.			
Course content: Terminological premises; defying a term vocal-instrumental teaching; theoretical sources; the history of music education. Seminary work To prepare a work that suits to criteria for publishing articles in the national journals or presenting papers at the national scientific meeting (a theme developing, setting the idea, analyzing the relevant literature). Final exam Written exam: To write a text on the given topic as the application of the acquired knowledge. Oral exam: Discussion on the text and its oral defense.			
Literature: 1. Васиљевић, З. М. (2006). Методика наставе солфеџа. Београд: Завод за уџбенике и наставна средства 2. Васиљевић, З. М. (2000). Рат за српску музичку писменост. Београд: Просвета 3. Дробни, И. (2008). Методичке основе вокално-инструменталне наставе. Београд: Завод за уџбенике 4. Colwel, R. & C. Richardson (2002): The new handbook of research on music teaching and learning. New York: Oxford University Press. 5. McPherson, G. E. (2006) The child as musician: A Handbook of musical development. Oxford: Oxford University Press. 6. Mills, J. (2007). Instrumental teaching. New York: Oxford University Press. 7. Докторске дисертације, стручна литература и периодика из области музичке педагогије и сродних научних дисциплина			
No. of active teaching classes:		Lectures:2	Practical work: 2
Teaching methods: Lectures, interactive classes, demonstrations, discussions. Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Oral exam	30
Seminars	30	Written Exam	30

Study program: Book of courses Doctoral academic studies; Music Research Oriented Studies			
Course: DLMO2 - Methodical basis of the vocal-instrumental teaching 2			
Teachers: Bogunović D. Blanka, full professor; Drobni Đ. Ivan, full professor; Karan M. Gordana, full professor; Petrović Č. Milena, associate professor; Mirović M. Tijana, assistant professor			
Course status: compulsory			
Number of ECTS: 8			
Prerequisites: Passed exam Methodological basics of vocal-instrumental teaching 1			
Course objective: Analytical observation of the main features of general theoretic and vocal-instrumental teaching as an organic whole, at the all levels of professional music education, with the aim to deepen the practical readiness and to develop scientific abilities.			
Course outcomes: Basic knowledge in music education and its understanding; connecting and applying knowledge from different education fields; solving teaching problems by following and applying achievements and using scientific methods and procedures; developing skills and using knowledge on music and music education with the aim to successfully harmonize vocal-instrumental and theoretic teaching at the all levels of music education.			
Course content: To introduce the world contemporary educational practices; critical review of the world's schools and methods; review of the most important scientific achievements.			
Literature: 1. Васиљевић, З. М. (2006). Методика наставе солфеђа. Београд: Завод за уџбенике и наставна средства 2. Дробни, И. (2008). Методичке основе вокално-инструменталне наставе. Београд: Завод за уџбенике 3. Colwel, R. & C. Richardson (2002): The new handbook of research on music teaching and learning. New York: Oxford University Press. 4. McPherson, G. E. (2006) The child as musician: A Handbook of musical development. Oxford: Oxford University Press. 5. Mills, J. (2007). Instrumental teaching. New York: Oxford University Press. 6. Докторске дисертације, стручна литература и периодика из области музичке педагогије и сродних научних дисциплина			
No. of active teaching classes:		Lectures:2	Practical work: 2
Teaching methods: Lectures, interactive classes, demonstrations, discussions. Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Oral exam	30
Seminars	30	Written Exam	30

Study program: Book of courses Doctoral academic studies; Music Research Oriented Studies			
Course: DLMO3 - Methodical basis of the vocal-instrumental teaching 3			
Teachers: Bogunović D. Blanka, full professor; Drobni Đ. Ivan, full professor; Karan M. Gordana, full professor; Petrović Č. Milena, associate professor; Mirović M. Tijana, assistant professor			
Course status: compulsory			
Number of ECTS 5			
Prerequisites: Passed exam Methodological basics of vocal-instrumental classes 2			
Course objective: Analytical observation of the main features of general theoretic and vocal-instrumental teaching as an organic whole, at the all levels of professional music education, with the aim to deepen the practical readiness and to develop scientific abilities.			
Course outcomes: Basic knowledge in music education and its understanding; connecting and applying knowledge from different education fields; solving teaching problems by following and applying achievements and using scientific methods and procedures; developing skills and using knowledge on music and music education with the aim to successfully harmonize vocal-instrumental and theoretic teaching at the all levels of music education.			
Course content: The problems of a contemporary teaching; the general principles of the initial vocal-instrumental teaching of the initial instrumental schools from the aspect of the methodology of solfeggio teaching; to set a sound according to the specificity of each instruments. Seminary work To prepare a text that suits to the criteria for publishing articles in the national journals or presenting papers at the national scientific meeting (a theme development, setting the idea, analyzing the relevant literature). Final exam Written exam: To make a text on the given topic of the acquired knowledge. Oral exam: Discussion on the text and its oral defense.			
Literature: 1. Васиљевић, З. М. (2006). Методика наставе солфеђа. Београд: Завод за уџбенике и наставна средства 2. Васиљевић-Дробни, М. (1986). Једногласни мелодијски диктат. Београд: ФМУ 3. Дробни, И. (2008). Методичке основе вокално-инструменталне наставе. Београд: Завод за уџбенике 4. Colwel, R. & C. Richardson (2002): The new handbook of research on music teaching and learning. New York: Oxford University Press. 5. McPherson, G. E. (2006) The child as musician: A Handbook of musical development. Oxford: Oxford University Press. 6. McPherson, G. & Welch, G. (2012). The Oxford handbook of music education, Volume 1 and Volume 2. Oxford: Oxford University Press. 7. Докторске дисертације, стручна литература и периодика из области музичке педагогије и сродних научних дисциплина			
No. of active teaching classes:		Lectures:2	Practical work: 2
Teaching methods: Lectures, interactive classes, demonstrations, discussions. Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Oral exam	30
Seminars	30	Written Exam	30

Study program: Book of courses Doctoral academic studies; Music Research Oriented Studies			
Course: DLMO4 - Methodical basis of the vocal-instrumental teaching 4			
Teachers: Bogunović D. Blanka, full professor; Drobni Đ. Ivan, full professor; Karan M. Gordana, full professor; Petrović Č. Milena, associate professor; Mirović M. Tijana, assistant professor			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Passed exam Methodological basics of vocal-instrumental classes 3			
Course objective: Analytical observation of the main features of general theoretic and vocal-instrumental teaching as an organic whole, at the all levels of professional music education, with the aim to deepen the practical readiness and to develop scientific abilities.			
Course outcomes: Basic knowledge in music education and its understanding; connecting and applying knowledge from different education fields; solving teaching problems by following and applying achievements and using scientific methods and procedures; developing skills and using knowledge on music and music education with the aim to successfully harmonize vocal-instrumental and theoretic teaching at the all levels of music education.			
Course content: Perspectives of the national teaching; a national contemporary vocal-instrumental teaching integration. Seminary work To prepare a text that suits to the criteria for publishing articles in the national journals or presenting papers at the national scientific meeting Final exam Written exam: To make a text on the given topic of the acquired knowledge. Oral exam: Discussion on the text and its oral defense.			
Literature: 1. Васиљевић, З. М. (2006). Методика наставе солфеђа. Београд: Завод за уџбенике и наставна средства 2. Васиљевић, З. М. (2000). Рат за српску музичку писменост. Београд: Просвета 3. Васиљевић-Дробни, М. (1986). Једногласни мелодијски диктат. Београд: ФМУ 4. Дробни, И. (2008). Методичке основе вокално-инструменталне наставе. Београд: Завод за уџбенике 5. Colwel, R. & C. Richardson (2002): The new handbook of research on music teaching and learning. New York: Oxford University Press. 6. McPherson, G. E. (2006) The child as musician: A Handbook of musical development. Oxford: Oxford University Press. 7. McPherson, G. & Welch, G. (2012). The Oxford handbook of music education, Volume 1 and Volume 2. Oxford: Oxford University Press. 8. Докторске дисертације, стручна литература и периодика из области музичке педагогије и сродних научних дисциплина			
No. of active teaching classes:		Lectures:2	Practical work: 2
Teaching methods: Lectures, interactive classes, demonstrations, discussions. Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Oral exam	30
Seminars	30	Written Exam	30

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DHMT1 – Music theory 1			
Teachers: Nikolić D. Miloje, retired professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Repanić A. Predrag, associate professor; Stefanović M. Ana, associate professor; Božanić Ž. Zoran, docent; Vuksanović I. Ivana, assistant professor; Medić B. Milena, assistant professor			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: None			
Course objective: Acquisition of more deepen insight into different contexts and practices of Renaissance music theory and analysis			
Course outcomes: Capacitate of students for using theirs scientific competencies and lay the foundation for accessing to doctoral work			
Course content: Theme 1: Marsilio Ficino and impact of his neoplatonistic philosophy and astrological psychology to music theory and compositional practice in 15 th and 16 th century Renaissance Italy. Marsilio Ficino and his understanding of nature, function and place of music in Renaissance universe; Impact of Ficino's neoplatonistic thought on Italian music theory of 15 th and 16 th century; Ficino's astrological psychology, Adrian Willaert and Venetian circle; Ficino's astrological psychology and compositional practice of late renaissance epoch: Luca Marenzio and Claudio Monteverdi. Theme 2: Foundations of theory of complex counterpoint. Basic characteristics; History of theory; Moveable counterpoint; Invertible and mensural-variable counterpoint; composite counterpoint. Theme 3: Imitation and canons of moveable counterpoint. Introduction to imitation technique of moveable counterpoint; classification according to groups with description of characteristics of imitational course and species of mutually moving of contrapuntal lines; Methodological procedures in analysis of imitation of moveable counterpoints; Moveable counterpoint canons.			
Literature: 1. Voss, Angela. "The Music of the Spheres: Marsilio Ficino and Renaissance Harmonia", Cosmos and Culture, vol. 2, no. 2, 1998, 16-38. 2. Voss, Angela. "Introduction". U Marsilio Ficino. California: North Atlantic Books, 2006. 3. Palisca, Claude V. Humanism in italian Renaissance Musical Thought. New Haven and London: Yale University Press, 1985. 4. Богатырев, Семен, Обратимый контрапункт, Государственное музыкальное издательство, Москва, 1960. 5. Южак, Кира, "Некоторые вопросы современной теории сложного контрапункта", Вопросы теории и эстетики музыки, Выпуск 4, Ленинград, 1965, 227–259. 6. Танеев, Сергей, Подвижной контрапункт строгого письма, Государственное музыкальное издательство, Москва, 1959. 7. Repanić, Predrag, Kanon: ideja, definicija, struktura (habilitacioni rad, rukopis; recenzenti prof. V. Peričić i prof. D. Despić), Beograd, 1994. 8. Repanić, Predrag, "Imitacija pomerajućih kontrapunkta", Muzička teorija i analiza 4, Fakultet muzičke umetnosti, Beograd, 2007, 88–103. 9. Repanić, Predrag, "Aspekti imitacije: uvremenjenost (sinhronizovanost) izlaganja teme i odgovora u renesansnoj duhovnoj vokalnoj polifoniji", Muzička teorija i analiza 1/2009, Fakultet muzičke umetnosti, Beograd, 2009, 96–118. 10. van der Walt, Johannes Jacobus Adriaan, Die Kanongestaltung im Werk Palestrinas (Diss.), Köln, 1955.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, discussions, consultations Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points -40
Activity during classes	10	Oral exam	40
Practical work	10		
Seminar-s	40		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DHMT2 – Music theory 2			
Teachers: Nikolić D. Miloje, retired professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Repanić A. Predrag, associate professor; Stefanović M. Ana, associate professor; Božanić Ž. Zoran, docent; Vuksanović I. Ivana, assistant professor; Medić B. Milena, assistant professor			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Fulfilled pre-examination obligations for Music Theory 1 (DHMT1)			
Course objective: Course is attended for deepen informing of students with music theory and analysis within its different aspects and theirs interpretations			
Course outcomes: Capacitate of students for using theirs scientific competencies and lay the foundation for accessing to doctoral work			
Course content: Gestalt theory and its use in analysis of vocal musical pieces; Instrumental theatre – theoretical setting with analytical presentation; Reduction principles of musical piece constitution;			
Literature: 1. Antović. Mihailo, Lingvistika, muzikalnost, kognicija, Niški kulturni centar, Niš, 2009. 2. Arnhajm, Rudolf, Vizuelno mišljenje, Univerzitet umetnosti u Beogradu, Beograd, 1985. 3. Panić, dr Vladislav, Psihologija i umetnost, Beograd, Zavod za udžbenike i nastavna sredstva, 1997. 4. Brkljačić, Ivan: Istar – instrumentalni teatar, teorijska studija o istoimenom ciklusu nascentnih muzičkih karikatura za scensko izvođenje u pozorišnom dekoru, Muzički talas br., Clio, 2014. 5. Heile, Bjorn, The Music of Mauricio Kagel, England, Ashgate Publishing Limited, 2006. 6. Pavis, Patrice, Analyzing Performance; Theater, Dance and Film, USA, The University of Michigan, 2003. 7. Veselinovic-Hofman, Mirjana, Postmoderno muzicko pozorište u Srbiji – uvodne napomene o kriterijumima za definiciju, Srpska muzicka scena – zbornik radova, Beograd, Muzikološki institut SANU, 1995. 8. Tošić, Vladimir, Redukcionistički principi konstitucije muzičkog dela, Zvuk br. 3-4, 1986 9. Tošić, Vladimir, Opus 4 – dokumenti, SKC, 2001. 10. Nyman, Michel, Experimental Music, Studio Vista, 1974. 11. Griffiths, Paul, Modern Music, Thames and Hudson, 1978.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, discussions, consultations Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points -40
Activity during classes	10	Oral exam	40
Practical work	10		
Seminar-s	40		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DHMT3 – Music theory 3			
Teachers: Nikolić D. Miloje, retired professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Repanić A. Predrag, associate professor; Stefanović M. Ana, associate professor; Božanić Ž. Zoran, docent; Vuksanović I. Ivana, assistant professor; Medić B. Milena, assistant professor			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Passed Music Theory 1 (DHMT1) and Music Theory 2 (DHMT2)			
Course objective: Course is attended for deepen informing of students with music theory and analysis within its different aspects and interpretations			
Course outcomes: Capacitate of student for using scientific competencies and lay the foundation for accessing to doctoral work			
Course content: Contemporary aspects of using traditional analysis of musical form Analysing opera: rhetorical strategies and narrative structures Humor in music – semiotic analysis			
Literature: 1. Popović, Berislav, Muzička forma ili smisao u muzici, Clio, Beograd, 1988. 2. Veselinović Hofman Mirjana, Pred muzičkim delom, Zavod za udžbenike, Beograd, 2007. 3. Stefanović, Ana, "Temporal and Narrative Structures in French Baroque Opera and Dramatic Work of H. Berlioz", Muzička teorija i analiza, no 1, 2009, 77-86. 4. —, "The Relation between Music and Text and the Concept of Musical Metaphor in French Baroque Opera", Before and after Music, Acta Semiotica Fennica XXXVII, Vilnius/Helsinki/Imatta: International Semiotic Institute, 2010, 478-487. 5. Riker Pol, Vreme i priča, prev. S. Miletić, A. Moralić; Novi Sad, Izdavačka knjižarnica Z. Stojanovića, 1983. (izbor poglavlja) 6. Dalmonte, Rossana, "Towards a Semiology of Humour in Music", International Review of the Aesthetic and Sociology of Music, 1995, Vol 26, No. 2, 167-187. 7. Sheinberg, Esti, Irony, Satire, Parody and the Grotesque in the music of Shostakovich (A theory of Musical Incongruities), Aldershot, Ashgate, 2000.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, discussions, consultations Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	10	Oral exam	40
Practical work	10		
Seminar-s	40		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DHMT4 – Music theory 4			
Наставници: Nikolić D. Miloje, retired professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Repanić A. Predrag, associate professor; Stefanović M. Ana, associate professor; Božanić Ž. Zoran, docent; Vuksanović I. Ivana, assistant professor; Medić B. Milena, assistant professor			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Fulfilled pre-examination obligations of Music Theory 3 (DHMT3)			
Course objective: Course is attended for deepen informing of students with music theory and analysis within its different aspects and interpretations			
Course outcomes: Capacitate of student for using scientific competencies and lay the foundation for accessing to doctoral work			
Course content: Include production of proposal for doctoral dissertation project according to general terms for Music theory module. It is forming according to selected theme of each individual work. (Include preliminary production of theoretical and conceptual explanation of research, concept, formulation of subject, methods and aims of research, application of scientific methodology, shaping of scientific text and its technical preparation).			
Literature: 1. It is formed in accordance with the selected topic of the doctoral dissertation.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Mentor's work. Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	10	Oral exam	40
Practical work	10		
Seminar-s	40		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DHPM1 – Directions and methods of music theory and analysis 1			
Teachers: Božić D. Svetislav, full professor; Zatkalić J. Miloš, full professor; Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: No special conditions			
Course objective: Deepening of knowledges gained at bachelor and master academic studies with emphasis on tendencies of 20 th century music theory and analysis as well as on contemporary tendencies			
Course outcomes: At the end of the course there is expected from students to be capable for applying and combining of analytical methods in approach to musical piece			
Course content: Informing students with basic movements of music theory. Theoretical teaching 1. Current considerations on music theory in the context of disciplines science of music 2. Structuralism in music 3. Structural linguistics (De Saussure, Hjelmslev, Jakobson) 4. Syntagmatic and paradigmatic analysis, segmentation and duplication (Nicolas Ruwet) 5. Analysis of neutral level and tripartite analysis (Jean Molino) 6. Two levels of analysis (Jean Jacques Nattiez) 7. Generative grammar (Chomsky) 8. Generative analysis (Lerdahl и Jackendoff) 9. Workshop: application of acquired methodological knowledges on selected corpus 10. Workshop: application of acquired methodological knowledges on selected corpus 11. Workshop: application of acquired methodological knowledges on selected corpus 12. Workshop: application of acquired methodological knowledges on selected corpus 13. Workshop: application of acquired methodological knowledges on selected corpus 14. Workshop: application of acquired methodological knowledges on selected corpus 15. Workshop: application of acquired methodological knowledges on selected corpus Exam requirement: 1. Theoretical question 2. Analysis – application of analytical methods on selected examples			
Literature: 1. Chouvel, Jean-Marc et Lévy, Fabien, éd: Peut-on parler d'art avec les outils de la science?, Paris, L'Harmattan/Ircam/Centre Pompidou, 2002. 2. Chouvel, Jean-Marc et Lévy, Fabien, éd: Peut-on parler d'art avec les outils de la science?, Paris, L'Harmattan/Ircam/Centre Pompidou, 2002. 3. Fink, Robert, "Going Flat: Post-Hierarchical Music Theory and the Musical Surface", Rethinking Music; ed by Nicholas Cook and Mark Everist, Oxford-New York: Oxford University Press, 1999, 102-137. 4. Dunsby, Jonathan, "Criteria of correctness in music theory and analysis", Theory, analysis and meaning in music; ed. by Anthony Pople, Cambridge: Cambridge University Press, 1994, 77-83. 5. Lerdahl, Jackendoff, A Generative Theory of Tonal Music, The Massachusetts Institute of Technologz, 1983. 6. Nattiez, Jean-Jacques, Fondéments d'une sémiologie de la musique, Union générale d'éditeurs, 1976. 7. — Music and Discourse: Toward a Semiology of Music (Musicologie générale et sémiologie, 1987); Translated by Carolyn Abbate, Princeton, princeton University Press, 1990. 8. Ruwet, Nicolas, Langage, Musique, Poésie, Paris, Seuil, 1972. 9. Samson, Jim, "Analysis in Context", Rethinking Music; ed by Nicholas Cook and Mark Everist, Oxford-New York: Oxford University Press, 1999, 35-54.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, consultations, discussions Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attendance at the lecture	20	Oral exam	60
Homework	20		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DHPM2 - Directions and methods of music theory and analysis 2			
Teachers: Božić D. Svetislav, full professor; Zatkalik J. Miloš, full professor; Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Fulfilled pre-examination obligations from the course of Directions and Methods of Music Theory and Analysis 1 (DHPM1)			
Course objective: Deepening of knowledges gained at bachelor and master academic studies with emphasis on tendencies of 20 th century music theory and analysis as well as on contemporary tendencies			
Course outcomes: At the end of the course there is expected from students to be capable for applying and combining of analytical methods in approach to musical piece			
Course content: Informing students with basic movements of music theory. Theoretical teaching <ol style="list-style-type: none"> 1. Semiology, origin and foundations (Ferdinand de Saussure, Charles Sanders Peirce) 2. Meaning, sign, symbol: classifications of signs 3. Musical semiology of structuralistic orientation (Nattiez) 4. Musical semiology of referential orientation 5. Theory of topics: Rattner, Agawu, Monelle 6. Eero Tarasti's musical semiology 7. Musical analysis and rhetoric 8. Semistylistic, theory of informations 9. Workshop: application of acquired methodological knowledges on selected corpus 10. Workshop: application of acquired methodological knowledges on selected corpus 11. Workshop: application of acquired methodological knowledges on selected corpus 12. Workshop: application of acquired methodological knowledges on selected corpus 13. Workshop: application of acquired methodological knowledges on selected corpus 14. Workshop: application of acquired methodological knowledges on selected corpus 15. Workshop: application of acquired methodological knowledges on selected corpus Exam requirement: 1. Theoretical question 2. Analysis – application of analytical methods on selected examples			
Literature: <ol style="list-style-type: none"> 1. Agawu, Kofi, Playing with Signs, Princeton, princeton University Press, 1991. 2. —, "The Challenge of Semiotics", Rethinking Music; ed by Nicholas Cook and Mark Everist, Oxford-New York: Oxford University Press, 1999, 138-160. 3. Christensen, Otto M., "Interpretation and meaning in music", Musical Signification; ed. by Eero Tarasti, Berlin-New York, Mouton de Gryter, 1995, 81-90. 4. Eco, Umberto, A Theory of Semiotics, Bloomington, Indiana University Press, 1976. 5. Monelle, Raymond, The Sense of Music, Princeton, Princeton University Press, 2000. 6. —, The musical topic: hunt, military and pastoral, Bloomington: Indiana University Press, 2006. 7. Nattiez, Jean-Jacques, Fondements d'une sémiologie de la musique, Union générale d'éditeurs, 1976. 8. — Music and Discourse: Toward a Semiology of Music (Musicologie générale et sémiologie, 1987); Translated by Carolyn Abbate, Princeton, princeton University Press, 1990. 9. Tarasti, Eero, Theory of Musical Semiotics, Bloomington: Indiana University Press, 1994. 10. Pierce, Charles Sanders, "The Icon, Index and Symbol", Collected papers of Charles Sanders Pierce, Elements of logic, Cambridge, Mass, Harvard University Press 1960, 156-173. 			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, consultations, discussions Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attendance at the lecture	20	Oral exam	60
Homework	20		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DHPM3 - Directions and methods of music theory and analysis 3			
Teachers: Božić D. Svetislav, full professor; Zatkalik J. Miloš, full professor; Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Passed exam Directions and Methods of Music Theory and Analysis 1 (DHPM1) - Directions and Methods of Music Theory and Analysis 2 (DHPM2)			
Course objective: Deepening of knowledges gained at bachelor and master academic studies with emphasis on tendencies of 20 th century music theory and analysis as well as on contemporary tendencies			
Course outcomes: At the end of the course there is expected from students to be capable for applying and combining of analytical methods in approach to musical piece			
Course content: 1. Semantics 2. Structural semantics and narrative grammar (Greimas, Courtès) 3. Musical semantics (Anthony Newcomb) 4. Musical semantics (Michel Imberty) 5. Musical semantics and narratological researches in music, review 6. Musical semantics and narratological researches in music (David Lidov) 7. Narratological researches (Tarasti) 8. Narratological researches (Grabocz) 9. Workshop: application of acquired methodological knowledges on selected corpus 10. Workshop: application of acquired methodological knowledges on selected corpus 11. Workshop: application of acquired methodological knowledges on selected corpus 12. Workshop: application of acquired methodological knowledges on selected corpus 13. Workshop: application of acquired methodological knowledges on selected corpus 14. Workshop: application of acquired methodological knowledges on selected corpus 15. Workshop: application of acquired methodological knowledges on selected corpus Exam requirement: 1. Theoretical question 2. Analysis – application of analytical methods on selected examples			
Literature: 1. Grabocz, Marta, Musique, narrativité, signification, Paris, L'Harmattan, 2009. 2. Imberty, Michel, Entendre la musique, sémantique psychologique de la musique, Paris, Dunod, 1979. 3. —, La musique creuse le temps, Paris, L'Harmattan, 2005. 4. Lidov, David, "Toward a reinterpretation of compositional theory", Musical Signification; ed. by Eero Tarasti, Berlin-New York: Mouton de Gryter, 1995, 11-25. 5. —, Is Language a Music, Bloomington: Indiana University Press, 2005. 6. Monelle, Raymond, "Music and semantics", Musical Signification; ed. by Eero Tarasti, Berlin-New York: Mouton de Gryter, 1995, 91-107. 7. Newcomb, Anthony, "Action and Agency in Mahler's Ninth Symphony, Second Movement", Music and Meaning, ed. by Jenefer Robinson, Ithaca and London: Cornell University Press, 1997, 131-153. 8. Tarasti, Eero, Theory of Musical Semiotics, Bloomington: Indiana University Press, 1994.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, consultations, discussions Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attendance at the lecture	20	Oral exam	60
Homework	20		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DHPM4 - Directions and methods of music theory and analysis 4			
Teachers: Božić D. Svetislav, full professor; Zatkalik J. Miloš, full professor; Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Fulfilled pre-examination obligation from the course of Directions and Methods of Music Theory and Analysis 3 (DHPM3)			
Course objective: Deepening of knowledges gained at bachelor and master academic studies with emphasis on tendencies of 20 th century music theory and analysis as well as on contemporary tendencies			
Course outcomes: At the end of the course there is expected from students to be capable for applying and combining of analytical methods in approach to musical piece			
Course content: 1. Hermeneutics 2. Musical hermeneutics, history and review 3. Musical hermeneutics (Carl Dahlhaus) 4. Musical hermeneutics (Hans Heinrich Eggebrecht) 5. Interpretation of music and historical context (Leo Treitler) 6. Semiotics and hermeneutics (Robert Hatten) 7. Semiotics and hermeneutics (Lawrence Kramer) 8. Workshop: application of acquired methodological knowledges on selected corpus 9. Workshop: application of acquired methodological knowledges on selected corpus 10. Workshop: application of acquired methodological knowledges on selected corpus 11. Workshop: application of acquired methodological knowledges on selected corpus 12. Workshop: application of acquired methodological knowledges on selected corpus 13. Workshop: application of acquired methodological knowledges on selected corpus 14. Workshop: application of acquired methodological knowledges on selected corpus 15. Workshop: application of acquired methodological knowledges on selected corpus Exam requirement: 1. Theoretical question 2. Analysis – application of analytical methods on selected exampleS			
Literature: 1. Dahlhaus, Carl, "Historicism and Tradition", Foundations of Music History, Cambridge: Cambridge University Press, 1983, 53-71. 2. —, "Hermeneutics in History", Foundations of Music History, Cambridge: Cambridge University Press, 1983, 71-85. 3. Eggebrecht, Hans Heinrich, Understanding Music, Farnham, Surrey, England; Burlington, Ashgate, 2010. 4. Hatten, Robert, S., "Metaphor in Music", Musical Signification, Berlin, New York: Mouton de Gryter, 1995, 373-389. 5. —, Interpreting Musical Gestures, Topics and Tropes, Bloomington: Indiana University Press, 2004. 6. Kramer, Lawrence, "Music and representation: the instance of Haydn's Creation", Music and Text, ed. by Steven Paul Scher, Cambridge: Cambridge University Press, 1992, 139-140. 7. —, "Tropes and Widows: An Outline of Musical Hermeneutics", Music as Cultural Practice, 1800-1900, Berkeley-Los Angeles-Oxford: University of California Press, Berkeley, 1990. 8. Treitler, Leo, "Language and the Interpretation of Music", Music and Meaning, ed. by Jenefer Robinson, Ithaca and London: Cornell University Press, 1997, 23-56. 9. —, "Music Analysis in a Historical Context", Music and the Historical Imagination, Cambridge, Mass.: Harvard University Press, 1990, 67-78.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, consultations, discussions Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attendance at the lecture	20	Oral exam	60
Homework	20		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DJAP1 – Structural dance analysis 1			
Teachers: Rakočević Č. Selena, associate professor			
Course status: elective			
Number of ECTS: 5			
Prerequisites: None			
Course objective: Developing techniques of visual dance analysis; improvement of Labanotation; application of various methods of structural-formal dance analysis.			
Course outcomes: Ability of independent and comprehensive analytical observation of the structural and formal features of various dance genres.			
Course content: 1. Getting acquainted with the curriculum and course schedule. 2. Methods of recording and analysis of folk dances of Ljubica and Danica Jankovic. 3. Approach to the analysis of folk folk of Olivera Vasic. 4. Dance types of Olivera Vasic. 5. Practical application of discussed methods on different notational material. 6. Epistemological basics of Labanotation. 7. Getting acquainted with the Adobe Premiere Pro video production program. Labs and analysis of various video recordings of dance. 8. Launching and analyzing various video recordings of dance (focus on step patterns). 9. Launching and analyzing various video recordings of dance (focus on knee movement patterns). 10. Development of structural analysis in ethnocoreology (ICTMa working group). 11. Ernő Pesovár and György Martin - structural analysis of Hungarian dances. 12. Anca Giurchescu and Sunni Bloland - a structural analysis of Romanian dances. 13. Practical application of Labanotation and structural structural-formal analysis methods (examples with the occurrence of polyrhythm). 14. Practical application of Labanotation and structural-formal analysis methods (examples with the occurrence of polyrhythm). 15. Preparation of a written exam. Essay: written explication of discussed methods of structural dance analysis; written exam: labeling and analyzing of unknown video clip with a given method of structural analysis; Oral exam: oral answer to 3 questions.			
Literature: 1. Albrecht Knust, A Dictiobnary of the Kinetography Laban (Labanotation), Volumes 1-2, Insitut choreologii, Poznan, 1997. 2. Ann Hutchinson, Labanotation, Routledge, New York and London, 2005. 3. Bruno Ravnkar, Kinetografija, ples in gib, Zveza ljudskih tradicijskih skupin Slovenie, Kranj, 2004 4. György Martin and Ernő Pesovár, "A Structural analysis of the Hungarian Folk Dance (A Methodological sketch)", Acta Ethnographica, Vol. 10, A Magyar Tudományos Akadémia Néprajzi Közleményei, Academiae Scientiarum Hungaricae, Budapest, 1961. 5. György Martin and Ernő Pesovár, "Determination of Motive Types in Dance Folklore", Acta Ethnographica, Vol 12, A Magyar Tudományos Akadémia Néprajzi Közleményei, Academiae Scientiarum Hungaricae, Budapest, 1963, 295-332. 6. IFMC Folk Dance Study Group 1972. Fondation for the Analzsis of the Structure and Form of Folk Dance. A Syllabus. In Ethnomusicology. Journal of the IFMC. Vol. 6, 1974. pp. 115-135. 7. Anca Giurchescu with Sunni Bloland, Romanian Traditional Dance. A Contextual and Structural Approach, Wild Flower Press, Mill Valley, CA, 1995. 8. Giurhecu, Anca. 2007. "A Historical Perspective on the Analysis of the Dance Structure in the International Folk Music Council (IFMC) / International Council for Traditional Music (ICTM)." Dance Structures. Perspectives on the Analysis of Human Movement. ed. Adrienne L. Kaeppler and Elsie Ivancich Dunin. Institut for Musicology of the Hungarian Academy of Sciences, Budapest. 3-18. 9. Giurhecu, Anca and Kröschlová, Eva 2007. "Theory and method of Dance Form Analysis." Dance Structures. Perspectives on the Analysis of Human Movement. ed. Adrienne L. Kaeppler and Elsie Ivancich Dunin. Institut for Musicology of the Hungarian Academy of Sciences, Budapest. 21-53. 10. Јанковић, Љубица и Даница. 1934-1964. Народне игре. Београд: Ауторска издања и Просвета. 11. Janković, Ljubica 1975. The System of the Sisters Ljubica and Danica Janković for the Recording, Desription and Analysis of Folk Dances. In: Ethnomusicology, Journal of the Society for Ethnomusicology, ed. Frank J. Gillis and Alan P. Merriam, Vol XIX, Number 1, January, pp. 31-46. 12. Васић, Оливера 2002. "Основни играчки обрасци Србије [Basic Dance Patterns of Serbia]." Музика кроз мисао. Зборник радова четвртог годишњег скупа наставника и сарадника Катедре за музикологију у етномузикологију. ур. Ивана Перковић-Радак и Драгана Стојановић-Новићи. Факултет музичке уметности. Београд. 156-177 13. Bakka, Egil; Karoblis, Gediminas, 'Writing a dance: Epistemology for dance research', Yearbook for traditional music, 42, Canberra: International Council for Traditional Music, 2010, 167-193.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Method of oral presentation, method of conversation and debate, method of reading and working on text, method of Labotation, method of visual-verbal analysis. Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity during classes	10	Written Exam	30
Essay	20	Oral exam	40

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DJAP2 – Structural dance analysis 2			
Teachers: Rakočević Č. Selena, associate professor			
Course status: elective			
Number of ECTS: 5			
Prerequisites: Listed course Structural dance analysis 1			
Course objective: Developing techniques of visual dance analysis; improvement of Labanotation; application of various methods of structural-formal dance analysis.			
Course outcomes: Ability of independent and comprehensive analytical observation of the structural and formal features of various dance genres.			
Course content: 16. Getting acquainted with the curriculum and course schedule. 2. Methods of recording and analysis of folk dances of S. Rakočević. 18. Practical class: Labanotation and analysis of a video recording of a given dance. 19. Practical class: Labanotation and analysis of a video recording of a given dance. 20. Numerical method of analysis of Balkan dances of Robert Liebman. 21. Numerical analysis of basic formal dance types of traditional dances of Serbia of Zdravko Ranisavljević. 22. Practical application of discussed methods on various dance notations. 23. Lizbet Torp – structural analysis of European round and chain dances. 24. Egil Bakka – structural analysis of European couple dances. 25. Adrienne Kaeppler – linguistically based structural analysis of Tonga people. 26. Practical application of discussed methods on various dance notations. 27. Practical application of discussed methods on various dance notations. 28. Practical application of discussed methods on various dance notations. 29. Egila Bakka and Gediminas Karoblis: "Writing a dance: epistemology for dance research". 30. Preparation of a written exam. Essay: written explication of discussed methods of structural dance analysis; written exam: labeling and analyzing of unknown video clip with a given method of structural analysis; Oral exam: oral answer to 3 questions			
Literature: 1. Albrecht Knust, A Dictionary of the Kinetography Laban (Labanotation), Volumes 1-2, Insitut choreologii, Poznan, 1997. 2. Ann Hutchinson, Labanotation, Routledge, New York and London, 2005. 3. Bruno Ravnkar, Kinetografija, ples in gib, Zveza ljudskih tradicijskih skupin Slovenie, Kranj, 2004 4. Rakočević, Selena. Igre plesnih struktura. Tradicionalna igra i muzika za igru Srba u Banatu u svetlu uzajamnih uticaja (Interweaving dance structures. Traditional dance and dance music of the Banat Serbs in the light of their mutual relationships), Fakultet muzičke umetnosti, Beograd, 2011. 5. Leibman, Robert Henry, Dancing bears and purple transformations: The Structure of Dance in Balkans. University of Pensilvania, unpublished PhD, Pensilvania, 1992. 6. Ranisavljević, Zdravko 2004. "Osnovni formalin tipovi u srpskom orskom nasleđu" FMU, Belgrade. 7. Torp, Lizbet. Chain and Round Dance Patterns. A Method for Structural Analysis and its Application to European Material. Parts one, two and three. Copenhagen: University of Copenhagen. 1990. 8. Bakka, Egil. "Analysis of traditional dance in Norway and the Nordic countries." Dance structures. Perspectives on the analysis of human movement, ed. by Adrienne L. Kaeppler and Elsie Ivancich Dunin. Budapest: Institute for musicology of the Hungarian academy of sciences, 2007. 103-112. 9. Bakka, Egil; Karoblis, Gediminas, 'Writing a dance: Epistemology for dance research', Yearbook for traditional music, 42, Canberra: International Council for Traditional Music, 2010, 167-193. 10. Kaeppler, Adrienne. "Method and Theory in Analyzing Dance Structure with an Analysis of Tongan Dance." Dance Studies. Perspectives on the Analysis of Human Movement. ed. Adrienne L. Kaeppler and Elsie Ivancich Dunin. Institut for Musicology of the Hungarian Academy of Sciences, Budapest. 2007. 53-102.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Method of oral presentation, method of conversation and debate, method of reading and working on text, method of Labotation, method of visual-verbal analysis. Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity during classes	10	Written Exam	30
Essay	20	Oral exam	40

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DHIS1 – Emergence of symmetry in musical flow 1			
Teachers: Sabo B. Anica, professor			
Assistants: ---			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Introduction to the elemental strategies for symmetry analysis, particularly in the field of cyclic works.			
Course outcomes: Mastering basic principles of symmetry analysis. Application of symmetry analysis in a cycle. Perception and realization of symmetry analysis and traditional musical form analysis synergy.			
Course content: 1. Introduction to the course content and student's obligations 2. Issues of analytical approach methodology 3. New reading of musical form research fundamental principles 4. Innovations of traditional analysis methods 5. Symmetry in musical form analysis approach 6. The role and relevance of symmetry analysis 6. Critical approach to literature 7. The choice of topic and instructions for seminar paper 8. Recapitulation and preparation for the colloquium 9. Colloquium 10-12. Work on seminar paper 13. Symmetry in Bela Bartok's opus 14. Interpretation of symmetry analysis in Bela Bartok's opus in current literature 15. Recapitulation and exam preparation Colloquium: two questions related to the theoretical examination of symmetry in selected literature Exam: discussion on theoretical foundations of the seminar paper topic.			
Literature: 1. Antokoletz, Elliot The music of Béla Bartók University of California Press 1984 2. Cook, Nicholas A Guide to Musical Analysis J. M. Dent & Sons 1987 3. Гостушки, Драгутин Време уметности; прилог заснивању идеје опште науке о облицима, Симетрија простора и времена (157-222) Београд, Просвета 1968 4. Поповић, Берислав Музичка форма или смисао у музици Београд: Цлио 1988 5. Јаблан-Хофман, Јадранка Симетрија музичког дела Задужбина Андрејевић, Нови Сад 1995			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, individual student work, thematic workshops, discussions and mentorship. Lectures: group up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity at lectures	10	Oral examination	40
Practical work	10		
Colloquium-a	10		
Seminar paper	30		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DHIS2 – Emergence of symmetry in musical flow 2			
Teachers: Sabo B. Anica, professor			
Assistants: ---			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: Exam prerequisites for the course Emergence of symmetry in musical flow 1 (DHIS1) completed.			
Course objective: Analysis of symmetry in Bela Bartok's works			
Course outcomes: Mastering analysis of symmetry in musical form. Application of symmetry analysis in a cycle. Perception and realization of symmetry analysis and traditional musical form analysis synergy. Ability of analytical method critical evaluation.			
Course content: 1. Symmetry in Bela Bartok's opus – recapitulation and reasons study of symmetry in concerts 2. Selecting concerts for the analysis of symmetry in a cycle 3. First violin concerto – introduction to the concerto's form 4. First violin concerto – cycle symmetry starting point 5. First piano concerto – introduction to the concerto's form 6. First piano concerto – the path to the affirmation of symmetrical cycle concept 7. Second piano concerto – introduction to the concerto's form 8. Second piano concerto – symmetrical cycle concept 9. The choice of topic and instructions for seminar paper 10. Second violin concerto – introduction to the concerto's form 11. Second violin concerto – abandonment of symmetrical cycle concept 12. Recapitulation and preparation for the colloquium 13. Colloquium 14-15. Work on seminar paper Colloquium: analysis of the emergence of symmetry in a given composition Exam: discussion on analytical and theoretical aspects interpreted in the seminar paper.			
Literature: 1. Antokoletz, Elliot The music of Béla Bartók University of California Press 1984 2. Cook, Nicholas A Guide to Musical Analysis J. M. Dent & Sons 1987 3. Гостушки, Драгутин Време уметности; прилог заснивању идеје опште науке о облицима, Симетрија простора и времена (157-222) Београд, Просвета 1968 4. Поповић, Берислав Музичка форма или смисао у музици Београд: Цлио 1988 5. Јаблан-Хофман, Јадранка Симетрија музичког дела Задужбина Андрејевић, Нови Сад 1995			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, individual student work, thematic workshops, discussions and mentorship. Lectures: group up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity at lectures	10	Oral examination	40
Practical work	10		
Colloquium-a	10		
Seminar paper	30		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DLEI1 – Methodology of empirical research 1 , DULEI1 - Methodology of empirical research 1			
Teachers: Bogunović D. Blanka, professor			
Assistants: ---			
Course status: Compulsory, elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Introduction to the methodology of research (quantitative and qualitative) in the field of student's scientific, artistic and/or applied research interest.			
Course outcomes: Student knows basic scientific research methods and techniques and is able to: <ol style="list-style-type: none"> Understand and analyze empirical research results conducted by other authors and published in scientific journals and monographs; Plan, organize and realize an empirical research (quantitative and qualitative), process and interpret the data, write and present the report/paper. 			
Course content: The course includes theoretical introduction to the field of empirical research methodology. Introduction to the procedures and notions in the different research phases: conception, planning, realization and presentation of scientific research, methodological design, types of research, research methods and techniques (quantitative and qualitative), research planning, construction of measuring instruments, modes of conducting the research, data analysis (SPSS program – elementary level, optional), results reading and interpretation/conclusion, writing of the research report/paper, presentation. Lectures, discussion groups; Group or individual consultations. The focus lies on the topics in the field of student's scientific/artistic/applied interests. Colloquium is in a written form, consisted of 3 essay-type questions related to the topics treated in the book by Bandur and Potkonjak. The exam is consisted of written paper (review of the individually conducted research) and oral presentation with the oral defense of the paper in front of the group.			
Literature: 1. Phelps, R. P., Sadoff, R. H., Warburton, E. C. & Ferrara, L. (2005). A guide to research in music education. Oxford: The Scarecrow Press, Inc. 2. Хавелка, Н., Кузмановић, Б. и Поподић, Д. (1998). Методе и технике социјалнопсихолошких истраживања. Београд: Друштво психолога Србије. 3. Cohen, L., Manion, L. & Morrison, K. (2007). Metode istraživanja u obrazovanju (6. izdanje). Zagreb: Slap. 4. Colwell, R. (2006) MENC Handbook of research methodologies. New York: Oxford University Press. 5. Кожух, Б. и Сузић, Н. (2010). Обрада података у истраживањима. Бања Лука: Универзитет у Бањој Луци, Филозофски факултет. 6. Буквић, А. (1996). Начела израде психолошких тестова. Београд: Завод за уџбенике и наставна средства. 7. Банђур, В. и Поткоњак, Н. (2006). Истраживачки рад у школи. Београд: Школска књига. 8. Polifonia Research Working Group (2010). Research conservatoires. Enquiry, innovation and the development of artistic practice in Higher music education. Utrecht: AEC. A free electronic version through www. polifonia-tn. org. 9. Pallant, J. (2009). SPSS. Приручник за преживљавање. Београд: Микро књига.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures and practical application. Work organized within an action group with teacher acting as a mentor and supervision in the field of student's scientific research work; Discussion groups and presentations; The focus on the topics in the field of student's scientific/artistic/applied interests. Formulation of the individual research draft. Group or individual consultations. Number of students: up to 20. Exam: Review paper or empirical research in the field of student's interest and the report, 5 to 10 pp. in length and the defense The paper's level has to comply (at the least) with the standards of publication in the national journal or presentation on the scientific conference. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Lecture attendance	10	Written examination	50
Activity at lectures	10	Oral examination	10
Research activity	20		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DLEI2 – Methodology of empirical research 2 , DULEI2 – Methodology of empirical research 2			
Teachers: Bogunović D. Blanka, professor			
Assistants: ---			
Course status: Compulsory, elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Introduction to the methodology of research (quantitative and qualitative) in any field of student's scientific, artistic and/or applied research interest.			
Course outcomes: Student should be able to plan, organize and realize individual and/or group research projects independently and accomplish critical collaboration within student group. To process and interpret the data, write and present the report/paper.			
Course content: The course includes application of knowledge in the field of methodology of empirical research and realization of the research task. Realization of individual/independent research, according to the pre-conceived plan and setup, including: Planning, data applying/gathering, data analysis (SPSS – elementary level), reading and interpretation/conclusion of the results, writing of the research report/paper, presentation. Realization of the student's individual field research, according to the pre-conceived draft. Research activities are field realization of the research draft. The exam is consisted of the written work (review of the individually conducted research) and oral presentation and defense of the work in from of the group.			
Literature: 1. Phelps, R. P., Sadoff, R. H., Warburton, E. C. & Ferrara, L. (2005). A guide to research in music education. Oxford: The Scarecrow Press, Inc. 2. Хавелка, Н., Кузмановић, Б. и Попадић, Д. (1998). Методе и технике социјалнопсихолошких истраживања. Београд: Друштво психолога Србије. 3. Cohen, L., Manion, L. & Morrison, K. (2007). Metode istraživanja u obrazovanju (6. izdanje). Zagreb: Slap. 4. Colwell, R. (2006) MENC Handbook of research methodologies. New York: Oxford University Press. 5. Кожух, Б. и Сузић, Н. (2010). Обрада података у истраживањима. Бања Лука: Универзитет у Бањој Луци, Филозофски факултет. 6. Буквић, А. (1996). Начела израде психолошких тестова. Београд: Завод за уџбенике и наставна средства. 7. Банђур, В. и Поткоњак, Н. (2006). Истраживачки рад у школи. Београд: Школска књига. 8. Polifonia Research Working Group (2010). Research conservatoires. Enquiry, innovation and the development of artistic practice in Higher music education. Utrecht: AEC. A free electronic version through www. polifonia-tn. org . 9. Pallant, J. (2009). SPSS. Приручник за преживљавање. Београд: Микро књига.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures and practical application. Work organized within an action group with teacher acting as a mentor and supervision in the field of student's scientific research work; Discussion groups and presentations; The focus on the topics in the field of student's scientific/artistic/applied interests. Formulation of the individual research draft. Group or individual consultations. Number of students: up to 20. Exam: Review paper or empirical research in the field of student's interest and the report, 5 to 10 pp. in length and the defense The paper's level has to comply (at the least) with the standards of publication in the national journal or presentation on the scientific conference. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Lecture attendance	10	Written examination	50
Activity at lectures	10	Oral examination	10
Research activity	20		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGPO1 – Music and Politics			
Teachers: Mikić S. Vesna, professor			
Assistants: ---			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course Music and politics is created for the students of doctoral programs with an aim to present to them possible angles of theoretical consideration of the relation between music and politics. With its topic alone, the course is necessarily founded on the hybrid theories of arts, society and culture, and implies discovery of the most diverse effects of political in music and vice versa – music politics.			
Course outcomes: By acquisition of presented knowledge, student becomes capable for critical thinking on the relations between the two specific knowledge spheres, interpreting, furthermore, with these competencies and from these standpoints the world of music.			
Course content: 1-2) Music aesthetics and politics: in the context of contemporary critical theory; 3) The world of music (culture, institutions, public sphere); 4) Music and ideology; 5) Music and individual-collective body; 6) Music, nation and cosmopolitanism; 7) Music, production and consumption; 8) Music and violence; 9) Music and revolution; 10) Music and power; 11) Music and totalitarianism; 12) Music and democracy; 13) Political analysis of music; 14) Reading of homework; 15) Colloquium. Colloquium: written tests on the coursework. Exam: written part – written seminar paper and its oral defense as the oral part.			
Literature: 1. Adorno, T. V., Uvod u sociologiju muzike, prev. Vesna Mikić, Beograd, 2015. 2. Regula Burckhardt Qureshi (ed.), Music and Marx. Ideas, Practice, Politics, Routledge, London, 2002. 3. Fast, Susan, and Pegley, Kip, Music, Politics, and Violence, Wesleyan University Press, Middletown, Con., 2012. 4. Smit, Teri, Savremena umetnosti i savremenost, prev. Andrija Filipović, OrionArt, Beograd, 2014. 5. Street, John, Music and Politics, Polity Press, Cambridge UK, 2012. 6. Agamben, Giorgio, The Man Without Content, Stanford University Press, Stanford Cal, 1999. 7. Alliez, Éric, Osborn, Peter (eds.), Spheres of Action: Art and Politics, Tate Publishing, London, 2013. 8. Bennett, Tonny, Frith, i drugi (eds.), Rock and Popular Music / Politics - Policies - Institutions, Routledge, London, 1993. 9. Šuvaković, Miško, Umetnost i politika, Službeni glasnik, Beograd, 2012. 10. Šuvaković, Miško, Mikić, Vesna, Muzika i politika, u pripremi, 2015.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with analysis of texts and music. Discussions, reading of the papers. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity at lectures	10	Written examination	50
Colloquium	30	Oral examination	10

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGMT1 – Music and Theology			
Teachers: Perković B. Ivana, professor			
Assistants: ---			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is mastering the matter, understanding the relation between music and theology. This is accomplished through lectures and discussions, along with student's creative engagement (writing the short problem-oriented texts, individual introduction to the pre-given texts, preparation of the short presentations and so on). The emphasis is on the interpretative form of teaching favorizing understanding and thorough introduction to the fundamental issues of the subject.			
Course outcomes: Upon completing the course, students will be capable for critical interpretation of notable phenomena in the field of liturgical musicology and will have adequate historical, theoretical and analytical knowledge on the issues dealing with the relation between music and theology. Students should gain ability for creative application of the acquired knowledge.			
Course content: Topics: Liturgical musicology. Music and patristic literature. Patrologia Graeca. Patrologia Latina. Liturgical topics. Music and heortology. Music and eschatology. Liturgical poetry and music. Byzantine chant and theological issues. Serbian chant and theological issues. Exam: Oral answer to two questions from the coursework.			
Literature: 1. Brown Frank, Good Taste, Bad Taste and Christian Taste. Aesthetics in Religious Life, New York, Oxford University Press, 2003; 2. Калезић Димитрије (ур.), Енциклопедија православља 1-3, Београд, 2002; 3. Перковић Ивана, О есхатолошком аспекту српске црквене музике, Нови звук, интернационални часопис за музику, 2000, 16, 35-41; 4. Перковић Радак Ивана, Музика српског Осмогласника, Београд, Факултет музичке уметности, 2004; Перковић Ивана, Од анђеоског појања до хорске уметности: српска хорска црквена музика у периоду романтизма, Београд, Факултет музичке уметности, 2008; 5. Flynn William, Medieval Music as Medieval Exegesis, Lanham MD and London, 1999; 6. Foley Edward, Ritual Music: Studies in Liturgical Musicology, Beltsville, MD, 1995.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with analysis of text and music. Discussions, papers' reading. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	10	Oral examination	40
Research work	25		
Study	25		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGMU1 – Musicology 1			
Teachers: Veselinović-Hofman R. Mirjana, professor in retirement; Jeremić Molnar V: Dragana, professor; Marinković D. Sonja, professor; Mikić S. Vesna, professor; Perković B. Ivana, professor; Popović-Mladenović B. Tijana, professor; Masnikosa V. Marija, associate professor; Stojanović-Novičić P. Dragana, associate professor; Leković M. Biljana, assistant professor.			
Course status: Compulsory.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is to introduce the students with tendencies in musicology development, as well as analytical, theoretical and practical training the students for understanding and applying modes of its interdisciplinarity.			
Course outcomes: The course outcome is theoretical and practical knowledge in the field of contemporary musicology as an interdisciplinary science.			
Course content: 1) Definition, branches of music science and the ‘model’ for interdisciplinary musicological interpretation and competence; 2) Data theory in musicology (overview of the data types and technologies, empirical data in musicology, internet databases, institutional data storage); 3) Sociological music theories of Max Weber and Theodor Adorno; 4) American music minimalism. Various types of knowledge assessment. Colloquium-a: oral presentation on a given topic. Seminar paper-s: written paper on a given topic. Exam: oral answering to the three questions from the coursework.			
Literature: 1. Веселиновић-Хофман, Мирјана, Пред музичким делом. Огледи о међусобним пројекцијама естетике, поетике и стилистике музике 20. века: једна музиколошка визија, Београд, Завод за уџбенике, 2007. 2. Ридер Теорија података у музикологији (саставила др Драгана Стојановић-Новичић), Београд, Факултет музичке уметности у Београду, 2009. 3. Jeremić-Molnar, Dragana i Aleksandar Molnar, Nestajanje uzvišenog i ovladavanje avangardnog u muzici moderne epohe. Knj. 1. Muzički uzvišeno u delima Betovena i Šenberga, Beograd, Filip Višnjić, 2009, 154–171. 4. Jeremić-Molnar, Dragana i Aleksandar Molnar, Nestajanje uzvišenog i ovladavanje avangardnog u muzici moderne epohe. Knj. 2. Muzički avangardizam u Šenbergovoj dodakafonskoj poetici i Adornovoj kritičkoj estetici, Beograd, Filip Višnjić, 2009, 129–162. 5. Masnikosa, Marija: Muzički minimalizam, Beograd, Clio, 1998. 6. Nyman, Michael: Experimental Music: Cage and Beyond (London: Studio Vista/New York: Schirmer, 1974; rev. Edn., Cambridge, Cambridge University Press, 1999).			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with analysis of texts and music. Discussions, papers’ reading. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Class attendance and activity	10	Oral examination	60
Colloquium-a	10		
Seminar paper-s	20		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGMU2 – Musicology 2			
Teachers: Veselinović-Hofman R. Mirjana, professor in retirement; Jeremić Molnar V: Dragana, professor; Marinković D. Sonja, professor; Mikić S. Vesna, professor; Perković B. Ivana, professor; Popović-Mladenović B. Tijana, professor; Masnikosa V. Marija, associate professor; Stojanović-Novičić P. Dragana, associate professor; Leković M. Biljana, assistant professor.			
Course status: Compulsory.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is to introduce the students with tendencies in musicology development, as well as analytical, theoretical and practical training the students for understanding and applying modes of its interdisciplinarity.			
Course outcomes: The course outcome is theoretical and practical knowledge in the field of contemporary musicology as an interdisciplinary science.			
Course content: 1) Musicology and the popular music studies; 2) Musicological disciplines and the development of musicology worldwide. Biography – method approach; 3) Significance and the interpretation of music in the context of new musicology. Musicology of post/post/postmodern age on post/post/postmodern music; 4) Canon in musicology. Creation and development of “big narratives” related to the musicological canons. Various types of knowledge assessment. Colloquium-a: oral presentation on a given topic. Seminar paper-s: written paper on a given topic. Exam: oral answering to the three questions from the coursework.			
Literature: 1. Bergeron, Katherine and Bohlman, Philip, Disciplining Music: Musicology and Its Canons, Chicago – London, University of Chicago Press, 1992. 2. Cook, Nicholas, "Theorizing Musical Meaning", Music Theory Spectrum, 23/2, 2001, 170–195. 3. Katroga, Fernando, Istorija, vreme i pamćenje, Beograd, Clio, 2011. 4. Kramer, Lawrence, Musical Meaning: Toward a Critical History, Berkeley and Los Angeles, University of California Press, 2002. 5. Kerman, Joseph, "A Few Canonic Variations", Critical Inquiry, Vol. 10, No. 1, 1983, 107–125. 6. Маринковић, Соња, Методологија научноистраживачког рада у музикологији, Нови Сад, Матица српска, 2008. 7. Middleton, Richard, Studying Popular Music, Milton Keynes – Philadelphia, Open University Press, 1990. 8. Popović Mladenović, Tijana, Procesi panstilističkog muzičkog mišljenja, Beograd, 2009.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with analysis of musicological texts, discussions. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Class attendance and activity	10	Oral examination	60
Colloquium-a	10		
Seminar paper-s	20		

Study program: Doctoral academic studies; Music Research Oriented Studies		
Course: DGMU3 – Musicology 3		
Teachers: Veselinović-Hofman R. Mirjana, professor in retirement; Jeremić Molnar V. Dragana, professor; Marinković D. Sonja, professor; Mikić S. Vesna, professor; Perković B. Ivana, professor; Popović-Mladenović B. Tijana, professor; Masnikosa V. Marija, associate professor; Stojanović-Novičić P. Dragana, associate professor; Leković M. Biljana, assistant professor.		
Course status: Compulsory.		
Number of ECTS: 5		
Prerequisites: The course Musicology 1 on the doctoral studies level completed.		
Course objective: Intensified study of the chosen segments of European oriented interdisciplinary musicology and “interdisciplinary understanding” of its scientific, theoretical and interpretative potentials.		
Course outcomes: Training students for critical and creative thinking, as well as the creative analysis of music using new scientific competencies of contemporary, European oriented interdisciplinary musicology.		
Course content: First semester: 1) European music in between its avant-garde identities: preconditions, contributions, intersections; 2) Musicology and the popular music studies; 3) European composers of the 20 th and 21 st century: correlations between biographical moments and compositional strategies; 4) Musical identities and the intertextuality. Interdisciplinary approach to music – creation, interpretation, perception, reception. Phenomena of the ‘story’ and ‘fantasy’ in music. Second semester: 1) Applied music semiotics: traces of European music postmodernism in Serbian postmodern music; 2) Slavic opera in the 19 th and 20 th century music; 3) Nineteenth-century opera and revolution in European context. Revolutionary movements in Europe in the first half of the 19 th century. Revolutionary conservatism in the Third Reich; 4) Musical identities – historical perspective. Identities in music / music in identities. Musicological workshop as a mode of knowledge assessment. Homework: oral presentation on a given topic. Study: written paper on a given topic. Exam: oral answers to the two questions from the coursework.		
Literature: 1. Veselinović (=Veselinović-Hofman), Mirjana, <i>Stvaralačka prisutnost evropske avangarde u nas</i> , Beograd, Univerzitet umetnosti, 1983. 2. Veselinović-Hofman, Mirjana, "Revisiting the Serbian Musical Avant-garde: Aspects of the Change of Reception and of Keeping History 'Under Control'", in: <i>Rethinking Musical Modernism</i> , Academic Conferences Vol. CXXII, Department of Fine Arts and Music, Book 6, Belgrade, Serbian Academy of Sciences and Arts and Institute of Musicology, 2008, 211–218. 3. Middelton, Richard, <i>Studying Popular Music</i> , Milton Keynes – Philadelphia, Open University Press 1990. 4. Mikić, Vesna, "Eurovision Song Contest – Serbian Victory", <i>Nutida Musik</i> , 3, 2007, 32–38. 5. Стојановић-Новић, Драгана, Винко Глобокар: музичка одисеја једног емигранта, Београд, Факултет музичке уметности, ИП "Сигнатуре", 2013. 6. Stojanović-Novičić, Dragana, "Iannis Xenakis (1922–2001): Some Thoughts on His Creative Output", <i>Musical Culture & Memory: The Eighth International Conference</i> , Tatjana Marković and Vesna Mikić (eds.), Belgrade, Faculty of Music, Signature, 2008, 263–270. (Translated by Jelena Nikezić) 7. Stojanović-Novičić, Dragana, "Work of Edgard Varèse and 'Futurist Music': Affinities (and Differences)", <i>New Sound: International Magazine for Music</i> , No. 34, 2009, 50–61. (Translated by Goran Kapetanović) 8. Popović Mladjenović, Tijana, <i>Procesi panstiliističkog muzičkog mišljenja</i> , Beograd, Fakultet muzičke umetnosti, 2009. 9. Popović Mladjenović, Tijana, B. Bogunović & I. Perković, <i>Interdisciplinary Approach to Music: Listening, Performing, Composing</i> , Belgrade, Faculty of Music, University of Arts, 2014. 10. Seebass, Tilman, Mirjana Veselinović-Hofman & Tijana Popović Mladjenović (eds.), <i>Identities: The World of Music in Relation to Itself</i> , Belgrade: Faculty of Music, 2012. 11. Buch, Esteban, <i>Beethoven's Ninth: A Political History</i> , Chicago, University Of Chicago Press, 2004. 12. Jeremić-Molnar, Dragana, Rihard Vagner, konstruktor "istinske" realnosti. Projekat regeneracije kroz Bajrojske svečanosti, Beograd, Fabrika knjiga, 2007. 13. Jeremić-Molnar, Dragana, "Inception of Wagner's Doctrine of Regeneration Prior to the Revolution 1848–1849", <i>New Sound. International Journal of Music</i> , No. 42, 2014, 71–85. 14. Маринковић, Соња, "Живот за цара Михајла Ивановича Глинке", <i>Зборник Матице српске за сценске уметности и музику</i> , 10–11, 1992, 25–55. 15. Маринковић, Соња, Вагнер и руска опера: Парсифал и Легенда о невидљивом граду Китежу и деви Февронији, у: Соња Маринковић и Весна Микић (ур.), <i>Вагнеров спис Опера и драма данас</i> , Нови Сад, Матица српска, 2006, 108–118. 16. 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. 17. Masnikosa, Marija, "Specific Typology of 'Appropriated' Musical Signs in Serbian Postminimalist Compositions", in: Lina Navickaite-Martinelli (ed.), <i>Before and After Music. Acta Semiotica Fennica XXXVII</i> , Helsinki, Vilnius & Imatra, International Semiotics Institute & Umweb Publications, 2010, 555–564. 18. Monelle, Raymond, <i>Linguistics and Semiotics in Music</i> , Chur, Switzerland, Harwood Academic Publishers, 1992. 19. Monelle, Raymond, <i>Musical Topic: Hunt, Military, and Pastoral</i> , Bloomington, Indiana University Press, 2006. 20. Perković, Ivana, "References in Serbian hagiography (žitija) and liturgical poetry (Srbijak)", in: Robert Klugseider, James Borders, Christelle Cazaux-Kowalski, Lori Kruckenberg, Frank Lawrence, Jeremy Llewellyn, Christian Troelsgard, Anna Vildera and Hanna Zuhlke (Eds.), <i>Cantus planus</i> , Wien, Österreichische Akademie der Wissenschaften, Kommission für Musikforschung, 2012, 316–320.		
No. of active teaching classes:	Lectures: 2	Practical work: 0
Teaching methods: Lectures, discussions, consultations on all relevant issues of musicological work. Lectures: group up to 300.		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Class attendance and activity	10	Oral examination	40
Homework	20		
Study on a given topic	30		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGKP1 – Musicological, cognitive and psychoanalytical approach to music			
Teachers: Popović-Mladenović B. Tijana, professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is introducing students to the possible interrelations and intersections of musicological, cognitivist and psychoanalytical approaches to music as a way of thinking, namely thinking in sound or by means of sound. In that respect, study of the processes of musical thinking (the category of operationalization of musical thinking involved in music creation, performance and listening) or, more precisely, research of pan-stylistic (generic), along with stylistically specific processes of musical thinking (as the modes of their presentation, understanding and perception), is being processed by the means of shaping of specific interdisciplinary musicological method and analytical interpretative model (and/or certain analytical interpretative metaphorization). The course objective is introducing students into the interdisciplinary field of music-dynamic pan-dimension of musical thinking research, on which cognitivist, culturological and psychoanalytical approach are permeated on the musicological foundation.			
Course outcomes: Upon finishing the course, student is expected to: (1) master various approaches to the phenomenon of musical thinking; (2) to master interdisciplinary method of analysis, explanation and interpretation of the processes of shaping and/or processing of the actual musical flow; (3) to be capable of theoretical, historical-analytical and critical problematization.			
Course content: Theory. During the coursework, students are introduced to the most relevant theoretical approaches to the phenomenon of musical thinking from the viewpoint of: (1) "new" versus "old" musicology (2) research cognitivist program, namely, cognitive disciplines related to music (cognitive psychology of music, psychomusicology or cognitive musicology, cognitive neuromusicology, biomusicology, computational musicology, etc.); (3) psychoanalytical approaches to music as the path for possible emblemizing the unconsciousness of the being itself; (4) post-postmodern interdisciplinary musicology. Topics: 1. Orchestrated concept of musicology: compass in navigation toward new horizons of the research of musical thinking; 2) Epistemology of cognitivist sciences of music and epistemology of interpretation; 3. Musical thinking as a second opinion: existence setting and time fulfillment; 4. Musical thinking "senzorium"; 5. Generic, pan-stylistic processes of musical thinking; 6) Specific generic and stylistic processes: autonomy and contingency; 7. Music as an externalized dream; 8. Musical dynamics of musical thinking pan-dimension; 9. Cognitivist and musicological approach (the case studies); 10. Culturological and musicological approach (the case studies); 11. Psychoanalytical and musicological approach (the case study); 12. Interdisciplinary synergy versus multidisciplinary accumulation. Homework 1: insight into the studied literature. Homework 2: oral presentation – analytical and critical approach to the given topic. Exam: written part – a case study; oral part – oral defense of the study.			
Literature: 1. Michel Imberty, Intertwining of objectivity of cognitive analysis and the subjectivity of the oeuvre's interpretations, Perception and Cognition of Music, Hove, 1997; 2. Les écritures du temps. Sémantique psychologique de la musique, Paris, 1981; 3. Fantômes du temps et de la mort en psychanalyse de la musique, Bulletin de Psychologie, 1978; 4. Lawrence Kramer, Musical Meaning. Toward a Critical History, Berkeley, 2002; 5. Music as Cultural Practice, 1800–1900, Berkeley, 1990; 6. Otto Laske, On Psychomusicology, IRASM, Zagreb, 6 (2), 1975, 269–281; 7. Marc Leman, Relevance of Neuromusicology for Musical Research, Journal of New Music Research, 28 (3), 1999, 186–199; 8. Tijana Popović Mladenović, Musical Revenants. Memory Traces: Musical and Verbal Variations by Lawrence Kramer, 5th International Symposium Music in Society, Musicological Society of the FBiH, Sarajevo, 2007, 28–36; 9. Procesi panstilištkog muzičkog mišljenja, doktorska disertacija, rukopis, Beograd, 2006; 10. Music and Musicology as the Medium of Psychomusicological Research, in: V. Mikić & T. Marković, 11. Music and Media, Belgrade, 2004, 31–39; 12. Muzičko pismo, Beograd, 1996; 13. Mary Louise Serafine, Music as Cognition. The Development of Thought in Sound, New York, 1988; 14. Anthony Storr, Music and mind, New York, 1992; 15. Victor Zuckerkandl, Man the Musician. Sound and Symbol, Princeton, 1973; 16. М. Веселиновић-Хофман, Пред музичким делом, Београд, 2007.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with demonstrations of the application of appropriate explanations on the chosen case study. Presentation preparation: critic, analysis and review. Seminar paper writing. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	10	Written paper	30
Examined literature	20	Oral defense	10
Presentation and analysis	30		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGMS1 – Musical semiotics			
Teachers: Masnikosa V. Marija, associate professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is to enable the student to gain knowledge on contemporary musical semiotics as a wide-spread theoretical-analytical discipline of systematic musicology. The course plan envisions introduction to the linguistic basis and derived theoretical foundations of structuralist musical semiotics. Within the scope of this plan, students will be able to get to know and adopt basic principles, postulates and theories of current leading music semioticians such as Nattiez, Ratner, Agawu, Tarasti, Monelle, Hatten and others. A special attention will be given to the analytical-interpretative methods suggested by these theories.			
Course outcomes: By mastering the course demands, doctorand should gain ability and complete competence of independent and creative application of the acquired knowledge in the field of musical semiotics. This implies further networking of this knowledge into the narrow field of the chosen doctoral dissertation topic, namely its building into the theoretical, analytical and interpretative foundation of the doctoral dissertation production.			
Course content: The course Musical semiotics includes lectures, analytical work on the music material, theoretical study of the literature and discussions. Topics: 1) Music and meaning; 2) Linguistics and structuralist theories of musical signification 3) Musical metalanguage, segmentation and repetition; 4) Intonation theory (Asafyev); 5) Analysis of the neutral level (Nattiez); 6) Pierce's theory of signs in music; 7) Semantics and narrative grammar / Application of the generative grammar in the world music (variable teaching unit); 8) Theory of musical topoi (Ratner, Agawu, Monelle); 9) Tarasti's theory of musical semiotics; 10) Hatten's theory of musical gesture; 11) Expressive genres in music (Monelle, Hatten); 12) Applied musical semiotics: the most important tendencies and phenomena in the 20 th and 21 st century music viewed from the semiotic perspective. Homework: oral presentation on a given topic. Study / essay: written paper on a given topic. Exam: oral answers to the two questions from the coursework.			
Literature: 1. Agawu, Kofi: Playing with signs. Semiotic interpretation of classic music, Princeton University Press, Princeton, New Jersey, 1991; 2. Chandler, Daniel: Semiotics for Beginners, elektronsko izdanje; 3. Eco, Umberto: A Theory of Semiotics, Bloomington: Indiana University Press, 1979; 4. Hatten, Robert S.: Beethoven. Markedness, Correlation and Interpretation, Indiana University Press, Bloomington & Indianapolis, 1994; 5. Hatten, Robert S.: Interpreting musical Gestures, Topics and Tropes (Mozart, Beethoven, Schubert), Indiana University Press, 1999; 6. Lerdahl, Fred and Jackendoff, Ray: A Generative Theory of Tonal Music, Cambridge, Massachusetts, 1983; 7. Monelle, Raymond: Linguistics and Semiotics in Music, Harwood Academic Publishers, Chur, Switzerland, 1992; 8. Monelle, Raymond: The Sense of Music. Semiotic essays, Princeton University Press, Princeton and Oxford, 2000; Tarasti, Eero: A Theory of Musical Semiotics, Indiana University Press, Bloomington and Indianapolis, 1994 9. Асафьев, Борис: Музыкальная форма как процесс, Музгиз, Ленинград, 1963.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, listening and analysis of the selected examples, discussions. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Lectures attendance	10	Oral examination	40
Homework	10		
Study / Essay	40		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGMB1 – Music libraries			
Teachers: Perković B. Ivana, professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is mastering the material, understanding of historical, scientific and cultural significance of music collections. This is accomplished by lectures and discussions, with students' creative engagement (music libraries research, writing of the short, problem-oriented texts, individual introduction to the pre-given texts, preparation of short presentations, and so on). The emphasis is on the interpretative form of teaching favorizing understanding and thorough introduction to the fundamental issues of the subject.			
Course outcomes: The course outcome is training the student for thinking through and interpretation of important phenomena, along with development of historical, theoretical, analytical and critical interpretation of the issues related to the work music libraries. Gaining ability for creative application of the acquired knowledge.			
Course content: Topics: Music libraries definitions. Music libraries and music archives. Music libraries and phonoarchives. History of music libraries worldwide. Types of music libraries. Musicology and music libraries. Classifications and catalogues. History of music libraries in Serbia. Music libraries in Institute for musicology, National library of Serbia, Serbian Academy for Sciences and Arts and other institutions. Music library of the Faculty of Music in Belgrade. Music collections in the Historical Archive of Belgrade. Music library of the First Serbian Singing Society in Pančevo. Study: written paper on a given topic. Exam: oral answers to the two questions from the coursework.			
Literature: 1. Bradley Carol June (ed.), Manual of Music Librarianship, Ann Arbor, 1966; 2. Bradley Carol June (ed.), Reader in Music Librarianship, Washington DC, 1973; 3. Harris Michael, History of Libraries in the Western World, Metuchen, 1995; 4. McColvin Lionel and Harold Reeves, Music Libraries, London, 1965; 5. Перковић Ивана, Херој (и) српских библиотека и збирки музикалија. Случај Лудвига ван Бетовена, у: Весна Микић и Тијана Поповић Млађеновић (уредници), Тематски потенцијали лексикографских јединица о музичким институцијама, Београд, Факултет музичке уметности, Катедра за музикологију, 2009, 81-101; 6. Stokić Gordana, Biblioteka Fakulteta muzičke umetnosti u Beogradu – najznačajnija muzička kolekcija u Srbiji, magistarski rad, Univerzitet u Beogradu, Filološki fakultet, Beograd, 1995.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Analysis of relevant issues, discussions, visits to the relevant institutions and other. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Class attendance	10	Oral examination	40
Research work	25		
Study	25		

Study program: Doctoral academic studies; Music Research Oriented Studies
Course: DJMD1 – Musical dialects of Serbia 1
Teachers: Zakić S. Mirjana, associate professor
Course status: Elective.
Number of ECTS: 5
Prerequisites: None.
Course objective: Gaining profound knowledge on musical dialects of Kosovo and Metohija, East and Southeast Serbia.
Course outcomes: Analysis and comparison of musical dialects of Kosovo and Metohija, East and Southeast Serbia.
Course content: <u>Theory</u> The course includes lectures on the following issues: Vocal music of Kosovo and Metohija; Instrumental music of Kosovo and Metohija; Vocal music of various parts of Eastern Serbia; Instrumental music of various parts of Eastern Serbia; Vocal music of various parts of Southeast Serbia; Instrumental music of various parts of Southeast Serbia; Analysis of phonoarchive material; Analysis of contemporary material; Comparison of the musical dialects Kosovo and Metohija; Comparison of musical dialects of Eastern Serbia; Comparison of the musical dialects of Southeastern Serbia; Analysis of students' field work material; Student presentation of Kosovo and Metohija musical dialects; Student presentation of Eastern Serbia musical dialects; Student presentation of Southeastern Serbia musical dialects. <u>Practice</u> Debates and student presentation at lectures. Practical work: small-scale research project on a topic from the coursework; oral presentation; Essay: written interpretation of the given topic from the coursework; Oral exam: three questions from the coursework.
Literature: 1. ДЕВИЋ, Драгослав Народна музика Црноречја (у светлости етногенетских процеса), Београд, ЈП ШРИФ Бор, КОЦ Бољевац, ФМУ у Београду, 1990; Народна музика, Културна историја Сврљига II, Сврљиг – Народни универзитет, Ниш – Просвета, 1992, 429-539. 2. DOKMANOVIĆ, Jasminka Ženske obredne pesme za plodnost u srpskom delu centralnobalkanskog Šopuka (Oblasti planinske Gornje Pčinje, Krajišta i Vlasine) (магистарски рад, одбрањен на ФМУ у Београду), 1990. (у рукопису); Ђурђевданско-премуске песме у Крајишту и Власини, Развитак (Зајечар), год. XXXII, бр. 3-4 (188-189), 1992, 98-99.; Обредно певање за плодност (лазарице) у јужној Србији, Музички талас (Београд), год. 7, бр. 27, CLIO, 2000. 3. ЂОРЂЕВИЋ, Владимир Р. Српске народне мелодије (Јужна Србија), Књиге Скопског научног друштва, књ. I, Скопље, 1928.; Српске народне мелодије (предратна Србија), Београд, 1931. 4. ГАЈИЋ, Марта Лазаричко певање у централном делу Добрича, (дипломски рад, одбрањен на ФМУ у Београду), 2003. (у рукопису); Трагом "замрзнутог" сећања (у рукопису) 5. GOLEMOVIĆ, Dimitrije O. Музичка традиција, Народне песме и игре у околини Бујановца, Етнографски институт САНУ, Посебна издања, књ. 21, Београд, 1980.; Народна музика области Тимок и Заглавак, Књажевац и околина, Београд, ГЕМ у Београду, књ. 62, 1998, 265-290.; Рефрен у народном певању (од обреда до забаве), Београд, Реноме – Бијељина, Академија уметности – Бања Лука, 2000.; Роми као важан фактор развоја српске обредне праксе, Нови Звук (Београд), бр. 17, 2001, 39-47. Инструментална традиција Влаха (прилог етномузиколошком проучавању подручја акумуляције ХЕ "Бердап II"), Развитак, бр. 4-5, Новинско-издавачка организација ООУР "Тимок", Зајечар 1983, 87-93 6. ХОФМАН, Ана – Александра Марковић Вокална музичка традиција околине Ниша, Београд, Центар за истраживање музике Балкана, 2005. 7. JOVANOVIĆ, Mirjana Narodna muzika u predelu planine Turpižnice (дипломски рад, одбрањен на ФМУ у Београду), 1987. (у рукопису) 8. КОСТИЋ, Петар Лазарице у селу Сурлици (прилог разматрању порекла и суштине женских обредних поворки), ГЕМ у Београду, књ. 46, 1982, 9-40. 9. МАРЈАНОВИЋ, Злата Два стила извођења ђурђевданских песама у селу Поружница (прилог проучавању народне музичке традиције сокобањског краја), Зборник радова XXXVI конгреса СУФЈ (Сокобања, 1989), Београд, 1989, 70-78.; Uloga muzike u tradicionalnim obredima sela Brza (prilog proučavanju narodnog muzičkog stvaralaštva Porečja u južnoj Srbiji) (дипломски рад, одбрањен на ФМУ у Београду), 1990. (у рукопису) 10. МИЉКОВИЋ, Љубинко Бања (рукописни зборник) – Етномузиколошке одлике и записи архивске и новије вокалне и инструменталне музичке традиције сокобањског краја, Књажевац, Нота, 1978. 11. ПЕТРОВИЋ, Радмила Народне мелодије из ханске области, Врањски гласник, књ. VII, Врање, 1971, 389-408.; Српска народна музика (Песма као израз народног музичког мишљења), САНУ, Посебна издања књ. DXCI, Одељење друштвених наука књ. 98, Београд, Музиколошки институт САНУ, 1989. 12. РАДИНОВИЋ, Сања Музичка i orska tradicija sela Velikog i Malog Krčimira u Gornjem Zaplanju [дипломски рад, одбрањен на ФМУ у Београду], 1987. (у рукопису); Старо двогласно певање Заплања (магистарски рад, одбрањен на ФМУ у Београду), 1992. (у рукопису); Елементи макроструктуре запланских обредно-обичајних песама у функцији "зачараног кружног кретања", Фолклор – Музика – Дело (IV међународни симпозијум, Београд, 1995), Београд, ФМУ, 1997, 442-466.; Макам-принцип у мелопоеетском обликовању запланских јесењих песама, Музички талас (Београд), год. 8, бр. 29, 2001, 34-43.; Закономерности мелопоеетског обликовања српских народних песама као основа за методологију формалне анализе (докторска дисертација), Београд, 2006. (у рукопису) 13. РАДОВИЋ, Радмила Еволутивни процес музичког обликовања народне песме на примеру вокалне традиције села Јабуковик (Прилог проучавању народног певања југоисточне Србије), Рад XXXVII конгреса СУФЈ (Плитвичка језера, 1990), Загреб, СУФЈ и ДФХ, 1990, 474-475. 14. ТОДОРОВИЋ, Јелена Лазаричко и краљичко певање у лесковачком Поречју (дипломски рад, одбрањен на ФМУ у Београду), 2004. (у рукопису) 15. ВАСИЉЕВИЋ, Миодраг А. Народне мелодије које се певају на Космету – ЈУГОСЛОВЕНСКИ МУЗИЧКИ ФОЛКЛОР I, Београд, Просвета, 1950.; Народне мелодије лесковачког краја, САН, Посебна издања књ. СССXXX, Музиколошки институт књ. 11, Београд, Научно дело, 1960.; Функције и врсте гласова у српском народном певању, Рад VII конгреса СУФЈ (Охрид, 1960), Охрид, 1964, 375-380.; Народне мелодије с Косова и Метохије (редакција: З. М. Васиљевић), Београд – Београдска књига; Књажевац – Нота, 2003. 16. ВУКИЧЕВИЋ-ЗАКИЋ, Мирјана Коледарске песме у источној Србији, Музички талас (Београд), год. 8, број 28, Clio, 2001, 44-56.; Трансформација обредних песама, Јосиф Маринковић (1851-1931), Музика на раскршћу два века, Нови Бечеј, Раднички дом "Јован Веселинов Жарко", 2002, 97-109.; Коледарске песме у традицији словенских народа, Човек и музика (Међународни симпозијум, Београд, 20-23. јун, 2001), Београд, Vedes, 2003, 193-222.; Обредне песме зимског полугођа – системи звучних знакова – у традицији југоисточне Србије (докторска теза, одбрањена на ФМУ у Београду 2007. – у рукопису); "Знаковне функције одређења жанра песама зимског обредног полугођа", Музика кроз мисао, Београд, ФМУ, 2002, 133-139. "Двојнице бордунског типа у музичкој традицији источне Србије", Развитак, год. XXXIII, бр. 3-4 (188-189), СО Зајечар, Зајечар, 1992, 104-109. "Инструментална традиција Заплања", Народне игре у околини Ниша, Народне игре Србије (грађа), св. 5, Београд, Центар за учење народних игара Србије, 1994, 137-167. "Бордун у музичкој традицији Заплања, Нови звук

(интернационални часопис за музику), бр. 4-5, Београд, СОКОЈ, 1994/95, 11-26." Bordun in the Music Tradition of Zaplanje, New Sound, No. 4-5, Belgrade, SOKOJ, 1994/95, 11-26." Лазаричке песме из Сиринићке жупе", Косово и Метохија у цивилизацијским токовима, (међународни тематски зборник), књига 2 (књижевност), уредник: Валентина Питулић, Косовска Митровица, Филозофски факултет Универзитета у Приштини, 2010, 123-136.

No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, debates, analysis. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	10	Oral examination	40
Practical work	20		
Essay	30		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DJMD2 – Musical dialects of Serbia 2			
Teachers: Zakić S. Mirjana, associate professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: The course Musical dialects of Serbia 1 completed.			
Course objective: Gaining profound knowledge on musical dialects of Central, Western and North Serbia.			
Course outcomes: Analysis and comparison of musical dialects of Central, Western and North Serbia.			
Course content: <u>Theory</u> The course includes lectures on the following issues: Vocal music of Central Serbia; Instrumental music of Central Serbia; Vocal music of various parts of Western Serbia; Instrumental music of various parts of Western Serbia; Vocal music of various parts of Vojvodina; Instrumental music of various parts of Vojvodina; Analysis of phonoarchive material; Analysis of contemporary material; Comparison of the musical dialects of Central Serbia; Comparison of musical dialects of Western Serbia; Comparison of the musical dialects of Vojvodina; Analysis of students' field work material; Student presentation of Central Serbia musical dialects; Student presentation of Western Serbia musical dialects; Student presentation of Vojvodina musical dialects. <u>Practice</u> Debates and student presentation at lectures. Practical work: small-scale research project on a topic from the coursework: oral presentation; Essay: written interpretation of the given topic from the coursework; Oral exam: three questions from the coursework.			
Literature: 1. ВАСИЉЕВИЋ, Миодраг А. Народне мелодије Црне Горе, Београд, Научно дело, 1965.; Народне мелодије с Косова и Метохије (редакција: З. М. Васиљевић), Београд – Београдска књига; Књажевац – Нота, 2003; Народне мелодије из Санџака, Београд, 1953. 2. ВУКОСАВЉЕВИЋ, Петар Д. Народне мелодије Пештерско-сјеничке висоравни, у: П. Д. Вукосављевић – О. Васић – Ј. Бјеладиновић, Народне мелодије, игре и ношње Пештерско-сјеничке висоравни, Београд, Радио-Београд, 1984, 6-189. 3. ГОЛЕМОВИЋ, Димитрије Народна музика Подриња, Другари, Сарајево 1987. Народна музика титовоужичког краја, САНУ, Београд 1990. Народна музика Ваљевске Колубаре, Истраживања, VI, Народни музеј Ваљево, Ваљево 1990, 389 Музичка традиција Такова ", Таково у игри и песми, Типопластика, Г. Милановац 1994. Етномузиколошки огледи, XX век, Београд 1997. 22. Народно певање Тамнаве", Зборник Матице српске за сценске уметности и музику, 4-5, Матица Српска, Нови Сад 1989, 93-106. Музичка традиција Азбуковице, Музичка традиција и народне игре Азбуковице, СИЗ културе и физичке културе општине Љубовија, Љубовија 1989, 7-196. Музичка традиција банатских Срба ", Народне игре у Банату, НАРОДНЕ ИГРЕ СРБИЈЕ (грађа), св. 1, Центар за проучавање народних игара Србије, Београд 1991, 83-92. 4. ДЕВИЋ, Драгослав Народна музика Драгачева (облици и развој), Београд, ФМУ, 1986. Сватовска песма "Одби се грана од јоргована" и особеност њеног напева, Зборник Матице српске за сценске уметности и музику (Нови Сад), бр. 8-9, 1991, 125-131. 5. ЗАКИЋ, Мирјана, Народна музика Груже и Левча (прилог проучавању музичке традиције централне Србије), Народне игре у Левчу и Гружи, Народне игре Србије (грађа), св. 3, Београд, Центар за учење народних игара Србије, 1992, 139-164. Контекстуални спецификум дипларских мелодија, Дани Владе С. Милошевића, ISBN 978-99938-27-03-0, Бања Лука, 2007, 29-40. 6. ZAKIĆ, Mirjana – LAJIĆ-MIHAILOVIĆ, Danka (Re) creating the (folk music) tradition: The national competition of brass orchestras at the Dragačevo Trumpet Festival " (koautorski rad sa Dankom Lajić-Mihajlović), New Sound, International Magazine for Music, No. 39, I/2012, Faculty of Music, Belgrade, 2012. 7. ЈОВАНОВИЋ, Јелена Старинске свадбене песме и обичаји у Горњој Јасеници (у Шумадији), Музиколошки институт САНУ, Београд 2002. 8. ЛАЈИЋ-МИХАЈЛОВИЋ, Данка Свadbени обичаји и песме Црногораца у Бачкој, Институт за музикологију и етномузикологију Црне Горе, Подгорица 2004. 9. MARJAŠ, Bela, "O nekim zakonitostima muzičkog oblikovanja arhaičnog narodnog pevanja" baninaca" u Vojvodini" (Na primeru sela Prigrevica), RAD XXXVII KONGRESA SUFJ Plitvička jezera 1990, SUFJ, Društvo folklorista Hrvatske, Zagreb, 1990, 40-45. 10. ПЕТРОВИЋ, Радмила Српска народна музика (Песма као израз народног музичког мишљења), САНУ, Посебна издања књ. DXCIII, Одељење друштвених наука књ. 98, Београд, Музиколошки институт САНУ, 1989. 11. РАКОЧЕВИЋ, Селена Вокална традиција Срба у Доњем Банату, Београд, Завод за уџбенике и наставна средства, 2002. Србија: музички и играчки дијалекти, Уредник: Димитрије О. Големовић, ФМУ, Београд, 2011 12. FRACILE, Nice Vokalni muzički folklor Srba i Rumuna u Vojvodini (Komparativna proučavanja), Matica srpska, Odeljenje za scenske umetnosti i muziku, knj. 2, Novi Sad, 1987.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, debates, analysis. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	10	Oral examination	40
Practical work	20		
Colloquium	30		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DJIB1 – Musical instruments of the Balkans 1			
Teachers: Zakić S. Mirjana, associate professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Gaining profound knowledge on musical instruments of Eastern Balkans.			
Course outcomes: Comparison of instruments and instrumental music of the Eastern Balkans.			
Course content: <u>Theory</u> The course includes lectures on the following issues: Aerophone instruments of the territory of Eastern Balkans, Chordophone instruments of the territory of Eastern Balkans, Membranophone instruments of the territory of Eastern Balkans; Idiophone instruments of the territory of Eastern Balkans; Methodology of the study of the instruments; Instrumental music genres, Functions of the instruments, Their use in recent conditions, Analysis of instrumental melodies, Comparison of Eastern Balkans instruments; Student presentation of the Eastern Serbia instruments; Student presentation of Macedonian instruments; Student presentation of Bulgarian instruments; Student presentation of Greek instruments; Student presentation of Turkish instruments. <u>Practice</u> Debates and student presentation at lectures. Practical work: small-scale research project on a topic from the coursework: oral presentation; Essay: written interpretation of the given topic from the coursework; Oral exam: three questions from the coursework.			
Literature: 1. ЗАКИЋ, Мирјана, The Traditional Instruments of Serbia in The Scope of Permeating with the Eastern and Western Balkan Musical Practices, Research of Dance and Music on the Balkans (International Symposium, Brčko 06-09. 2007), ISSN 1512-9535, Brčko, 2007, 37-70.; The Presence of Rural Instruments in Serbia Today: Case of Svirala, Studia instrumentorum musicae popularis II (New Series), Editor: Gisa Jähnichen, MV VISSENSCHAFT, 2011. 37-48. ISSN 2191-5261, ISBN 978-3-86991-411-4; Двојнице бордунског типа у музичкој традицији источне Србије, Развитак, год. XXXIII, бр. 3-4 (188-189), СО Зајечар, Зајечар, 1992, 104-109. Инструментално и вокално-инструментално наслеђе Заплања у светлу традиционалног музичког мишљења (магистарски рад, одбрањен на ФМУ у Београду), 1993, 41-43 (у рукопису); Бордун у музичкој традицији Заплања, Нови звук, бр. 4-5, Београд, СОКОЈ, 1994/95, 2. ДЕВИЋ, Драгослав, Цевара – особена врста свирале у источној Србији као производ међукултурних контаката, Македонски фолклор, год. XVII, бр. 34, Скопје, 1984, 173- 180; Културна историја Сврљига, књ. II, Сврљиг, Народни универзитет – Сврљиг, Просвета – Ниш, 1992, 3. ГОЛЕМОВИЋ, Димитрије, Народни музичар Крстивоје Суботић, Истраживања (Ваљевска Колубара), Ваљево, Народни музеј, 1984, 13, 14; 4. SACHS, Curt, Reallexikon der Musikinstrumente, Berlin, Georg Olms Verlagsbuchhandlung Hildesheim, 1913. 5. КАЧУЛЕВ, Иван, Български народни музикални инструменти, Рад VII конгреса СФЈ (Охрид, 1960), Охрид, 1964, 319- 335. 6. ТОДОРОВ, Манол, Български народни музикални инструменти, София, Наука и изкуство, 1973. 7. ДЖУДЖЕВ, Стоян, Българска народна музика, том 2, София, "Музика", 1975. 8. АТАНАСОВ, Вергилий, Систематика на българските народни музикални инструменти, София, БАН, 1977. 9. ЛИНИН, Александар, Народните музички инструменти во Македонија, Скопје, Македонска книга, 1986. 10. SOKOLI, R., Folklori muzikor Shqiptar (organografia për shkollën e mesme muzikore), Tiranë, 1975. 11. ANOYANAKIS, Fivos, Greek Popular Musical Instruments, Athens, National Bank of Greece, 1979. 12. ŠIROLA, Božidar Širola, Svirale s udanim jezičkom, Zagreb, JAZU, Djela, knj. XXXII, 1937, VII, VIII; Abdulah Škaljić, Turcizmi u srpskohrvatskom-hrvatskosrpskom jeziku, Sarajevo, 1973. 13. ЦИМРЕВСКИ, Боровоје, Гајдата во Македонија (инструмент – инструменталист – музика), Скопје, 1996.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	10	Oral examination	40
Practical work	20		
Essay	30		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DJIB2 – Musical instruments of the Balkans 2			
Teachers: Zakić S. Mirjana, associate professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: The course Musical instruments of the Balkans 1 completed.			
Course objective: Gaining profound knowledge on musical instruments of Western Balkans.			
Course outcomes: Comparison of instruments and instrumental music of the Western Balkans.			
Course content: <u>Theory</u> The course includes lectures on the following issues: Aerophone instruments of the territory of Western Balkans, Chordophone instruments of the territory of Western Balkans, Membranophone instruments of the territory of Western Balkans; Idiophone instruments of the territory of Western Balkans; Methodology of the study of the instruments; Instrumental music genres, Functions of the instruments, Their use in recent conditions, Analysis of instrumental melodies, Comparison of the Western Balkans instruments; Student presentation of the Western Serbia instruments; Student presentation of Montenegrin instruments; Student presentation of the instruments of Bosnia and Herzegovina; Student presentation of Croatian instruments; Student presentation of Slovenian instruments. <u>Practice</u> Debates and student presentation at lectures. Practical work: small-scale research project on a topic from the coursework: oral presentation; Essay: written interpretation of the given topic from the coursework; Oral exam: three questions from the coursework.			
Literature: 1. ЗАКИЋ, Мирјана "The Traditional Instruments of Serbia in The Scope of Permeating with the Eastern and Western Balkan Musical Practices", Research of Dance and Music on the Balkans (International Symposium, Brčko 06-09. 2007), ISSN 1512-9535, Brčko, 2007, 37-70. "The Presence of Rural Instruments in Serbia Today: Case of Svirala", Studia instrumentorum musicae popularis II (New Series), Editor: Gisa Jähnichen, MV VISSENSCHAFT, 2011. 37-48. ISSN 2191-5261, ISBN 978-3-86991-411-4; "Карактеристике дипларске свирке у Старој Црној Гори", Зборник радова XXXV конгреса СУФЈ (Рожаје, 1988), Титоград, УФЦГ, 1988, 370-377. 2. ГОЛЕМОВИЋ, Димитрије Народни музичар Крстивоје Суботић, Истраживања (Ваљевска Колубара), Ваљево, Народни музеј, 1984, 13, 14; Крстивоје, Друштво за очување српског фолклора Градац, Ваљево 2009, ISBN 978-86-85029-02-8 (књига праћена с два компакт диска, аудио и DVD); Graditelj dvoenica Proko Puzović, Zvuk, br. 1, Sarajevo, SOKOJ, 1984, 56-67. 3. SACHS, Curt Reallexikon der Musikinstrumente, Berlin, Georg Olms Verlagsbuchhandlung Hildesheim, 1913; Handbuch der Musikinstrumenten-kunde, Leipzig, VEB Breitkopf & Härtel, 1930. 4. ЛАЈИЋ-МИХАЈЛОВИЋ, Данка Порекло гусала у светлу историјата гудачких инструмената, Историја и мистерија музике. У част Роксанде Пејовић, Београд, Катедра за музикологију и етномузикологију ФМУ у Београду, 2006, 123–134; Bagpipes as a Paradigms of Serbian Music- Folklore Dialects (rad u rukopisu rad izložen na VIII simpozijumu Gajde, gajdaši i bordunska muzika održanom 2004. u Strakonjicama, Češka); Гaјде у Војводини (магистарски рад, одбрањен на Академији уметности у Новом Саду), 2000. (у рукопису) 5. ŠIROLA, Božidar Hrvatska narodna glazba, Zagreb, Izdanje Matice Vrvatske, 1940, 46; Narodna muzička tradicija Žepe, GZM, Etnologija, Nova serija, sv. XIX, Sarajevo. 1964, 237-305; 6. МАЈИЋ, Dj. Aerofoni instrumenti tipa uzdužne flaute u seoskoj tradiciji planinskih oblasti Bosne i Hercegovine, Rad XXI kongresa SUFJ (Čapljina, 1974), Sarajevo, 1976, 263-266. 7. OCVIRK, Ivan Narodna glazbala u cetinjskoj (sinjskoj) krajini u Dalmaciji, Sv. Cecilija, god. XVII, svibanj, lipanj, 1923, sv. 3, 74-77. 8. MARUŠIĆ, Dario Piskaj – Sona – Sopi (Svijet istarskih glazbala), Pula, Biblioteka multog meridijana, 1995, 83, 84. 9. ŠIROLA, Božidar Širola, Svirale s udanim jezičkom, Zagreb, JAZU, Djela, knj. XXXII, 1937, VII, VIII; Abdulah Škaljić, Turcizmi u srpskohrvatskom-hrvatskosrpskom jeziku, Sarajevo, 1973. 10. ВУКОСАВЉЕВИЋ, Петар Гајде у Србији (њихова сазвучја и могућност уклапања у савремени оркестар), Београд, Радио – Београд, 1979, 21-25.; Ерске гајде, Београд, Радио – Београд, 1981. 11. КУНАЧ, Franjo Prilog za povijest glasbe južnoslavjenske, Kulturno-historijska studija, Gajde, Rad JAZU, L, Zagreb, 1879. 12. MURKO, Matija Gusle i tamburice sa dvije strune, Bulićev zbornik, Zagreb/Split, MCMXXIV, 683-687. 13. RIHTMAN, Cvjetko Tradicionalni oblici pjevanja epskih pjesama u Bosni i Hercegovini, Rad XV kongresa SUFJ (Jajce, 1968), Sarajevo, 1971, 97-105.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	10	Oral examination	40
Practical work	20		
Essay	30		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGMM1 – Musical minimalism , DUGMM1 – Musical minimalism			
Teachers: Masnikosa V. Marija, associate professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is to enable the student to acquire knowledge on musical minimalism, as the last "outgrowth" of American experimental music of the second half of the 20 th century. Using diverse music material along with rich collection of texts on minimalist music, this course has the objective of throwing light onto the complex genealogy of American musical minimalism, its experimental roots, its branches, as well as the influence of this tendency on the compositional practice of other countries. A special attention will be given to the minimalism in Serbian music of the last quarter of the 20 th century – in the output of composers of the group OPUS 4.			
Course outcomes: The course outcome is creative networking of the newly acquired knowledge with the previously adopted maps of the 20 th century music history. Also, the objective is to train the students for independent study of the problem field, whether it is in the focus of their attention, or the knowledge of the matter is essential as an applicative knowledge for positioning the context of some other artistic tendency/movement/phenomenon of the music of the second half of the 20 th century. This subject is therefore, envisioned in such way to enable, along with musicologists, composers and music theoreticians to follow it, along with all the other attendants dealing with the wider field of theory and practice of music and arts of the second half of the 20 th century.			
Course content: The course includes lectures, analytical work on the music material, theoretical interpretation of the literature and discussions. Topics: 1) American experimental music: ideology, roots, theoretical coordinates; 2) Minimalism as step in the development of American experimental music of the second half of the 20 th century; 3) Minimalism in the opuses of La Monte Young and Terry Riley 4) Steve Reich's minimalism 5) Philipp Glass' minimalism 6) Minimalism in front of the challenges of Postmodernism – the end of radical modernist minimalism? 7) Minimalism in Serbian music – emergence of the group OPUS 4; 8) Vladimir Tošić's minimalism 9) Minimalism of Milimir Draškić and Miodrag Lazarov Pashu 10) Miroslav Miša Savić's minimalism; 11) Musical minimalism in the avant-garde genealogy of the 20 th century Serbian music. Homework: oral presentation on a given topic. Study / essay: written paper on a given topic. Exam: oral answers to the two questions from the coursework.			
Literature: 1. Nyman, Michael: Experimental Music: Cage and Beyond (London: Studio Vista/New York: Schirmer, 1974; rev. Edn., Cambridge: Cambridge University Press, 1999). 2. Masnikosa, Marija: Muzički minimalizam, Beograd, Clio, 1998; 3. Duckworth, William, Talking Music (New York: Schirmer Books, 1995). 4. The Ashgate Research Companion to Minimalist and Postminimalist Music (ed. By Keith Potter, Kyle Gann, Pwyll ap Sion), Henry Ling Limited, Dorset Press, Dorchester, UK, 2013; 5. Stojanović-Novičić, Dragana: Musical Minimalism in Serbia: emergence, beginnings and its creative endeavours, in: The Ashgate Research Companion to Minimalist and Postminimalist Music (ed. By Keith Potter, Kyle Gann, Pwyll ap Sion), Henry Ling Limited, Dorset Press, Dorchester, UK, 2013, 357-367; 6. Bernard, Jonathan W.: The Minimalist Aesthetic in the Plastic Arts and in Music, Perspectives of New Music, 1993, vol. 31, no. 1, 86–133. 7. Mertens, Wim: American Minimal Music, Kahn & Averill, London, Pro/Am Music Resources Inc., White Plains, New York, 1983; 8. Potter, Keith: Four Musical Minimalists, Cambridge, Cambridge University Press, 2002; 9. Schwarz, Robert K.: Minimalists, Phaidon Press Limited, London/Singapur, 1996; 10. Gann, Kyle: American Music in the Twentieth Century, Schirmer Books, New York, 1997; 11) Vladimir Tošić, Nebojša Čanković, Slavko Timotijević: OPUS 4 – dokumenti, Beograd, 2001.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, listening and analysis of the selected examples, discussions. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Lectures attendance	10	Oral examination	40
Homework	10		
Study / Essay	40		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGMP1 – Musical postminimalism , DUGMP1 – Musical postminimalism			
Teachers: Masnikosa V. Marija, associate professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is to enable the student to acquire knowledge on postminimalism, as the legitimate successor of musical minimalism. Using diverse music material along with rich collection of texts on minimal and postminimal music, this course has the objective of throwing light onto the complex genealogy of American musical minimalism, its experimental roots, but also its hybrid postminimal "outgrowths" in America and Europe. A special attention will be given to Serbian composers postminimalism, as well as a specific minimalist genealogy in the 20 th and 21 century Serbian music.			
Course outcomes: The course outcome is creative networking of the newly acquired knowledge with the previously adopted maps of the 20 th century music history. Also, the objective is to train the students for independent study of the musical postminimalism problem field, whether it is in the focus of their attention, or the knowledge of the matter is essential as an applicative knowledge for positioning the context of some other artistic tendency/movement/phenomenon of the music of the second half of the 20 th century. This subject is therefore, envisioned in such way to enable, along with musicologists, composers and music theoreticians to follow it, along with all the other attendants dealing with the wider field of theory and practice of music and arts of the second half of the 20 th century.			
Course content: The course includes lectures, analytical work on the music material, theoretical interpretation of the literature and discussions. Topics: 1) American musical minimalism of the second half of the 20 th century as the origin of postminimalism; 2) Position zero of radical American minimalism: the outputs of La Monte Young, Terry Riley, Steve Reich and Philipp Glass; 3) Postminimalism as minimalism in postmodern age: postminimalism in music – theoretical definition; 4) American musical postminimalism (Duckworth, Glass, Reich and others); 5) Postminimalism in Europe: Adams, Andriessen, Pärt, Gubaidulina...; 6) Minimalism vs. postminimalism = modernism vs. Postmodernism; 7) American minimalism and postminimalism in the order of artistic practices of the 20 th and 21 st century (history, ideology, neo-avantgarde); 8) Musical postminimalism in Serbian music; 9) Postmodern minimalism in the output of Kulenović, Bogdanović, Katarina Miljković, Zoran Erić, Vladimir Tošić; 10) Postminimal postmodernism in the output of Trajković, Erić, Hofman, Jasna Veličković, Isidora Žebeljan; 11) Minimalism and postminimalism in the Serbian music of the second half of the 20 th and the beginning of the 21 st century. Homework: oral presentation on a given topic. Study / essay: written paper on a given topic. Exam: oral answers to the two questions from the coursework.			
Literature: 1. Nyman, Michael: Experimental Music: Cage and Beyond (London: Studio Vista/New York: Schirmer, 1974; rev. Edn., Cambridge: Cambridge University Press, 1999). 2. Duckworth, William, Talking Music (New York: Schirmer Books, 1995). 3. Mertens, Wim: American Minimal Music, Kahn & Averill, London, Pro/Am Music Resources Inc., White Plains, New York, 1983; 4. Potter, Keith: Four Musical Minimalists, Cambridge, Cambridge University Press, 2002; 5. Schwarz, Robert K.: Minimalists, Phaidon Press Limited, London/Singapur, 1996; 6. Gann, Kyle: American Music in the Twentieth Century, Schirmer Books, New York, 1997. 7. The Ashgate Research Companion to Minimalist and Postminimalist Music, (ed. By Keith Potter, Kyle Gann, Pwyll ap Sion), Henry Ling Limited, Dorset Press, Dorchester, UK, 2013; 8. Masnikosa, Marija: Orfej u repetitivnom društvu. Postminimalizam u srpskoj muzici za gudački orkestar u posljednje dve decenije 20. veka, Beograd, Ton plus, 2010; 9. Veselinović Hofman, Mirjana: Fragmenti o muzičkoj postmoderni, Matica srpska, Novi Sad, 1997.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, listening and analysis of the selected examples, discussions. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Lectures attendance	10	Oral examination	40
Homework	10		
Study / Essay	40		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DLTĐ1 – Timbral specificity of auditive perception – musical dictation with symphonic orchestra instruments 1 , DULĐ1 – Timbral specificity of auditive perception – musical dictation with symphonic orchestra instruments 1			
Teachers: Karan M. Gordana, Professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Understanding of all music parameters (tempo, character, meter, rhythmic structure, harmonic language, form, articulation, dynamics, agogics...). Musical hearing development – the perception of wind instruments sound in all register and timbre from the highest (piccolo) to the lowest (bass trombone, tube). Establishment of the system of active listening, detection and understanding of all music parameters, as well as the complete (given) music's flow. Memorizing the sound and translation of music to the musical notation image, performed on the woodwind and brass instrument from the orchestra setting "a tre".			
Course outcomes: Ability of understanding the music content based on the sound. Developed capability for the woodwind instruments sound perception in all the ranges and timbres from the highest (piccolo flute) to the lowest (bass trombone, tuba) ranging from 20-20000 Hz. Developed music memory – unhindered translation of woodwind and brass music instruments from the orchestra setting "a tre" to the notation image.			
Course content: <u>Theory</u> Introduction to the music timbre phenomenon and peculiarities. Pointing out the specific sonority, register and notation typical for certain wind music instruments. Insight in the role of timbre in the recognition of wind music instruments identity or, sound genesis in general. Timbral factor relevant for perception judgment. Psychological and psychophysical attributes relevant for timbral perception. Timbral multifunctionality in music. <u>Practice</u> Development of music memory and skills for translation of memorized sound to the notation image – music writing/ musical dictation. Practicing memory and writing down the music being listened to by work on the instructive examples along with compositions selected from the artistic music literature chosen in consideration of the best sound range, tonal and technical capacities and specifics of each instrument from "a tre" orchestra setting.			
Literature: 1. Каран Гордана, Сандра Дабић., (2009): Тембровска одређеност аудитивног опажања, Факултет музичке уметности, Београд 2. Levitin Daniel J., (2006): This is your brain on music, Dutton, London 3. Padova, A. R. Santoboni & M. O. Belardinelli (2005). "Influence of timbre on emotions and recognition memory for music", Proceedings of the Conference on Interdisciplinary Musicology Actes du Colloque interdisciplinaire de musicologie, Montreal, http://www.oicrm.org/doc/2005/cim05/articles/PADOVA_A_CIM05.pdf ; 22. 01. 2011, 17: 45. 4. Композиције и деонице дувачких музичких инструмената из солистичке, камерне и оркестарске музичке литературе.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, dialogue method, practical work. Lectures: collective teaching, group up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Written examination	50
Colloquium	40		

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

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DJET1 - Ethnomusicology 1			
Teachers: Golemović O. Dimitrije, full professor; Marković D. Mladen, assistant professor; Radinović V. Sanja, assistant professor			
Course status: compulsory			
Number of ECTS: 10			
Prerequisites: None			
Course objective: The course is imagined as a recapitulation of previous ethnomusicological studies, or introduction to ethnomusicology for students of other profiles, providing basic information for the preparation of doctoral thesis. Special attention will be dedicated on certain problems essential to ethnomusicology, the analysis of musical forms, as well as characteristics of traditional singing/playing learnt for a lesser degree at bachelor and master studies (for example, lyrics and their constructive role in musical forms, etc).			
Course outcomes: Students are to be expected to adopt wider, yet deeper knowledge of ehnomusicology.			
Course content: Characteristics of folk singing, playing and singing with instrumental accompaniment. Exam prerequisites: seminar/presentation – essay (15 pages) on topic given from the lectures. Exam: written test (15 questions) and discussion on two given topics.			
Literature: 1. Д. Девић, Етномузикологија I и II, Београд 1981. 2. Ф. Бозе, Етномузикологија, Београд 1975. 3. Ст. Џуџев, "К'м вaпpoca за гeнeзисa нa нaрoднитe пeснитe", Народно стваралаштво – Folklor, св. 29-32, Београд 1969. 4. Д. Девић, "Oднoс ритмa стихa и нaпeвa симeтричнoг oсмeрцa", Рад XII Конгреса фолклориста, Цеље 1965. 5. В. Бељајев, "Свјаз ритма текста и ритма мелодии в народних песнах", Рад XII Конгреса фолклориста, Цеље 1965. 6. Ц. Рихтман, "O oднoсу ритмa, стихa и нaпјeвa у нaрoднoј тpaдицији БиХ", Рад VI Конгреса фолклориста, Блед 1959. 7. И. Земцовски, "Пpилoг пitaњу стpoфикe нaрoдних пeсaмa", Народно стваралаштво – Folklor, св. 25, Београд 1968. 8. Д. Големовић, Етномузиколошки огледи, XX век, Београд 1997. 9. Д. Големовић, Рефрен у народном певању: од обреда до забаве, Реноме – Бијељина, Академија умјетности – Б. Лука, Београд 2000. 10. D. Golemović, Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006.			
No. of active teaching classes:		Lectures: 2	Practical work: 2
Teaching methods: Lectures with demonstrations by topic Discussions in lectures and workshops Preparation of short student exhibitions within workshops Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity during classes	20	Oral exam	70
Attend the lecture	10		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DJET2 - Ethnomusicology 2			
Teachers: Golemović O. Dimitrije, full professor; Marković D. Mladen, assistant professor; Radinović V. Sanja, assistant professor			
Course status: compulsory			
Number of ECTS: 10			
Prerequisites: None			
Course objective: The course is imagined as a recapitulation of previous ethnomusicological studies, or introduction to ethnomusicology for students of other profiles, providing basic information for the preparation of doctoral thesis. Special attention will be dedicated on certain problems essential to ethnomusicology, the analysis of musical forms, as well as characteristics of traditional singing/playing learnt for a lesser degree at bachelor and master studies (for example, lyrics and their constructive role in musical forms, etc).			
Course outcomes: Students are to be expected to adopt wider, yet deeper knowledge of ethnomusicology.			
Course content: Characteristics of folk singing, especially multi-part singing. Exam prerequisites: seminar/presentation – essay (15 pages) on topic given from the lectures. Exam: written test (15 questions) and discussion on two given topics.			
Literature: 1. М. Васиљевић, "Функције и врсте гласова у српском народном певању", Рад VII конгреса УФЈ, Охрид 1964. 2. В. Жганец, Музички фолклор I, Загреб 1962. 3. Р. Петровић, "Двоглас у музичкој традицији Србије", Рад XVII конгреса СУФЈ, Пореч 1970, Загреб 1972, 333-337. 4. Д. Девић, Етномузикологија I и II, Београд 1981. 5. Р. Петровић, Српска народна музика: песма као израз народног музичког мишљења, САНУ, Посебна издања, књ. DXCIII, Одељење друштвених наука, књ. 98, Београд 1989. 6. Д. Големовић, Етномузиколошки огледи, XX век, Београд 1997. 7. С. Радиновић, "Макам-принцип у мелопоеетском обликовању заглањских јесењих песама", Музички талас, год. 8, бр. 29, Clio, 2001, 34-43. 8. Д. Девић, "Разврставање вишегласних облика", Рад XVII конгреса СУФЈ, Пореч 1970, Загреб 1972. 9. Д. Големовић, "Једноглас у нашем народном певању као један од видова развоја двогласа", Фолклор – музика – дело, Зборник радова са IV међународног симпозијума, Београд 1995, ФМУ, Београд 1997, 265-277. 10. Д. Големовић, "Српско двогласно певање (облици – порекло – развој) I, Нови звук, бр. 8, СОКОЈ, Београд 1996, 11-22. 11. Д. Големовић, "Српско двогласно певање (облици – порекло – развој) II, Нови звук, бр. 9, СОКОЈ, Београд 1997, 21-37. 12. Д. Големовић, "Именовање као начин означавања народних песама у српском народном певању", Дани Владе С. Милошевића, научни скуп (зборник радова),			
No. of active teaching classes:		Lectures: 2	Practical work: 2
Teaching methods: Lectures with demonstrations by topic Discussions in lectures and workshops Preparation of short student exhibitions within workshops Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity during classes	20	Oral exam	70
Attend the lecture	10		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DJET3 - Ethnomusicology 3			
Teachers: Golemović O. Dimitrije, full professor; Marković D. Mladen, assistant professor; Radinović V. Sanja, assistant professor			
Course status: compulsory			
Number of ECTS: 10			
Prerequisites: None			
Course objective: The course is concerning with specifics of traditional music with accent on several significant problems.			
Course outcomes: Students are to be expected to get knowledges on music characteristics typical for our country.			
Course content: Characteristics of folk singing, playing and singing with instrumental accompaniment. Exam prerequisites: seminar/presentation – essay (15 pages) on topic given from the lectures. Exam: written test (15 questions) and discussion on two given topics.			
Literature: 1. Д. Девић, Етномузикологија I и II, Београд 1981. 2. Ф. Бозе, Етномузикологија, Београд 1975. 3. Ст. Џуџев, "К'м вапраса за генезиса на народните песни", Народно стваралаштво – Folklor, св. 29-32, Београд 1969. 4. Д. Девић, "Однос ритма стиха и напева симетричног осмерца", Рад XII Конгреса фолклориста, Цеље 1965. 5. В. Бељајев, "Свјаз ритма текста и ритма мелодији в народних песнах", Рад XII Конгреса фолклориста, Цеље 1965. 6. Ц. Рихтман, "О односу ритма, стиха и напјева у народној традицији БиХ", Рад VI Конгреса фолклориста, Блед 1959. 7. И. Земцовски, "Прилог питању строфике народних песама", Народно стваралаштво – Folklor, св. 25, Београд 1968. 8. Д. Големовић, Етномузиколошки огледи, XX век, Београд 1997. 9. Д. Големовић, Рефрен у народном певању: од обреда до забаве, Реноме – Бијељина, Академија умјетности – Б. Лука, Београд 2000. 10. D. Golemović, Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006.			
No. of active teaching classes:		Lectures: 2	Practical work: 2
Teaching methods: Lectures with demonstrations by topic Discussions in lectures and workshops Preparation of short student exhibitions within workshops Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Завршни испит:	Points -70
Activity during classes	20	Oral exam	70
Attend the lecture	10		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DJET4 - Ethnomusicology 4			
Teachers: Golemović O. Dimitrije, full professor; Marković D. Mladen, assistant professor; Radinović V. Sanja, assistant professor			
Course status: compulsory			
Number of ECTS: 10			
Prerequisites: None			
Course objective: The course is dealing with characteristics of domestic, but also foreign traditional music.			
Course outcomes: Students are to be expected to get to know characteristics of traditional music particular for our homeland and abroad, coming to certain universal conclusions.			
Course content: Characteristics of folk singing, playing and singing with instrumental accompaniment. Exam prerequisites: seminar/presentation – essay (15 pages) on topic given from the lectures. Exam: written test (15 questions) and discussion on two given topics.			
Literature: 1. Ф. Бозе, Етномузикологија, Београд 1975. 2. К. Сакс, Музика старог света, Београд 1978. 3. Д. Големовић, Етномузиколошки огледи, XX век, Београд 1997. 4. Д. Големовић, Рефрен у народном певању: од обреда до забаве, Реноме – Бијељина, Академија умјетности – Б. Лука, Београд 2000. 5. D. Golemović, Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006. 6. J. BLACKING, Some problems of Theory and Method in the Study of Musical Change, Yearbook of the International Folk Music Council, Vol. 9, 1977, 1-26. 7. Pojam muzikalnosti, Beograd, Nolit, 1992. 8. The Biology of Music-Making, Ethnomusicology: an Introduction (edited by Helen Myers), THE NORTON/GROVE HANDBOOKS IN MUSIC, New York – London, W. W. Norton & Company, 1992, 301-314. 9. A. P. MERRIAM, The Anthropology of Music, Evanston, Northwestern University Press, 1964. 10. B. NETTL, Theory and Method in Ethnomusicology, London, The Free Press of Glencoe, Collier-MacmillanLimited, 1964. 11. The Study of Ethnomusicology: Twenty-Nine Issues and Concepts, Urbana and Chicago, University of Illinois Press, 1983.			
No. of active teaching classes:		Lectures: 2	Practical work: 2
Teaching methods: Lectures with demonstrations by topic Discussions in lectures and workshops Preparation of short student exhibitions within workshops Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Завршни испит:	Points -70
Activity during classes	20	Oral exam	70
Attend the lecture	10		

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DJWS2 - World Music – The Traditions of the World			
Teachers: Markovic D. Mladen, Assistant Professor			
Course status: elective			
Number of ECTS: 5			
Prerequisites: None			
Course objective: The phenomenon of World Music is one of the most disseminated and discussed phenomena in the vast field of popular music, coming to prominence in the last decade of the past century. The term encompasses numerous and different insights and concepts, as well as genres – from traditional music of the world thru contemporary pop-music. The students of the course are to be presented with various musical traditions (according to the first meaning of the term), as well as different concepts and discussions on this specific topic, and its history and poetics.			
Course outcomes: The students are to be expected to show knowledge on specific musical traditions, as well as comprehension of the phenomenon of world music and its position in the vast body of popular music.			
Course content: 16. Popular music and its development from the mid of the 19 th century 17. The history of the term World Music and its different interpretations 18. Greek rembetika case study: urban tradition and popular music 19. Music of Middle East: maqam principle and its use in popular music 20. Indian raga and exotic instruments in pop: Shankar, The Beatsle and Kula Shaker 21. Specifics of Chinese and Japanese music: theater vs theater vs Sakamoto 22. Country&Western – world or basis for rock/pop? 23. Cuban soc and Jamaican reggae: from Marley to Buena Vista and beyond 24. Latino and its meaning in world of popular music 25. Instruments of West Africa: prehistory and future of the pop? 26. Europe and its (forgotten) traditions of East and West: Bulgaria vs Island? 27. Irish green thru prism of World Music 28. World in rock/pop: Paul Simon and Peter Gabriel case 29. DJ culture and sampling: World Music as a saving spice 30. Why I don't like World Music: World or Music? Essay: at least 12 pages of text as a result of individual research. Oral exam: discussion on three topics.			
Literature: 1. Philip Bohlman, 2002, World Music: a Very Short Introduction. Oxford University Press, New York/London. 2. Gail Holst, 2006, Road to Rembetika (4th ed.). Denise Harvey, Limni (Greece). 3. Timothy D. Taylor, 1997, Global Pop: World Music, World Markets. Routledge. 4. Јасмина Милојевић, 2004, World Music – Muzika sveta. World Music Asocijacija, Јагодина. 5. The Garland Encyclopedia of World Music Online (http://alexanderstreet.com/products/garland-encyclopedia-world-music-online) 6. Bill Brewster, Frank Broughton, 1999, Last Night a DJ Saved My Life – The History of the Disk Jockey. Grove Press, New York. 7. Richard Middleton, 1990, Studying Popular Music. Open University Press, Philadelphia. 8. Растко Јаковљевић, 2011, World Music у Србији – Традиције, порекло, развој. Музичка омладина Србије, Београд. 9. Димитрије О. Големовић, 2004, "World Music", Нови звук – Интернационални часопис за музику, бр. 24. СОКОЈ-МИЦ, Београд, стр. 41 – 47. 10. Peter Manuel, 1988, Popular Music of the Non-Western World (An Introductory Survey). Oxford University Press, New York/London. 11. Michael Bakan, 2007, World Music: Traditions and Transformations. McGraw-Hill. 12. Ivan Colović, 2006, Etno. Biblioteka XX vek, Beograd. 13. Loran Ober, 2007, Muzika drugih. Biblioteka XX vek, Beograd. 14. Ива Ненић, 2006, "World Music – од традиције до инвенције", Нови звук – Интернационални часопис за музику, бр. 27. СОКОЈ-МИЦ, Београд, стр. 43 – 54. 15. Мишко Шуваковић, 2004, "Вишак вредности – Музикологија и етномузикологија у пољу дискурса о World music", Нови звук – Интернационални часопис за музику, бр. 24. СОКОЈ-МИЦ, Београд, стр. 32 – 39. 16. David Byrne, 1999, "I Hate World Music", The New York Times, October 3rd. Види и http://www.davidbyrne.com/news/press/articles/i_hate_world_music_1999.php			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures on given topics (with numerous auditory cases and their analysis) Discussions in lectures and workshops Preparation of short student exhibitions within workshops Creating an essay (up to 12 pages - setting the theme, collecting literature, analyzing literature, designing a work structure, implementing a work, oral presentation of work) Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -70	Завршни испит:	Points -30
Attend the lecture	10	Oral exam	30
Activity during classes	20		

Seminar-s (essay-s)	40		
---------------------	----	--	--

Study program: Book of courses Doctoral academic studies ; Music Research Oriented Studies			
Course: DJWS1 - World Music in Serbia			
Teachers: Markovic D. Mladen, Assistant Professor			
Course status: elective			
Number of ECTS: 5			
Prerequisites: None			
Course objective: The phenomenon of World Music is one of the most disseminated and discussed phenomena in the vast field of popular music, coming to prominence in the last decade of the past century. The term encompasses numerous and different insights, and concepts, as well as genres – from traditional music of the world thru contemporary pop-music, all of which can be seen in Serbian popular music. The students of the course are to be presented with various musical examples, as well as different concepts and discussions on this specific topic, and its history and poetics since the end of 19 th century.			
Course outcomes: The students are to be expected to show knowledge on specific historical development, principles of analysis and usage of musical folklore on various levels, as well as comprehension of the phenomenon of world music and its position in the vast body of popular music in Serbia.			
Course content: 1. The term World Music and its usage in practices of Serbia 2. The development of urban musical practices in Serbia 3. Radio-Belgrade as a filter for urban popular music in 30s of 20 th century 4. Newly-composed music in 60s and 70s vs pop-music in Serbia 5. Lala Kovacev and Lepa Brena – fusion as a basis for thinking of Serbian World Music 6. Musical score for the Queen Margo movie and the break in 1994 7. Serbia Sounds Global – attempt at worldwide promotion 8. Turbo and ethno: kitch and art or two sides of popular music in social transition? 9. Group Moba case study: preservation and “preservation” 10. Bilja Krstic case study: reinterpretation 11. Trkulja and Balkanopolis case study: the “re-shaping” of musical folklore 12. Sanja Ilic case study: composing “in spirit of...” 13. Del Arno Band and Orthodox Celts case study: the defining of the genre 14. Newly-composed music in 21 st century 15. World Music and ethno: synonyms or rivals? Essay: at least 12 pages of text as a result of individual research. Oral exam: discussion on three topics.			
Literature: 1. Philip Bohlman, 2002, World Music: a Very Short Introduction. Oxford University Press, New York/London. 2. Јасмина Милојевић, 2004, World Music – Muzika sveta. World Music Asocijacija, Јагодина. 3. Растко Јаковљевић, 2011, World Music у Србији – Традиције, порекло, развој. Музичка омладина Србије, Београд. 4. Милорад Петровић, 1998, "Џумбус комати на биковито кемане", Српско наслеђе, Историјске свеске бр. 5, Београд. 5. Dimitrije O. Golemović, 1990, "Da li je novokomponovana narodna muzika zaista narodna?", Etnomuzikološki ogledi. Biblioteka XX vek, Beograd, стр. 175-183. 6. Dimitrije O. Golemović, 1997, "Odnos između gradske i seoske tradicionalne muzike", Etnomuzikološki ogledi, Biblioteka XX vek, Beograd, стр. 185 - 210. 7. Димитрије О. Големовић, 2004, "World Music", Нови звук – Интернационални часопис за музику, бр. 24. СОКОЈ-МИЦ, Београд, стр. 41 – 47. 8. Dimitrije O. Golemović, 2006, "Nova gradska muzika", Čovek kao muzičko biće. Biblioteka XX vek, Beograd, стр. 225 – 232. 9. Miroslav Perišić, 2000, "Gradski život u Srbiji krajem 19. veka", Dijalog povjesničara-istoričara, Friedrich Nauman Stiftung, Zagreb, стр. 99-116. 10. Peter Manuel, 1988, Popular Music of the Non-Western World (An Introductory Survey). Oxford University Press, New York/London. 11. Ivan Čolović, 2006, Etno. Biblioteka XX vek, Beograd. 12. Loran Ober, 2007, Muzika drugih. Biblioteka XX vek, Beograd. 13. Младен Марковић, 2004, "World contra Ethno... Против као и обично", Нови звук – Интернационални часопис за музику, бр. 24. СОКОЈ-МИЦ, Београд, стр. 48 – 51. 14. Mladen Marković, 2012, "Ethno-music in Serbia as a product of tradition – false or true?", Musical Practices in the Balkans: Ethnomusicological Perspectives. Музиколошки институт САНУ, Београд, стр. 333 – 343. 15. Ива Ненић, 2006, "World Music – од традиције до инвенције", Нови звук – Интернационални часопис за музику, бр. 27. СОКОЈ-МИЦ, Београд, стр. 43 – 54. 16. Mirjana Zakić, Iva Nenić, 2012, "World music u Srbiji: eluzivnost, razvoj, potencijali", Etnomilje br. 19 – 22. World Music Asocijacija Srbije, Beograd, стр. 166 - 174.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures on given topics (with numerous auditory cases and their analysis) Discussions in lectures and workshops Preparation of short student exhibitions within workshops Creating an essay (up to 12 pages - setting the theme, collecting literature, analyzing literature, designing a work structure, implementing a work, oral presentation of work) Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -70	Final exam:	Points -30
Attend the lecture	10	Oral exam	30

Activity during classes	20		
Seminar-s (essay-s)	40		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DHAS1 – Musical style and meaning – narrative and rhetorical strategies 1			
Teachers: Stefanović M. Ana, associate professor; Stojadinović-Milić M. Milana, associate professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Widening and intensifying of the methodological frame for the musical style analysis mastered at the undergraduate academic studies.			
Course outcomes: Students are expected, upon completing the course, to manage specific knowledge on the issues of the relation between musical style and significance, considering narrative and rhetorical aspects of its emergence.			
Course content: Introducing students to the narrative analysis methodology and connection between narrative programs and stylistic "fields". Analysis of narrative chain links on multiple stylistic levels, with an emphasis on rhetorical, topoi and modal aspects of musical discourse. Exam requirement: 1. Question from the obligatory literature 2. Analysis of narrative programs and signifying/stylistic configurations in the selected examples.			
Literature: 1. Grabocz, Marta, "The 'Preludio' of the Four orchestral pieces op. 12 by Béla Bartok: an Intertextual Analytical Approach", in: Music Semiotics: A Network of Significations in Honour and Memory of Raymond Monelle, Esti Sheinberg ed., Ashgate Publishing, Ltd., 2012, 115 ff. 2. —, "Le schéma discursif passionnel en tant que marque de maturation stylistique dans les mouvements symphoniques de Mozart", Applied Semiotics/Sémiotique appliquée, 2, 4, 1997, 69-88. 3. Stefanović, Ana, "Structure, Topoi and Emotions in Beethoven's Sturm und Drang Sonatas", Kreativität, Struktur und Emotion, Andreas Lehman, Ariane Jessulat, Christoph Wüch, eds., Königshausen & Neumann, 2013, 447-455. 4. —, "The Relation between Music and Text and the Concept of Musical Metaphor in French Baroque Opera", Before and after Music. Acta Semiotica Fennica XXXVII, Vilnius/Helsinki/Imatta: International Semiotic Institute, 2010, 478-487. 5. —, "Once More on Musical Topics and Style Analysis: a Critical Examination of Agawu's Analysis of the Introduction to Beethoven's Pathetic Sonata", Zeitschrift der Gesellschaft für Musiktheorie, 3/7, 2010. 6. —, "Temporal and Narrative Structures in French Baroque Opera and Dramatic Work of H. Berlioz", Music Theory and Analysis, Beogra, FMU, 2009, no 1, 77-86. 7. Tarasti, Eero, Existential Semiotics, Bloomington: Indiana University Press, 2000. 8. Theory of Musical Semiotics, Bloomington: Indiana University Press, 1994.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, seminar paper, consultations, discussions. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Lectures attendance	10	Oral examination	50
Activity at practical work	40		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DHAS2 – Musical style and meaning – narrative and rhetorical strategies 2			
Teachers: Stefanović M. Ana, associate professor; Stojadinović-Milić M. Milana, associate professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: Exam prerequisites of the course Musical style and meaning – narrative and rhetorical strategies 1 completed.			
Course objective: Widening and intensifying of the methodological frame for the musical style analysis mastered at the undergraduate academic studies.			
Course outcomes: Students are expected, upon completing the course, to manage specific knowledge on the issues of the relation between musical style and significance, considering narrative and rhetorical aspects of its emergence.			
Course content: Introducing students to the narrative analysis methodology and connection between narrative programs and stylistic "fields". Analysis of narrative chain links on multiple stylistic levels, with an emphasis on rhetorical, topoi and modal aspects of musical discourse. Exam requirement: 1. Question from the obligatory literature 2. Analysis of narrative programs and signifying/stylistic configurations in the selected examples.			
Literature: 1. Grabocz, Marta, "The 'Preludio' of the Four orchestral pieces op. 12 by Béla Bartok: an Intertextual Analytical Approach", in: Music Semiotics: A Network of Significations in Honour and Memory of Raymond Monelle, Esti Sheinberg ed., Ashgate Publishing, Ltd., 2012, 115 ff. 2. —, "Le schéma discursif passionnel en tant que marque de maturation stylistique dans les mouvements symphoniques de Mozart", Applied Semiotics/Sémiotique appliquée, 2, 4, 1997, 69-88. 3. Stefanović, Ana, "Structure, Topoi and Emotions in Beethoven's Sturm und Drang Sonatas", Kreativität, Struktur und Emotion, Andreas Lehman, Ariane Jessulat, Christoph Wüch, eds., Königshausen & Neumann, 2013, 447-455. 4. —, "The Relation between Music and Text and the Concept of Musical Metaphor in French Baroque Opera", Before and after Music. Acta Semiotica Fennica XXXVII, Vilnius/Helsinki/Imatta: International Semiotic Institute, 2010, 478-487. 5. —, "Once More on Musical Topics and Style Analysis: a Critical Examination of Agawu's Analysis of the Introduction to Beethoven's Pathetic Sonata", Zeitschrift der Gesellschaft für Musiktheorie, 3/7, 2010. 6. —, "Temporal and Narrative Structures in French Baroque Opera and Dramatic Work of H. Berlioz", Music Theory and Analysis, Beogra, FMU, 2009, no 1, 77-86. 7. Tarasti, Eero, Existential Semiotics, Bloomington: Indiana University Press, 2000. 8. Theory of Musical Semiotics, Bloomington: Indiana University Press, 1994.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, seminar paper, consultations, discussions. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Lectures attendance	10	Oral examination	50
Activity at practical work	40		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DUGPM1 – Popular music 1 – theories, DGPM1 – Popular music 1 – theories			
Teachers: Mikić S. Vesna, professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is to introduce the doctoral studies students to various theoretical approaches to popular music and the practices of its production, distribution and reception. According to the inherent Interdisciplinarity of these practices, knowledge of theoretical postulates implies insight to the discourses of a number of theoretical and humanistic disciplines.			
Course outcomes: Mastering key theoretical postulates, terminology, essential texts and methodologies of popular music studies.			
Course content: Introduction to the popular music studies – characteristics, context; Introduction to the popular music studies – topics; T. W. Adorno and popular music; R. Middleton – Popular music studies; Popular music and subcultures; Popular music and feminism; Studies of music industry; Mediation (Williams, Negus); Popular music and technology; Popular music – music making (Toynbee); Popular music – politics; Popular music – audiences. Colloquium-a: written tests from the coursework. Exam: written part – written seminar paper and its oral defense – oral part.			
Literature: 1. Adorno, Theodor, W., Introduction to the Sociology of Music, transl. by E. B. Ashton, Continuum, 1976. 2. Bennett, Andy, Shank, Barry and Toynbee, Jason, The Popular Music Studies Reader, London–New York, Routledge, 2006. 3. Brackett, David, Interpreting Popular Music, Berkley–Los Angeles–London, University of California Press, 2000. 4. Frith, Simon and Goodwin, Andrew (eds.), On Record, Rock, Pop, and the Written Word, London–New York, Routledge, 1990. 5. Hesmondhalgh, David and Negus, Keith (eds.), Popular Music Studies, London, Arnold–Oxford University Press, 2002. 6. Middleton, Richard, Studying Popular Music, Buckingham, Open University Press, 1990. 7. Middleton, Richard, Voicing the Popular, London–New York, Routledge, 1996. 8. Moore, Alan F. (ed.), Analyzing Popular Music, UK-USA, Cambridge University Press, 2003. 9. Negus, Keith, Popular Music in Theory, Hanover, Polity Press, Blackwell Publishers Ltd., 1996. 10. Shuker, Roy, Understanding Popular Music, London – New York, Routledge, 1994. 11. Shuker, Roy, Key Concepts in Popular Music, London – New York, Routledge, 1998. 12. Toynbee, Jason, Making Popular Music – Musicians, Creativity and Institutions, London, Arnold, 2000. 13. Mikić, Vesna, Lica srpske muzike: neoklasizizam, Beograd, Katedra za muzikologiju, FMU, 2009.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with demonstrations on given topics; Discussions at lectures and workshops; Preparation of short student presentations at workshops; Seminar paper writing (setting the topic, gathering the literature and its analysis, construction of the structure of the paper, its realization and oral presentation). Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity at lectures	10	Written examination	50
Colloquium	30	Oral examination	10

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DUGPM2 – Popular music 2 – genres, DGPM2 – Popular music 2 – genres			
Teachers: Mikić S. Vesna, professor			
Assistants: ---			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is introducing doctoral studies students to the various theoretical approaches to the genre, the genre in popular music and study of various popular music genres in the field of different disciplines, their interconnection with specific cultural contexts.			
Course outcomes: Mastering key theoretical postulates, terminology, essential texts and methodologies of popular music studies.			
Course content: The course Popular music 2 – genres includes the study of the following content: Popular music – genre theories; Genre, style, code; Rock and roll – social context; Rock and roll – political context; Rock and roll – production; Soul and funk – socio-political context; Soul and funk – musical texts; Disco – production, reception; Punk – subcultures and the question of style; New wave – new media; Rap and hip-hop – Techno – context and characteristics of subgenre production; Global genres – world music. Colloquium-a: written tests from the coursework. Exam: written part – written seminar paper and its oral defense – oral part.			
Literature: 1. Adorno, Theodor, W., Introduction to the Sociology of Music, transl. by E. B. Ashton, Continuum, 1976. 2. Bennet, Andy, Cultures of Popular Music, Maidenhead, Open University Press, 2001. 3. Bennett, Andy, Shank, Barry and Toynbee, Jason, The Popular Music Studies Reader, London – New York, Routledge, 2006. 4. Bortvik, Stjuart i Moj, Ron, Popularni muzički žanrovi, prev. Aleksandra Čabraja i Vesna Mikić, Beograd, Clio, 2010. 5. Brackett, David, Interpreting Popular Music, Berkley – Los Angeles – London, Universtiy of California Press, 2000. 6. Frith, Simon and Goodwin, Andrew (eds.), On Record, Rock, Pop, and the Written Word, Routledge, London –New York, 1990. 7. Hedbig, Dick, Subculture – The Meaning of Style, Routledge, London – New York, 1979. 8. Hesmondhalgh, David and Negus, Keith (eds.), Popular Music Studies, Arnold / Oxford University Press, London, 2002. 9. Middleton, Richard, Studying Popular Music, Buckingham, Open University Press, 1990. 10. Moore, Alan F. (ed.), Analyzing Popular Music, Cambridge University Press, UK-USA, 2003. 11. Negus, Keith, Music Genres and Corporate Cultures, Routledge, London-New York, 1999. 12. Shuker, Roy, Understanding Popular Music, Routledge, London – New York, 1994. 13. Shuker, Roy, Key Concepts in Popular Music, Routledge, London – New York, 1998. 14. Wicke, Peter, Rock Music. Culture, Aesthetics and Sociology, transl. by Rachel Fogg, Cambridge University Press, 1990.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with demonstrations on given topics; Discussions at lectures and workshops; Preparation of short student presentations at workshops; Seminar paper writing (setting the topic, gathering the literature and its analysis, construction of the structure of the paper, its realization and oral presentation). Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity at lectures	10	Written examination	50
Colloquium	30	Oral examination	10

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DLPT1 – Overcoming the learning difficulties – a psychological aspect, DULPT1 – Overcoming the learning difficulties – a psychological aspect			
Teachers: Mirović M. Tijana, assistant professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Introduction to the main theoretical concepts and research findings in the field of psychology, psychology of music and other related disciplines treating disciple's problems in attending and following classes. Strengthening teachers for work with students needing a special or individual work due to social deprivation, developmental disabilities, emotional and other problems.			
Course outcomes: <ol style="list-style-type: none"> 1. Knowledge of development and development delay, along with basic problems with negative affection to the student's success 2. Understanding the educational role of the teacher, defined by law, in recognizing and aiding students with difficulties and problems 3. Understanding and applying acquired knowledge on psychology of students with problems affecting their successfulness at school, within the framework of student's individual scientific/practical interests. 			
Course content: Basic knowledge on Developmental psychology (essentials on motor skills, emotional, social and ethical development); Developmental delay (types and characteristics); Emotional problems of pupils; Social problems of pupils; The role of school and teacher in recognizing and aiding the children with developmental delay, as defined by law and pedagogy; Stress and other medical problems; Family characteristics and their effect on pupil's efficacy; Communication skills and other communication problems; Problems prevention; Limitations, roles and protection of teachers in the process of helping students with psychological and other difficulties; Coping the stress and burnout problems. The exam is consisted of written paper (review of the individually conducted research or a learning difficulty) and its oral presentation and defense.			
Literature: <ol style="list-style-type: none"> 1. Јерковић, И. и отовић, М. (2010). Развојна психологија. Нови Сад, Футуре публикације. 2. Winner, E. (1996). Даровита дјеца: Митови и реалност. Доњи Вукојевац: Остварење. 3. Bogunović, B. (2010). Muzički talenat i uspešnost. Beograd: Fakultet muzičke umetnosti i Institut za pedagoška istraživanja. 4. McPherson, G. E. (2006) The child as musician: A Handbook of musical development. Oxford: Oxford University Press. 5. Митић, М. - уредни (2011). Деца са сметњама у развоју – потребе и подршка, УНИЦЕФ, Београд 			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, discussion groups. Individual or group consultations. Focus on topics in the field of applied scientific interest of the student. The use of films, video clips and student presentations at classes as illustration of various topics. Number of students: up to 30. The students of other University of Arts faculties can also attend the course. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity at lectures	20	Written examination	50
Seminar papers	20	Oral examination	10

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DLPM1 – Psychology of music , DULPM1 – Psychology of music			
Teachers: Bogunović D. Blanka, professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Introduction to the essential theoretical concepts and research findings in the field of psychology of music and related disciplines, interdisciplinary research.			
Course outcomes: <ol style="list-style-type: none"> 1. Knowledge of basic notions, principles and the psychology of music research field. 2. Understanding and application of psychological knowledge in individual scientific/artistic/applied interests. 3. Critical and creative thinking development and the development of evaluation capability in the field of psychology of music topics. 			
Course content: <u>Theory</u> Introduction to the basic scientific knowledge in the field of the most developed subdisciplines and psychology of music approaches: psychometric approach, cognitive, developmental, social and applied psychology of music (education and health of musicians). Study of findings in the field of basic musical activities (listening, performance, composing and music improvisation) and their psychological correlates (ability, motivation, emotion, personality, behavior, communication). <u>Practice</u> Lectures, discussion groups; Group or individual consultations; Student presentation on selected topics. Focus on the topics in the field of student's scientific/artistic/applied interests. Exam: Review paper or empirical research in the field of student's interest and the report, 5 to 10 pp. in length and its defense. The quality level of the paper should comply with the publishing in the journal of national significance (at the least) or presentation at the scientific conference.			
Literature: <ol style="list-style-type: none"> 1. Радош, К. (2010). Психологија музике. Београд: Завод за уџбенике. 2. Богуновић Бланка (2010). Музички таленат и успешност. Београд: Факултет музичке уметности и Институт за педагошка истраживања. 3. Поповић Младеновић, Т., Bogunović, B. & Perković, I. (2014). Interdisciplinary approach to music: Listening, performing, composing. Belgrade: Faculty of Music. 4. Hallam, S., Cross, I. & Thaut, M. (2008). The Oxford handbook of music psychology. Oxford: Oxford University Press. 5. Juslin, P. & Sloboda, J. (2010). Music and Emotion. Theory, Research, Application. Oxford: University Press. 6. Левитин, Д. Џ. (2011). Музика и мозак. Зашто волимо музику. Нови Сад: Психополис и институт. 7. Miell, D., MacDonald, R. & Hargreaves, D. J. (2005). Musical communication. Oxford: University Press. 8. Kemp, E. (1996): The Musical temperament. Psychology and personality of musicians. New York: Oxford University Press. 9. Sloboda J. (2004). Exploring the musical mind - cognition, emotion, ability, function. Oxford: University Press. 10. North, A. C. & Hargreaves, D. J. (2008). The social and applied psychology of music. New York: Oxford University Press. 11. McPherson, G. E. (2006). The child as musician: A handbook of musical development. Oxford: Oxford University Press. 12. Мејер, Л. Б. (1986). Емоције и значење у музици. Београд: Нолит. 			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, discussion groups; Group or individual consultations; Student presentation on selected topics. Focus on the topics in the field of student's scientific/artistic/applied interests. Exam: Review paper or empirical research in the field of student's interest and the report, 5 to 10 pp. in length and the defense The paper's level has to comply (at the least) with the standards of publication in the national journal or presentation on the scientific conference. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Lecture attendance	10	Written examination	50
Activity at lectures	10	Oral examination	10
Seminar papers/ Presentation	20		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DJSE1 – Semiology in ethnomusicology			
Teachers: Zakić S. Mirjana, associate professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Gaining fundamental knowledge on application of semiotics in ethnomusicology.			
Course outcomes: Insight into the basic semiotic theoretical postulates and the application of semiotic methods in ethnomusicology.			
Course content: <u>Theory</u> The course includes lectures on the following issues: De Saussure's semiological concept; Pierce's semiological concept, Pierce-Maurice semiological concept; Russian semiological school; Semantic principles in ethnomusicology; Semiological principles in ethnomusicology; Generative grammar principles in ethnomusicology; Hatten's concept; Musical gestures in ethnomusicology; Application of Nattiez's theory; Application of Tarasti's theory; Application of U. Eco's theory; Linguistic methods in ethnomusicology; Application of T. Turino's theory; Other methodological concepts. <u>Practice</u> Debates and student presentation at lectures. Practical work: small-scale research project on a topic from the coursework; oral presentation; Essay: written interpretation of the given topic from the coursework; Oral exam: three questions from the coursework.			
Literature: 1. AGAWU, Kofi, Playing with Sings (A Semiotic Interpretation of Classic Music), Princeton, New Jersey, Princeton Univeristy Press, 1991. Representing African Music, Critical Inquiry 18 (Winter 1992), University of Chicago, 1992, 245-266. Игра знаковима, Музички талас (Београд), год. 9, бр. 30-31/2002, 120-134. 2. BART, Rolan, Književnost, mitologija, semiologija (drugo izdanje), Beograd, Nolit, 1979. 3. BEKER, Miroslav, Teorija semiotike Umberta Eca, Umjetnost riječi, XXXIII (1989), 2-3, Zagreb, travanj – rujan, 93-114. 4. BERRUTO, Gaetano, Semantika, Zagreb, Izdanja Antibarbarus, 1994. 5. DANOW, David K. Bakhtin and Lotman: Novel and culture, Semiotics of Culture, Helsinki, ARATOR INC, 1988, 233-244 6. EKO, Umberto Kultura, informacija, komunikacija, Beograd, Nolit, 1973. 7. Uvod, Estetika i teorija informacije (priredio Umberto Eko), Beograd, Prosveta, 1977, 7-30. 8. ЕНГОВАТОВА, М. А. О значении синтаксического анализа народных песен, Музыкальная фольклористика: проблемы истории и методологии, Москва, 1990, 137-146. 9. FELD, Steven Linguistic Models in Ethnomusicology, Ethnomusicology (Michigan), Vol. XVIII, No. 2, 1974, 197-217. "Flow Like a Waterfall": The Metaphors of Kaluli Musical Theory, Yearbook for Traditional Music, vol. XIII, 1981, 22-47. 10. GIRO, Pjer Semiologija, Beograd, Prosveta, 1983. 11. GLIGO, Nikša Zvuk – znak – glazba (rasprave oko glazbene semiografije), Zagreb, 1999. 12. HATTEN, Robert S. Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation, Bloomington – Indianapolis, Indiana University Press, 1994. Interpreting Musical Gestures, Topics, and Tropes (Mozart, Beethoven, Schubert), Indiana University, Press, 2004. 13. HOPPAL, Mihaly Ethnosemiotics and Semiotics of Culture, Semiotics of Culture, Helsinki, ARATOR INC, 1988, 18-22. Introducing Cultural Studies, Pearson Education Asia Limited – Peking University Press, 2004. 14. KNEIF, Tibor Šta je to semiotika glazbe?, Zvuk (Sarajevo), br. 4, 1974, 33-38. 15. LOTMAN, Jurij M. Predavanja iz strukturalne poetike (uvod, teorija stiha), Sarajevo, Zavod za izdavanje udžbenika, 1970. Ogledi iz tipologije kulture, Treći program RB, jesen 1974, 440-586. 16. МИЛИЈЕВИЋ, Бранислава Семиотичка естетика. Београд, Институт за књижевност и уметност, 1993. 17. MONELLE, Raymond Linguistics and Semiotics in Music, New York, Harwood Academic Publishers, 1992. 18. The Sense of Music, Semiotic Essays, Princeton and Oxford, Princeton University Press, 2000, 15-19. 19. MORIS, Čarls Osnove teorije o znacima, Beograd, BIGZ, 1975. 20. NATTIEZ, Jean-Jacques Music and Discourse (Toward a Semiology of Music), Princeton, New Jersey, Princeton University Press, 1990. 21. TARASTI, Eero A Theory of Musical Semiotics, Bloomington and Indianapolis, Indiana University Press, 1994. 22. TURINO, Thomas Sings of Imagination, Identity, and Experience: A Percian Semiotic Theory for Music, Ethnomusicology (Michigan), Vol. 43, No. 2, 1999, 221-255. 23. USPENSKI, B. A. (Predgovor: Novica Petković) Poetika kompozicije; Semiotika ikone, Beograd, Nolit, 1979. 24. ZAKIĆ, Mirjana Обредне песме зимског полугођа – системи звучних знакова у традицији југоисточне Србије, Београд, 2009. The application of semiotic theory by Ch. S. Peirce in ethnomusicology', in Musical Practices in the Balkans: Ethnomusicological Perspectives; proceedings of the International conference held from november 23 to 25, 2011 / editors Dejan Despić, Jelena Jovanović, Danka Lajić-Mihajlović. - Belgrade: SASA: Institute of Musicology of SASA, 2012: 55–66.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, debates, analysis. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	10	Oral examination	40
Practical work	20		
Essay	30		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGSC1 – Serbian church music 1 , DUGSC1 – Serbian church music 1			
Teachers: Perković B. Ivana, professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is mastering the material, understanding the essential phenomena, historical development and specific music characteristics of Serbian church chant. Gaining competencies for creative application of the acquired knowledge.			
Course outcomes: Analytical, critical and practical interpretation of Serbian church chant.			
Course content: Terminological determinants: church, sacred, devotional, liturgical, paraliturgical chants. Music in service of worship: issues in liturgiology and heortology. Historical and liturgical aspects of Serbian chant. Study of Serbian chant bearing upon the related musical systems developed throughout the history. Historical paths of the development of church music in Serbia. Specific musical qualities of monophonic traditions: medieval and Serbian folk church chant. The phenomenon of voice in Serbian chant. Melographic and analytic world music. Colloquium-a: written tests on the coursework. Exam: written part – written seminar paper and its oral defense – the oral part.			
Literature: 1. Перковић Радак Ивана, Музика српског Осмогласника, Београд, Факултет музичке уметности, 2004. 2. Перковић Радак Ивана, "Стара музика", у: Мирјана Веселиновић-Хофман, ур., Историја српске музике. Српска музика и европско музичко наслеђе, Београд: Завод за уџбенике, 2007, 29-62. 3. Перковић Радак Ивана, "Црквена музика", у: Мирјана Веселиновић-Хофман, ур., Историја српске музике. Српска музика и европско музичко наслеђе, Београд: Завод за уџбенике, 2007, 297-329. 4. Перковић Ивана, Од анђеоског појања до хорске уметности, Београд, Факултет музичке уметности, 2008. 5. Petrović Danica, Osmoglasnik u muzičkoj tradiciji Južnih Slovena, Beograd, SANU, 1982. 6. Стефановић Димитрије, Стара српска музика, Београд, Музиколошки институт САНУ, 1975.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, listening and analysis of selected examples, discussions, writing and presenting short problem-oriented studies, case studies, and other. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	30	Oral examination	40
Study	30		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGSC2 – Serbian church music 2 , DUGSC2 – Serbian church music 2			
Teachers: Perković B. Ivana, professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: The course objective is mastering the material, understanding the essential phenomena, historical development and specific music characteristics of Serbian church chant. Gaining competencies for creative application of the acquired knowledge.			
Course outcomes: Ability of analytical, critical and practical interpretation of Serbian choral church music.			
Course content: Liturgical issues: monophony or polyphony?; Polyphony in other Orthodox churches; The first church choirs; Church music and singing societies; Individual composition contributions to choral church polyphony in Serbia; The technique of "parody" in choral church music; Church music performance; Church music publishing; Church polyphony in teaching plans in the institutions of general education. Study: written paper on a given topic. Exam: oral answers to two questions from the coursework.			
Literature: 1. Ђаковић Богдан, Функционални и стилско-естетски елементи у српској духовној хорској музици прве половине двадесетог века, докторска дисертација, Нови Сад, 2012. 2. Moody Ivan, Integration and disintegration: Serbian monophony in a polyphonic context, Музикологија, 2011, 11, 147-158. 3. Перковић Ивана, Које ћу песме да запевам смрти твојој, милостиви? Песме за вечерње богослужење на Велики Петак у стваралаштву српских композитора, Музички талас, Београд, 2001, 28, 18-34. 4. Перковић Радак Ивана, "Црквена музика", у: Мирјана Веселиновић-Хофман, ур., Историја српске музике. Српска музика и европско музичко наслеђе. Београд: Завод за уџбенике, 2007, 297-329. 5. Перковић Ивана, Од анђеоског појања до хорске уметности, Београд, Факултет музичке уметности, 2008. 6. Perković Ivana, "Arvo Pärt's Trisagion: 1+1=1. The Intersection of Orthodoxy and Modernism", Tradition as Inspiration, Days of Vlado Milošević, conference proceedings, Banja Luka, 2014, 186-202 (coauthor Marija Masnikosa). 7. Петровић Даница, Спиридон Трбојевић– непознати српски црквени музичар у Темишвару половином 19. века, Темишварски зборник, 2002, 3, 199-209. 8. Tajčević Marko, Muzika duhovna, Predgovor za izdanje crkvenih dela Petra Konjovića, Ćirilometodski vjesnik, Zagreb, 1938.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, listening and analysis of the selected examples, discussions, writing and presenting short problem-oriented studies, case studies and other. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	30	Oral examination	40
Seminar paper-s	30		

Study program: Book of courses Doctoral academic studies: Music Research Oriented Studies
Course: DJND1 – Newer Serbian two-part singing styles 1
Teachers: Radinović V. Sanja, assistant professor
Course status: elective
Number of ECTS: 5
Prerequisites: None
Course objective: In the areas east of Velika and Južna Morava, in so-called "Šop" style zone, the newer two-part singing doesn't represent a particularly widespread and developed vocal expression, but it is nevertheless, in certain regions, characterized by particular traits, differentiating it mutually as well as in comparison to the formal characteristics of the so-called "Dinaric" zone, covering Western Serbia, Šumadija and Vojvodina. The course objective is to introduce students to the stylistic fertility of the newer two-part singing of this region, with its place in the wider musical folklore context, with its research history, typology, transcription options and methods of stylistic analysis.
Course outcomes: Upon completing the course, students are expected to acquire, aside from the factualistic knowledge, capacity for intensified analytical examination of the newer two-part singing of the selected region and, generally speaking, ability for correlative stylistic analysis when examining a greater number of music examples. This skill is not mastered on the previous study levels, but can nevertheless be of great help in the realization of doctoral dissertation.
Course content: <ol style="list-style-type: none"> History of the newer two-part singing of East Serbia research Typology of the newer two-part singing and the spreading areals Issues of transcription and analysis of form of the newer two-part singing of East Serbia Stylistic characteristics of the newer two-part singing of Crnorečje Stylistic characteristics of the newer two-part singing of Homolje Stylistic characteristics of the newer two-part singing of Negotinska krajina Stylistic characteristics of the newer two-part singing of Banja Stylistic characteristics of the newer two-part singing of Timok and Zaglavak Stylistic characteristics of the newer two-part singing of Svrlijig Stylistic characteristics of the newer two-part singing of Nišava Stylistic characteristics of the newer two-part singing of Lužnica Stylistic characteristics of the newer two-part singing of Zaplanje Stylistic characteristics of the newer two-part singing and its ritual function The impact of traditional one-part heritage on the physiognomy of Eastern Serbia newer two-part singing The newer two-part singing of Eastern Serbia in the context of neighboring regions. <p>Exam prerequisites: essay – writing of a short text (up to 4 pages) on a given topic from the coursework, seminar/presentation – writing of a longer text (up to 15 pages) on a given topic from the coursework and its oral presentation; Exam requirements: taking a written test consisted of 30 short questions, oral examination: answers to 2 questions.</p>
Literature: <ol style="list-style-type: none"> ВУКИЧЕВИЋ-ЗАКИЋ, Мирјана: "Коледарске песме у источној Србији", Музички талас (Београд), 2001, год. VIII, бр. 28, 44-56. GOLEMOVIĆ, Dimitrije O: Dvoglasno pevanje novije seoske tradicije u Srbiji, Beograd, Izdanje autora, 1981. ГОЛЕМОВИЋ, Димитрије О: "Народно певање у селу Видровцу (Прилог етномузиколошком проучавању подручја акумулације ХЕ "Бердап II")", Развитац (Зајечар), год. VI, новембар – децембар, 1982, 81-83. ГОЛЕМОВИЋ, Димитрије О: "Српско двогласно певање (облици – порекло – развој) I", Нови Звук (Београд), бр. 8, 1996, 11-22. ГОЛЕМОВИЋ, Димитрије О: "Српско двогласно певање (облици – порекло – развој) II", Нови Звук (Београд), 1997, бр. 9, 21-37. ГОЛЕМОВИЋ, Димитрије О: "Народна музика области Тимок и Заглавак", ГЕМ у Београду, 1998, књ. 62, 265-290. ГОЛЕМОВИЋ, Димитрије О: Рефрен у народном певању (од обреда до забаве), Бјељина – Реноме, Бања Лука – Академија умјетности, 2000. DEVIĆ, Dragoslav: "Razvrstavanje višeglasnih oblika (Prilog problemu klasifikacije)", Rad XVII kongresa SUFJ (Poreč, 1970), Zagreb, SUFJ i DFH, 1972, 319-322. ДЕВИЋ, Драгослав: Народна музика Црноречја (у светлости етногенетских процеса), Београд, ЈП ШРИФ Бор, КОЦ Бољевац, ФМУ у Београду, 1990. ДЕВИЋ, Драгослав: "Народна музика", Културна историја Сврљига II, Сврљиг – Народни универзитет, Ниш – Просвета, 1992, 429-539. ДЕВИЋ, Драгослав: Антологија српских и црногорских народних песама с мелодијама, Београд, "Карић" фондација, 2001. МАРЈАНОВИЋ, Злата: "Два стила извођења ђурђевданских песама у селу Поружница (Прилог проучавању народне музичке традиције сокобањског краја)", Рад XXXVI конгреса СУФЈ (Сокобања, 1989), Београд, УФС, 1989, 70-78. МИЉКОВИЋ, Љубинко: Бања (рукописни зборник) – Етномузиколошке одлике и записи архаичке и новије вокалне и инструменталне музичке традиције сокобањског краја, Књажевац, Нота, 1978. ПЕТРОВИЋ, Radmila: "Dvoglas u muzičkoj tradiciji Srbije", Rad XVII kongresa SUFJ (Poreč, 1970), Zagreb, SUFJ i DFH, 1972, 333-337. ПЕТРОВИЋ, Радмила: Српска народна музика (Песма као израз народног музичког мишљења), САНУ, Посебна издања књ. DHCIII, Одељење друштвених наука књ. 98, Београд, Музиколошки институт САНУ, 1989. ПЕТРОВИЋ, Радмила – Ана Матовић: "Народна музика Бање", Рад XXXVI конгреса СУФЈ (Сокобања, 1989), Београд, УФС, 1989, 56-62. РАЈШИЋ, Милица – Гордана Рогановић: "Музичка и орска традиција у Буцаку", ГЕМ у Београду, књ. 62, 1998, 225-264. Шири литература: Избор дипломских радова из етномузикологије одбрањених на ФМУ у Београду Други извори: аудио-материјал (снимци са објављених аудио-издања; остало по договору)

No. of active teaching classes:	Lectures: 2	Practical work: 0	
Teaching methods: Lectures on given topics (with numerous auditory cases and their analysis) Discussions in lectures and workshops Presentation of analytical essays (correlative analysis of stylistic parameters of the given area) (volume up to 10 pages) Presentation of seminar papers (volume up to 15 pages) Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 45	Final exam:	Points - 55
Attending classes	10	Written Exam	20
Activity during classes	10	Oral exam	35
Essay	10		
Seminar / presentation	15		

Study program: Book of courses Doctoral academic studies: Music Research Oriented Studies
Course: DJND2 - Newer Serbian two-part singing styles 2
Teachers: Radinović V. Sanja, assistant professor
Course status: elective
Number of ECTS: 5
Prerequisites: None
Course objective: Western Serbia, Šumadija and Vojvodina constitute a wider region in which the newer Serbian two-part singing of homophonic structure was preserved. It is, mostly, the heritage of "Dinaric" style zone, while in Vojvodina there are, at the same time, numerous forms connecting this region to the south region of the Pannonia basin, Slovenia above all, as a possible general source of singing "na bas". The course objective is to introduce students to the stylistic fertility of the newer two-part singing of this region, with its place in the wider musical folklore context, with its research history, typology, transcription options and methods of stylistic analysis.
Course outcomes: Upon completing the course, students are expected to acquire, aside from the factualistic knowledge, capacity for intensified analytical examination of the newer two-part singing of the selected region and, generally speaking, ability for correlative stylistic analysis when examining a greater number of music examples. This skill is not mastered on the previous study levels, but can nevertheless be of great help in the realization of doctoral dissertation.
Course content: <ol style="list-style-type: none"> History of the newer two-part singing of Western Serbia, Šumadija and Vojvodina research Typology of the newer two-part singing and the spreading areals Issues of transcription and analysis of form of the newer two-part singing of Western Serbia, Šumadija and Vojvodina Stylistic characteristics of the newer two-part singing of Mačva – 1st part Stylistic characteristics of the newer two-part singing of Mačva – 2nd part Stylistic characteristics of the newer two-part singing of Tamnava and Valjevska Kolubara Stylistic characteristics of the newer two-part singing of Užice region – 1st part Stylistic characteristics of the newer two-part singing of Užice region – 2nd part Stylistic characteristics of the newer two-part singing of Dragačevo Stylistic characteristics of the newer two-part singing of Takovo Stylistic characteristics of the newer two-part singing of Jasenica Stylistic characteristics of the newer two-part singing of Trstenik and Župa Stylistic characteristics of the newer two-part singing of Vojvodina (Dinaric style) Stylistic characteristics of the newer two-part singing of Vojvodina (Pannonic style) The newer two-part singing of Western Serbia, Šumadija and Vojvodina in the context of neighboring regions. <p>Exam prerequisites: essay – writing of a short text (up to 4 pages) on a given topic from the coursework, seminar/presentation – writing of a longer text (up to 15 pages) on a given topic from the coursework and its oral presentation; Exam requirements: taking a written test consisted of 30 short questions, oral examination: answers to 2 questions.</p>
Literature: <ol style="list-style-type: none"> ВАСИЉЕВИЋ, Зорислава М. (ред.): Српско музичко благо (цветник српских народних песама), Београд, Просвета, 1996. VUJIČIĆ, Tihomir: Muzičke tradicije Južnih Slovena u Mađarskoj, Budimpešta, Preduzeće za izdavanje udžbenika, 1978. GOLEMOVIĆ, Dimitrije O: Dvoglasno pevanje novije seoske tradicije u Srbiji, Beograd, Izdanje autora, 1981. ГОЛЕМОВИЋ, Димитрије О: "Новије сеоско двогласно певање у Србији", ГЕМ у Београду, 1983, књ. 47, 117-156. GOLEMOVIĆ, Dimitrije O: Narodna muzika Podrinja, Narodna muzička i igračka tradicija Podrinja 1, Sarajevo, Drugari, 1987. ГОЛЕМОВИЋ, Димитрије О: "Музичка традиција Азбуковице", у: Д. О. Големовић, Музичка традиција Азбуковице – О. Васић, Народне игре Азбуковице, Љубовица, СИЗ културе и физичке културе општине Љубовица, 1989, 7-196. ГОЛЕМОВИЋ, Димитрије О: "Народно певање Тамнаве", Зборник Матице српске за сценске уметности и музику (Нови Сад), бр. 4-5, 1989, 93-106. ГОЛЕМОВИЋ, Димитрије О: Народна музика ужичког краја, Традиционално народно стваралаштво ужичког краја, св. 2, Етнографски институт САНУ, Посебна издања, књ. 30, св. 2, Београд, Етнографски институт САНУ и Завичајни музеј Титово Ужице, 1990. ГОЛЕМОВИЋ, Димитрије О: "Народна музика Ваљевске Колубаре", Ваљевска Колубара, Истраживања VI, Ваљево: Народни музеј, "Милан Ракић", СИЗ друштвених делатности, 1990, 389-430. ГОЛЕМОВИЋ, Димитрије О: "Музичка традиција Такова", у: О. Васић – Д. Големовић, Таково у игри и песми, Горњи Милановац, Типопластика, 1994, 81-203. ГОЛЕМОВИЋ, Димитрије О: "Српско двогласно певање (облици – порекло – развој) I", Нови Звук (Београд), бр. 8, 1996, 11-22. ГОЛЕМОВИЋ, Димитрије О: "Српско двогласно певање (облици – порекло – развој) II", Нови Звук (Београд), бр. 9, 1997, 21-37. ГОЛЕМОВИЋ, Димитрије О: Рефрен у народном певању (од обреда до забаве), Бјељина – Реноме, Бања Лука – Академија уметности, 2000. DEVIĆ, Dragoslav: "Razvrstavanje višeglasnih oblika (Prilog problemu klasifikacije)", Rad XVII kongresa SUFJ (Poreč, 1970), Zagreb, SUFJ i DFH, 1972, 319-322. ДЕВИЋ, Драгослав: Народна музика Драгачева (облици и развој), Београд, ФМУ, 1986. ДЕВИЋ, Драгослав: Антологија српских и црногорских народних песама с мелодијама, Београд, "Карић" фондација, 2001. ЈОВАНОВИЋ, Јелена: Старинске свадбене песме и обичаји у Горњој Јасеници (у Шумадији) – сватовски глас и његови облици, Београд, Музиколошки институт САНУ, 2002. ЈОВАНОВИЋ, Јелена: Вокална традиција Јасенице у светлости етногенетских процеса (докторски рад одбрањен 2011. на ФМУ у Београду, у рукопису) КАРИН, Весна: Свadbене песме и обичаји Срба у Кикинди и околини, Нови Сад, Академија уметности, 2012. МИЉКОВИЋ, МИЉКОВИЋ, Љубинко: Мачва (рукописни зборник), Шабац, Глас Подриња, 1985. МИЉКОВИЋ, Љубинко: Доња Јасеница, Смедеревска Паланка, Центар за културу "Смедеревска Паланка", 1986.

22. ПЕТРОВИЋ, Радмила: Српска народна музика (Песма као израз народног музичког мишљења), САНУ, Посебна издања књ. DXCIII, Одељење друштвених наука књ. 98, Београд, Музиколошки институт САНУ, 1989.
23. ПЕТРОВИЋ, Радмила – Јелена Јовановић (ред.): "Еј, Руднице, ти планино стара" (традиционално певање и свирање групе "Црнућанка"), Београд: Музиколошки институт САНУ; Културни центар – Горњи Милановац; Вукова задужбина, 2003.
24. РАКОЧЕВИЋ, Селена: Вокална традиција Срба у Доњем Банату, Београд, Завод за уџбенике и наставна средства, 2002.
25. РАНКОВИЋ, Сања: Вокални дијалекти динарских Срба у Војводини (докторски рад одбрањен 2013. на ФМУ у Београду, у рукопису)
26. FRACILE, Nice: Vokalni muzički folklor Srba i Rumuna u Vojvodini (Komparativna proučavanja), Matica srpska, Odeljenje za scenske umetnosti i muziku, knj. 2, Novi Sad, 1987.
27. Шира литература: Избор дипломских радова из етномузикологије одбрањених на ФМУ у Београду
28. Други извори: аудио-материјал (снимци са објављених аудио-издања; остало по договору)

No. of active teaching classes:	Lectures: 2	Practical work: 0	
Teaching methods: Lectures on given topics (with numerous auditory cases and their analysis) Discussions in lectures and workshops Presentation of analytical essays (correlative analysis of stylistic parameters of the given area) (volume up to 10 pages) Presentation of seminar papers (volume up to 15 pages) Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 45	Final exam:	Points - 55
Attending classes	10	Written Exam	20
Activity during classes	10	Oral exam	35
Essay	10		
Seminar / presentation	15		

Study program: Book of courses Doctoral academic studies: Music Research Oriented Studies
Course: DJSD1 – Older Serbian two-part singing styles 1
Teachers: Radinović V. Sanja, assistant professor
Course status: elective
Number of ECTS: 5
Prerequisites: None
Course objective: Owing to the ethnical diversity and complex migration movements, in the so-called "Šop" style zone, situated east of Velika and Južna Morava rivers, as well as on in Prizrenska gora region, several mutually very different idioms of older two-part singing were formed, while nevertheless maintaining a considerable number of related characteristics. The course objective is to introduce students to the stylistic fertility of the older two-part singing of this region, with its place in the wider musical folklore context, with its research history, typology, transcription options and methods of stylistic analysis.
Course outcomes: Upon completing the course, students are expected to acquire, aside from the factualistic knowledge, capacity for intensified analytical examination of the newer two-part singing of the selected region and, generally speaking, ability for correlative stylistic analysis when examining a greater number of music examples. This skill is not mastered on the previous study levels, but can nevertheless be of great help in the realization of doctoral dissertation.
Course content: <ol style="list-style-type: none"> History of the older two-part singing of Eastern Serbia and Prizrenska gora research Typology of the older two-part singing and the spreading areals Issues of transcription and analysis of form of the older two-part singing of Eastern Serbia and Prizrenska gora Stylistic characteristics of the older two-part singing of Crmorečje Stylistic characteristics of the older two-part singing of Banja Stylistic characteristics of the older two-part singing of Timok and Zaglavak Stylistic characteristics of the older two-part singing of Svrlijig Stylistic characteristics of the older two-part singing of Budžak Stylistic characteristics of the older two-part singing of Lužnica and Nišava Stylistic characteristics of the older two-part singing of Dobriča and Leskovačka Morava Stylistic characteristics of the older two-part singing of Zaplanja and Crna Trava Stylistic characteristics of the older two-part singing of Vlasina and Krajište Stylistic characteristics of the older two-part singing of Gornja Pčinja Stylistic characteristics of the older two-part singing of Prizrenska Gora The older two-part singing of Eastern Serbia and Prizrenska gora in the context of neighboring regions. Exam prerequisites: essay – writing of a short text (up to 4 pages) on a given topic from the coursework, seminar/presentation – writing of a longer text (up to 15 pages) on a given topic from the coursework and its oral presentation; Exam requirements: taking a written test consisted of 30 short questions, oral examination: answers to 2 questions.
Literature: <ol style="list-style-type: none"> ВАСИЉЕВИЋ, Миодраг А: Народне мелодије лесковачког краја, САН, Посебна издања књ. СССХХХ, Музиколошки институт књ. 11, Београд, Научно дело, 1960. ВУКИЧЕВИЋ-ЗАКИЋ, Мирјана: "Бордун у музичкој традицији Запања", Нови Звук (Београд), бр. 4-5, 1994/95, 11-26. ВУКИЧЕВИЋ-ЗАКИЋ, Мирјана: "Заједнички елементи у инструменталном, вокално-инструменталном и вокалном изражавању Запања", Симпозијум "Мокрањчеви дани" 1994-1996. – Зборник радова, Неготин, Мокрањчеви дани, 1997, 247-257. ГОЛЕМОВИЋ, Димитрије О: "Српско двогласно певање (облици – порекло – развој) I", Нови Звук (Београд), бр. 8, 1996, 11-22. ГОЛЕМОВИЋ, Димитрије О: "Српско двогласно певање (облици – порекло – развој) II", Нови Звук (Београд), бр. 9, 1997, 21-37. ГОЛЕМОВИЋ, Димитрије О: "Народна музика области Тимок и Заглавак", ГЕМ у Београду, књ. 62, 1998, 265-290. ДЕВИЋ, Dragoslav "Razvrstavanje višeglasnih oblika (Prilog problemu klasifikacije)", Rad XVII kongresa SUFJ (Poreč, 1970), Zagreb, SUFJ i DFH, 1972, 319-322. DEVIĆ, Dragoslav: Etnomuzikologija, I i II deo (skripta), Beograd, FMU, 1981. ДЕВИЋ, Драгослав: Народна музика Црноречја (у светлости етногенетских процеса), Београд, ЈП ШРИФ Бор, КОЦ Бољевац, ФМУ у Београду, 1990. ДЕВИЋ, Драгослав: "Народна музика", Културна историја Сврљига II, Сврљиг – Народни универзитет, Ниш – Просвета, 1992, 429-539. ДЕВИЋ, Драгослав: "Динарско и шопско певање у Србији и метанастазијска кретања", Нови Звук (Београд), бр. 19, 2002, 33-56. DOKMANOVIĆ, Jasminka: Ženske obredne pesme za plodnost u srpskom delu centralnobalkanskog Šop luka (Oblasti planinske Gornje Pčinje, Krajišta i Vlasine) [magistarski rad, odbranjen na FMU u Beogradu], 1990. (u rukopisu) ДОКМАНОВИЋ, Јасминка: "Обредно певање за плодност (лазарице) у јужној Србији", Музички талас (Београд), год. 7, бр. 27, 2000. ЂОРЂЕВИЋ, Vladimir R: "Iz naše narodne muzike u Južnoj Srbiji", Nova Европа (Загреб), 1924/X/11 (11. октобар), 350-352. ЂОРЂЕВИЋ, Владимир Р: Српске народне мелодије (Јужна Србија), Књиге Скопског научног друштва, књ. I, Скопље, 1928. ЂОРЂЕВИЋ, Владимир Р: Српске народне мелодије (предратна Србија), Београд, 1931. МАНОЈЛОВИЋ, Коста П: Народне мелодије из Источне Србије, САН, Посебна издања књ. ССХII, Музиколошки институт књ. 6, Београд, Научна књига, 1953. МАРЈАНОВИЋ, Злата: "Два стила извођења ђурђевданских песама у селу Поружница (Прилог проучавању народне музичке традиције сокобањског краја)", Рад XXXVI конгреса СУФЈ (Сокобања, 1989), Београд, УФС, 1989, 70-78. МАРЈАНОВИЋ, Злата: "Улога музике у традиционалним обредима села Брза (Прилог проучавању народног музичког стваралаштва Поречја у јужној Србији)", Лесковачки зборник XXXII, Лесковац, Народни музеј, 1992, 121-152. МИЉКОВИЋ, Љубинко: Бања (рукописни зборник) – Етномузиколошке одлике и записи архаичке и новије вокалне и инструменталне музичке традиције сокобањског краја, Књажевац, Нота, 1978. ПЕТРОВИЋ, Радмила: "Народне мелодије из Владичиног Хана и околине", Врањски гласник, VII, 1971, 389-408. PETROVIĆ, Radmila: "Dvoglas u muzičkoj tradiciji Srbije", Rad XVII kongresa SUFJ (Poreč, 1970), Zagreb, SUFJ i DFH, 1972, 333-337.

23. ПЕТРОВИЋ, Радмила: Српска народна музика (Песма као израз народног музичког мишљења), САНУ, Посебна издања књ. DXCIII, Одељење друштвених наука књ. 98, Београд, Музиколошки институт САНУ, 1989.
24. ПЕТРОВИЋ, Радмила – Ана Матовић: "Народна музика Бање", Рад XXXVI конгреса СУФЈ (Сокобања, 1989), Београд, УФС, 1989, 56-62.
25. РАДИНОВИЋ, Сања: Старо двогласно певање Заплања [магистарски рад, одбрањен на ФМУ у Београду], 1992. (у рукопису)
26. РАДИНОВИЋ, Сања: "Елементи макроструктуре запланских обредно-обичајних песама у функцији 'зачараног кружног кретања'", IV међународни симпозијум "Фолклор – музика – дело" (Београд, 1995), Београд, ФМУ, 1997, 442-466.
27. РАДИНОВИЋ, Сања: "Оквирни стих у српском вокалном наслеђу", Музика кроз мисао – Зборник радова са четвртог годишњег скупа наставника и сарадника Катедре за музикологију и етномузикологију ФМУ у Београду (Београд, 21-22. јун 2002), Београд, ФМУ, 2002, 115-132.
28. RADOVIĆ, Radmila: "Evolutivni proces muzičkog oblikovanja narodne pesme na primeru vokalne tradicije sela Jabukovik (Prilog proučavanju narodnog pevanja jugoistočne Srbije)", Rad XXXVII kongresa SUFJ (Plitvička jezera, 1990), Zagreb, SUFJ i DFH, 1990, 472-475.
29. РАШИЋ, Милица – Гордана Рогановић: "Музичка и орска традиција у Буџаку", ГЕМ у Београду, књ. 62, 1998, 225-264.
30. СТАНКОВИЋ, Сања: Индивидуално и колективно у орској и вокалној традицији жена у Гори [дипломски рад, одбрањен на ФМУ у Београду], 1993. (у рукопису)
31. TRAERUP, Birthe: "Народна музика Призренске Горе", Rad XIV kongresa SUFJ (Prizren, 1967), Beograd, 1974, 211-223.
32. TRAERUP, Birthe: "Dvoglasno pevanje u Prizrenskoj Gori", Rad XVII kongresa SUFJ (Poreč, 1970), Zagreb, 1972, 345-349.
33. ХОФМАН, Ана – Александра Марковић: Вокална музичка традиција околине Ниша, Београд, Центар за истраживање музике Балкана, 2005
34. БИЦЕВСКИ, Трпко: Двогласјето во СР Македонија (архитектоника и ритам во светлината на теоретските етномузиколошки сознанија) [докторска дисертација, Факултет за музичка уметност – Скопје], 1982. (у рукопису)
35. ВЕЛИЧКОВСКА, Родна: Жетварското певање во Македонија, Скопје, Институт за фолклор "Марко Цепенков", Посебни изданија, кн. 45, 2002.
36. КАУФМАН, Николай: Българската многогласна народна песен, София; Наука и изкуство, 1968.
37. Избор дипломских радова из етномузикологије одбрањених на ФМУ у Београду
38. Други извори: аудио-материјал (снимци са објављених аудио-издања; остало по договору)

No. of active teaching classes:	Lectures: 2	Practical work: 0	
Teaching methods: Lectures on given topics (with numerous auditory cases and their analysis) Discussions in lectures and workshops Presentation of analytical essays (correlative analysis of stylistic parameters of the given area) (volume up to 10 pages) Presentation of seminar papers (volume up to 15 pages) Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 45	Final exam:	Points - 55
Attending classes	10	Written Exam	20
Activity during classes	10	Oral exam	35
Essay	10		
Seminar / presentation	15		

Study program: Book of courses Doctoral academic studies: Music Research Oriented Studies
Course: DJSD2 - Older Serbian two-part singing styles 2
Teachers: Radinović V. Sanja, assistant professor
Course status: elective
Number of ECTS: 5
Prerequisites: None
Course objective: The older two-part singing represents one of the most impressive marks of Serbian vocal heritage in the so-called Dinaric style zone which, aside from many regions of Western Serbia, includes Šumadija and parts of Vojvodina populated with Dinaric emigrants from Montenegro, Herzegovina, Bosnia and Croatia. Although linked by numerous related characteristics, these regions are also mutually different, each of them including several smaller geographical units marked by local stylistic idioms. The course objective is to introduce students to the stylistic fertility of the older two-part singing of this big region, with its place in the wider musical folklore context, with its research history, typology, transcription options and methods of stylistic analysis.
Course outcomes: Upon completing the course, students are expected to acquire, aside from the factualistic knowledge, capacity for intensified analytical examination of the newer two-part singing of the selected region and, generally speaking, ability for correlative stylistic analysis when examining a greater number of music examples. This skill is not mastered on the previous study levels, but can nevertheless be of great help in the realization of doctoral dissertation.
Course content: <ol style="list-style-type: none"> History of the older two-part singing of Western Serbia, Šumadija and Vojvodina research Typology of the older two-part singing and the spreading areals Issues of transcription and analysis of form of the older two-part singing of Western Serbia, Šumadija and Vojvodina Stylistic characteristics of the older two-part singing of Podrinje – 1st part Stylistic characteristics of the older two-part singing of Podrinje – 2nd part Stylistic characteristics of the older two-part singing of Mačva, Tamnava and Valjevska Kolubara Stylistic characteristics of the older two-part singing of Užice region – 1st part Stylistic characteristics of the older two-part singing of Užice region – 2nd part Stylistic characteristics of the older two-part singing of the Sjenica and Pešter region Stylistic characteristics of the older two-part singing of Dragačevo Stylistic characteristics of the older two-part singing of Takovo Stylistic characteristics of the older two-part singing of Jasenica Stylistic characteristics of the older two-part singing of Vojvodina (heritage of Dinaric emigrants) – 1st part Stylistic characteristics of the older two-part singing of Vojvodina (heritage of Dinaric emigrants) – 2nd part The older two-part singing of Western Serbia, Šumadija and Vojvodina in the context of Western Balkans neighboring regions. Exam prerequisites: essay – writing of a short text (up to 4 pages) on a given topic from the coursework, seminar/presentation – writing of a longer text (up to 15 pages) on a given topic from the coursework and its oral presentation; Exam requirements: taking a written test consisted of 30 short questions, oral examination: answers to 2 questions.
Literature: <ol style="list-style-type: none"> ВУКОСАВЉЕВИЋ, Петар Д: "Народне мелодије Пештерско-сјеничке висоравни", у: П. Д. Вукосављевић – О. Васић – Ј. Бјеладиновић, Народне мелодије, игре и ношње Пештерско-сјеничке висоравни, Београд, Радио-Београд, 1984, 6-189. GOLEMOVIĆ, Dimitrije: Narodna muzika Podrinja, Narodna muzička i igračka tradicija Podrinja 1, Sarajevo, Drugari, 1987. ГОЛЕМОВИЋ, Димитрије О: "Народно певање Тамнаве", Зборник Матице српске за сценске уметности и музику (Нови Сад), бр. 4-5, 1989, 93-106. GOLEMOVIĆ, Dimitrije О: "Uloga pratećeg glasa u srpskom narodnom dvoglasnom pevanju (na primeru vokalne tradicije zapadne Srbije)", Narodna umjetnost (Zagreb), Posebno izdanje 3, 1991, 309-317. ГОЛЕМОВИЋ, Димитрије О: Народна музика ужичког краја, Традиционално народно стваралаштво ужичког краја, св. 2, Етнографски институт САНУ, Посебна издања, књ. 30, св. 2, Београд, Етнографски институт САНУ и Завичајни музеј Титово Ужице, 1990. ГОЛЕМОВИЋ, Димитрије О: "Народна музика Ваљевске Колубаре", Ваљевска Колубара, Истраживања VI, Ваљево: Народни музеј, "Милан Ракић", СИЗ друштвених делатности, 1990, 389-430. ГОЛЕМОВИЋ, Димитрије О: "Музичка традиција Такова", у: О. Васић – Д. Големовић, Таково у игри и песми, Горњи Милановац, Типопластика, 1994, 81-203. ГОЛЕМОВИЋ, Димитрије О: "Српско двогласно певање (облици – порекло – развој) I", Нови Звук (Београд), бр. 8, 1996, 11-22. ГОЛЕМОВИЋ, Димитрије О: "Српско двогласно певање (облици – порекло – развој) II", Нови Звук (Београд), бр. 9, 1997, 21-37. ГОЛЕМОВИЋ, Димитрије О: Рефрен у народном певању (од обреда до забаве), Бјељина – Реноме, Бања Лука – Академија умјетности, 2000. ГОЛЕМОВИЋ, Димитрије О: "Сеошко певање у западној Србији (прилог проучавању музичких дијалеката у Србији)", у: Србија – музички и играчки дијалекти, Београд, ФМУ, 2011, 7-60. DEVIĆ, Dragoslav: "Razvrstavanje višeglasnih oblika (Prilog problemu klasifikacije)", Rad XVII kongresa SUFJ (Poreč, 1970), Zagreb, SUFJ i DFH, 1972, 319-322. DEVIĆ, Dragoslav: Etnomuzikologija, I i II deo (skripta), Beograd, FMU, 1981. ДЕВИЋ, Драгослав: Народна музика Драгачева (облици и развој), Београд, ФМУ, 1986. ДЕВИЋ, Драгослав: Антологија српских и црногорских народних песама с мелодијама, Београд, "Карић" фондација, 2001. DEVIĆ, Dragoslav: "Istorijski aspekt arhaičnog folklornog višeglasja balkanskog kulturnog prostora", у: II međunarodni simpozij "Muzika u društvu" – Zbornik radova, Sarajevo, Muzikološko društvo FBiH i Muzička akademija, 2001, 122-139. ДЕВИЋ, Драгослав: "Динарско и шопско певање у Србији и метанастазијска кретања", Нови Звук (Београд), бр. 19, 2002, 33-56. ЂОРЂЕВИЋ, Vladimir R: "Iz naše narodne muzike u Južnoj Srbiji", Нова Европа (Загреб), 1924/X/11 (11. октобар), 350-352. ЂОРЂЕВИЋ, Владимир Р: Српске народне мелодије (предратна Србија), Београд, 1931. ЈОВАНОВИЋ, Јелена: Старинске свадбене песме и обичаји у Горњој Јасеници (у Шумадији) – сватовски глас и његови облици, Београд, Музиколошки институт САНУ, 2002.

21. ЈОВАНОВИЋ, Јелена: Вокална традиција Јасенице у светлости етногенетских процеса (докторски рад одбрањен 2011. на ФМУ у Београду, у рукопису)
22. МИЉКОВИЋ, Љубинко: Мачва (рукописни зборник), Шабац, Глас Подриња, 1985.
23. МИЉКОВИЋ, Љубинко: Доња Јасеница, Смедеревска Паланка, Центар за културу "Смедеревска Паланка", 1986.
24. PETROVIĆ, Radmila: "Dvoglas u muzičkoj tradiciji Srbije", Rad XVII kongresa SUFJ (Poreč, 1970), Zagreb, SUFJ i DFH, 1972, 333-337.
25. ПЕТРОВИЋ, Радмила: Српска народна музика (Песма као израз народног музичког мишљења), САНУ, Посебна издања књ. DXCIII, Одељење друштвених наука књ. 98, Београд, Музиколошки институт САНУ, 1989.
26. ПЕТРОВИЋ, Радмила – Јелена Јовановић (редакција): "Еј, Руднице, ти планино стара" (традиционално певање и свирање групе "Црнућанка"), Београд: Музиколошки институт САНУ; Културни центар – Горњи Милановац; Вукова задужбина, 2003.
27. РАНКОВИЋ, Сања: Вокални дијалекти динарских Срба у Војводини (докторски рад одбрањен 2013. на ФМУ у Београду, у рукопису)
28. Шира литература: Избор дипломских радова из етномузикологије одбрањених на ФМУ у Београду
29. Други извори: аудио-материјал (снимци са објављених аудио-издања; остало по договору)

No. of active teaching classes:	Lectures: 2	Practical work: 0	
Methods of teaching: Lectures on given topics (with numerous auditory cases and their analysis) Discussions in lectures and workshops Presentation of analytical essays (correlative analysis of stylistic parameters of the given area) (volume up to 10 pages) Presentation of seminar papers (volume up to 15 pages) Lectures: group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 45	Final exam:	Points - 55
Attending classes	10	Written Exam	20
Activity during classes	10	Oral exam	35
Essay	10		
Seminar / presentation	15		

Study program: Book of courses Doctoral academic studies: Music Research Oriented Studies			
Course: DLT01– Timbre-specific auditory perception 1			
Teachers: Karan M. Gordana, Professor			
Course status: Compulsory.			
Number of ECTS: 7			
Prerequisites: None.			
Course objective: Understanding of all music parameters (tempo, character, meter, rhythmic structure, harmonic language, form, articulation, dynamics, agogics...). Musical hearing development – the perception of wind instruments sound in all register and timbre from the highest (piccolo) to the lowest (bass trombone, tube). Establishment of the system of active listening, detection and understanding of all music parameters, as well as the complete (given) musical flow. Memorizing the sound and translation of music to the musical notation image, performed on the woodwind and brass instrument from the orchestra setting “a tre”.			
Course outcomes: Ability of understanding the music content based on the sound. Developed capability for the woodwind instruments sound perception in all the ranges and timbres from the highest (piccolo flute) to the lowest (bass trombone, tuba) ranging from 20-20000 Hz. Developed music memory – unhindered translation of woodwind and brass music instruments from the orchestra setting “a tre” to the notation image.			
Course content: <u>Theory</u> Introduction to the music timbre phenomenon and peculiarities. Pointing out the specific sonority, register and notation typical for certain wind music instruments. Insight in the role of timbre in the recognition of wind music instruments identity or, sound genesis in general. Timbre-specific factor relevant for perception judgment. Psychological and psychophysical attributes relevant for timbre-specific perception. Timbre-specific multifunctionality in music. <u>Practice</u> Development of music memory and skills for translation of memorized sound to the notation image – music writing/ musical dictation. Practicing memory and writing down the music being listened to by work on the instructive examples along with compositions selected from the artistic music literature chosen in consideration of the best sound range, tonal and technical capacities and specifics of each instrument from “a tre” orchestra setting.			
Literature: 1. Каран Гордана, Сандра Дабих., (2009): Тембровска одређеност аудитивног опажања, Факултет музичке уметности, Београд 2. Levitin Daniel J., (2006): This is your brain on music, Dutton, London 3. Padova, A. R. Santoboni & M. O. Belardinelli (2005). "Influence of timbre on emotions and recognition memory for music", Proceedings of the Conference on Interdisciplinary Musicology Actes du Colloque interdisciplinaire de musicologie, Montreal, http://www.oicrm.org/doc/2005/cim05/articles/PADOVA_A_CIM05.pdf ; 22. 01. 2011, 17: 45. 4. Композиције и деонице дувачких музичких инструмената из солистичке, камерне и оркестарске музичке литературе.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, dialogue method, practical work. Lectures: collective teaching, group up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Written examination	50
Colloquium	40		

Study program: Book of courses Doctoral academic studies: Music Research Oriented Studies			
Course: DLT02– Timbre-specific auditory perception 2			
Teachers: Karan M. Gordana, Professor			
Course status: Compulsory.			
Number of ECTS: 7			
Prerequisites: The course Timbre-specific auditory perception 1 passed.			
Course objective: Understanding of all music parameters (tempo, character, meter, rhythmic structure, harmonic language, form, articulation, dynamics, agogics...). Musical hearing development – the perception of string instruments and percussions with definite pitch sound in all register and timbres. Establishment of the system of active listening, detection and understanding of all music parameters, as well as the complete (given) musical flow. Memorizing the sound and translation of music to the musical notation image.			
Course outcomes: Ability of understanding the music content based on the sound. Developed capability for the string instruments and percussions with definite pitch sound. Developed music memory – unhindered translation of sound to the notation image.			
Course content: <u>Theory</u> Introduction to the music timbre phenomenon and peculiarities. Pointing out the specific sonority, register and notation typical for certain wind music instruments. Insight in the role of timbre in the recognition of wind music instruments identity or, sound genesis in general. Timbre-specific factor relevant for perception judgment. Psychological and psychophysical attributes relevant for timbre-specific perception. Timbre-specific multifunctionality in music. <u>Practice</u> Development of music memory and skills for translation of memorized sound to the notation image – music writing/ musical dictation. Practicing memory and writing down the music being listened to by work on the instructive examples along with compositions selected from the artistic music literature chosen in consideration of the best sound range, tonal and technical capacities and specifics of each instrument. Colloquium Writing down excerpts from the music literature (woodwinds or brass instruments and percussions). Final exam Writing down excerpts from the music literature (string instruments, harp, celesta and glockenspiel).			
Literature: 1. Каран Гордана, Сандра Дабић., (2009): Тембровска одређеност аудитивног опажања, Факултет музичке уметности, Београд 2. Levitin Daniel J., (2006): This is your brain on music, Dutton, London 3. Compositions and parts for wind music instruments from solo, chamber and orchestral music literature.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, dialogue method, practical work. Lectures: collective teaching, group up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Written examination	50
Colloquium	40		

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

Study program: Book of courses Doctoral academic studies: Music Research Oriented Studies			
Course title: SDR12 - History of music performance 2, DDR12 - History of music performance 2			
Teachers: Šobajić V. Dragoljub, full professor			
Assistants: /			
Course status: elective			
Number of ECTS: 5			
Prerequisites: None			
Course objective: Introduction to the problems of interpretation of musical pieces in the context of current artistic styles and aesthetic theories from the Baroque to the present.			
Course outcomes: Knowing and understanding the possibility of interpreting music from a given period. Creation of critical thinking and tendencies towards research work in the field of music performance.			
Course content: (1-5) Performing poetics of prominent musicians formed in contact with the current philosophical and aesthetic directions of their time - antitradicionalists: L. V. Beethoven, F. Liszt, F. Busoni, B. Bartok, S. Prokofiev, G. Gould. (6-13) Performing poetics of prominent representatives of traditional pianism I. Paderewski, S. Rachmaninov, A. Toscanini, A. Schnabel, V. Horowitz. D. Oistrakh, S. Richter, A. B. Michelangeli. Requirements at the colloquium: a written examination from the mastered units. Examination requirements: oral: presentation of a topic in area of performance and / or creativity of a prominent instrumentalist, composer; concert-lecture (program composed of a part from the final exam on the main subject course).			
Literature: 1. Donington, Robert. The Interpretation of Early Music. Faber & Faber, London, 1975. 2. Brown, Clive, Roger Norrington. Classical & Romantic Performing practice, 1750–1900. Oxford UP, 2008. 3. Foht, Ivan. Savremena estetika muzike - Petnaest teorijskih portreta. Nolit, 1980. 4. Hirš, E. D. Načela tumačenja. Nolit, 1983. 5. Шобајић Драган (аутор, ред. и прев.). Збирка текстова за предмете Историја и теорија пијанизма и Историја извођаштва. 3. сам. издање аутора 2012. 6. Schulenberg, David. The Keyboard Music of J. S. Bach. Routledge, 2006. 7. Шобајић Драган. Темељи савременог пијанизма. Светови, 1996. 8. Dubal, David. The Art of the Piano – Its Performers, Literature, and, Recordings. 2005. 9. Šobajić Dragan, Franc List – stvaralac i izvođač. FMU, 2001. 10. Svestrani Glen Guld (priređila G. Gerten), Izdavačka knjižnica Z. Stojadinovića. 2005. 11. Zaslav, Neal. Mozart's Symphonies: Context, Performance Practice, Reception. Oxford: Clarendon Press, 1991. 12. Ralph Kirkpatrick. Interpreting Bach's WTC - A Performer "s Discourse of Method. Yale Univeristy Press. 1987.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures: collective teaching, group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	20	Concert-lecture	30
Colloquium	20	Oral examination	30

Study program: Book of courses Doctoral academic studies: Music Research Oriented Studies			
Course: DHTK1 – Theory of mobile counterpoint 1			
Teachers: Božanić Ž. Zoran, Assistant professor.			
Course status: Elective			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Gaining knowledge on the theory mobile counterpoint and its putting to practice			
Course outcomes: Students are expected to, by mastering the course requirements, individually apply acquired knowledge to the analysis of polyphonic music, and to gain competencies of understanding complex contrapuntal situations.			
Course content: Mobile counterpoint general characteristics; The history of mobile counterpoint theory; Free polyphony: vertical mobile counterpoint; Formulas of original and derivate contact – a vertical indicator; Complex indicator of the vertical transference; Horizontal mobile counterpoint; Methods of basic construction; Formulas of horizontal transference – horizontal indicator; Complex indicator of the horizontal transference; Double mobile counterpoint. Oral part of the exam: analysis of a composition with application of the theory of mobile counterpoint.			
Literature: 1. Сергей Танеев, Подвижной контрапункт строгого письма, Музыкальное издательство, Москва, 1959. 2. Sergei Taneiev, Convertible counterpoint in the strict style, Humphries, Boston, 1962. 3. Зоран Божанић, 'Хоризонтално-покретни контрапункт у теоријској концепцији С. И. Тањејева', Музичка теорија и анализа 2, Факултет музичке уметности, Београд, 2005. 4. Зоран Божанић, 'Вертикално-покретни контрапункт у светлу теорије С. И. Тањејева', Музичка теорија и анализа 5, Факултет музичке уметности, Београд, 2008. 5. Зоран Божанић, 'О музичкој делатности Тањејева и његовом истраживању контрапункта', Наслеђе 11, Филолошко-уметнички факултет, Крагујевац, 2008.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, analysis, discussions. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at classes	10	Oral examination	40
Analysis	20		
Homework	20		
Class attendance	10		

Study program: Book of courses Doctoral academic studies: Music Research Oriented Studies			
Course: DHTK2– Theory of mobile counterpoint 2			
Teachers: Božanić Ž. Zoran, Assistant professor.			
Course status: Elective			
Number of ECTS: 5			
Prerequisites: Exam prerequisites for the course Theory of mobile counterpoint 1 (DHTK1) completed.			
Course objective: Gaining knowledge on the theory mobile counterpoint and its putting to practice			
Course outcomes: Students are expected, by mastering the course requirements, to individually apply acquired knowledge to the analysis of polyphonic music, and to gain competencies of understanding complex contrapuntal situations.			
Course content: Mobile counterpoint in the imitative polyphony: the endless canon of the first and second type; Canon sequence of the first and second type; Three-part and polyphonic canonic imitation; Double canon. Oral part of the exam: analysis of a composition with application of the theory of mobile counterpoint.			
Literature: 1. Сергей Танеев, Подвижной контрапункт строгого письма, Музыкальное издательство, Москва, 1959. 2. Sergei Taneiev, Convertible counterpoint in the strict style, Humphries, Boston, 1962. 3. Сергей Танеев, Учение о каноне, Государственное издательство, Музыкальный сектор, Москва, 1929. 4. Семен Богатырев, Двойной канон, Музгиз, Москва, 1948. 5. Зоран Божанић, 'Хоризонтално-покретни контрапункт у теоријској концепцији С. И. Тањејева', Музичка теорија и анализа 2, Факултет музичке уметности, Београд, 2005. 6. Зоран Божанић, 'Аспекти канонске имитације у теорији покретног контрапункта', Музичка теорија и анализа 1/2009, Факултет музичке уметности, Београд, 2009.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, analysis, discussions. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	10	Oral examination	40
Analysis	20		
Lecture attendance	10		
Seminar paper	20		

Study program: Doctoral academic studies; Music Research Oriented Studies			
Course: DGFB1 – Fantasy and ballad principle in music , DUGFB1 – Fantasy and ballad principle in music			
Teachers: Popović-Mladenović B. Tijana, professor			
Course status: Elective.			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Introducing students to the phenomena of fantasy and ballad, function of the fantasy and ballad principles and the space for fantasy and narrativity in music from the perspective of theory of creativity, psychology of arts, aesthetics, narratology, theoretical psychoanalysis, anthropology and history of music; introducing students to the interdisciplinary field of the analysis of fantasy and ballad qualities in music.			
Course outcomes: Upon completing the course students are expected to: (1) master various approaches to the phenomena of fantasy and ballad in music; (2) master interdisciplinary method of analysis, explanation and interpretation of “music fantasy” and “music narrativity”; (3) be able for theoretical, historical-analytical and critical problematization.			
Course content: During the course students are introduced to the most important theoretical approaches to the fantasy and ballad principle, as well as phantasms and narrative in musical (and in wider sense, artistic) creation in the wide gamut from the psychoanalytical theories of Freud, Adler, Jung to Lacan and Michael Adams, through Predrag Ognjenović’s studies in the psychology of arts, Danko Grljić’s „aesthetics of the epoch“, Miloš Ilić’s creativity theory, or, an attempt of foundation of an philosophy of imaginary, namely “transcendental fantasy” by Gilbert Durand, the questions of ipseity, live metaphor, story and time experience of Paul Ricoeur, art rules of Pierre Bourdieu, to the philosophy of “unconscious processes” by Gordon Globus and Remo Bodei, along with psychological and psychoanalytical approach to music as path which could emblemize the unconscious of the very being in the theories of Anthony Storr and Michele Imberty. At the same time, the specified theoretical approaches are observed in the field of music fantasy and ballad through the history of music, from the Middle Ages to nowadays. Topics: 1. Music fantasy as “the other stage” of music; 2. The space as the <i>a priori</i> form of fantasy; 3. Time and phantasm; time of echo and pulsation of the imaginary; 4. Ballad and its proto-narrative capsule; 5. Narrated time and the time of narration, represented and representative, story and discourse, diegetic and mimetic, temporal distance and the performative; 6. Ballad and the creative, formation, interpretation and experience of (Western European) musical time; 7. Middle Age: ballad in music; 8. Renaissance and the 17 th century: music fantasy; 9. The 18 th century: music fantasy and ballad; 10. The 19 th century: music fantasy and ballad; 11. The 20 th century: fantasy and ballad quality in music; 12. Refiguration and heteroglosses of music fantasy and ballad. Homework 1: insight into the examined literature. Homework 2: oral presentation – analytical and critical approach to the given topic. Exam: written part – case study; oral part – oral defense of the study.			
Literature: 1. Adams, Mishael Vannoy, The Fantasy Principle: Psychoanalysis of the Imagination, New York, 2004; \ 2. Abbate, Carolyn, Unsung Voices: Opera and Musical Narrative in the Nineteenth Century, Princeton, 1991; 3. Berger, Karol, Diegesis and Mimesis: The Poetic Modes and the Metter of Artistic Presentation, Journal of Musicology, 1994, 12, 407–433; 4. The Form of Chopin's "Ballade", Op. 23, 19th-Century Music, 1996, 1, 46–71; 5. Bodei, Remo, Logiques du délire: raison, affects, folie, Paris, 2002; 6. Бурдије, Пјер, Правила уметности, Нови Сад, 2003; 7. Durand, Gilbert, Antropološke strukture imaginarnog. Uvod u opću arhetipologiju, Zagreb, 1991; 8. Globus, Gordon, The Postmodern Brain, Amsterdam, 1995; 9. Grljić, Danko, Estetika II. Epoha estetike: XVII, XVIII i početak XIX stoljeća, Zagreb, 1983; 10. Ilić, Miloš, Teorija i filozofija stvaralaštva, Beograd, 1979; 11. Imberty, Michel, La musique creuse le temps. De Wagner à Boulez: Musique, psychologie, psychanalyse, Paris, 2005; 12. Narrative, splintered temporalities and the Unconscious in the music of the XXth Century, Bologna, 2006; 13. Klein, Michael, Chopin's Fourth Ballade as Musical Narrative, Music Theory Spectrum, 2004, 1, 23–56; Kramer, Lawrence, Musical Narratology: A Theoretical Outline, y: Classical Music and Postmodern Knowledge, Los Angeles, 1995; 14. Lakan, Žak, Spisi (izbor), Beograd, 1983; 15. Ognjenović, Predrag, Psihološka teorija umetnosti, Beograd, 2003; 16. Popović Mladjenović, Tijana, Procesi panstiliističkog muzičkog mišljenja, Beograd, 2009; 17. Прича о балади у музици, Нови Звук, 30, 2007, 15–33; Рикер Пол, Жива метафора, Загреб, 1981; 18. Време и прича, Нови Сад, 1993; 19. Сопство као други, Београд, 2004; 20. Samson, Jim, Extended forms: the ballades, scherzos and fantasies, y: Jim Samson (Ed.), The Cambridge Companion to Chopin, Cambridge, 1992, 101–123; 21. Storr, Anthony, Music and the Mind, New York, 1992.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with demonstrations of the application of appropriate explanations on the chosen case study. Presentation preparation: critic, analysis and review. Seminar paper writing. Lectures: group up to 300.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	10	Written paper	30
Examined literature	20	Oral defense	10
Presentation and analysis	30		

