



University of Arts in Belgrade
Faculty of Music

SPECIALIZED STUDIES

MUSIC THEORY

Field	Music research
Type and Level	Specialized studies, II study cycle
Modules	/
Study load	60 ECTS
Study length	1 years (2 semesters)
Title	Specialist in Arts
Number of students	5 per year of study
Language	Serbian
Web	www.fmu.bg.ac.rs
Entry requirements	Completed undergraduate studies with bachelor (240 ECTS) and master's (60 ECTS) academic degrees and an approved entrance exam.
Objectives	<p>Objectives of specialized studies program in Music Theory derive from its aims, designed for qualifying professionals who could successfully put the knowledge acquired at the previous study cycles to practice in particular problem area of a specific field of interest, who have high ability for making and correlating research- and analysis-based knowledge and insights.</p> <p>Through lectures, individual and supervised work students gain knowledge from a specific field of music theory and pedagogy of music theory, along with competencies for solving complex problems in these disciplines.</p> <p>The objectives of the study program confer to the main aims and objectives of Faculty of music, defined under the longstanding tradition in music theory education.</p>

Structure

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

Specialized Studies in Music Theory are designed to enable in depth knowledge and understanding of this field of research, thus empowering students with heightened capability of interlinking knowledge in solving complex problems, as well as heightened creativity and freedom in research. This study program can enter candidates with a master's degree (300 ECTS) with 8 as a minimum average grade and at least 9 at the final thesis or corresponding undergraduate studies valid until the Law on Higher Education, with the average grade of least 8 and 9 on the final graduate thesis. More on the application process is defined by the Faculty of Music's Statute, as well as by Policies and Regulations on the entrance exam and ranking.

Transfer to this study program from specialized studies in related study fields in course of one academic year is not allowed. Transfer from the same study program from different faculty is not allowed.

The aim of specialized studies program in Music Theory is strengthen and upgrade personal competencies in individual research, as well as competencies for teaching in music-oriented schools at secondary educational level.

Duration of the specialized study program in Music Theory is one year (2 semesters) structured in the scope of 60 ECTS. All courses (compulsory and elective) last one semester with individually defined credit value in accordance with the European Credit Transfer System (ECTS), with 1 credit approximately amounting to 30 work hours of overall student activity. In compliance with positive practice in specialized studies in arts in Europe, approximately 50% of credits acquired through the studies pertain to the major. Program requirements of the major are strictly defined, with individual work programs openly formed in accordance with interests and previous results of each students, making it significantly different from the master's study in form and content.

Study program courses are grouped in research-vocational (48 ECTS) and theoretical-methodological (12 ECTS) oriented. The electives and individual research load 20 ECTS (33,33%) each.

The specialized study program in Music Theory offers two modules with 4 electives in each and total of 20 ECTS (33,33%), with the freedom of choice also reflected in freedom of choice in subject matter of the final specialist thesis. In compliance with positive practice in specialized studies in Europe, about 50% of credits pertain to the vocational-oriented courses (Individual research and Specialist thesis).

The final part of specialized study program in Music Theory is the defence of the final specialist thesis upon which candidates obtain the title Specialist in Arts (Sp.A) – Music Theory.

Upon completion of the specialized study program in Music Theory student gains competencies for individual research, pedagogical work in music and general high schools, culture institutions, as well as possibility for continuation of studies at the third study cycle – doctoral studies. By one-year specialized study program students are also competent, through putting to practice knowledge and skills, for working in the field of pedagogy as well as music research. With this study program the Faculty encourages increasing number of candidates wishing for additional enhancing and profiling through life-long continual education.

Aims

Upon completion of the specialized study program in Music Theory student gains competencies for individual research, pedagogical work in music and general high schools, culture institutions, as well as possibility for continuation of studies at the third study cycle – doctoral studies. Outcomes include developed competencies in enhancement, research and professional fulfilment in the chosen problem area in music theory.

Program objectives derive from the aim and are, therefore directed to the formation of the professionals who would knowledge acquired at previous levels of studies successfully put to practice in particular problem area and who will have high capacities in interlinking knowledge and conclusions based on the research and analysis. Through lectures, supervised and individual work students gain knowledge, depending on the chosen module, from a particular field of music theory, along with competencies for complex problem solving in the stated field.

Specialized studies are the most practically orientated level of studies, focused on the problems and situations especially relevant for the music theory teachers' practice, compared to the intentionally research-oriented doctoral studies. Thus, competencies acquired through specialized studies represent significant contribution to the professional enhancement of teaching staff, also responding to the societal needs. At the same time, academic-theoretical component of the specialized study program offers knowledge that could represent an important basis for the further research at the doctoral level of studies.

Specialized study program in Music Theory incorporates in depth knowledge and understanding of music theory, connecting and putting to practice knowledge from various pedagogical fields, solving problems in teaching practices by application of innovative research methods and techniques, development of skills and competencies in practical application of music theory and music pedagogy knowledge, competencies in structuring music theory classes and curriculum.

Program requirements are conceived to enable continual progress of student's work. By one-year specialized study program students are also competent, through putting to practice knowledge and skills, for working in the field of pedagogy as well as music research. With this study program the Faculty encourages increasing number of candidates wishing for additional enhancing and profiling through life-long continual education.

Aim of the specialized study program in Music Theory completely confers to the main aims and objectives of the Faculty of music.

Objectives

Objectives of specialized studies program in Music Theory derive from its aims, designed for qualifying professionals who could successfully put the knowledge acquired at the previous study cycles to practice in particular problem area of a specific field of interest, who have high ability for making and correlating research- and analysis-based knowledge and insights.

Through lectures, individual and supervised work students gain knowledge from a specific field of music theory and pedagogy of music theory, along with competencies for solving complex problems in these disciplines.

The objectives of the study program confer to the main aims and objectives of the Faculty of music, defined under the longstanding tradition in music theory education.

Competencies

- Mastering research methods, practices and processes in teaching.
- In depth knowledge and understanding of music theory connecting and putting to practice knowledge from various pedagogical fields, solving problems in teaching practices by application of innovative research methods and techniques, development of skills and competencies in practical application of music theory and music pedagogy knowledge, competencies in structuring music theory classes and curriculum.

- Generic competencies in development of critical and self-critical thinking and putting to practice acquired knowledge.
- Candidates at the Music Theory study program acquire knowledge and competencies for educational work in preschools, elementary and high general and music schools.

Curriculum

Curriculum of Specialized Study Program in Music Theory is created to comply with the specific objectives. The structure of the study program loads about 30% ECTS of elective courses. Electiveness is also expressed by the choice of subject of the specialist thesis.

In compliance with positive practice in specialized studies in arts in Europe, approximately 50% of credits acquired through the studies pertain to the courses grouped as research-oriented and vocational. Curriculum incorporates specialist thesis.

All courses load individually defined credit value in accordance with the European Credit Transfer System (ECTS), with 1 credit approximately amounting to 30 work hours of overall student activity. Curriculum is formed so that knowledge necessary for further courses is obtained on the previous ones.

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

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

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

List of courses

Theoretical-methodological courses

Aesthetics, poetics and stylistics of contemporary music 1

Aesthetics, poetics and stylistics of contemporary music 2

Musical development – a backbone of analysis of music symmetry 1

Musical development – a backbone of analysis of music symmetry 2

Strategies of musical style 1

Strategies of musical style 2

Music research and vocational courses

Analysis of atonal music 1

Analysis of atonal music 2

Applied music aesthetics 2

Applied music aesthetics 1

Individual research

Specialist thesis

Tendencies and methods in music theory and analysis 1

Tendencies and methods in music theory and analysis 2

Elective courses

Analysis of atonal music 1

Musical development – a backbone of analysis of music symmetry 1

Strategies of musical style 1
 Aesthetics, poetics and stylistics of contemporary music 1
 Applied music aesthetics 1
 Analysis of atonal music 2
 Musical development – a backbone of analysis of music symmetry 2
 Strategies of musical style 2
 Aesthetics, poetics and stylistics of contemporary music 2
 Applied music aesthetics 2

Outline*

Study program in Music Theory

No.	Code	Course	S	Status	Type	Active training classes				Other classes	ECTS
						L	P	AC	IW		
FIRST YEAR											
1	SHSR1	Specialist thesis	1, 2	RV	C	1	1	0	2	0	10
2	SHPM1	Tendencies and methods in music theory and analysis 1	1	RV	C	2	0	0	0	0	5
3	SHI01	Elective courses	1, 2		E	4	0	0	0	0	10
	SHAA1	Analysis of atonal music 1	1	RV	E	2	0	0	0	0	5
	SHIS1	Musical development – a backbone of analysis of music symmetry 1	1	TM	E	2	0	0	0	0	5
	SHAS1	Strategies of musical style 1	1	TM	E	2	0	0	0	0	5
	SGPS1	Aesthetics, poetics and stylistics of contemporary music 1	1	TM	E	2	0	0	0	0	5
	SGPE1	Applied music aesthetics 1	1	RV	E	2	0	0	0	0	5
4	SHSI1	Individual research	1	RV	C	0	0	0	10	0	10
5	SHPM2	Tendencies and methods in music theory and analysis 2	2	RV	C	2	0	0	0	0	5
6	SHIO2	Elective courses	2, 3		E	4	0	0	0	0	10

	SHAA2	Analysis of atonal music 2	2	RV	E	2	0	0	0	0	5
	SHIS2	Musical development – a backbone of analysis of music symmetry 2	2	TM	E	2	0	0	0	0	5
	SHAS2	Strategies of musical style 2	2	TM	E	2	0	0	0	0	5
	SGPS2	Aesthetics, poetics and stylistics of contemporary music 2	2	TM	E	2	0	0	0	0	5
	SGPE2	Applied music aesthetics 2	2	RV	E	2	0	0	0	0	5
7	SHSI2	Individual research	2	RV	C	0	0	0	10	0	10
Total						14	2	0	24	0	60
Number of classes and ECTS on the study program in total								600		60	

* S- Semester

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

Status: RV – Music research and vocational, TM - Theoretical-methodological

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

Admission

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

Admission requirements:

- Completed Bachelor and Master's studies in Music Theory with 300 ECTS and average grade of at least 8 (eight) on the studies and at least 9 (nine) in final (master) thesis; or
- Completed undergraduate studies upon the Law on Higher Education valid until September 10th 2005, with at least 8 (eight) on the studies and at least 9 (nine) in final/graduation thesis
- Approved entrance exam in compliance with Faculty of music's Policies and Regulations for entrance exams and ranking.

Entrance exam requirements:

- Submitted dissertation complying in scope and content to the final thesis at Master study program in Music Theory, or graduation dissertation in music theory obtained at the (former) Department for general music pedagogy
- Written essay on the set theoretical-analytical topic.
- Interview with the candidate incorporating defence of the written essay, questions regarding the submitted dissertation, evaluation of basic knowledge in Tendencies and methods in music theory

and analysis from undergraduate study programs in Music Theory and interview with the candidate regarding his interests and plans for future research.

Specialized studies are open to all graduate students of Faculty of music under the same conditions.

Specialized studies are open to graduate students of other music academies and faculties under the same conditions, provided that their curriculum complies with that of the Faculty of music in at least 80%. On the contrary, Entrance Committee can set the additional entry requirements.

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 study program of Composition is consisted of the following:

- Submitted dissertation complying in scope and content to the final thesis at Master study program in Music Theory, or graduation dissertation in music theory obtained at the (former) Department for general music pedagogy;
- Written essay on the set theoretical-analytical topic;
- Interview with the candidate incorporating defence of the written essay, questions regarding the submitted dissertation, and candidate's interests and plans for future research;
- Evaluation of basic knowledge in Tendencies and methods in music theory and analysis from undergraduate study programs in 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 procedures.

List of courses

1. SHAA1 Analysis of atonal music 1
2. SHAA2 Analysis of atonal music 2
3. SGPS1 Aesthetics, poetics and stylistics of contemporary music 1
4. SGPS2 Aesthetics, poetics and stylistics of contemporary music 2
5. SGPE1 Applied music aesthetics 1
6. SGPE2 Applied music aesthetics 2
7. SHIS1 Musical flow as the basis of symmetry analysis 1
8. SHIS2 Musical flow as the basis of symmetry analysis 2
9. SHSI1 Research study 1
10. SHSI2 Research study 2
11. SHSR1 Specialist thesis
12. SHAS1 Strategies of musical style 1
13. SHAS2 Strategies of musical style 2
14. SHPM1 Tendencies and methods in music theory and analysis 1
15. SHPM2 Tendencies and methods in music theory and analysis 2

Study program: Specialized academic studies, Music Theory			
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: <ol style="list-style-type: none"> 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: Specialized academic studies, Music Theory			
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 Pearsall and Charles Morrison. Prolongation theory of Oli Väisälä. Exam: discussion of analytical and theoretical aspects processed in the seminar work.			
Literature: <ol style="list-style-type: none"> 1. Lerdahl, Fred. 1989. "Atonal Prolongational Structure". Contemporary Music Review, Vol. 4: 65-87. 2. Lerdahl, Fred. 2001. Tonal Pitch Space. Oxford, New York: Oxford University Press. 3. Morrison, Charles D. 1991. "Prolongation in the Final Movement of Bartók's String Quartet No. 4". Music Theory Spectrum, Vol. 13, No. 2, 179-196. 4. Pearsall, Edward. 1991. "Harmonic Progression and Prolongation in Post-Tonal Music". Music Analysis, 10: 3: 345-355. 5. Straus, Joseph. 2000. Introduction to Post-Tonal Theory. Upper Saddle River: Prentice Hall. 6. Straus, Joseph. 1987. "The Problem of Prolongation in Post-Tonal Music." Journal of Music Theory, Vol. 31, No. 1: 1-21. 7. Väisälä, Oli. 1999. "Concepts of Harmony and Prolongation in Schoenberg's Op. 19/2". Music Theory Spectrum, Vol. 21, No. 2: 230-259. 8. Väisälä, Oli. 2004. Prolongation in Early Post-tonal Music. Studia Musica 23. Helsinki: Sibelius Academy. 9. Zatkalik, Miloš. 2015. Prolongacija i strukturni slojevi u posttonalnoj muzici (u štampi). 			
No. of active teaching classes:		Lectures:2	Practice:0
Teaching methods: Lectures, individual work, discussions. Lectures: collective teaching, group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final thesis:	Points - 30
Activity during classes	10	Exam	30
Seminar/s(40+20)	60		

Study program: Specialized academic studies, Music Theory			
Course: SGPS1 – Aesthetics, poetics and stylistics of contemporary music 1 , SUGPS1 – Aesthetics, poetics and stylistics of contemporary music 1			
Teachers: Nikolić D. Sanela, Assistant Professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 5			
Prerequisites: No special prerequisites			
Course objective: The objective of the course is to introduce Ph.D. and Specialized students with research work on analysis, interpretation and discussion of disciplinary and interdisciplinary aesthetic, poetic and stylistic approaches to contemporary music.			
Course outcomes: Student acquire 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 šiofrenija 2 , Sandorf i Mizantrop, Zagreb, 2013.			
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 50			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral exam	30
Colloquium-s	20		
Seminar-s	40		

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

Study program: Specialized academic studies, Music Theory			
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: Specialized academic studies, Music Theory			
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: Specialized academic studies; Music Theory			
Course: SHIS1 – Musical flow as the basis of symmetry analysis 1			
Teachers: Sabo B. Anica, full professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 5			
Prerequisites: None.			
Course objective: Extending knowledge on the musical flow phenomenon. Fostering analytical capacities. Establishing the significance of the phenomenon for understanding the symmetry display in musical form.			
Course outcomes: Training for independent research in the field of analysis and interpretation of the musical flow phenomenon as a backbone in the process of musical form analysis.			
Course content: * Introduction to the course content, objective and outcome 1. *Defining the musical flow phenomenon 2. *Musical plans 3. *Components of musical expression and their elements 4-5. *Instructions for seminar paper, initial choice of topic 6. *Musical flow segmentation and defining the types of borders 7-8. *Colloquium 9. *Elementary musical flow units 10-11. *Musical flow analysis – the basis of musical form analysis 12. *Work on seminar paper 13-14. *Recapitulation of the material and preparation for the exam. Colloquium: two theoretical question Exam: discussion on the theoretical propositions for seminar paper.			
Literature: 1. Popović, Berislav, <i>Muzička forma ili smisao u muzici</i> , Clio, Beograd, 1988. 2. Sabo, Anica, <i>The Form of Variations – Steps in the Analytical Procedure</i> , In: Miloš Zatkalik et al. (ed.), <i>Music Theory and Analysis, FoM</i> , Belgrade, 2010. 3. Сабо, Аница, <i>Проблематика термилошког одређења структурног плана музичког тока – музичка реченица</i> , Нови звук, Београд, 2006, 27, 71–83 4. Веселиновић Хофман Мирјана, <i>Литература о музици као музички медиј</i> , у Весна Микић и Татјана Марковић (уред.), <i>Музика и медији</i> , Београд, 2002, 31–39 5. Veselinović Hofman Mirjana, <i>Pred muzičkim delom</i> , Zavod za udžbenike, Beograd, 2007. 6. Асафьев, Борис, <i>Музыкальная форма, как процесс</i> , Государственное музыкальное издательство, Ленинград, 1963			
No. of active teaching classes:	Lectures: 2		Practical work: 0
Teaching methods: Lectures, discussions, consultations. Lectures: collective teaching, group up to 50			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	10	Oral examination	40
Practice	10		
Colloquium-a	20		
Seminar paper-s	20		

Study program: Specialized academic studies; Music Theory			
Course: SHIS2 – Musical flow as the basis of symmetry analysis 2			
Teachers: Sabo B. Anica, full professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 5			
Prerequisites: Exam prerequisites of the course Musical flow as the basis of symmetry analysis 1(SHIS1) completed.			
Course objective: Extending knowledge on the musical flow phenomenon. Establishing the significance of the phenomenon for understanding the symmetry display in musical form. The interrelation of musical flow phenomenon and symmetry.			
Course outcomes: Training for independent research in the field of analysis and interpretation of the music flow phenomenon as a backbone in the process of musical form analysis.			
Course content: * Introduction to the course content, objective and outcome 1. * Recapitulation of the previous knowledge on emergence of musical flow phenomenon and determination of theoretical postulates 2-3. *Basic postulates of symmetry display 4-5. *Musical flow as the basis of the emergence of symmetry in a musical form 6-7. *Work on the presentational version of seminar paper 8-10. * Seminar papers presentation 11-12. *Coursework recapitulation 13-14. *Preparation for the exam. Exam: Discussion on the analytical and theoretical aspects treated in the seminar paper.			
Literature: 1. Popović, Berislav, Muzička forma ili smisao u muzici, Clio, Beograd, 1988. 2. Sabo, Anica, The Form of Variations – Steps in the Analytical Procedure, In: Miloš Zatkalik et al. (ed.), Music Theory and Analysis, FoM, Belgrade, 2010. 3. Сабо, Аница, Проблематика термилошког одређења структурног плана музичког тока – музичка реченица, Нови звук, Београд, 2006, 27, 71–83 4. Веселиновић Хофман Мирјана, Литература о музици као музички медиј, у Весна Микић и Татјана Марковић (уред.), Музика и медији, Београд, 2002, 31–39 5. Veselinović Hofman Mirjana, Pred muzičkim delom, Zavod za udžbenike, Beograd, 2007. 6. Асафьев, Борис, Музыкальная форма, как процес, Государственное музыкальное издательство, Ленинград, 1963. 7. Kempf, Davorin, What Is Symmetry in Music?, International Review of the Aesthetics and Sociology of Music, Croatian Musicological Society http://www.jstor.org/action/ Vol. 27, No. 2, 1996, 155.			
No. of active teaching classes:	Lectures: 2		Practical work: 0
Teaching methods: Lectures, discussions, consultations. Lectures: collective teaching, group up to 50			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	20	Oral examination	40
Practice	40		

Study program: Specialized academic studies; Music Theory			
Course: SHS11 – Research study 1			
Teachers: ---			
Assistants: ---			
Course status: compulsory			
Number of ECTS: 10			
Prerequisites: None.			
Course objective: Research study is a part of specialization thesis in the field of Music theory. Its role is to direct and guide students in applying the acquired knowledge (historiographical, analytical, methodological, pedagogical) with an aim to individual: - improvement and self-realization in a specific narrow field of music theory; - research of problem solving possibilities and methods with the aid of literature or good research practice; - problem research and conclusions on possible solutions based on the conducted research and analysis; - preparations, planning and self-organization for the specialization thesis writing, presentation and defense.			
Course outcomes: Building and developing capability for research subject problem orientation, functional construction of large scope scientific text and clear idea formulation, practical mastering of scientific paper methodology and technique on the higher level compared to the master study. Research study objective is reflected in the student's capability for: successful articulation and synthesis of knowledge and understanding, skills and qualities in the creative work context, further research and development; knowledge foundation, application and extension in various contextual frames and situations, in and out of the chosen specific research field; create ideas, concepts, suggestions, solutions and argumentation, individually or in collaboration with others, with an aim of completing individually initiated or given tasks; individual learning and setting objectives, successful work load management and task completion respecting the deadline; search, gather, extrapolate, evaluate, handle and manage information from various sources.			
Course content: Formed in accordance with the chosen topic of each individual specialization thesis, its complexity and structure: - includes theoretical and conceptual basis preliminary design of research, concepts, research problem, method and objectives formulation, application of scientific methodology, scientific text formulation and technical preparation.			
Literature: 1. Formed according to the chosen topic of each individual specialization thesis.			
No. of active teaching classes:	Lectures: 0	Practical work: 10	
Teaching methods: Candidate's individual work with consultations.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 0	Final exam:	Points - 0

Study program: Specialized academic studies; Music Theory			
Course: SHSI2 – Research study 2			
Teachers: ---			
Assistants: ---			
Course status: compulsory			
Number of ECTS: 10			
Prerequisites: None.			
Course objective: Research study is a part of specialization thesis in the field of Music theory. Its role is to direct and guide students to applying the acquired knowledge (historiographical, analytical, methodological, pedagogical) with an aim to individual: - improvement and self-realization in a specific narrow field of music theory; - research of problem solving possibilities and methods with the aid of literature or good research practice; - problem research and conclusions on possible solutions based on the conducted research and analysis; - preparations, planning and self-organization for the specialization thesis writing, presentation and defense.			
Course outcomes: Building and developing capability for research subject problem orientation, functional construction of large scope scientific text and clear idea formulation, practical mastering of scientific paper methodology and technique on the higher level compared to the master study. Research study objective is reflected in the student's capability for: successful articulation and knowledge synthesis and understanding, skills and qualities in the creative work context, further research and development; knowledge foundation, application and extension in various contextual frames and situations, in and out of the chosen specific research field; create ideas, concepts, suggestions, solutions and argumentation, individually or in collaboration with others, with an aim of completing individually initiated or given tasks; individual learning and setting objectives, successful work load management and task completion respecting the deadline; search, gather, extrapolate, evaluate, handle and manage information from various sources.			
Course content: Formed in accordance with the chosen topic of each individual specialization thesis, its complexity and structure: - includes theoretical and conceptual basis preliminary design of research, concepts, research problem, method and objectives formulation, application of scientific methodology, scientific text formulation and technical preparation.			
Literature: 1. Formed according to the chosen topic of each individual specialization thesis.			
No. of active teaching classes:	Lectures: 0	Practical work: 10	
Teaching methods: Candidate's individual work with consultations.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 0	Final exam:	Points - 0

Study program: Specialized academic studies; Music Theory			
Course SHSR1 – Specialization thesis			
Teachers: Božić D. Svetislav, professor; Zatkalik J. Miloš, professor; Sabo B. Anica, professor; Tošić O. Vladimir, professor; Brkljačić K. Ivan, associate professor; Jovanović S. Dragana, associate professor; Repanić A. Predrag, associate professor; Stefanović M. Ana, associate professor; Stojadinović-Milić M. Milana, associate professor; Božanić Ž. Zoran, assistant professor; Vuksanović I. Ivana, assistant professor; Malaev P. Garun, assistant professor; Medić B. Milena, assistant professor.			
Assistants: Jelenković S. Jelena, lecturer; Korać M. Vladimir, lecturer; Pavličić B. Filip, lecturer; Sabo I. Atila, lecturer; Simić M. Stanko, lecturer.			
Course status: compulsory			
Number of ECTS: 10			
Prerequisites: None.			
Course objective: Training students for independent analytical work on a highly complex sample and fostering capability for organization and realization of music theory paper.			
Course outcomes: Analytical introduction to the chosen compositions; •Building capacity for application of general music theory knowledge and insights to the chosen specific field; • Basic mastering of scientific work methodology and technique; •Introduction to the problem area of a chosen field; • Developing capacity for articulate written and oral formulation of analytical results; •Establishing correlation between research results and specialization research field.			
Course content: 1-2. week: students' initial introduction with the work plan; 3-14. week: study of sources and literature, analysis of compositions, 15. week: summary and presentation of results; 16-19. week: formulation of the specialized paper topic; 20-29. week: additional research on the topic, text formulation in collaboration with mentor; 30. week: seminar paper presentation and defense			
Literature: 1. Marinković, Sonja Metodologija naučnoistraživačkog rada u muzikologiji, Beograd, Fakultet muzičke umetnosti, Katedra za muzikologiju, 2008.			
No. of active teaching classes:	Lectures: 1	Practical work: 3	
Teaching methods: Lectures, practice, debates on the choice of topic. Mentorship. Lectures: collective teaching, group up to 50 Practice: group teaching, group up to 25			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity at lectures	10	Specialization thesis execution	50
Homework	10	Specialization thesis defense	20
Oral report on a given topic	10		

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

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

Study program: Specialized academic studies; Music Theory		
Course: SHPM1 – Tendencies and methods in music theory and analysis 1		
Teachers: Božić D. Svetislav, professor; Stefanović M. Ana, associate professor		
Assistants: ---		
Course status: compulsory		
Number of ECTS: 5		
Prerequisites: None.		
Course objective: Extending the knowledge acquired during bachelor and master academic studies with an emphasis on tendencies in 20 th century music theory and analysis, along with current tendencies.		
Course outcomes: Upon finishing the studies students are expected to be capable for applying and combining analytical methods in approach to a musical piece.		
Course content: Introducing students with essential tendencies in music theory. Theory <ul style="list-style-type: none"> 1. Current reflections on music theory in the context of music research disciplines 2. Structuralism in music 3. Structural linguistics (De Saussure, Hjelmslev, Jakobson) 4. Syntagmatic and paradigmatic analysis, segmentation and duplication (Nicolas Ruwet) 5. Neutral level analysis and tripartite analysis (Jean Molino) 6. Two levels of analysis (Jean Jacques Nattiez) 7. Generative gramatics (Chomsky) 8. Generative analysis (Lerdahl and Jackendoff) 9. Workshop: application of the acquired methodological knowledge on selected corpus 10. Workshop: application of the acquired methodological knowledge on selected corpus 11. Workshop: application of the acquired methodological knowledge on selected corpus 12. Workshop: application of the acquired methodological knowledge on selected corpus 13. Workshop: application of the acquired methodological knowledge on selected corpus 14. Workshop: application of the acquired methodological knowledge on selected corpus 15. Workshop: application of the acquired methodological knowledge on selected corpus Exam requirements: 1. Theoretical question 2. Analysis – application of the analytical methods on selected examples		
Literature: <ul style="list-style-type: none"> 1. Chauvel, 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. 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. 3. 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. 4. Lerdahl, Jackendoff, A Generative Theory of Tonal Music, The Massachusetts Institute of Technologz, 1983. 5. Nattiez, Jean-Jacques, Fondéments d'une sémiologie de la musique, Union générale d'éditeurs, 1976. 6. Music and Discourse: Toward a Semiology of Music (Musicologie générale et sémiologie, 1987); Translated by Carolyn Abbate, Princeton, princeton University Press, 1990. 7. Ruwet, Nicolas, Langage, Musique, Poésie, Paris, Seuil, 1972. 8. 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, discussions, consultations. Lectures: collective teaching, group up to 50		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Lectures attendance	20	Oral examination	60
Homework	20		

Study program: Specialized academic studies; Music Theory
Course: SHPM2 – Tendencies and methods in music theory and analysis 2
Teachers: Božić D. Svetislav, professor; Stefanović M. Ana, associate professor
Assistants: ---
Course status: compulsory
Number of ECTS: 5
Prerequisites: Exam prerequisites from Tendencies and methods in music theory and analysis 1 (SHPM1) course completed.
Course objective: Extending the knowledge acquired during bachelor and master academic studies with an emphasis on tendencies in 20 th century music theory and analysis, along with current tendencies.
Course outcomes: Upon finishing the studies students are expected to be capable for applying and combining analytical methods in approach to a musical piece.
Course content: Introducing students with essential tendencies in music theory. Theory 1. Semiology, origin and foundations (Ferdinand de Saussure, Charles Sanders Pierce) 2. Meaning, sign, symbol: classification of signes 3. Structurally oriented music semiology (Nattiez) 4. Referentially oriented music semiology 5. Theory of topoi (Rattner, Agawu, Monelle) 6. Eero Tarasti's music semiology 7. Music analysis and rhetorics 8. Semiosylistics, theory of information 9. Workshop: application of the acquired methodological knowledge on selected corpus 10. Workshop: application of the acquired methodological knowledge on selected corpus 11. Workshop: application of the acquired methodological knowledge on selected corpus 12. Workshop: application of the acquired methodological knowledge on selected corpus 13. Workshop: application of the acquired methodological knowledge on selected corpus 14. Workshop: application of the acquired methodological knowledge on selected corpus 15. Workshop: application of the acquired methodological knowledge on selected corpus Exam requirements: 1. Theoretical question 2. Analysis – application of the analytical methods on selected examples
Literature: 1. Agawu, Kofi, <i>Playing with Signs</i> , Princeton, Princeton University Press, 1991. 2. "The Challenge of Semiotics", <i>Rethinking Music</i> ; 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", <i>Musical Signification</i> ; ed. by Eero Tarasti, Berlin-New York, Mouton de Gryter, 1995, 81-90. 4. Eco, Umberto, <i>A Theory of Semiotics</i> , Bloomington, Indiana University Press, 1976. 5. Monelle, Raymond, <i>The Sense of Music</i> , Princeton, Princeton University Press, 2000. 6. <i>The musical topic: hunt, military and pastoral</i> , Bloomington: Indiana University Press, 2006. 7. Nattiez, Jean-Jacques, <i>Fondements d'une sémiologie de la musique</i> , Union générale d'éditeurs, 1976. 8. <i>Music and Discourse: Toward a Semiology of Music (Musicologie générale et sémiologie, 1987)</i> ; Translated by Carolyn Abbate, Princeton, Princeton University Press, 1990. 9. TARASTI, Eero, <i>Theory of Musical Semiotics</i> , Bloomington: Indiana University Press, 1994. 10. Pierce, Charles Sanders, "The Icon, Index and Symbol", <i>Collected papers of Charles Sanders Pierce, Elements of logic</i> , Cambridge, Mass, Harvard University Press 1960, 156-173.

No. of active teaching classes:	Lectures: 2	Practical work: 0	
Teaching methods: Lectures, discussions, consultations. Lectures: collective teaching, group up to 50			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Lectures attendance	20	Oral examination	60
Homework	20		