



University of Arts in Belgrade

Faculty of Music

## BACHELOR STUDIES

### MUSIC PERFORMANCE

Field	Music
Type and level	Bachelor studies, I study cycle
Modules	Conducting, Vocal Studies, Piano, Violin, Viola, Violoncello, Double bass, Flute, Oboe, Clarinet, Bassoon, Trumpet, French horn, Trombone, Tuba, Guitar, Organ, Percussion, Harp, Harpsichord, Jazz Drums, Jazz Guitar, Jazz Piano, Jazz Double bass, Jazz Singing, Jazz Saxophone, Jazz Trombone, Jazz Trumpet
Study load	240 ECTS
Study length	4 years
Title	Bachelor of Music Performance
Number of students	84 per year of study
Language	Serbian
Web	<a href="http://www.fmu.bg.ac.rs">www.fmu.bg.ac.rs</a>
Entry requirements	An entrance condition for enrolment in a Bachelor's study program is to have graduated full high school, music secondary school or School for music talents in Čuprija. In absence of completed appropriate education, an additional entrance examination has to be taken, as it is regulated in accordance with the Faculty of Music Policies and Regulations for Entrance Exams.
Objectives	<p>The main objectives of Performing Arts Bachelor Study program are derived from the purpose for which the program is designed and therefore directed toward the development of experts of clearly recognizable profession who will be:</p> <p>a versatile musical performer who can perform independent concert activities and participate in chamber ensembles, orchestras, cultural institutions, media and public music life; competent to work in musical and pedagogical institutions of the basic educational level in the specialized artistic area in accordance with the selected module; competent to work in orchestras, chamber ensembles, able to self-confidently apply professional academic knowledge and skills; motivated to continue learning at the second level of higher education - Master Academic</p>

| Studies; be highly motivated to apply the acquired knowledge in various contexts, performing, educational and cultural.

## Structure

Performing Arts Study program belongs to the area of art, the field of music art and consists of 28 modules. Contemporary approach to teaching in performance is distinguished by the unity of the development of the interpretative skills, the culture of joint playing in ensembles (chamber ensembles, jazz ensembles, orchestra, and choir) and the creation of pedagogical knowledge. Performing Arts Study program lasts 4 years (8 semesters) and it is structured in the range of 240 ECTS. All subjects (compulsory and elective) have an individually defined credit value conforming to the European Credit Transfer System (ECTS), amounting to 30 work hours of overall student activity. Program requirements in modules are envisioned to ensure progress to the next module curriculum. Program requirements of the main subject are precisely set, but the individual program is freely formed in accordance with the abilities of each student. Teaching on subjects can be individual (main subject), group (such as Chamber music, Jazz ensembles, Orchestral parts) or joint (such as Orchestra, Choir, Psychology).

## Aim

The aim of Performing Arts Study program is:

- development of a musical personality of a high professional level, capable of independently performing various forms of creative performing process (solo, in chamber and jazz ensembles and orchestras, conducting);
- training students for independent artistic work
- relevancy at national and international level;
- developing artistic and critical thinking, and students' ability to critically evaluate their work;
- further development of students' creative, intellectual and artistic abilities;
- preparing for future expert pedagogical work in primary music-performance education through a combination of artistic - methodological and pedagogical, as well as humanities.

Upon completion of basic studies, the student acquires the possibility of continuing education at Master Academic Studies (second degree studies).

Performing Arts Bachelor Study program completely confers to the main aims and objectives of Faculty of music.

## Objectives

The objectives of the Performing Arts Bachelor Study program, derived from the purpose of program, are conceptualized and therefore directed towards the formation of expert of clearly recognizable profession who will:

- be a versatile music artist who can perform independent concert activities and participate in chamber ensembles, orchestras, cultural institutions, media and public musical life
- be competent to work in music and pedagogical institutions of the basic educational level in the narrow artistic area in accordance with the selected module,
- be competent for working in orchestras, chamber ensembles
- be able to self-confidently apply professional academic knowledge and skills,
- be motivated to continue education at the second level of higher education - Master Academic studies,

- be highly motivated to apply acquired knowledge in various contexts, performing, educational and cultural. These objectives completely confer to main aims and objectives of Faculty of Music.

### Competencies

The competencies students acquire upon completion of Performing Arts Bachelor Study program are a dynamic combination of the characteristics, abilities and attitudes of individuals expressed in performing complex activities in artistic and educational work.

After the completion of Bachelor academic studies, students of Performing Arts Study program acquire competences:

- for independent artistic activity and participation in the work of the ensemble,
- for independent pedagogical and creative work in elementary music and general education schools, according to the major field of study stated in the diploma supplement, for work in the institutions of culture
- for the possibility of continuing education at the second level (Master) studies

General competencies:

- application of musical performance knowledge and skills in practice,
- knowledge of at least one foreign language,
- computer (and related technology) literacy,
- general knowledge and information

Professional (subject-oriented competencies):

- competencies for independent artistic activity, participation in ensembles, taking the leading role in the ensemble,
- Competencies for independent analysis of musical scores and formation of performing interpretation,
- mastering the methods, procedures and processes in formation of artistic interpretation,
- development of critical and self-critical thinking and approach to performing postulates of interpretation of musical piece,
- competences for pedagogical work in schools in accordance with the diploma supplement,
- competencies for continuing education at the next level of studies (Master Academic Studies),
- competences for work in the cultural institutions,
- competencies for the application of modern achievements in the field of classical and jazz music,
- awareness of the importance of continuous professional enhancement of the acquired knowledge and skills in all fields,
- the possibility of organizing and executing complex artistic tasks,
- competencies for initiating joint projects, application of acquired communication skills.

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

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



## Curriculum

The Curriculum of the Performing Arts Bachelor Study program is designed to continuously build and monitor the acquisition of certain professional skills. Organization of the curriculum provides a lot of opportunities for independent practical work that contributes to better development of certain skills and acquiring the necessary experience. This work provides better definition, deepening and enhancing the competencies that a student acquires through the completion of basic studies.

The curriculum of the Performing Arts Bachelor academic studies is shaped to satisfy the set goals. Taking into account that the main goal of the study program is to create a high level professional music personality capable of obtaining the highest standards in the field of performance, the ability to express inventiveness and the originality of the interpretation, as well as the ability to independently deal with pedagogical work, the main subject and other subjects defining the profession are awarded most ECTS.

The Performing Arts program is structured in the range of 240 ECTS, lasting four years and divided into eight semesters. Each year, on each module, the number of hours of active teaching is greater than 20, and most classes are lectures.

All courses carry the appropriate number of ECTS, with 1 credit corresponding to approximately 30 hours of student activity. The order of the subjects in the study program is such that the knowledge required for the following subjects is acquired in the previously implemented modules. The curriculum defines the description of each subject containing the title, type of subject, year and semester of studies, number of ECTS, teacher's name, aim of the subject with expected outcomes, knowledge and competences, requirements for attending the subject, subject content, recommended literature, methods of teaching, method of knowledge check and evaluation and other data. Program requirements in the modules are designed to continuously make progress to the contents of the next module.

Dominance of subject by type is within the scope of determined values, except for the Vocal Studies module where due to the necessity of excellent knowledge of the Italian language - the language of opera, the Italian language is obligatory subject in each year of studies, so the percentage of social humanistic subjects is higher.

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

- Program requirements of the main subject are precisely defined, but the individual program is freely formed in accordance with the abilities of each student.
- The student has the option of choosing a chamber ensemble in which he will play in accordance with his / her interests and abilities.

In addition to this essential electiveness in the Performing Arts Study program, there are in almost every semester positions of elective subjects.

## List of courses

### Music courses

Big Band 1  
Big Band 2  
Big Band 3  
Viola 1  
Viola 2  
Viola 3  
Viola 4  
Viola 5  
Viola 6  
Viola 7  
Viola 8  
Violin 1  
Violin 2  
Violin 3  
Violin 4  
Violin 5  
Violin 6  
Violin 7  
Violin 8  
Violoncello 1  
Violoncello 2  
Violoncello 3  
Violoncello 4  
Violoncello 5  
Violoncello 6  
Violoncello 7  
Violoncello 8  
Guitar 1  
Guitar 2  
Guitar 3  
Guitar 4  
Guitar 5  
Guitar 6  
Guitar 7  
Guitar 8  
Acting 1  
Acting 2  
Conducting 1  
Conducting 2  
Conducting 3  
Conducting 4  
Chamber music 1  
Chamber music 2  
Chamber music 3  
Chamber music 4  
Chamber music 5  
Chamber music 6  
Piano as a subsidiary subject 1

Piano as a subsidiary subject 1  
Piano as a subsidiary subject 2  
Piano as a subsidiary subject 2  
Piano as a subsidiary subject 3  
Piano as a subsidiary subject 3  
Piano as a subsidiary subject 4  
Piano 1  
Piano 2  
Piano 3  
Piano 4  
Piano 5  
Piano 6  
Piano 7  
Piano 8  
Clarinet 1  
Clarinet 2  
Clarinet 3  
Clarinet 4  
Clarinet 5  
Clarinet 6  
Clarinet 7  
Clarinet 8  
Double bass 1  
Double bass 2  
Double bass 3  
Double bass 4  
Double bass 5  
Double bass 6  
Double bass 7  
Double bass 8  
Performance practice – String instruments  
Performance practice – Wind instruments  
Performance practice -Jazz  
Accompaniment and sight reading 1  
Accompaniment and sight reading 2  
Oboe 1  
Oboe 2  
Oboe 3  
Oboe 4  
Oboe 5  
Oboe 6  
Oboe 7  
Oboe 8  
Opera scenes 1  
Opera scenes 2  
Organ 1  
Organ 2  
Organ 3  
Organ 4  
Organ 5  
Organ 6

Organ 7  
Organ 8  
Orchestra 1  
Orchestra 2  
Orchestra 3  
Orchestra 4  
Basics of Orchestration 1  
Basics of Orchestration 2  
Voice 1  
Voice 2  
Voice 3  
Voice 4  
Voice 5  
Voice 6  
Voice 7  
Voice 8  
Study of opera roles 1  
Study of opera roles 2  
Trombone 1  
Trombone 2  
Trombone 3  
Trombone 4  
Trombone 5  
Trombone 6  
Trombone 7  
Trombone 8  
Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4  
Trumpet 5  
Trumpet 6  
Trumpet 7  
Trumpet 8  
Tuba 1  
Tuba 2  
Tuba 3  
Tuba 4  
Tuba 5  
Tuba 6  
Tuba 7  
Tuba 8  
Percussion 1  
Percussion 2  
Percussion 3  
Percussion 4  
Percussion 5  
Percussion 6  
Percussion 7  
Percussion 8  
Bassoon 1

Bassoon 2  
Bassoon 3  
Bassoon 4  
Bassoon 5  
Bassoon 6  
Bassoon 7  
Bassoon 8  
Flute 1  
Flute 2  
Flute 3  
Flute 4  
Flute 5  
Flute 6  
Flute 7  
Flute 8  
Harp 1  
Harp 2  
Harp 3  
Harp 4  
Harp 5  
Harp 6  
Harp 7  
Harp 8  
French horn 1  
French horn 2  
French horn 3  
French horn 4  
French horn 5  
French horn 6  
French horn 7  
French horn 8  
Choir 1  
Choir 2  
Choir 3  
Harpsichord 1  
Harpsichord 2  
Harpsichord 3  
Harpsichord 4  
Harpsichord 5  
Harpsichord 6  
Harpsichord 7  
Harpsichord 8  
Jazz ensembles 1  
Jazz ensembles 2  
Jazz ensembles 3  
Jazz ensembles 4  
Jazz Drums 1  
Jazz Drums 2  
Jazz Drums 3  
Jazz Drums 4  
Jazz Drums 5

Jazz Drums 6  
Jazz Drums 7  
Jazz Drums 8  
Jazz Guitar 1  
Jazz Guitar 2  
Jazz Guitar 3  
Jazz Guitar 4  
Jazz Guitar 5  
Jazz Guitar 6  
Jazz Guitar 7  
Jazz Guitar 8  
Jazz Piano 1  
Jazz Piano 2  
Jazz Piano 3  
Jazz Piano 4  
Jazz Piano 5  
Jazz Piano 6  
Jazz Piano 7  
Jazz Piano 8  
Jazz Double bass 1  
Jazz Double bass 2  
Jazz Double bass 3  
Jazz Double bass 4  
Jazz Double bass 5  
Jazz Double bass 6  
Jazz Double bass 7  
Jazz Double bass 8  
Jazz Singing 1  
Jazz Singing 2  
Jazz Singing 3  
Jazz Singing 4  
Jazz Singing 5  
Jazz Singing 6  
Jazz Singing 7  
Jazz Singing 8  
Jazz Saxophone 1  
Jazz Saxophone 2  
Jazz Saxophone 3  
Jazz Saxophone 4  
Jazz Saxophone 5  
Jazz Saxophone 6  
Jazz Saxophone 7  
Jazz Saxophone 8  
Jazz Trombone 1  
Jazz Trombone 2  
Jazz Trombone 3  
Jazz Trombone 4  
Jazz Trombone 5  
Jazz Trombone 6  
Jazz Trombone 7  
Jazz Trombone 8

Jazz Trumpet 1  
Jazz Trumpet 2  
Jazz Trumpet 3  
Jazz Trumpet 4  
Jazz Trumpet 5  
Jazz Trumpet 6  
Jazz Trumpet 7  
Jazz Trumpet 8

Music theory courses

Analysis of musical styles  
Analysis of musical styles 1  
Analysis of musical styles 2  
Analysis of musical piece 1  
Analysis of musical piece 1  
Analysis of musical piece 2  
Analysis of musical piece 2  
Analysis of musical piece 3  
Analysis of musical piece 4  
Analysis of Popular music 1  
Analysis of Popular music 2  
Didactic music games for elementary school  
Elements of construction and sound aspects of classical guitar  
Ethnochoreology  
Performing guidelines for Musical  
Interpretation and Notation of Early music 1  
Interpretation and Notation of Early music 2  
Counterpoint 1  
Counterpoint 2  
Counterpoint 3  
Counterpoint 4  
Performance practice 1  
Performance practice 1  
Performance practice 1  
Performance practice 2  
Performance practice 2  
Performance practice 2  
Performance practice 3  
Performance practice 3  
Performance practice 3  
Performance practice 4  
Performance practice 4  
Guitar teaching methods1  
Guitar teaching methods 2  
Guitar teaching methods 3  
Guitar teaching methods 4  
String instruments teaching methods 1  
String instruments teaching methods 2  
String instruments teaching methods 3  
String instruments teaching methods 4  
Conducting teaching methods 1

Woodwind instruments teaching methods 1  
Woodwind instruments teaching methods 2  
Woodwind instruments teaching methods 3  
Woodwind instruments teaching methods 4  
Piano teaching methods1  
Piano teaching methods2  
Brass instruments teaching methods 1  
Brass instruments teaching methods 2  
Brass instruments teaching methods 3  
Brass instruments teaching methods 4  
Musical culture for elementary schools teaching methods  
Voice teaching methods  
Percussion instruments teaching methods1  
Percussion instruments teaching methods2  
Percussion instruments teaching methods3  
Percussion instruments teaching methods4  
Harp teaching methods 1  
Harp teaching methods 2  
Harp teaching methods 3  
Harp teaching methods 4  
Jazz instruments teaching methods  
Methodological issues of history of music in elementary school teaching  
Musical instruments 1  
Musical instruments 2  
Musical forms 1  
Musical forms 2  
Musical forms 3  
Musical forms 4  
Orchestral parts 1 - Viola  
Orchestral parts 1 - Violin  
Orchestral parts 1 - Violoncello  
Orchestral parts 1 – Woodwinds  
Orchestral parts 1 – Double bass  
Orchestral parts 1 – Brass  
Orchestral parts 1- Percussion  
Orchestral parts 1- Harp  
Orchestral parts 2- Viola  
Orchestral parts 2- Violin  
Orchestral parts 2- Violoncello  
Orchestral parts 2– Woodwinds  
Orchestral parts 2- Double bass  
Orchestral parts 2– Brass  
Orchestral parts 2- Percussion  
Orchestral parts 2- Harp  
Orchestral parts 3 - Viola  
Orchestral parts 3 - Violin  
Orchestral parts 3 - Violoncello  
Orchestral parts 3 – Woodwinds  
Orchestral parts 3 - Double bass  
Orchestral parts 3 – Brass  
Orchestral parts 3 - Percussion

Orchestral parts 3 - Harp  
Orchestral parts 4 - Viola  
Orchestral parts 4 - Violin  
Orchestral parts 4 - Violoncello  
Orchestral parts 4 – Woodwinds  
Orchestral parts 4 - Double bass  
Orchestral parts 4 – Brass  
Orchestral parts 4 - Percussion  
Orchestral parts 4 - Harp  
Basics of Vocal Technique 1  
Musical scores 1  
Musical scores 1  
Musical scores 2  
Musical scores 3  
Musical scores 4  
Technique of playing instruments knowledge 1  
Practicum of Organ Interpretation with teaching methods 1  
Practicum of Organ Interpretation with teaching methods 2  
Practicum of Organ Interpretation with teaching methods 3  
Practicum of Organ Interpretation with teaching methods 4  
Practicum of Harpsichord Interpretation with teaching methods 1  
Practicum of Harpsichord Interpretation with teaching methods 2  
Practicum of Harpsichord Interpretation with teaching methods 3  
Practicum of Harpsichord Interpretation with teaching methods 4  
Overview of trends in the history of Jazz 1  
Overview of trends in the history of Jazz 2  
Principles of solfeggio teaching methods  
Psychological aspects of preparing for a public performance  
The development of pianism and the knowledge of literature 1  
The development of pianism and the knowledge of literature 2  
The development of pianism and the knowledge of literature 3  
Renaissance harp with teaching methods 1  
Renaissance harp with teaching methods 2  
Renaissance harp with teaching methods 3  
Solfeggio 1  
Solfeggio 2  
Solfeggio 3  
Music recording technology  
Harmony with harmonic analysis 1  
Harmony with harmonic analysis 2  
Sight reading - Guitar 1  
Sight reading - Guitar 2  
Sight reading - Guitar 3  
Sight reading - Guitar 4  
Jazz Arranging 1  
Jazz Arranging 2  
Jazz improvisation 1  
Jazz improvisation 2  
Jazz improvisation 3  
Jazz rhythm 1  
Jazz rhythm 2

Jazz solfeggio 1  
Jazz solfeggio 2  
Jazz solfeggio 3  
Jazz harmony 1  
Jazz harmony 2  
Jazz harmony on piano 1  
Jazz harmony on piano 2

#### Humanities courses

English language  
History of music 1  
History of music 2  
History of music 3  
History of popular music  
Italian language 1  
Italian language 2  
Italian language 3  
Italian language 4  
Music and media  
German language  
General overview of history of arts  
Pedagogy  
Psychology  
Russian language  
Sociology of culture  
Introduction to the applied aesthetics and theory of arts  
French language

#### Elective courses

English language  
French language  
German language  
Russian language  
Sociology of culture  
Introduction to the applied aesthetics and theory of arts  
General overview of history of arts  
Principles of solfeggio teaching methods  
Methodology of musical culture for elementary schools teaching  
Analysis of Popular music 1  
Analysis of musical styles  
Music recording technology  
Ethnochoreology  
Performing guidelines for Musical  
History of popular music  
Music and media  
Didactic music games for elementary school

Outline\*

## Module - Conducting

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OBDI1	Conducting1	1, 2	M	C	1	2	0	0	22
2	ODKB1	Piano as a subsidiary subject 1	1, 2	M	GC	1	1	0	0	4
3	OBHO1	Choir 1	1, 2	M	C	2	4	0	0	6
4	OBPD1	Musical Scores 1	1, 2	MT	C	1	0	0	0	4
5	OBVT1	Basics of Vocal Technique 1	1, 2	MT	C	1	0	0	0	4
6	OUHHO1	Harmony with harmonic analysis 1	1, 2	MT	GC	2	1	0	0	4
7	OUHKO1	Counterpoint 1	1	MT	GC	2	1	0	0	2
8	OLSF1	Solfeggio 1	1, 2	MT	GC	1	1	0	0	4
9	OUGIM1	History of Music 1	1, 2	H	GC	1	1	0	0	4
10	OUGSJ1	Electives	1, 2		E	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
11	OUHKO2	Counterpoint 2	2	MT	GC	2	1	0	0	2
Total						26	24	0	0	60

SECOND YEAR										
12	OBDI2	Conducting 2	3, 4	M	C	1	2	0	0	22
13	ODKB2	Piano as a subsidiary subject 2	3, 4	M	GC	1	1	0	0	4
14	OBHO2	Choir 2	3, 4	M	GC	2	4	0	0	6
15	OBPD2	Musical Scores 2	3, 4	MT	C	1	0	0	0	4
16	OAMI1	Musical instruments 1	3	MT	GC	1	1	0	0	2
17	OUHHO2	Harmony with harmonic analysis 2	3, 4	MT	CG	2	1	0	0	4
18	OUHKO3	Counterpoint 3	3	MT	GC	2	1	0	0	2
19	OLSF2	Solfeggio 2	3, 4	MT	GC	1	1	0	0	4
20	OUGIM2	History of Music 2	3, 4	H	GC	1	1	0	0	4
21	OZZDH1	Electives	3, 4		E	2	0	0	0	4
	OUGSK1	Sociology of culture	3, 4	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	3, 4	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	3, 4	H	E	2	0	0	0	4
22	OAMI2	Musical instruments 2	4	MT	GC	1	1	0	0	2
23	OUHKO4	Counterpoint 4	4	MT	GC	2	1	0	0	2
Total						28	24	0	0	60

THIRD YEAR										
24	OBDI3	Conducting 3	5, 6	M	C	1	2	0	0	22
25	ODKB3	Piano as a subsidiary subject 3	5, 6	M	C3	1	1	0	0	4
26	OBHO3	Choir 3	5, 6	M	C	2	4	0	0	6

27	OBPD3	Musical Scores 3	5, 6	MT	C	1	0	0	0	4
28	OBTS1	Technique of playing instruments knowledge 1	5, 6	MT	C	1	0	0	0	4
29	OAOO1	Basics of Orchestration 1	5, 6	M	C	1	1	0	0	4
30	OUHMO1	Musical forms 1	5	MT	GC	2	1	0	0	2
31	OLSF3	Solfeggio 3	5, 6	MT	GC	1	1	0	0	4
32	OUGIM3	History of Music 3	5, 6	H	GC	1	1	0	0	4
33	OBMD1	Conducting teaching methods 1	5, 6	MT	C	1	0	0	0	4
34	OUHMO2	Musical forms 2	6	MT	GC	2	1	0	0	2
<b>Total</b>						<b>24</b>	<b>22</b>	<b>0</b>	<b>0</b>	<b>60</b>

FOURTH YEAR										
35	OBDI4	Conducting 4	7, 8	M	C	1	2	0	0	24
36	ODKB4	Piano as a subsidiary subject 4	7, 8	M	GC	1	1	0	0	4
37	OUHST1	Analysis of musical styles 1	7	MT	GC	2	2	0	0	3
38	OBPD4	Musical Scores 4	7, 8	MT	C	1	0	0	0	4
39	OCOU1	Study of opera roles 1	7, 8	M	GC	1	1	0	0	4
40	OAOO2	Basics of Orchestration 2	7, 8	M	C	1	1	0	0	4
41	OUHMO3	Musical forms 3	7	MT	GC	2	1	0	0	2
42	OULBM1	Electives	7, 8		E	1	1	0	0	4
	OULPM1	Principles of solfeggio teaching methods	7, 8	MT	E	1	1	0	0	4
	OULMK1	Musical culture for elementary schools teaching methods	7, 8	MT	E	1	1	0	0	4

	OUGMI1	Methodological issues of history of music in elementary school teaching	7, 8	MT	E	1	1	0	0	4
43	OULPS1	Psychology	7	H	GC	2	0	0	0	3
44	OUHST2	Analysis of musical styles 2	8	MT	GC	2	2	0	0	3
45	OUHMO4	Musical forms 4	8	MT	GC	2	1	0	0	2
46	OULPE1	Pedagogy	8	H	GC	2	0	0	0	3
<b>Total</b>						<b>24</b>	<b>18</b>	<b>0</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>							<b>2850</b>		<b>240</b>	

## Module - Vocal Studies

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OCSP1	Voice1	1	M	C	1	2	0	0	13
2	ODKA1	Piano as a subsidiary subject 1	1, 2	M	C	1	0	0	0	4
3	OCGL1	Acting 1	1, 2	M	C	1	2	0	0	6
4	OGIT1	Italian language 1	1, 2	H	C	1	1	0	0	4
5	OCKP1	Performance practice 1	1, 2	MT	C	1	0	2	0	4
6	OHAC1	Analysis of musical piece 1	1, 2	MT	GC	2	1	0	0	4
7	OLSF1	Solfeggio 1	1, 2	MT	GC	1	1	0	0	4
8	OUGIM1	History of Music 1	1, 2	H	GC	1	1	0	0	4
9	OUGSJ1	Electives	1, 2		E	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
10	OCSP2	Voice 2	2	M	C	1	2	0	0	13
Total						20	18	4	0	60

SECOND YEAR										
11	OCSP3	Voice 3	3	M	C	1	2	0	0	11
12	ODKA2	Piano as a subsidiary subject 2	3, 4	M	C	1	0	0	0	4
13	OKKM1	Chamber music 1	3	M	GC	1	0	0	0	2
14	OCGL2	Acting 2	3, 4	M	C	1	2	0	0	6
15	OGIT2	Italian language 2	3, 4	H	C	1	1	0	0	4
16	OCKP2	Performance practice 2	3, 4	MT	C	1	0	2	0	4
17	OHAC2	Analysis of musical piece 2	3, 4	MT	GC	2	1	0	0	4
18	OLSF2	Solfeggio 2	3, 4	MT	GC	1	1	0	0	4
19	OUGIM2	History of Music 2	3, 4	H	GC	1	1	0	0	4
20	OZZDH1	Electives	3, 4		E	2	0	0	0	4
	OUGSK1	Sociology of culture	3, 4	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	3, 4	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	3, 4	H	E	2	0	0	0	4
21	OCSP4	Voice 4	4	M	C	1	2	0	0	11
22	OKKM2	Chamber music 2	4	M	GC	1	0	0	0	2
Total						24	16	4	0	60

THIRD YEAR										
23	OCSP5	Voice 5	5	M	C	1	2	0	0	10
24	ODKA3	Piano as a subsidiary subject 3	5, 6	M	C	1	0	0	0	4
25	OKKM3	Chamber music 3	5	M	GC	1	0	0	0	2

26	OCOU1	Study of opera roles 1	5, 6	M	GC	1	1	0	0	4
27	OCOS1	Opera scenes 1	5, 6	M	C	1	1	0	0	4
28	OGIT3	Italian language 3	5, 6	H	C	1	1	0	0	4
29	OCKP3	Performing practice 3	5, 6	MT	C	1	0	2	0	4
30	OLSF3	Solfeggio 3	5, 6	MT	GC	1	1	0	0	4
31	OUGIM3	History of Music 3	5, 6	H	GC	1	1	0	0	4
32	OZTUC1	Electives	5, 6		E	1/4	2/0	0	0	8
	OUMAP1	Analysis of Popular music 1	5, 6	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	5, 6	MT	E	2	0	0	0	4
	OATS1	Music recording technology	5, 6	MT	E	2	0	0	0	4
	OUJEK1	Ethnochoreology	5, 6	MT	E	1	2	0	0	8
	OLUM1	Performing guidelines for Musical	5, 6	MT	E	1	1	0	0	4
33	OCSP6	Voice 6	6	M	C	1	2	0	0	10
34	OKKM4	Chamber music 4	6	M	GC	1	0	0	0	2
<b>Total</b>						<b>20/26</b>	<b>18/14</b>	<b>4</b>	<b>0</b>	<b>60</b>

FOURTH YEAR										
35	OCSP7	Voice 7	7	M	C	1	2	0	0	11
36	OKKM5	Chamber music 5	7	M	GC	1	0	0	0	2
37	OCOU2	Study of opera roles 2	7, 8	M	C	1	1	0	0	4
38	OCOS2	Opera scenes 2	7, 8	M	C	1	1	0	0	4
39	OGIT4	Italian language 4	7, 8	H	C	1	1	0	0	4

40	OCME1	Voice teaching methods	7, 8	MT	C	2	0	2	0	10
41	OCKP4	Performance practice 4	7, 8	MT	C	1	0	2	0	4
42	OULPS1	Psychology	7	H	GC	2	0	0	0	3
43	OCSP8	Voice8	8	M	C	1	2	0	0	11
44	OKKM6	Chamber music 6	8	M	GC	1	0	0	0	2
45	OULPE1	Pedagogy	8	H	GC	2	0	0	0	3
46	OULPA1	Psychological aspects of preparing for a public performance	8	MT	C	1	1	0	0	2
<b>Total</b>						<b>21</b>	<b>11</b>	<b>8</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>							<b>2520</b>		<b>240</b>	

## Module - Piano

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	ODKL1	Piano 1	1	M	C	1	0	0	0	16
2	OBHO1	Choir 1	1, 2	M	GC	2	4	0	0	6
3	ODKC1	Accompaniment and sight reading 1	1, 2	M	C	1	3	0	0	6
4	OHAD1	Analysis of musical piece 1	1, 2	MT	GC	2	1	0	0	4
5	OLSF1	Solfeggio 1	1, 2	MT	GC	1	1	0	0	4
6	OUGIM1	History of Music 1	1, 2	H	GC	1	1	0	0	4
7	OUGSJ1	Electives	1, 2		E	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
8	ODKL2	Piano 2	2	M	C	1	0	0	0	16
Total						18	22	0	0	60

SECOND YEAR										
9	ODKL3	Piano 3	3	M	C	1	0	0	0	11
10	ODKP1	Performance practice 1	3, 4	MT	C	1	0	2	0	4

11	ODKC2	Accompaniment and sight reading 2	3, 4	M	C	1	3	0	0	6
12	ODRL1	The development of pianism and the knowledge of literature 1	3, 4	MT	GC	2	0	0	0	8
13	OKKM1	Chamber music 1	3	M	GC	1	0	0	0	2
14	OHAD2	Analysis of musical piece 2	3, 4	MT	GC	2	1	0	0	4
15	OLSF2	Solfeggio 2	3, 4	MT	GC	1	1	0	0	4
16	OUGIM2	History of Music 2	3, 4	H	GC	1	1	0	0	4
17	OZZDH1	Electives	3, 4		E	2	0	0	0	4
	OUGSK1	Sociology of culture	3, 4	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	3, 4	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	3, 4	H	E	2	0	0	0	4
18	ODKL4	Piano 4	4	M	C	1	0	0	0	11
19	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
<b>Total</b>						<b>24</b>	<b>12</b>	<b>4</b>	<b>0</b>	<b>60</b>

THIRD YEAR										
20	ODKL5	Piano 5	5	M	C	1	0	0	0	11
21	ODKP2	Performance practice 2	5, 6	MT	C	1	0	2	0	4
22	ODMK1	Piano teaching methods 1	5, 6	MT	C	1	1	0	0	6
23	ODRL2	The development of pianism and the knowledge of literature 2	5, 6	MT	C	2	2	0	0	8
24	OKKM3	Chamber music 3	5	M	GC	1	0	0	0	2
25	OHAD3	Analysis of musical piece 3	5, 6	MT	GC	2	1	0	0	4

26	OUGIM3	History of Music 3	5, 6	H	GC	1	1	0	0	4
27	OLSF3	Solfeggio 3	5, 6	MT	GC	1	1	0	0	4
28	OZTUD1	Electives	5, 6		E	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	5, 6	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	5, 6	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	5, 6	MT	E	1	1	0	0	4
29	ODKL6	Piano 6	6	M	C	1	0	0	0	11
30	OKKM4	Chamber music 4	6	M	GC	1	0	0	0	2
<b>Total</b>						<b>22/24</b>	<b>14/12</b>	<b>4</b>	<b>0</b>	<b>60</b>

FOURTH YEAR										
31	ODKL7	Piano 7	7	M	C	1	0	0	0	11
32	ODKP3	Performance practice 3	7, 8	MT	C	1	0	2	0	4
33	ODMK2	Piano teaching methods 2	7, 8	MT	C	2	2	0	0	8
34	ODRL3	The development of pianism and the knowledge of literature 3	7, 8	MT	C	2	2	0	0	8
35	OKKM5	Chamber music 5	7	M	GC	1	0	0	0	2
36	OHAD4	Analysis of musical piece 4	7, 8	MT	C	2	1	0	0	4
37	OATS1	Music recording technology	7, 8	MT	GC	2	0	0	0	4
38	OULPS1	Psychology	7	H	GC	2	0	0	0	3
39	ODKL8	Piano 8	8	M	C	1	0	0	0	11

40	OULPE1	Pedagogy	8	H	GC	2	0	0	0	3
41	OKKM6	Chamber music 6	8	M	GC	1	0	0	0	2
<b>Total</b>						<b>26</b>	<b>10</b>	<b>4</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>							<b>2400</b>		<b>240</b>	

## Module - Violin

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OEVN1	Violin1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	GC	2	4	0	0	6
3	OEDN1	Orchestral parts 1 - Violin	1, 2	MT	C	1	2	0	0	6
4	OEMG1	String instruments teaching methods 1	1, 2	MT	GC	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	GC	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	GC	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	GC	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		E	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OEVN2	Violin2	2	M	C	1	1	0	0	13
Total						22	22	0	0	60

## SECOND YEAR

10	OEVN3	Violin3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	GC	2	4	0	0	6
12	OEDN2	Orchestral parts 2 - Violin	3, 4	MT	C	1	2	0	0	6
13	OEMG2	String instruments teaching methods 2	3, 4	MT	GC	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	GC	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	GC	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	GC	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	GC	1	1	0	0	4
18	OEVN4	Violin4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	GC	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>20</b>	<b>0</b>	<b>0</b>	<b>60</b>

## THIRD YEAR

20	OEVN5	Violin5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	GC	2	4	0	0	6
22	OEDN3	Orchestral parts 3 - Violin	5, 6	MT	C	1	2	0	0	6
23	OEMG3	String instruments teaching methods 3	5, 6	MT	GC	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	GC	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	GC	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	GC	1	1	0	0	4
27	OZZDH1	Electives	5, 6		E	2	0	0	0	4

	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OEVN6	Violin 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	GC	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>18</b>	<b>0</b>	<b>0</b>	<b>60</b>

FOURTH YEAR										
30	OEVN7	Violin 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	GC	2	4	0	0	6
32	OEDN4	Orchestral parts 4 - Violin	7, 8	MT	C	1	2	0	0	6
33	OEMG4	String instruments teaching methods 4	7, 8	MT	GC	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	GC	1	0	0	0	2
35	OULPS1	Psychology	7	H	GC	2	0	0	0	3
36	OZZTU1	Electives	7, 8		E	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OEKP1	Performance practice - Strings	7, 8	M	GC	0	0	2	0	2
38	OEVN8	Violin8	8	M	C	1	1	0	0	13

39	OULPE1	Pedagogy	8	H	GC	2	0	0	0	3
40	OKKM6	Chamber music 6	8	M	GC	1	0	0	0	2
<b>Total</b>						<b>20/22</b>	<b>16/14</b>	<b>4</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>							<b>2490</b>		<b>240</b>	

## Module - Viola

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OEVL1	Viola 1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	GC	2	4	0	0	6
3	OEDL1	Orchestral parts 1 - Viola	1, 2	MT	C	1	2	0	0	6
4	OEMG1	String instruments teaching methods 1	1, 2	MT	GC	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	GC	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	GC	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	GC	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		E	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OEVL2	Viola 2	2	M	C	1	1	0	0	13
Total						22	22	0	0	60

## SECOND YEAR

10	OEVL3	Viola 3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	GC	2	4	0	0	6
12	OEDL2	Orchestral parts 2 - Viola	3, 4	MT	C	1	2	0	0	6
13	OEMG2	String instruments teaching methods 2	3, 4	MT	GC	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	GC	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	GC	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	GC	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	GC	1	1	0	0	4
18	OEVL4	Viola 4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	GC	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>20</b>	<b>0</b>	<b>0</b>	<b>60</b>

## THIRD YEAR

20	OEVL5	Viola 5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	GC	2	4	0	0	6
22	OEDL3	Orchestral parts 3 - Viola	5, 6	MT	C	1	2	0	0	6
23	OEMG3	String instruments teaching methods 3	5, 6	MT	GC	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	GC	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	GC	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	GC	1	1	0	0	4
27	OZZDH1	Electives	5, 6		E	2	0	0	0	4

	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OEVL6	Viola 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>18</b>	<b>0</b>	<b>0</b>	<b>60</b>

FOURTH YEAR										
30	OEVL7	Viola 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	GC	2	4	0	0	6
32	OEDL4	Orchestral parts 4 - Viola	7, 8	MT	C	1	2	0	0	6
33	OEMG4	String instruments teaching methods 4	7, 8	MT	GC	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	GC	1	0	0	0	2
35	OULPS1	Psychology	7	H	GC	2	0	0	0	3
36	OZZTU1	Electives	7, 8		E	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OEKP1	Performance practice - Strings	7, 8	M	GC	0	0	2	0	2
38	OEVL8	Viola 8	8	M	C	1	1	0	0	13

39	OULPE1	Pedagogy	8	H	GC	2	0	0	0	3
40	OKKM6	Chamber music 6	8	M	GC	1	0	0	0	2
<b>Total</b>						<b>20/22</b>	<b>16/14</b>	<b>4</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>							<b>2490</b>		<b>240</b>	

## Module - Violoncello

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OEVC1	Violoncello 1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	GC	2	4	0	0	6
3	OEDC1	Orchestral parts 1 - Violoncello	1, 2	MT	C	1	2	0	0	6
4	OEMG1	String instruments teaching methods 1	1, 2	MT	GC	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	GC	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	GC	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	GC	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		E	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OEVC2	Violoncello 2	2	M	C	1	1	0	0	13
Total						22	22	0	0	60

## SECOND YEAR

10	OEVC3	Violoncello 3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	GC	2	4	0	0	6
12	OEDC2	Orchestral parts 2 - Violoncello	3, 4	MT	C	1	2	0	0	6
13	OEMG2	String instruments teaching methods 2	3, 4	MT	GC	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	GC	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	GC	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	GC	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	GC	1	1	0	0	4
18	OEVC4	Violoncello 4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	GC	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>20</b>	<b>0</b>	<b>0</b>	<b>60</b>

## THIRD YEAR

20	OEVC5	Violoncello 5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	GC	2	4	0	0	6
22	OEDC3	Orchestral parts 3 - Violoncello	5, 6	MT	C	1	2	0	0	6
23	OEMG3	String instruments teaching methods 3	5, 6	MT	GC	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	GC	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	GC	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	GC	1	1	0	0	4
27	OZZDH1	Electives	5, 6		E	2	0	0	0	4

	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OEVC6	Violoncello 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	GC	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>18</b>	<b>0</b>	<b>0</b>	<b>60</b>

FOURTH YEAR										
30	OEVC7	Violoncello 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	GC	2	4	0	0	6
32	OEDC4	Orchestral parts 4 - Violoncello	7, 8	MT	C	1	2	0	0	6
33	OEMG4	String instruments teaching methods 4	7, 8	MT	GC	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	GC	1	0	0	0	2
35	OULPS1	Psychology	7	H	GC	2	0	0	0	3
36	OZZTU1	Electives	7, 8		E	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OEKP1	Performance practice - Strings	7, 8	M	GC	0	0	2	0	2
38	OEVC8	Violoncello 8	8	M	C	1	1	0	0	13

39	OULPE1	Pedagogy	8	H	GC	2	0	0	0	3
40	OKKM6	Chamber music 6	8	M	GC	1	0	0	0	2
<b>Total</b>						<b>20/22</b>	<b>16/14</b>	<b>4</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>							<b>2490</b>		<b>240</b>	

## Module - Double bass

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OECB1	Double bass 1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	GC	2	4	0	0	6
3	OEDB1	Orchestral parts 1 - Double bass	1, 2	MT	C	1	2	0	0	6
4	OEMG1	String instruments teaching methods 1	1, 2	MT	GC	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	GC	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	GC	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	GC	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		E	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OECB2	Double bass 2	2	M	C	1	1	0	0	13
Total						22	22	0	0	60

## SECOND YEAR

10	OECB3	Double bass 3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	GC	2	4	0	0	6
12	OEDB2	Orchestral parts 2 - Double bass	3, 4	MT	C	1	2	0	0	6
13	OEMG2	String instruments teaching methods 2	3, 4	MT	GC	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	GC	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	GC	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	GC	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	GC	1	1	0	0	4
18	OECB4	Double bass 4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	GC	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>20</b>	<b>0</b>	<b>0</b>	<b>60</b>

## THIRD YEAR

20	OECB5	Double bass 5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	GC	2	4	0	0	6
22	OEDB3	Orchestral parts 3 - Double bass	5, 6	MT	C	1	2	0	0	6
23	OEMG3	String instruments teaching methods 3	5, 6	MT	GC	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	GC	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	GC	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	GC	1	1	0	0	4
27	OZZDH1	Electives	5, 6		E	2	0	0	0	4

	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OECB6	Double bass 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	GC	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>18</b>	<b>0</b>	<b>0</b>	<b>60</b>

FOURTH YEAR										
30	OECB7	Double bass 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	GC	2	4	0	0	6
32	OEDB4	Orchestral parts 4 - Double bass	7, 8	MT	C	1	2	0	0	6
33	OEMG4	String instruments teaching methods 4	7, 8	MT	GC	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	GC	1	0	0	0	2
35	OULPS1	Psychology	7	H	GC	2	0	0	0	3
36	OZZTU1	Electives	7, 8		E	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OEKP1	Performance practice - Strings	7, 8	M	GC	0	0	2	0	2
38	OECB8	Double bass 8	8	M	C	1	1	0	0	13

39	OKKM6	Chamber music 6	8	M	GC	1	0	0	0	2
40	OULPE1	Pedagogy	8	H	GC	2	0	0	0	3
Total						20/22	16/14	4	0	60
Number of classes and ECTS on the study program in total							2490		240	

## Module - Clarinet

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OFCL1	Clarinet 1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	GC	2	4	0	0	6
3	OFDD1	Orchestral parts 1 – Woodwinds	1, 2	MT	GC	1	2	0	0	6
4	OFMD1	Woodwind instruments teaching methods 1	1, 2	MT	GC	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	GC	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	GC	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	GC	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		E	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OFCL2	Clarinet 2	2	M	C	1	1	0	0	13
Total						22	22	0	0	60

SECOND YEAR										
10	OFCL3	Clarinet 3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	GC	2	4	0	0	6
12	OFDD2	Orchestral parts 2 – Woodwinds	3, 4	MT	GC	1	2	0	0	6
13	OFMD2	Woodwind instruments teaching methods 2	3, 4	MT	GC	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	GC	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	GC	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	GC	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	GC	1	1	0	0	4
18	OFCL4	Clarinet 4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	GC	1	0	0	0	2
Total						22	20	0	0	60

THIRD YEAR										
20	OFCL5	Clarinet 5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	GC	2	4	0	0	6
22	OFDD3	Orchestral parts 3 – Woodwinds	5, 6	MT	GC	1	2	0	0	6
23	OFMD3	Woodwind instruments teaching methods 3	5, 6	MT	GC	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	GC	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	GC	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	GC	1	1	0	0	4
27	OZZDH1	Electives	5, 6		E	2	0	0	0	4

	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OFCL6	Clarinet 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	GC	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>18</b>	<b>0</b>	<b>0</b>	<b>60</b>

FOURTH YEAR										
30	OFCL7	Clarinet 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	GC	2	4	0	0	6
32	OFDD4	Orchestral parts 4 – Woodwinds	7, 8	MT	GC	1	2	0	0	6
33	OFMD4	Woodwind instruments teaching methods 4	7, 8	MT	GC	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	GC	1	0	0	0	2
35	OULPS1	Psychology	7	H	GC	2	0	0	0	3
36	OZZTU1	Electives	7, 8		E	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OFKP1	Performance practice - wind instruments	7, 8	M	GC	0	0	2	0	2
38	OFCL8	Clarinet 8	8	M	C	1	1	0	0	13

39	OULPE1	Pedagogy	8	H	GC	2	0	0	0	3
40	OKKM6	Chamber music 6	8	M	GC	1	0	0	0	2
<b>Total</b>						<b>20/22</b>	<b>16/14</b>	<b>4</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>							<b>2490</b>		<b>240</b>	

## Module - Oboe

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OFOB1	Oboe 1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	GC	2	4	0	0	6
3	OFDD1	Orchestral parts 1 – Woodwinds	1, 2	MT	GC	1	2	0	0	6
4	OFMD1	Woodwind instruments teaching methods 1	1, 2	MT	GC	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	GC	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	GC	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	GC	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		E	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OFOB2	Oboe 2	2	M	C	1	1	0	0	13
Total						22	22	0	0	60

SECOND YEAR										
10	OFOB3	Oboe 3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	GC	2	4	0	0	6
12	OFDD2	Orchestral parts 2 – Woodwinds	3, 4	MT	GC	1	2	0	0	6
13	OFMD2	Woodwind instruments teaching methods 2	3, 4	MT	GC	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	GC	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	GC	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	GC	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	GC	1	1	0	0	4
18	OFOB4	Oboe 4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	GC	1	0	0	0	2
Total						22	20	0	0	60

THIRD YEAR										
20	OFOB5	Oboe 5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	GC	2	4	0	0	6
22	OFDD3	Orchestral parts 3 – Woodwinds	5, 6	MT	GC	1	2	0	0	6
23	OFMD3	Woodwind instruments teaching methods 3	5, 6	MT	GC	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	GC	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	GC	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	GC	1	1	0	0	4
27	OZZDH1	Electives	5, 6		E	2	0	0	0	4

	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OFOB6	Oboe 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	GC	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>18</b>	<b>0</b>	<b>0</b>	<b>60</b>

FOURTH YEAR										
30	OFOB7	Oboe 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	GC	2	4	0	0	6
32	OFDD4	Orchestral parts 4 – Woodwinds	7, 8	MT	GC	1	2	0	0	6
33	OFMD4	Woodwind instruments teaching methods 4	7, 8	MT	GC	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	GC	1	0	0	0	2
35	OULPS1	Psychology	7	H	GC	2	0	0	0	3
36	OZZTU1	Electives	7, 8		E	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OFKP1	Performance practice - Wind instruments	7, 8	M	GC	0	0	2	0	2
38	OFOB8	Oboe 8	8	M	C	1	1	0	0	13

39	OULPE1	Pedagogy	8	H	GC	2	0	0	0	3
40	OKKM6	Chamber music 6	8	M	GC	1	0	0	0	2
<b>Total</b>						<b>20/22</b>	<b>16/14</b>	<b>4</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>							<b>2490</b>		<b>240</b>	

## Module - Trombone

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OFTB1	Trombone 1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	C3	2	4	0	0	6
3	OFDL1	Orchestral parts 1 – Brass	1, 2	MT	C3	1	2	0	0	6
4	OFML1	Brass instruments teaching methods 1	1, 2	MT	C3	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	C3	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OFTB2	Trombone 2	2	M	C	1	1	0	0	13
Number of classes weekly and ECTS in year						22	22	0	0	60
Total number of active classes weekly						22				

## SECOND YEAR

10	OFTB3	Trombone 3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	C3	2	4	0	0	6
12	OFDL2	Orchestral parts 2 – Brass	3, 4	MT	C3	1	2	0	0	6
13	OFML2	Brass instruments teaching methods 2	3, 4	MT	C3	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	C3	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	C3	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
18	OFTB4	Trombone 4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	20	0	0	60
Total number of active classes weekly						21				

## THIRD YEAR

20	OFTB5	Trombone 5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	C3	2	4	0	0	6
22	OFDL3	Orchestral parts 3 – Brass	5, 6	MT	C3	1	2	0	0	6
23	OFML3	Brass instruments teaching methods 3	5, 6	MT	C3	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	C3	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4

27	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OFTB6	Trombone 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	18	0	0	60
Total number of active classes weekly						20				

FOURTH YEAR										
30	OFTB7	Trombone 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	C3	2	4	0	0	6
32	OFDL4	Orchestral parts 4 – Brass	7, 8	MT	C3	1	2	0	0	6
33	OFML4	Brass instruments teaching methods 4	7, 8	MT	C3	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	C3	1	0	0	0	2
35	OULPS1	Psychology	7	H	C3	2	0	0	0	3
36	OZZTU1	Electives	7, 8		JE	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OFKP1	Performance practice - Winds	7, 8	M	C3	0	0	2	0	2

38	OFTB8	Trombone 8	8	M	C	1	1	0	0	13
39	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
40	OKKM6	Chamber music 6	8	M	C3	1	0	0	0	2
Total						20/22	16/14	4	0	60
Number of classes and ECTS on the study program in total							2490		240	

## Module - Trumpet

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OFTR1	Trumpet 1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	C3	2	4	0	0	6
3	OFDL1	Orchestral parts 1 – Brass	1, 2	MT	C3	1	2	0	0	6
4	OFML1	Brass instruments teaching methods 1	1, 2	MT	C3	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	C3	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OFTR2	Trumpet 2	2	M	C	1	1	0	0	13
Total						22	22	0	0	60

## SECOND YEAR

10	OFTR3	Trumpet 3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	C3	2	4	0	0	6
12	OFDL2	Orchestral parts 2 – Brass	3, 4	MT	C3	1	2	0	0	6
13	OFML2	Brass instruments teaching methods 2	3, 4	MT	C3	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	C3	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	C3	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
18	OFTR4	Trumpet 4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	20	0	0	60
Total number of active classes weekly						21				

## THIRD YEAR

20	OFTR5	Trumpet 5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	C3	2	4	0	0	6
22	OFDL3	Orchestral parts 3 – Brass	5, 6	MT	C3	1	2	0	0	6
23	OFML3	Brass instruments teaching methods 3	5, 6	MT	C3	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	C3	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4

27	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OFTR6	Trumpet 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	18	0	0	60
Total number of active classes weekly						20				

FOURTH YEAR										
30	OFTR7	Trumpet 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	C3	2	4	0	0	6
32	OFDL4	Orchestral parts 4 – Brass	7, 8	MT	C3	1	2	0	0	6
33	OFML4	Brass instruments teaching methods 4	7, 8	MT	C3	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	C3	1	0	0	0	2
35	OULPS1	Psychology	7	H	C3	2	0	0	0	3
36	OZZTU1	Electives	7, 8		JE	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OFKP1	Performance practice - Winds	7, 8	M	C3	0	0	2	0	2

38	OFTR8	Trumpet 8	8	M	C	1	1	0	0	13
39	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
40	OKKM6	Chamber music 6	8	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						20/22	16/14	4	0	60
Total number of active classes weekly						20				
Number of classes and ECTS on the study program in total							2490		240	

## Module - Tube

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OFTU1	Tube 1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	C3	2	4	0	0	6
3	OFDL1	Orchestral parts 1 – Brass	1, 2	MT	C3	1	2	0	0	6
4	OFML1	Brass instruments teaching methods 1	1, 2	MT	C3	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	C3	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OFTU2	Tube 2	2	M	C	1	1	0	0	13
Number of classes weekly and ECTS in year						22	22	0	0	60
Total number of active classes weekly						22				

## SECOND YEAR

10	OFTU3	Tube 3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	C3	2	4	0	0	6
12	OFDL2	Orchestral parts 2 – Brass	3, 4	MT	C3	1	2	0	0	6
13	OFML2	Brass instruments teaching methods 2	3, 4	MT	C3	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	C3	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	C3	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
18	OFTU4	Tube 4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	20	0	0	60
Total number of active classes weekly						21				

## THIRD YEAR

20	OFTU5	Tube 5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	C3	2	4	0	0	6
22	OFDL3	Orchestral parts 3 – Brass	5, 6	MT	C3	1	2	0	0	6
23	OFML3	Brass instruments teaching methods 3	5, 6	MT	C3	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	C3	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4

27	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OFTU6	Tube 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	18	0	0	60
Total number of active classes weekly						20				

FOURTH YEAR										
30	OFTU7	Tube 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	C3	2	4	0	0	6
32	OFDL4	Orchestral parts 4 – Brass	7, 8	MT	C3	1	2	0	0	6
33	OFML4	Brass instruments teaching methods 4	7, 8	MT	C3	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	C3	1	0	0	0	2
35	OULPS1	Psychology	7	H	C3	2	0	0	0	3
36	OZZTU1	Electives	7, 8		JE	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OFKP1	Performance practice - Winds	7, 8	M	C3	0	0	2	0	2

38	OFTU8	Tube 8	8	M	C	1	1	0	0	13
39	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
40	OKKM6	Chamber music 6	8	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						20/22	16/14	4	0	60
Total number of active classes weekly						20				
Number of classes and ECTS on the study program in total							2490		240	

## Module - Bassoon

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OFFG1	Bassoon 1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	C3	2	4	0	0	6
3	OFDD1	Orchestral parts 1 – Woodwinds	1, 2	MT	C3	1	2	0	0	6
4	OFMD1	Woodwind instruments teaching methods 1	1, 2	MT	C3	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	C3	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OFFG2	Bassoon 2	2	M	C	1	1	0	0	13
Number of classes weekly and ECTS in year						22	22	0	0	60
Total number of active classes weekly						22				

SECOND YEAR										
10	OFFG3	Bassoon 3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	C3	2	4	0	0	6
12	OFDD2	Orchestral parts 2 – Woodwinds	3, 4	MT	C3	1	2	0	0	6
13	OFMD2	Woodwind instruments teaching methods 2	3, 4	MT	C3	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	C3	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	C3	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
18	OFFG4	Bassoon 4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	20	0	0	60
Total number of active classes weekly						21				

THIRD YEAR										
20	OFFG5	Bassoon 5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	C3	2	4	0	0	6
22	OFDD3	Orchestral parts 3 – Woodwinds	5, 6	MT	C3	1	2	0	0	6
23	OFMD3	Woodwind instruments teaching methods 3	5, 6	MT	C3	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	C3	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4

27	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OFFG6	Bassoon 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	18	0	0	60
Total number of active classes weekly						20				

FOURTH YEAR										
30	OFFG7	Bassoon 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	C3	2	4	0	0	6
32	OFDD4	Orchestral parts 4 – Woodwinds	7, 8	MT	C3	1	2	0	0	6
33	OFMD4	Woodwind instruments teaching methods 4	7, 8	MT	C3	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	C3	1	0	0	0	2
35	OULPS1	Psychology	7	H	C3	2	0	0	0	3
36	OZZTU1	Electives	7, 8		JE	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OFKP1	Performance practice - Winds	7, 8	M	C3	0	0	2	0	2

38	OFFG8	Bassoon 8	8	M	C	1	1	0	0	13
39	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
40	OKKM6	Chamber music 6	8	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						20/22	16/14	4	0	60
Total number of active classes weekly						20				
Number of classes and ECTS on the study program in total							2490		240	

## Module - Flute

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OFFL1	Flute 1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	C3	2	4	0	0	6
3	OFDD1	Orchestral parts 1 – Woodwinds	1, 2	MT	C3	1	2	0	0	6
4	OFMD1	Woodwind instruments teaching methods 1	1, 2	MT	C3	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	C3	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OFFL2	Flute 2	2	M	C	1	1	0	0	13
Number of classes weekly and ECTS in year						22	22	0	0	60
Total number of active classes weekly						22				

## SECOND YEAR

10	OFFL3	Flute 3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	C3	2	4	0	0	6
12	OFDD2	Orchestral parts 2 – Woodwinds	3, 4	MT	C3	1	2	0	0	6
13	OFMD2	Woodwind instruments teaching methods 2	3, 4	MT	C3	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	C3	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	C3	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
18	OFFL4	Flute 4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	20	0	0	60
Total number of active classes weekly						21				

## THIRD YEAR

20	OFFL5	Flute 5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	C3	2	4	0	0	6
22	OFDD3	Orchestral parts 3 – Woodwinds	5, 6	MT	C3	1	2	0	0	6
23	OFMD3	Woodwind instruments teaching methods 3	5, 6	MT	C3	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	C3	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4

27	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OFFL6	Flute 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	18	0	0	60
Total number of active classes weekly						20				

#### FOURTH YEAR

30	OFFL7	Flute 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	C3	2	4	0	0	6
32	OFDD4	Orchestral parts 4 – Woodwinds	7, 8	MT	C3	1	2	0	0	6
33	OFMD4	Woodwind instruments teaching methods 4	7, 8	MT	C3	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	C3	1	0	0	0	2
35	OULPS1	Psychology	7	H	C3	2	0	0	0	3
36	OZZTU1	Electives	7, 8		JE	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OFKP1	Performance practice - Winds	7, 8	M	C3	0	0	2	0	2

38	OFFL8	Flute 8	8	M	C	1	1	0	0	13
39	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
40	OKKM6	Chamber music 6	8	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						20/22	16/14	4	0	60
Total number of active classes weekly						20				
Number of classes and ECTS on the study program in total							2490		240	

## Module - French Horn

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OFHR1	French Horn 1	1	M	C	1	1	0	0	13
2	OBOR1	Orchestra 1	1, 2	M	C3	2	4	0	0	6
3	OFDL1	Orchestral parts 1 – Brass	1, 2	MT	C3	1	2	0	0	6
4	OFML1	Brass instruments teaching methods 1	1, 2	MT	C3	2	0	0	0	6
5	OHAC1	Analysis of musical piece 1	1, 2	MT	C3	2	1	0	0	4
6	OLSF1	Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
7	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
8	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
9	OFHR2	French Horn 2	2	M	C	1	1	0	0	13
Number of classes weekly and ECTS in year						22	22	0	0	60
Total number of active classes weekly						22				

## SECOND YEAR

10	OFHR3	French Horn 3	3	M	C	1	1	0	0	13
11	OBOR2	Orchestra 2	3, 4	M	C3	2	4	0	0	6
12	OFDL2	Orchestral parts 2 – Brass	3, 4	MT	C3	1	2	0	0	6
13	OFML2	Brass instruments teaching methods 2	3, 4	MT	C3	2	0	0	0	6
14	OKKM1	Chamber music 1	3	M	C3	1	0	0	0	2
15	OHAC2	Analysis of musical piece 2	3, 4	MT	C3	2	1	0	0	4
16	OLSF2	Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
17	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
18	OFHR4	French Horn 4	4	M	C	1	1	0	0	13
19	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	20	0	0	60
Total number of active classes weekly						21				

## THIRD YEAR

20	OFHR5	French Horn 5	5	M	C	1	1	0	0	13
21	OBOR3	Orchestra 3	5, 6	M	C3	2	4	0	0	6
22	OFDL3	Orchestral parts 3 – Brass	5, 6	MT	C3	1	2	0	0	6
23	OFML3	Brass instruments teaching methods 3	5, 6	MT	C3	2	0	0	0	6
24	OKKM3	Chamber music 3	5	M	C3	1	0	0	0	2
25	OLSF3	Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
26	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4

27	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
28	OFHR6	French Horn 6	6	M	C	1	1	0	0	13
29	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	18	0	0	60
Total number of active classes weekly						20				

#### FOURTH YEAR

30	OFHR7	French Horn 7	7	M	C	1	1	0	0	13
31	OBOR4	Orchestra 4	7, 8	M	C3	2	4	0	0	6
32	OFDL4	Orchestral parts 4 – Brass	7, 8	MT	C3	1	2	0	0	6
33	OFML4	Brass instruments teaching methods 4	7, 8	MT	C3	2	0	0	0	6
34	OKKM5	Chamber music 5	7	M	C3	1	0	0	0	2
35	OULPS1	Psychology	7	H	C3	2	0	0	0	3
36	OZZTU1	Electives	7, 8		JE	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
37	OFKP1	Performance practice - Winds	7, 8	M	C3	0	0	2	0	2

38	OFHR8	French Horn 8	8	M	C	1	1	0	0	13
39	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
40	OKKM6	Chamber music 6	8	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						20/22	16/14	4	0	60
Total number of active classes weekly						20				
Number of classes and ECTS on the study program in total							2490		240	

## Module - Guitar

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OIGT1	Guitar 1	1	M	C	1	1	0	0	13
2	OIKP1	Performance practice 1	1, 2	MT	C3	1	0	2	0	4
3	OBHO1	Choir 1	1, 2	M	C3	2	4	0	0	6
4	OICL1	Sight reading - Guitar 1	1	MT	C	0	2	0	0	2
5	OIMG1	Guitar teaching methods 1	1, 2	MT	C	2	1	0	0	6
6	OHAD1	Analysis of musical piece 1	1, 2	MT	C3	2	1	0	0	4
7	OLSF1	Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
8	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
9	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
10	OIGT2	Guitar 2	2	M	C	1	1	0	0	13
Number of classes weekly and ECTS in year						22	22	4	0	60
Total number of active classes weekly						24				

## SECOND YEAR

11	OIGT3	Guitar 3	3	M	C	1	1	0	0	13
12	OIKP2	Performance practice 2	3, 4	MT	C3	1	0	2	0	4
13	OBHO2	Choir 2	3, 4	M	C3	2	4	0	0	6
14	OKKM1	Chamber music 1	3	M	C3	1	0	0	0	2
15	OICL2	Sight reading - Guitar 2	3	MT	C	0	2	0	0	2
16	OIMG2	Guitar teaching methods 2	3, 4	MT	C	2	1	0	0	6
17	OHAD2	Analysis of musical piece 2	3, 4	MT	C3	2	1	0	0	4
18	OLSF2	Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
19	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
20	OIGT4	Guitar 4	4	M	C	1	1	0	0	13
21	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						22	20	4	0	60
Total number of active classes weekly						23				

## THIRD YEAR

22	OIGT5	Guitar 5	5	M	C	1	1	0	0	13
23	OIKP3	Performance practice 3	5, 6	MT	C3	1	0	2	0	4
24	OKKM3	Chamber music 3	5	M	C3	1	0	0	0	2
25	OICL3	Sight reading - Guitar 3	5	MT	C	0	2	0	0	2
26	OIMG3	Guitar teaching methods 3	5, 6	MT	C	2	1	0	0	6
27	OHAD3	Analysis of musical piece 3	5, 6	MT	C3	2	1	0	0	4

28	OLSF3	Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
29	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
30	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
31	OIGT6	Guitar 6	6	M	C	1	1	0	0	13
32	OIRM1	Interpretation and Notation of Early music 1	6	MT	C	1	1	0	0	2
33	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						23	13	4	0	60
Total number of active classes weekly						20				

#### FOURTH YEAR

34	OIGT7	Guitar 7	7	M	C	1	1	0	0	12
35	OIKP4	Performance practice 4	7, 8	MT	C3	1	0	2	0	4
36	OKKM5	Chamber music 5	7	M	C3	1	0	0	0	2
37	OICL4	Sight reading- Guitar 4	7	MT	C	0	2	0	0	2
38	OIMG4	Guitar teaching methods 4	7, 8	MT	C	2	1	0	0	6
39	OIKG1	Elements of construction and sound aspects of classical guitar	7, 8	MT	C	1	0	2	0	4
40	OULPS1	Psychology	7	H	GC	2	0	0	0	3
41	OITU1	Electives	7, 8		E	2/4	2/0	0	0	8
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4

	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
42	OIGT8	Guitar 8	8	M	C	1	1	0	0	12
43	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
44	OKKM6	Chamber music 6	8	M	C3	1	0	0	0	2
45	OIRM2	Interpretation and Notation of Early music 2	8	MT	C	1	1	0	0	2
Number of classes weekly and ECTS in year						21/25	11/7	8	0	60
Total number of active classes weekly						20				
Number of classes and ECTS on the study program in total							2610		240	

## Module - Organ

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OIOR1	Organ 1	1	M	C	1	0	0	0	11
2	ODKB1	Piano as a subsidiary subject 1	1, 2	M	C3	1	1	0	0	4
3	OIKP1	Performance practice 1	1, 2	MT	C3	1	0	2	0	4
4	OIPO1	Practicum of Organ Interpretation with teaching methods 1	1, 2	MT	C3	1	1	0	0	4
5	OBHO1	Choir 1	1, 2	M	C3	2	4	0	0	6
6	OUHHO1	Harmony with harmonic analysis 1	1, 2	MT	C3	2	1	0	0	4
7	OUHKO1	Counterpoint 1	1	MT	C3	2	1	0	0	2
8	OLSF1	Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
9	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
10	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
11	OIOR2	Organ 2	2	M	C	1	0	0	0	11
12	OUHKO2	Counterpoint 2	2	MT	C3	2	1	0	0	2
Number of classes weekly and ECTS in year						26	22	4	0	60
Total number of active classes weekly						26				

## SECOND YEAR

13	OIOR3	Organ 3	3	M	C	1	0	0	0	11
14	ODKB2	Piano as a subsidiary subject 2	3, 4	M	C3	1	1	0	0	4
15	OIKP2	Performance practice 2	3, 4	MT	C3	1	0	2	0	4
16	OBHO2	Choir 2	3, 4	M	C3	2	4	0	0	6
17	OIPO2	Practicum of Organ Interpretation with teaching methods 2	3, 4	MT	C3	1	1	0	0	4
18	OUHHO2	Harmony with harmonic analysis 2	3, 4	MT	C3	2	1	0	0	4
19	OUHKO3	Counterpoint 3	3	MT	C3	2	1	0	0	2
20	OKKM1	Chamber music 1	3	M	C3	1	0	0	0	2
21	OLSF2	Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
22	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
23	OIOR4	Organ 4	4	M	C	1	0	0	0	11
24	OUHKO4	Counterpoint 4	4	MT	C3	2	1	0	0	2
25	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						26	20	4	0	60
Total number of active classes weekly						25				

### THIRD YEAR

26	OIOR5	Organ 5	5	M	C	1	0	0	0	12
27	ODKB3	Piano as a subsidiary subject 3	5, 6	M	C3	1	1	0	0	4
28	OIKP3	Performance practice 3	5, 6	MT	C3	1	0	2	0	4
29	OIPO3	Practicum of Organ Interpretation with teaching methods 3	5, 6	MT	C	1	1	0	0	4
30	OIPC1	Practicum of Harpsichord Interpretation with teaching methods 1	5, 6	MT	C3	1	1	0	0	4
31	OUHMO1	Musical forms 1	5	MT	C3	2	1	0	0	2
32	OKKM3	Chamber music 3	5	M	C3	1	0	0	0	2
33	OLSF3	Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
34	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
35	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
36	OIOR6	Organ 6	6	M	C	1	0	0	0	12
37	OUHMO2	Musical forms 2	6	MT	C3	2	1	0	0	2
38	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						24	12	4	0	60
Total number of active classes weekly						20				

# FOURTH YEAR

39	OIOR7	Organ 7	7	M	C	1	0	0	0	12
40	ODKB4	Piano as a subsidiary subject 4	7, 8	M	C3	1	1	0	0	4
41	OIKP4	Performance practice 4	7, 8	MT	C3	1	0	2	0	4
42	OKKM5	Chamber music 5	7	M	C3	1	0	0	0	2
43	OIPO4	Practicum of Organ Interpretation with teaching methods 4	7, 8	MT	C	1	1	0	0	4
44	OIPC2	Practicum of Harpsichord Interpretation with teaching methods 2	7, 8	MT	C3	1	1	0	0	4
45	OUHMO3	Musical forms 3	7	MT	C3	2	1	0	0	2
46	OUHST1	Analysis of musical styles 1	7	MT	C3	2	2	0	0	3
47	OULPS1	Psychology	7	H	C3	2	0	0	0	3
48	OIOR8	Organ 8	8	M	C	1	0	0	0	12
49	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
50	OUHMO4	Musical forms 4	8	MT	C3	2	1	0	0	2
51	OUHST2	Analysis of musical styles 2	8	MT	C3	2	2	0	0	3
52	OKKM6	Chamber music 6	8	M	C3	1	0	0	0	2
Number of classes weekly and ECTS in year						24	12	4	0	60
Number of classes and ECTS on the study program in total						2730			240	

## Module - Percussion

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OIUD1	Percussion 1	1	M	C	1	1	0	0	12
2	OBOR1	Orchestra 1	1, 2	M	C3	2	4	0	0	6
3	OIKP1	Performance practice 1	1, 2	MT	C3	1	0	2	0	4
4	OIDU1	Orchestral parts 1 - percussion	1, 2	MT	C	1	1	0	0	4
5	OIMU1	Percussion instruments teaching methods 1	1, 2	MT	C	1	0	0	0	6
6	OHAC1	Analysis of musical piece 1	1, 2	MT	C3	2	1	0	0	4
7	OLSF1	Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
8	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
9	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
10	OIUD2	Percussion 2	2	M	C	1	1	0	0	12
Total						22	20	4	0	60

## SECOND YEAR

11	OIUD3	Percussion 3	3	M	C	1	1	0	0	12
12	OBOR2	Orchestra 2	3, 4	M	C3	2	4	0	0	6
13	OIKP2	Performance practice 2	3, 4	MT	C3	1	0	2	0	4
14	OKKM1	Chamber music 1	3	M	C3	1	0	0	0	2
15	OIDU2	Orchestral parts 2 - Percussion	3, 4	MT	C	1	1	0	0	4
16	OIMU2	Percussion instruments teaching methods 2	3, 4	MT	C	1	0	0	0	6
17	OHAC2	Analysis of musical piece 2	3, 4	MT	C3	2	1	0	0	4
18	OLSF2	Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
19	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
20	OIUD4	Percussion 4	4	M	C	1	1	0	0	12
21	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>18</b>	<b>4</b>	<b>0</b>	<b>60</b>

### THIRD YEAR

22	OIUD5	Percussion 5	5	M	C	1	1	0	0	12
23	OBOR3	Orchestra 3	5, 6	M	C3	2	4	0	0	6
24	OIKP3	Performance practice 3	5, 6	MT	C3	1	0	2	0	4
25	OKKM3	Chamber music 3	5	M	C3	1	0	0	0	2
26	OIDU3	Orchestral parts 3 - Percussion	5, 6	MT	C	1	1	0	0	4
27	OIMU3	Percussion instruments teaching methods 3	5, 6	MT	C	1	0	0	0	6
28	OLSF3	Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
29	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
30	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
31	OIUD6	Percussion 6	6	M	C	1	1	0	0	12
32	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>16</b>	<b>4</b>	<b>0</b>	<b>60</b>

# FOURTH YEAR

33	OIUD7	Percussion 7	7	M	C	1	1	0	0	11
34	OBOR4	Orchestra 4	7, 8	M	C3	2	4	0	0	6
35	OIKP4	Performance practice 4	7, 8	MT	C3	1	0	2	0	4
36	OKKM5	Chamber music 5	7	M	C3	1	0	0	0	2
37	OIDU4	Orchestral parts 4 - Percussion	7, 8	MT	C	1	1	0	0	4
38	OIMU4	Percussion instruments teaching methods 4	7, 8	MT	C	1	0	0	0	6
39	OULPS1	Psychology	7	H	C3	2	0	0	0	3
40	OZTUI1	Electives	7, 8		JE	1/4	2/0	0	0	8
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OUJEK1	Ethnochoreology	7, 8	MT	E	1	2	0	0	8
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
41	OIUD8	Percussion 8	8	M	C	1	1	0	0	11
42	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
43	OKKM6	Chamber music 6	8	M	C3	1	0	0	0	2
Total						20/26	16/12	4	0	60
Number of classes and ECTS on the study program in total							2580	240		

## Module - Harp

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OIHF1	Harp 1	1	M	C	1	1	0	0	12
2	OBOR1	Orchestra 1	1, 2	M	C3	2	4	0	0	6
3	OIKP1	Performance practice 1	1, 2	MT	C3	1	0	2	0	4
4	OIDH1	Orchestral parts 1 - Harp	1, 2	MT	C	1	1	0	0	4
5	OIMH1	Harp teaching methods 1	1, 2	MT	C	1	0	0	0	4
6	OIRH1	Renaissance harp with teaching methods 1	1	MT	C	1	0	0	0	2
7	OHAD1	Analysis of musical piece 1	1, 2	MT	C3	2	1	0	0	4
8	OLSF1	Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
9	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
10	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
11	OIHF2	Harp 2	2	M	C	1	1	0	0	12
Total						23	20	4	0	60

## SECOND YEAR

12	OIHF3	Harp 3	3	M	C	1	1	0	0	12
13	OBOR2	Orchestra 2	3, 4	M	C3	2	4	0	0	6
14	OIKP2	Performance practice 2	3, 4	MT	C3	1	0	2	0	4
15	OIDH2	Orchestral parts 2 - Harp	3, 4	MT	C	1	1	0	0	4
16	OIMH2	Harp teaching methods 2	3, 4	MT	C	1	0	0	0	4
17	OIRH2	Renaissance harp with teaching methods 2	3	MT	C	1	0	0	0	2
18	OKKM1	Chamber music 1	3	M	C3	1	0	0	0	2
19	OHAD2	Analysis of musical piece 2	3, 4	MT	C3	2	1	0	0	4
20	OLSF2	Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
21	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
22	OIHF4	Harp 4	4	M	C	1	1	0	0	12
23	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
<b>Total</b>						<b>23</b>	<b>18</b>	<b>4</b>	<b>0</b>	<b>60</b>

### THIRD YEAR

24	OIHF5	Harp 5	5	M	C	1	1	0	0	10
25	OBOR3	Orchestra 3	5, 6	M	C3	2	4	0	0	6
26	OIKP3	Performance practice 3	5, 6	MT	C3	1	0	2	0	4
27	OIDH3	Orchestral parts 3 - Harp	5, 6	MT	C	1	1	0	0	4
28	OIMH3	Harp teaching methods 3	5, 6	MT	C	1	0	0	0	4
29	OIRH3	Renaissance harp with teaching methods 3	5	MT	C	1	0	0	0	2
30	OKKM3	Chamber music 3	5	M	C3	1	0	0	0	2
31	OHAD3	Analysis of musical piece 3	5, 6	MT	C3	2	1	0	0	4
32	OLSF3	Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
33	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
34	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
35	OIHF6	Harp 6	6	M	C	1	1	0	0	10
36	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
<b>Total</b>						<b>27</b>	<b>18</b>	<b>4</b>	<b>0</b>	<b>60</b>

# FOURTH YEAR

37	OIHF7	Harp 7	7	M	C	1	1	0	0	12
38	OBOR4	Orchestra 4	7, 8	M	C3	2	4	0	0	6
39	OIKP4	Performance practice 4	7, 8	MT	C3	1	0	2	0	4
40	OIDH4	Orchestral parts 4 - Harp	7, 8	MT	C	1	1	0	0	4
41	OIMH4	Harp teaching methods 4	7, 8	MT	C	1	0	0	0	4
42	OKKM5	Chamber music 5	7	M	C3	1	0	0	0	2
43	OULPS1	Psychology	7	H	C3	2	0	0	0	3
44	OZTUI1	Electives	7, 8		JE	1/4	2/0	0	0	8
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OUHSP1	Analysis of musical styles	7, 8	MT	E	2	0	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
	OUJEK1	Ethnochoreology	7, 8	MT	E	1	2	0	0	8
	OLUM1	Performing guidelines for Musical	7, 8	MT	E	1	1	0	0	4
45	OIHF8	Harp 8	8	M	C	1	1	0	0	12
46	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
47	OKKM6	Chamber music 6	8	M	C3	1	0	0	0	2
Total						20/26	16/12	4	0	60
Number of classes and ECTS on the study program in total							2715	240		

## Module - Harpsichord

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OICB1	Harpsichord 1	1	M	C	1	0	0	0	11
2	ODKB1	Piano as a subsidiary subject 1	1, 2	M	C3	1	1	0	0	4
3	OBHO1	Choir 1	1, 2	M	C3	2	4	0	0	6
4	OIPC1	Practicum of Harpsichord Interpretation with teaching methods 1	1, 2	MT	C3	1	1	0	0	4
5	OHAC1	Analysis of musical piece 1	1, 2	MT	C3	2	1	0	0	4
6	ODRL1	The development of pianism and the knowledge of literature 1	1, 2	MT	C3	2	0	0	0	8
7	OLSF1	Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
8	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
9	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
10	OICB2	Harpsichord 2	2	M	C	1	0	0	0	11
Total						24	20	0	0	60

## SECOND YEAR

11	OICB3	Harpsichord 3	3	M	C	1	0	0	0	13
12	ODKB2	Piano as a subsidiary subject 2	3, 4	M	C3	1	1	0	0	4
13	OKKM1	Chamber music 1	3	M	C3	1	0	0	0	2
14	OBHO2	Choir 2	3, 4	M	C3	2	4	0	0	6
15	OIPC2	Practicum of Harpsichord Interpretation with teaching methods 2	3, 4	MT	C3	1	1	0	0	4
16	OHAC2	Analysis of musical piece 2	3, 4	MT	C3	2	1	0	0	4
17	OIKP1	Performance practice 1	3, 4	MT	C3	1	0	2	0	4
18	OLSF2	Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
19	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
20	OICB4	Harpsichord 4	4	M	C	1	0	0	0	13
21	OKKM2	Chamber music 2	4	M	C3	1	0	0	0	2
<b>Total</b>						<b>22</b>	<b>18</b>	<b>4</b>	<b>0</b>	<b>60</b>

### THIRD YEAR

22	OICB5	Harpsichord 5	5	M	C	1	0	0	0	10
23	ODKB3	Piano as a subsidiary subject 3	5, 6	M	C3	1	1	0	0	4
24	OKKM3	Chamber music 3	5	M	C3	1	0	0	0	2
25	OIPC3	Practicum of Harpsichord Interpretation with teaching methods 3	5, 6	MT	C	1	1	0	0	4
26	OIPO1	Practicum of Organ Interpretation with teaching methods 1	5, 6	MT	GC	1	1	0	0	4
27	OIKP2	Performance practice 2	5, 6	MT	C3	1	0	2	0	4
28	OLSF3	Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
29	OBPC1	Musical Scores 1	5, 6	MT	C	1	0	0	0	4
30	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
31	OICDH1	Electives	5, 6		E	4	0	0	0	8
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
32	OICB6	Harpsichord 6	6	M	C	1	0	0	0	10
33	OKKM4	Chamber music 4	6	M	C3	1	0	0	0	2
<b>Total</b>						<b>26</b>	<b>10</b>	<b>4</b>	<b>0</b>	<b>60</b>

# FOURTH YEAR

34	OICB7	Harpsichord 7	7	M	C	1	1	0	0	12
35	ODKB4	Piano as a subsidiary subject 4	7, 8	M	C3	1	1	0	0	4
36	OKKM5	Chamber music 5	7	M	C3	1	0	0	0	2
37	OIPC4	Practicum of Harpsichord Interpretation with teaching methods 4	7, 8	MT	C	1	1	0	0	4
38	OIPO2	Practicum of Organ Interpretation with teaching methods 2	7, 8	MT	C3	1	1	0	0	4
39	OIKP3	Performance practice 3	7, 8	MT	C3	1	0	2	0	4
40	OUHST1	Analysis of musical styles 1	7	MT	C3	2	2	0	0	3
41	OULPS1	Psychology	7	H	C3	2	0	0	0	3
42	OZTCE1	Electives	7, 8		E	1/2	1/0	0	0	4
	OUMAP1	Analysis of Popular music 1	7, 8	MT	E	1	1	0	0	4
	OATS1	Music recording technology	7, 8	MT	E	2	0	0	0	4
43	OICB8	Harpsichord 8	8	M	C	1	1	0	0	12
44	OUHST2	Analysis of musical styles 2	8	MT	C3	2	2	0	0	3
45	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
46	OKKM6	Chamber music 6	8	M	C3	1	0	0	0	2
Total						22/24	14/12	4	0	60

Number of classes and ECTS on the study program in total

2520

240

## Module – Jazz drums

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OMJB1	Jazz drums 1	1	M	C	1	0	0	0	12
2	OMAN1	Jazz ensembles 1	1, 2	M	C3	2	0	0	0	4
3	OMIP1	Jazz improvisation 1	1, 2	MT	C3	1	1	0	0	4
4	OMJR1	Jazz rhythm 1	1, 2	MT	C3	1	1	0	0	4
5	OMSO1	Jazz Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
6	OMHK1	Jazz harmony on piano 1	1, 2	MT	C3	2	0	0	0	4
7	OMHR1	Jazz harmony 1	1, 2	MT	C3	1	1	0	0	4
8	OMIJ1	Overview of trends in the history of Jazz 1	1, 2	MT	C3	2	1	0	0	4
9	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
10	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
11	OMJB2	Jazz drums 2	2	M	C	1	0	0	0	12
Total						26	14	0	0	60

## SECOND YEAR

12	OMJB3	Jazz drums 3	3	M	C	1	0	0	0	11
13	OMOR1	Big Band 1	3, 4	M	C3	2	2	0	0	6
14	OMAN2	Jazz ensembles 2	3, 4	M	C3	2	0	0	0	4
15	OMIP2	Jazz improvisation 2	3, 4	MT	C3	1	1	0	0	4
16	OMJR2	Jazz rhythm 2	3, 4	MT	C3	1	1	0	0	4
17	OMSO2	Jazz Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
18	OMHK2	Jazz harmony on piano 2	3, 4	MT	C3	2	0	0	0	4
19	OMHR2	Jazz harmony 2	3, 4	MT	C3	1	1	0	0	4
20	OMIJ2	Overview of trends in the history of Jazz 2	3, 4	MT	C3	2	1	0	0	4
21	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
22	OMJB4	Jazz drums 4	4	M	C	1	0	0	0	11
<b>Total</b>						<b>28</b>	<b>16</b>	<b>0</b>	<b>0</b>	<b>60</b>

### THIRD YEAR

23	OMJB5	Jazz drums 5	5	M	C	1	0	0	0	11
24	OMOR2	Big Band 2	5, 6	M	C3	2	2	0	0	6
25	OMAN3	Jazz ensembles 3	5, 6	M	C3	2	0	0	0	4
26	OMIP3	Jazz improvisation 3	5, 6	MT	C3	1	1	0	0	4
27	OMSO3	Jazz Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
28	OMJA1	Jazz arranging 1	5, 6	MT	C3	2	0	0	0	4
29	OUMAP1	Analysis of Popular music 1	5, 6	MT	C3	1	1	0	0	4
30	OMJM1	Jazz instruments teaching methods	5, 6	MT	C3	1	0	0	0	4
31	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
32	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
33	OMJB6	Jazz drums 6	6	M	C	1	0	0	0	11
<b>Total</b>						<b>28</b>	<b>12</b>	<b>0</b>	<b>0</b>	<b>60</b>

# FOURTH YEAR

34	OMJB7	Jazz drums 7	7	M	C	1	0	0	0	11
35	OMOR3	Big Band 3	7, 8	M	C3	2	2	0	0	6
36	OMAN4	Jazz ensembles 4	7, 8	M	C3	2	0	0	0	4
37	OMJA2	Jazz arranging 2	7, 8	MT	C3	2	0	0	0	4
38	OUMAP2	Analysis of Popular music 2	7, 8	MT	C3	1	1	0	0	4
39	OULPS1	Psychology	7	H	C3	2	0	0	0	3
40	OATS1	Music recording technology	7, 8	MT	C3	2	0	0	0	4
41	OMIZB1	Electives	7, 8		JE	1	1	0	0	4
	OUGIP1	History of popular music	7, 8	H	E	1	1	0	0	4
	OULMM1	Music and media	7, 8	H	E	1	1	0	0	4
42	OMIME1	Electives	7, 8		JE	0/1	2/1	0	0	4
	OULMK1	Musical culture for elementary schools teaching methods	7, 8	MT	E	1	1	0	0	4
	OUGMI1	Methodical issues of history of music in elementary school teaching	7, 8	MT	E	1	1	0	0	4
	OULDI1	Didactic music games for elementary school	7, 8	MT	E	0	2	0	0	4
43	OMKP1	Performance practice - Jazz	7, 8	M	C3	0	0	2	0	2
44	OMJB8	Jazz drums 8	8	M	C	1	0	0	0	11
45	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
Total						26/28	12/10	4	0	60

Number of classes and ECTS on the study program in total

2490

240

## Module - Jazz Guitar

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OMGT1	Jazz Guitar 1	1	M	C	1	0	0	0	12
2	OMAN1	Jazz ensembles 1	1, 2	M	C3	2	0	0	0	4
3	OMIP1	Jazz improvisation 1	1, 2	MT	C3	1	1	0	0	4
4	OMJR1	Jazz rhythm 1	1, 2	MT	C3	1	1	0	0	4
5	OMSO1	Jazz Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
6	OMHK1	Jazz harmony on piano 1	1, 2	MT	C3	2	0	0	0	4
7	OMHR1	Jazz harmony 1	1, 2	MT	C3	1	1	0	0	4
8	OMIJ1	Overview of trends in the history of Jazz 1	1, 2	MT	C3	2	1	0	0	4
9	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
10	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
11	OMGT2	Jazz Guitar 2	2	M	C	1	0	0	0	12
Total						26	14	0	0	60

## SECOND YEAR

12	OMGT3	Jazz Guitar 3	3	M	C	1	0	0	0	11
13	OMOR1	Big Band 1	3, 4	M	C3	2	2	0	0	6
14	OMAN2	Jazz ensembles 2	3, 4	M	C3	2	0	0	0	4
15	OMIP2	Jazz improvisation 2	3, 4	MT	C3	1	1	0	0	4
16	OMJR2	Jazz rhythm 2	3, 4	MT	C3	1	1	0	0	4
17	OMSO2	Jazz Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
18	OMHK2	Jazz harmony on piano 2	3, 4	MT	C3	2	0	0	0	4
19	OMHR2	Jazz harmony 2	3, 4	MT	C3	1	1	0	0	4
20	OMIJ2	Overview of trends in the history of Jazz 2	3, 4	MT	C3	2	1	0	0	4
21	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
22	OMGT4	Jazz Guitar 4	4	M	C	1	0	0	0	11
<b>Total</b>						<b>28</b>	<b>16</b>	<b>0</b>	<b>0</b>	<b>60</b>

### THIRD YEAR

23	OMGT5	Jazz Guitar 5	5	M	C	1	0	0	0	11
24	OMOR2	Big Band 2	5, 6	M	C3	2	2	0	0	6
25	OMAN3	Jazz ensembles 3	5, 6	M	C3	2	0	0	0	4
26	OMIP3	Jazz improvisation 3	5, 6	MT	C3	1	1	0	0	4
27	OMSO3	Jazz Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
28	OMJA1	Jazz arranging 1	5, 6	MT	C3	2	0	0	0	4
29	OUMAP1	Analysis of Popular music 1	5, 6	MT	C3	1	1	0	0	4
30	OMJM1	Jazz instruments teaching methods	5, 6	MT	C3	1	0	0	0	4
31	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
32	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
33	OMGT6	Jazz Guitar 6	6	M	C	1	0	0	0	11
<b>Total</b>						<b>28</b>	<b>12</b>	<b>0</b>	<b>0</b>	<b>60</b>

# FOURTH YEAR

34	OMGT7	Jazz Guitar 7	7	M	C	1	0	0	0	11
35	OMOR3	Big Band 3	7, 8	M	C3	2	2	0	0	6
36	OMAN4	Jazz ensembles 4	7, 8	M	C3	2	0	0	0	4
37	OMJA2	Jazz arranging 2	7, 8	MT	C3	2	0	0	0	4
38	OUMAP2	Analysis of Popular music 2	7, 8	MT	C3	1	1	0	0	4
39	OULPS1	Psychology	7	H	C3	2	0	0	0	3
40	OATS1	Music recording technology	7, 8	MT	C3	2	0	0	0	4
41	OMIZB1	Electives	7, 8		JE	1	1	0	0	4
	OUGIP1	<u>History of popular music</u>	7, 8	H	E	1	1	0	0	4
	OULMM1	<u>Music and media</u>	7, 8	H	E	1	1	0	0	4
42	OMIME1	Electives	7, 8		JE	0/1	2/1	0	0	4
	OULMK1	Musical culture for elementary schools teaching methods	7, 8	MT	E	1	1	0	0	4
	OUGMI1	Methodical issues of history of music in elementary school teaching	7, 8	MT	E	1	1	0	0	4
	OULDI1	Didactic music games for elementary school	7, 8	MT	E	0	2	0	0	4
43	OMKP1	Performance practice - Jazz	7, 8	M	C3	0	0	2	0	2
44	OMGT8	Jazz Guitar 8	8	M	C	1	0	0	0	11
45	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
Total						26/28	12/10	4	0	60

Number of classes and ECTS on the study program in total

2490

240

## Module - Jazz Double bass

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OMBS1	Jazz Double bass 1	1	M	C	1	0	0	0	12
2	OMAN1	Jazz ensembles 1	1, 2	M	C3	2	0	0	0	4
3	OMIP1	Jazz improvisation 1	1, 2	MT	C3	1	1	0	0	4
4	OMJR1	Jazz rhythm 1	1, 2	MT	C3	1	1	0	0	4
5	OMSO1	Jazz Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
6	OMHK1	Jazz harmony on piano 1	1, 2	MT	C3	2	0	0	0	4
7	OMHR1	Jazz harmony 1	1, 2	MT	C3	1	1	0	0	4
8	OMIJ1	Overview of trends in the history of Jazz 1	1, 2	MT	C3	2	1	0	0	4
9	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
10	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
11	OMBS2	Jazz Double bass 2	2	M	C	1	0	0	0	12
Total						26	14	0	0	60

## SECOND YEAR

12	OMBS3	Jazz Double bass 3	3	M	C	1	0	0	0	11
13	OMOR1	Big Band 1	3, 4	M	C3	2	2	0	0	6
14	OMAN2	Jazz ensembles 2	3, 4	M	C3	2	0	0	0	4
15	OMIP2	Jazz improvisation 2	3, 4	MT	C3	1	1	0	0	4
16	OMJR2	Jazz rhythm 2	3, 4	MT	C3	1	1	0	0	4
17	OMSO2	Jazz Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
18	OMHK2	Jazz harmony on piano 2	3, 4	MT	C3	2	0	0	0	4
19	OMHR2	Jazz harmony 2	3, 4	MT	C3	1	1	0	0	4
20	OMIJ2	Overview of trends in the history of Jazz 2	3, 4	MT	C3	2	1	0	0	4
21	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
22	OMBS4	Jazz Double bass 4	4	M	C	1	0	0	0	11
<b>Total</b>						<b>28</b>	<b>16</b>	<b>0</b>	<b>0</b>	<b>60</b>

## THIRD YEAR

23	OMBS5	Jazz Double bass 5	5	M	C	1	0	0	0	11
24	OMOR2	Big Band 2	5, 6	M	C3	2	2	0	0	6
25	OMAN3	Jazz ensembles 3	5, 6	M	C3	2	0	0	0	4
26	OMIP3	Jazz improvisation 3	5, 6	MT	C3	1	1	0	0	4
27	OMSO3	Jazz Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
28	OMJA1	Jazz arranging 1	5, 6	MT	C3	2	0	0	0	4
29	OUMAP1	Analysis of Popular music 1	5, 6	MT	C3	1	1	0	0	4

30	OMJM1	Jazz instruments teaching methods	5, 6	MT	C3	1	0	0	0	4
31	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
32	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
33	OMBS6	Jazz Double bass 6	6	M	C	1	0	0	0	11
<b>Total</b>						<b>28</b>	<b>12</b>	<b>0</b>	<b>0</b>	<b>60</b>

FOURTH YEAR										
34	OMBS7	Jazz Double bass 7	7	M	C	1	0	0	0	11
35	OMOR3	Big Band 3	7, 8	M	C3	2	2	0	0	6
36	OMAN4	Jazz ensembles 4	7, 8	M	C3	2	0	0	0	4
37	OMJA2	Jazz arranging 2	7, 8	MT	C3	2	0	0	0	4
38	OUMAP2	Analysis of Popular music 2	7, 8	MT	C3	1	1	0	0	4
39	OULPS1	Psychology	7	H	C3	2	0	0	0	3
40	OATS1	Music recording technology	7, 8	MT	C3	2	0	0	0	4
41	OMIZB1	Electives	7, 8		JE	1	1	0	0	4
	OUGIP1	History of popular music	7, 8	H	E	1	1	0	0	4
	OULMM1	Music and media	7, 8	H	E	1	1	0	0	4
42	OMIME1	Electives	7, 8		JE	0/1	2/1	0	0	4
	OULMK1	Musical culture for elementary schools teaching methods	7, 8	MT	E	1	1	0	0	4

	OUGMI1	Methodical issues of history of music in elementary school teaching	7, 8	MT	E	1	1	0	0	4
	OULDI1	Didactic music games for elementary school	7, 8	MT	E	0	2	0	0	4
43	OMKP1	Performance practice - Jazz	7, 8	M	C3	0	0	2	0	2
44	OMBS8	Jazz Double bass 8	8	M	C	1	0	0	0	11
45	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
<b>Total</b>						<b>26/28</b>	<b>12/10</b>	<b>4</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>							<b>2490</b>		<b>240</b>	

## Module - Jazz Piano

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OMKL1	Jazz Piano 1	1	M	C	1	0	0	0	12
2	OMAN1	Jazz ensembles 1	1, 2	M	C3	2	0	0	0	4
3	OMIP1	Jazz improvisation 1	1, 2	MT	C3	1	1	0	0	4
4	OMJR1	Jazz rhythm 1	1, 2	MT	C3	1	1	0	0	4
5	OMSO1	Jazz Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
6	OMHK1	Jazz harmony on piano 1	1, 2	MT	C3	2	0	0	0	4
7	OMHR1	Jazz harmony 1	1, 2	MT	C3	1	1	0	0	4
8	OMIJ1	Overview of trends in the history of Jazz 1	1, 2	MT	C3	2	1	0	0	4
9	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
10	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
11	OMKL2	Jazz Piano 2	2	M	C	1	0	0	0	12
Number of classes weekly and ECTS in year						26	14	0	0	60
Total number of active classes weekly						20				

SECOND YEAR										
12	OMKL3	Jazz Piano 3	3	M	C	1	0	0	0	11
13	OMOR1	Big Band 1	3, 4	M	C3	2	2	0	0	6
14	OMAN2	Jazz ensembles 2	3, 4	M	C3	2	0	0	0	4
15	OMIP2	Jazz improvisation 2	3, 4	MT	C3	1	1	0	0	4
16	OMJR2	Jazz rhythm 2	3, 4	MT	C3	1	1	0	0	4
17	OMSO2	Jazz Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
18	OMHK2	Jazz harmony on piano 2	3, 4	MT	C3	2	0	0	0	4
19	OMHR2	Jazz harmony 2	3, 4	MT	C3	1	1	0	0	4
20	OMIJ2	Overview of trends in the history of Jazz 2	3, 4	MT	C3	2	1	0	0	4
21	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
22	OMKL4	Jazz Piano 4	4	M	C	1	0	0	0	11
Number of classes weekly and ECTS in year						28	16	0	0	60
Total number of active classes weekly						22				

THIRD YEAR										
23	OMKL5	Jazz Piano 5	5	M	C	1	0	0	0	11
24	OMOR2	Big Band 2	5, 6	M	C3	2	2	0	0	6
25	OMAN3	Jazz ensembles 3	5, 6	M	C3	2	0	0	0	4
26	OMIP3	Jazz improvisation 3	5, 6	MT	C3	1	1	0	0	4
27	OMSO3	Jazz Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
28	OMJA1	Jazz arranging 1	5, 6	MT	C3	2	0	0	0	4

29	OUMAP1	Analysis of Popular music 1	5, 6	MT	C3	1	1	0	0	4
30	OMJM1	Jazz instruments teaching methods	5, 6	MT	C3	1	0	0	0	4
31	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
32	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
33	OMKL6	Jazz Piano 6	6	M	C	1	0	0	0	11
Number of classes weekly and ECTS in year						28	12	0	0	60
Total number of active classes weekly						20				

FOURTH YEAR										
34	OMKL7	Jazz Piano 7	7	M	C	1	0	0	0	11
35	OMOR3	Big Band 3	7, 8	M	C3	2	2	0	0	6
36	OMAN4	Jazz ensembles 4	7, 8	M	C3	2	0	0	0	4
37	OMJA2	Jazz arranging 2	7, 8	MT	C3	2	0	0	0	4
38	OUMAP2	Analysis of Popular music 2	7, 8	MT	C3	1	1	0	0	4
39	OULPS1	Psychology	7	H	C3	2	0	0	0	3
40	OATS1	Music recording technology	7, 8	MT	C3	2	0	0	0	4
41	OMIZB1	Electives	7, 8		JE	1	1	0	0	4
	OUGIP1	History of popular music	7, 8	H	E	1	1	0	0	4
	OULMM1	Music and media	7, 8	H	E	1	1	0	0	4

42	OMIME1	Electives	7, 8		JE	0/1	2/1	0	0	4
	OULMK1	Musical culture for elementary schools teaching methods	7, 8	MT	E	1	1	0	0	4
	OUGMI1	Methodical issues of history of music in elementary school teaching	7, 8	MT	E	1	1	0	0	4
	OULDI1	Didactic music games for elementary school	7, 8	MT	E	0	2	0	0	4
43	OMKP1	Performance practice - Jazz	7, 8	M	C3	0	0	2	0	2
44	OMKL8	Jazz Piano 8	8	M	C	1	0	0	0	11
45	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
Number of classes weekly and ECTS in year						26/28	12/10	4	0	60
Total number of active classes weekly						21				
TOTAL						2490			240	

## Module - Jazz Singing

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OMPV1	Jazz Singing 1	1	M	C	1	0	0	0	12
2	OMAN1	Jazz ensembles 1	1, 2	M	C3	2	0	0	0	4
3	OMIP1	Jazz improvisation 1	1, 2	MT	C3	1	1	0	0	4
4	OMJR1	Jazz rhythm 1	1, 2	MT	C3	1	1	0	0	4
5	OMSO1	Jazz Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
6	OMHK1	Jazz harmony on piano 1	1, 2	MT	C3	2	0	0	0	4
7	OMHR1	Jazz harmony 1	1, 2	MT	C3	1	1	0	0	4
8	OMIJ1	Overview of trends in the history of Jazz 1	1, 2	MT	C3	2	1	0	0	4
9	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
10	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
11	OMPV2	Jazz Singing 2	2	M	C	1	0	0	0	12
Number of classes weekly and ECTS in year						26	14	0	0	60
Total number of active classes weekly						20				

SECOND YEAR										
12	OMPV3	Jazz Singing 3	3	M	C	1	0	0	0	11
13	OMOR1	Big Band 1	3, 4	M	C3	2	2	0	0	6
14	OMAN2	Jazz ensembles 2	3, 4	M	C3	2	0	0	0	4
15	OMIP2	Jazz improvisation 2	3, 4	MT	C3	1	1	0	0	4
16	OMJR2	Jazz rhythm 2	3, 4	MT	C3	1	1	0	0	4
17	OMSO2	Jazz Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
18	OMHK2	Jazz harmony on piano 2	3, 4	MT	C3	2	0	0	0	4
19	OMHR2	Jazz harmony 2	3, 4	MT	C3	1	1	0	0	4
20	OMIJ2	Overview of trends in the history of Jazz 2	3, 4	MT	C3	2	1	0	0	4
21	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
22	OMPV4	Jazz Singing 4	4	M	C	1	0	0	0	11
Number of classes weekly and ECTS in year						28	16	0	0	60
Total number of active classes weekly						22				

THIRD YEAR										
23	OMPV5	Jazz Singing 5	5	M	C	1	0	0	0	11
24	OMOR2	Big Band 2	5, 6	M	C3	2	2	0	0	6
25	OMAN3	Jazz ensembles 3	5, 6	M	C3	2	0	0	0	4
26	OMIP3	Jazz improvisation 3	5, 6	MT	C3	1	1	0	0	4
27	OMSO3	Jazz Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
28	OMJA1	Jazz arranging 1	5, 6	MT	C3	2	0	0	0	4

29	OUMAP1	Analysis of Popular music 1	5, 6	MT	C3	1	1	0	0	4
30	OMJM1	Jazz instruments teaching methods	5, 6	MT	C3	1	0	0	0	4
31	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
32	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
33	OMPV6	Jazz Singing 6	6	M	C	1	0	0	0	11
Number of classes weekly and ECTS in year						28	12	0	0	60
Total number of active classes weekly						20				

FOURTH YEAR										
34	OMPV7	Jazz Singing 7	7	M	C	1	0	0	0	11
35	OMOR3	Big Band 3	7, 8	M	C3	2	2	0	0	6
36	OMAN4	Jazz ensembles 4	7, 8	M	C3	2	0	0	0	4
37	OMJA2	Jazz arranging 2	7, 8	MT	C3	2	0	0	0	4
38	OUMAP2	Analysis of Popular music 2	7, 8	MT	C3	1	1	0	0	4
39	OULPS1	Psychology	7	H	C3	2	0	0	0	3
40	OATS1	Music recording technology	7, 8	MT	C3	2	0	0	0	4
41	OMIZB1	Electives	7, 8		JE	1	1	0	0	4
	OUGIP1	History of popular music	7, 8	H	E	1	1	0	0	4
	OULMM1	Music and media	7, 8	H	E	1	1	0	0	4

42	OMIME1	Electives	7, 8		JE	0/1	2/1	0	0	4
	OULMK1	Musical culture for elementary schools teaching methods	7, 8	MT	E	1	1	0	0	4
	OUGMI1	Methodical issues of history of music in elementary school teaching	7, 8	MT	E	1	1	0	0	4
	OULDI1	Didactic music games for elementary school	7, 8	MT	E	0	2	0	0	4
43	OMKP1	Performance practice - Jazz	7, 8	M	C3	0	0	2	0	2
44	OMPV8	Jazz Singing 8	8	M	C	1	0	0	0	11
45	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
Number of classes weekly and ECTS in year						26/28	12/10	4	0	60
Total number of active classes weekly						21				
TOTAL							2490		240	

## Module - Jazz Saxophone

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OMSX1	Jazz Saxophone 1	1	M	C	1	0	0	0	12
2	OMAN1	Jazz ensembles 1	1, 2	M	C3	2	0	0	0	4
3	OMIP1	Jazz improvisation 1	1, 2	MT	C3	1	1	0	0	4
4	OMJR1	Jazz rhythm 1	1, 2	MT	C3	1	1	0	0	4
5	OMSO1	Jazz Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
6	OMHK1	Jazz harmony on piano 1	1, 2	MT	C3	2	0	0	0	4
7	OMHR1	Jazz harmony 1	1, 2	MT	C3	1	1	0	0	4
8	OMIJ1	Overview of trends in the history of Jazz 1	1, 2	MT	C3	2	1	0	0	4
9	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
10	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
11	OMSX2	Jazz Saxophone 2	2	M	C	1	0	0	0	12
Number of classes weekly and ECTS in year						26	14	0	0	60
Total number of active classes weekly						20				

SECOND YEAR										
12	OMSX3	Jazz Saxophone 3	3	M	C	1	0	0	0	11
13	OMOR1	Big Band 1	3, 4	M	C3	2	2	0	0	6
14	OMAN2	Jazz ensembles 2	3, 4	M	C3	2	0	0	0	4
15	OMIP2	Jazz improvisation 2	3, 4	MT	C3	1	1	0	0	4
16	OMJR2	Jazz rhythm 2	3, 4	MT	C3	1	1	0	0	4
17	OMSO2	Jazz Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
18	OMHK2	Jazz harmony on piano 2	3, 4	MT	C3	2	0	0	0	4
19	OMHR2	Jazz harmony 2	3, 4	MT	C3	1	1	0	0	4
20	OMIJ2	Overview of trends in the history of Jazz 2	3, 4	MT	C3	2	1	0	0	4
21	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
22	OMSX4	Jazz Saxophone 4	4	M	C	1	0	0	0	11
Number of classes weekly and ECTS in year						28	16	0	0	60
Total number of active classes weekly						22				

THIRD YEAR										
23	OMSX5	Jazz Saxophone 5	5	M	C	1	0	0	0	11
24	OMOR2	Big Band 2	5, 6	M	C3	2	2	0	0	6
25	OMAN3	Jazz ensembles 3	5, 6	M	C3	2	0	0	0	4
26	OMIP3	Jazz improvisation 3	5, 6	MT	C3	1	1	0	0	4
27	OMSO3	Jazz Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
28	OMJA1	Jazz arranging 1	5, 6	MT	C3	2	0	0	0	4

29	OUMAP1	Analysis of Popular music 1	5, 6	MT	C3	1	1	0	0	4
30	OMJM1	Jazz instruments teaching methods	5, 6	MT	C3	1	0	0	0	4
31	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
32	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
33	OMSX6	Jazz Saxophone 6	6	M	C	1	0	0	0	11
Number of classes weekly and ECTS in year						28	12	0	0	60
Total number of active classes weekly						20				

FOURTH YEAR										
34	OMSX7	Jazz Saxophone 7	7	M	C	1	0	0	0	11
35	OMOR3	Big Band 3	7, 8	M	C3	2	2	0	0	6
36	OMAN4	Jazz ensembles 4	7, 8	M	C3	2	0	0	0	4
37	OMJA2	Jazz arranging 2	7, 8	MT	C3	2	0	0	0	4
38	OUMAP2	Analysis of Popular music 2	7, 8	MT	C3	1	1	0	0	4
39	OULPS1	Psychology	7	H	C3	2	0	0	0	3
40	OATS1	Music recording technology	7, 8	MT	C3	2	0	0	0	4
41	OMIZB1	Electives	7, 8		JE	1	1	0	0	4
	OUGIP1	History of popular music	7, 8	H	E	1	1	0	0	4
	OULMM1	Music and media	7, 8	H	E	1	1	0	0	4

42	OMIME1	Electives	7, 8		JE	0/1	2/1	0	0	4
	OULMK1	Musical culture for elementary schools teaching methods	7, 8	MT	E	1	1	0	0	4
	OUGMI1	Methodical issues of history of music in elementary school teaching	7, 8	MT	E	1	1	0	0	4
	OULDI1	Didactic music games for elementary school	7, 8	MT	E	0	2	0	0	4
43	OMKP1	Performance practice - Jazz	7, 8	M	C3	0	0	2	0	2
44	OMSX8	Jazz Saxophone 8	8	M	C	1	0	0	0	11
45	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
Number of classes weekly and ECTS in year						26/28	12/10	4	0	60
Total number of active classes weekly						21				
TOTAL						2490			240	

## Module - Jazz Trombone

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OMTB1	Jazz Trombone 1	1	M	C	1	0	0	0	12
2	OMAN1	Jazz ensembles 1	1, 2	M	C3	2	0	0	0	4
3	OMIP1	Jazz improvisation 1	1, 2	MT	C3	1	1	0	0	4
4	OMJR1	Jazz rhythm 1	1, 2	MT	C3	1	1	0	0	4
5	OMSO1	Jazz Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
6	OMHK1	Jazz harmony on piano 1	1, 2	MT	C3	2	0	0	0	4
7	OMHR1	Jazz harmony 1	1, 2	MT	C3	1	1	0	0	4
8	OMIJ1	Overview of trends in the history of Jazz 1	1, 2	MT	C3	2	1	0	0	4
9	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
10	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
11	OMTB2	Jazz Trombone 2	2	M	C	1	0	0	0	12
Number of classes weekly and ECTS in year						26	14	0	0	60
Total number of active classes weekly						20				

SECOND YEAR										
12	OMTB3	Jazz Trombone 3	3	M	C	1	0	0	0	11
13	OMOR1	Big Band 1	3, 4	M	C3	2	2	0	0	6
14	OMAN2	Jazz ensembles 2	3, 4	M	C3	2	0	0	0	4
15	OMIP2	Jazz improvisation 2	3, 4	MT	C3	1	1	0	0	4
16	OMJR2	Jazz rhythm 2	3, 4	MT	C3	1	1	0	0	4
17	OMSO2	Jazz Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
18	OMHK2	Jazz harmony on piano 2	3, 4	MT	C3	2	0	0	0	4
19	OMHR2	Jazz harmony 2	3, 4	MT	C3	1	1	0	0	4
20	OMIJ2	Overview of trends in the history of Jazz 2	3, 4	MT	C3	2	1	0	0	4
21	OUGIM2	History of Music 2	3, 4	H	C3	1	1	0	0	4
22	OMTB4	Jazz Trombone 4	4	M	C	1	0	0	0	11
Number of classes weekly and ECTS in year						28	16	0	0	60
Total number of active classes weekly						22				

THIRD YEAR										
23	OMTB5	Jazz Trombone 5	5	M	C	1	0	0	0	11
24	OMOR2	Big Band 2	5, 6	M	C3	2	2	0	0	6
25	OMAN3	Jazz ensembles 3	5, 6	M	C3	2	0	0	0	4
26	OMIP3	Jazz improvisation 3	5, 6	MT	C3	1	1	0	0	4
27	OMSO3	Jazz Solfeggio 3	5, 6	MT	C3	1	1	0	0	4
28	OMJA1	Jazz arranging 1	5, 6	MT	C3	2	0	0	0	4

29	OUMAP1	Analysis of Popular music 1	5, 6	MT	C3	1	1	0	0	4
30	OMJM1	Jazz instruments teaching methods	5, 6	MT	C3	1	0	0	0	4
31	OUGIM3	History of Music 3	5, 6	H	C3	1	1	0	0	4
32	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
33	OMTB6	Jazz Trombone 6	6	M	C	1	0	0	0	11
Number of classes weekly and ECTS in year						28	12	0	0	60
Total number of active classes weekly						20				

FOURTH YEAR										
34	OMTB7	Jazz Trombone 7	7	M	C	1	0	0	0	11
35	OMOR3	Big Band 3	7, 8	M	C3	2	2	0	0	6
36	OMAN4	Jazz ensembles 4	7, 8	M	C3	2	0	0	0	4
37	OMJA2	Jazz arranging 2	7, 8	MT	C3	2	0	0	0	4
38	OUMAP2	Analysis of Popular music 2	7, 8	MT	C3	1	1	0	0	4
39	OULPS1	Psychology	7	H	C3	2	0	0	0	3
40	OATS1	Music recording technology	7, 8	MT	C3	2	0	0	0	4
41	OMIZB1	Electives	7, 8		JE	1	1	0	0	4
	OUGIP1	History of popular music	7, 8	H	E	1	1	0	0	4
	OULMM1	Music and media	7, 8	H	E	1	1	0	0	4

42	OMIME1	Electives	7, 8		JE	0/1	2/1	0	0	4
	OULMK1	Musical culture for elementary schools teaching methods	7, 8	MT	E	1	1	0	0	4
	OUGMI1	Methodical issues of history of music in elementary school teaching	7, 8	MT	E	1	1	0	0	4
	OULDI1	Didactic music games for elementary school	7, 8	MT	E	0	2	0	0	4
43	OMKP1	Performance practice - Jazz	7, 8	M	C3	0	0	2	0	2
44	OMTB8	Jazz Trombone 8	8	M	C	1	0	0	0	11
45	OULPE1	Pedagogy	8	H	C3	2	0	0	0	3
Number of classes weekly and ECTS in year						26/28	12/10	4	0	60
Total number of active classes weekly						21				
TOTAL							2490		240	

## Module - Jazz Trumpet

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OMTR1	Jazz Trumpet 1	1	M	C	1	0	0	0	12
2	OMAN1	Jazz ensembles 1	1, 2	M	C3	2	0	0	0	4
3	OMIP1	Jazz improvisation 1	1, 2	MT	C3	1	1	0	0	4
4	OMJR1	Jazz rhythm 1	1, 2	MT	C3	1	1	0	0	4
5	OMSO1	Jazz Solfeggio 1	1, 2	MT	C3	1	1	0	0	4
6	OMHK1	Jazz harmony on piano 1	1, 2	MT	C3	2	0	0	0	4
7	OMHR1	Jazz harmony 1	1, 2	MT	C3	1	1	0	0	4
8	OMIJ1	Overview of trends in the history of Jazz 1	1, 2	MT	C3	2	1	0	0	4
9	OUGIM1	History of Music 1	1, 2	H	C3	1	1	0	0	4
10	OUGSJ1	Electives	1, 2		JE	1	1	0	0	4
	OUGEN1	English language	1, 2	H	E	1	1	0	0	4
	OUGFR1	French language	1, 2	H	E	1	1	0	0	4
	OUGNE1	German language	1, 2	H	E	1	1	0	0	4
	OUGRU1	Russian language	1, 2	H	E	1	1	0	0	4
11	OMTR2	Jazz Trumpet 2	2	M	C	1	0	0	0	12
Number of classes weekly and ECTS in year						26	14	0	0	60
Total number of active classes weekly						20				

SECOND YEAR										
12	OMTR3	Jazz Trumpet 3	3	M	C	1	0	0	0	11
13	OMOR1	Big Band 1	3, 4	M	C3	2	2	0	0	6
14	OMAN2	Jazz ensembles 2	3, 4	M	C3	2	0	0	0	4
15	OMIP2	Jazz improvisation 2	3, 4	MT	C3	1	1	0	0	4
16	OMJR2	Jazz rhythm 2	3, 4	MT	C3	1	1	0	0	4
17	OMSO2	Jazz Solfeggio 2	3, 4	MT	C3	1	1	0	0	4
18	OMHK2	Jazz harmony on piano 2	3, 4	MT	C3	2	0	0	0	4
19	OMHR2	Jazz harmony 2	3, 4	MT	C3	1	1	0	0	4
20	OMIJ2	Overview of trends in the history of Jazz 2	3, 4	MT	GC	2	1	0	0	4
21	OUGIM2	History of Music 2	3, 4	H	GC	1	1	0	0	4
22	OMTR4	Jazz Trumpet 4	4	M	C	1	0	0	0	11
Number of classes weekly and ECTS in year						28	16	0	0	60
Total number of active classes weekly						22				

THIRD YEAR										
23	OMTR5	Jazz Trumpet 5	5	M	C	1	0	0	0	11
24	OMOR2	Big Band 2	5, 6	M	GC	2	2	0	0	6
25	OMAN3	Jazz ensembles 3	5, 6	M	GC	2	0	0	0	4
26	OMIP3	Jazz improvisation 3	5, 6	MT	GC	1	1	0	0	4
27	OMSO3	Jazz Solfeggio 3	5, 6	MT	GC	1	1	0	0	4
28	OMJA1	Jazz arranging 1	5, 6	MT	GC	2	0	0	0	4

29	OUMAP1	Analysis of Popular music 1	5, 6	MT	GC	1	1	0	0	4
30	OMJM1	Jazz instruments teaching methods	5, 6	MT	GC	1	0	0	0	4
31	OUGIM3	History of Music 3	5, 6	H	GC	1	1	0	0	4
32	OZZDH1	Electives	5, 6		JE	2	0	0	0	4
	OUGSK1	Sociology of culture	5, 6	H	E	2	0	0	0	4
	OUGPU1	Introduction to the applied aesthetics and theory of arts	5, 6	H	E	2	0	0	0	4
	OUGOU1	General overview of history of arts	5, 6	H	E	2	0	0	0	4
33	OMTR6	Jazz Trumpet 6	6	M	C	1	0	0	0	11
Number of classes weekly and ECTS in year						28	12	0	0	60
Total number of active classes weekly						20				

FOURTH YEAR										
34	OMTR7	Jazz Trumpet 7	7	M	C	1	0	0	0	11
35	OMOR3	Big Band 3	7, 8	M	GC	2	2	0	0	6
36	OMAN4	Jazz ensembles 4	7, 8	M	GC	2	0	0	0	4
37	OMJA2	Jazz arranging 2	7, 8	MT	GC	2	0	0	0	4
38	OUMAP2	Analysis of Popular music 2	7, 8	MT	GC	1	1	0	0	4
39	OULPS1	Psychology	7	H	GC	2	0	0	0	3
40	OATS1	Music recording technology	7, 8	MT	GC	2	0	0	0	4
41	OMIZB1	Electives	7, 8		JE	1	1	0	0	4
	OUGIP1	History of popular music	7, 8	H	E	1	1	0	0	4
	OULMM1	Music and media	7, 8	H	E	1	1	0	0	4

42	OMIME1	Electives	7, 8		JE	0/1	2/1	0	0	4
	OULMK1	Musical culture for elementary schools teaching methods	7, 8	MT	E	1	1	0	0	4
	OUGMI1	Methodical issues of history of music in elementary school teaching	7, 8	MT	E	1	1	0	0	4
	OULDI1	Didactic music games for elementary school	7, 8	MT	E	0	2	0	0	4
43	OMKP1	Performance practice - Jazz	7, 8	M	GC	0	0	2	0	2
44	OMTR8	Jazz Trumpet 8	8	M	C	1	0	0	0	11
45	OULPE1	Pedagogy	8	H	GC	2	0	0	0	3
Number of classes weekly and ECTS in year						26/28	12/10	4	0	60
Total number of active classes weekly						21				
<b>TOTAL</b>						<b>2490</b>		<b>240</b>		

\* S- Semester

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

Status: M- Music, MT – Music theory, H - Humanities

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

## Admission

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

Faculty of Music is enrolling students to the Performing Arts study program at the bachelor level, depending on the social demands and self resources, as a state budget students and self-financing students.

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

Election of students is based on the success at the previous stages of education and the entrance examination scores, as set in connection to the Policies and Regulations for entrance exams.

An entrance condition for enrollment in the BA studies of Performing Arts study program is to pass entrance exams and have graduated full music high school or, in absence of completed appropriate high school education an additional entrance examination taken and passed, and approved entrance examination scores.

Detailed procedure for enrollment of Bachelor Studies in the Study program of Performing Arts is determined by the Statute of the Faculty, as well as the Rulebook on entrance exams and ranking on entrance exams, which can be found on the Faculty website.

Requirements for enrollment in the study program are:

1. Graduated full music high school or, in absence of completed appropriate high school education an additional entrance examination - passed
2. Passed exam for checking abilities and affinities

## Entrance Exam

Entrance conditions to the Bachelor studies are set by the Law on Higher Education, University of Arts in Belgrade and Faculty of Music Statutes, along with the Policies and regulations for entrance exams and ranking.

Entrance exams to the Performing Arts study program consist of the following exams:

### Performing Arts study program- Module CONDUCTING

#### 1. Conducting exam

- conducting one movement from the classical symphonic literature
- conducting one (at least three part) choral composition
- conducting of the given examples first time seen at the exam and knowledge of literature
- *A Prima Vista* reading of piano extracts or solo sonatas from the baroque literature

**Program must be performed by heart.**

#### 2. Piano exam

- one scale that the candidate picks out at the exam (diatonic scales, hands together, in similar motion, four octaves; arpeggios – major and minor triads and dominant and diminished chords in root position and inversions – hands together, in similar motion)
- one etude (Ignaz Moscheles: Op. 70; Moritz Moszkowski: Op.72; Joseph Christoph Kessler: Op. 20; Franz Liszt: Op.1; Novakovsky: Op.25; Frédéric Chopin op. posth. etc.)
- one prelude and fugue by J. S. Bach
- first movement of sonata or concert (Wolfgang Amadeus Mozart: B flat major KV 333, a minor KV 310, C minor KV 457; Beethoven: Op.2 No.1, Op.2 No.2, Op.10 No.1, Op.10 No.2, Op.10 No.3, Op.13,Op.26; J.S. Bach: *Concert F minor*; Haydn: *Concerto D major*; Mozart: *Concerto in D major* KV 382, *Concerto A major* KV 414, *Concerto G major* KV 453, *Concerto A major* KV 488 etc)
- one composition of the 19<sup>th</sup> century composer
- one composition of the 20<sup>th</sup> century composer

#### 3. Music Forms and Harmony Exam

- harmonization of the given soprano (using nonharmonic tones, alterations and all types of modulations)
- formal and harmonic analysis of a shorter (or part of a longer) composition

#### 4. Solfeggio Exam

Exam consists of the written and oral parts and its level of difficulty corresponds to the solfeggio at the Music theory study program of secondary music school.

##### *Written part*

##### *one-part and two-part dictation*

Dictations are played:

- once in the whole
- half phrase by half phrase or phrase by phrase depending on the dictation's form; each part is repeated twice, following one additional repetition that is then linked to the next phrase (half phrase or phrase)
- after dictated half phrases/phrases, dictations are played as a whole – one part dictations once and two part dictations twice

##### *Oral part*

Task at the oral part of the exam is singing of the melodic example *A Prima Vista*

Melodic example is diptych consisting of two compositions of different forms, content and character.

#### Performing Arts study program- Module VOICE STUDIES

##### 1. Singing Exam

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

##### Interview with the candidate

##### 2. Solfeggio Exam

- one part melodic dictation
- parlato example
- one part melodic example

##### 3. Piano Exam

- one scale that student picks out at the exam (diatonic scales, hands together, in similar motion, four octaves; arpeggios – major and minor triads and dominant and diminished chords in root position and inversions – hands together, in similar motion)
- one etude (Lemoine: Op.37; Bertini: Op.29; Leshorn; Johann Friedrich Franz Burgmüller: Op.100; Carl Czerny: Op.849; Alexander Gedike; Heller István; Rodion Konstantinovich Shchedrin; Kirkor, Site, Alexandre Tansman, collection of etudes by Kršić-Ranković) or virtuoso composition of similar requests.
- one polyphonic style composition (J. S. Bach/*Little pieces for piano*; Georg Friedrich Handel: *selection of the piano compositions*)
- first movement of one sonatine or sonata (Muzio Klemmenti, Friedrich Daniel Rudolf Kuhlau, Anton Diabelli, Jan Ladislav Dussek, Wolfgang Amadeus Mozart, Joseph Haydn)
- one composition by choice: *Slovenska klavirska skladba za mladinu*; selection of compositions by J. Popović; selected etudes and pieces by Russian composers; Tajčević: *Children*; Ivo Lhotka Kalinski: *Međumurje malo*, *Stari dalmatinski plesovi*;

Lucian Maria Škerjanc: *Dijatonični preludijumi*; Alexander Tikhonovich Gretchaninov : *Children's album* Op. 90; Kabalevski: *Light pieces* Op. 39; Vladimir Ivanovich Rebikov : *Siluettes* Op. 31; Béla Bartók: *For the children*; Raulli: Op. 39; César Franck: *A doll's lament*; Haydn: *12 light pieces* or piano accompaniment of a solo song.

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

## **Performing Arts study program- Module PIANO**

### **1. Piano Exam**

- prelude and fugue
- sonata (candidates must prepare one whole sonata and they will randomly select one movement at the exam)
- one virtuoso etude
- given composition that will be announced one month prior to the entrance exam

**Candidates must perform the program by heart.**

### **2. Solfeggio Exam**

Exam consists of the written and oral part and its level of difficulty corresponds to the solfeggio at the Instrumental study program of secondary music school.

*Written part*

*one-part and two-part dictation*

Dictations are played:

- once in the whole
- half phrase by half phrase or phrase by phrase depending on the dictation's form; each part is repeated twice, following one additional repetition that is then linked to the next phrase (half phrase or phrase)
- after dictated half phrases/phrases, dictations are played as whole – one part dictations once and two part dictations twice

*Oral part*

Singing the melodic example *a prima vista*.

Melodic example is a diptych consisting of two compositions of different forms, content and character.

## **Performing Arts study program - Module VIOLIN**

### **1. Violin Exam**

- two etudes
- two movements from Bach's solo suites or sonatas
- one concert

**Candidates must perform the program by heart**

### **2. Solfeggio Exam**

- one part melodic dictation
- parlato example
- one part melodic example

## **Performing Arts study program - Module VIOLA E VIOLONCELLO**

### **1. Viola or Violoncello Exam**

- two etudes
- two movements from Bach's solo suites or sonatas
- one concert

**Candidates must perform the program by heart**

**2. Solfeggio Exam**

- one part melodic dictation
- parlato example
- one part melodic example

**Performing Arts study program - Module DOUBLE BASS**

**1. Double bass Exam**

- one etude
- one piece with piano
- I and II concert movement

**Candidates must perform the program by heart**

**2. Solfeggio Exam**

- one part melodic dictation
- parlato example
- one part melodic example

**Performing Arts study program – Module**

**FLUTE, OBOE, CLARINET, BASSOON, FRENCH HORN, TRUMPET, TROMBONE, TUBE**

**1. Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone and Tube Exam**

- one etude
- one cyclic piece (sonata or concert)
- one concert piece

Program has to be chosen based on the material corresponding to the secondary school final exam. Candidates must choose the original tuba literature for the Tuba study program.

**Candidates do not have to perform the program by heart apart from concert or concert piece program.**

**2. Solfeggio Exam**

- one part melodic dictation
- parlato example
- one part melodic example

**Performing Arts study program - Module HARP**

**1. Harp Exam (level of the secondary school graduation exam)**

- one etude
- one sonata
- one composition by choice
- given composition (available one month prior to the exam)

**Candidates must perform the program by heart**

**2. Solfeggio Exam**

- one part melodic dictation
- parlato example
- one part melodic example

## **Performing Arts study program - Module ORGAN**

### **1. Organ Exam**

- one pedal etude
- old master
- Johann Sebastian Bach: *Chorale prelude* (Orgelbuchlein or other)
- Johann Sebastian Bach: Prelude (Toccata, Fantasy) and fugue
- given composition (available one month before the exam)

**Program does not have to be performed by heart.**

### **2. Solfeggio Exam**

Exam consists of the written and oral part and its level of difficulty corresponds to the solfeggio at the Theoretical Study program of secondary music school.

#### *Written part*

##### *one-part and two-part dictation*

Dictations are played:

- once in the whole
- half phrase by half phrase or phrase by phrase depending on the dictation's form; each part is repeated twice, following one additional repetition that is then linked to the next phrase (half phrase or phrase)
- after dictated half phrases/phrases, dictations are played as whole – one part dictations once and two part dictations twice

#### *Oral part*

Singing of the melodic example *a prima vista*

Melodic example is diptych consisting of two compositions of different forms, content and character.

## **Performing Arts study program - Module PERCUSSION**

### **1. Percussion Exam** (level of the secondary school graduation exam)

- one etude for little snare drum
- one etude or piece for timpani
- one etude for melodic percussions (marimba, vibraphone or xylophone)
- one etude for group of percussions (set-up)
- two given compositions/ for little snare drum and melodic percussion instruments (available one month before the exam)
- sight reading three short music examples : membranophonic and melodic instruments (during the entrance examination)

Program could be performed solo or with piano accompaniment

Compositions for melodic instruments have to be performed by heart. **Program for all other instruments does not have to be performed by heart.**

### **2. Solfeggio Exam**

- one part melodic dictation

- parlato example
- one part melodic example

## **Performing Arts study program - Module GUITAR**

### **1. Guitar Exam**

- Johann Sebastian Bach: three movements from some of the lute suites or suites for violoncello, suites for solo violin or one fugue (lute suite BWV 995, 997 or fugue BWV 998 or fugue from one of the solo violin sonata) or Chaconne (II suite for solo violin)
- one-movement sonata or 1<sup>st</sup> movement of some cyclic sonata
- given composition No.1 (given in the beginning of summer semester)
- given composition No.2 (available one month before the exam)
- music example sight reading (when taking the entrance exam)

**Candidates must perform the program by heart**

### **2. Solfeggio Exam**

- one part melodic dictation
- parlato example
- one part melodic example

## **Performing Arts study program - Module HARPSICHORD**

### **1. Harpsichord Exam**

- Domenico Scarlatti: two sonatas by choice (minimum one has to be of a virtuoso character)
- Johann Sebastian Bach: Prelude or fugue by choice (Well-tempered piano, Vol. I or II)
- one large composition (or 2-3 of a smaller scope) from *The Fitzwilliam Virginal Book* by the candidates' choice
- suite by the French composers (French harpsichord players) that has to contain *Allemande*, *Courante*, *Sarabande* and *Gigue* movements
- given composition (available one month before the exam)

Candidates take the exam playing the harpsichord and are not obliged to perform the program by heart.

### **2. Solfeggio Exam**

- one part melodic dictation
- parlato example
- one part melodic example

## **Performing Arts study program - Module JAZZ SINGING**

### **1. Jazz singing exam**

- performing (singing) one minor and major scale in the range of one octave
- sight reading (simple melody)
- singing in a small jazz ensemble

**Each candidate has to perform as a member of quartet or duet. The rhythm section that follows each candidate (that can be provided by the candidates themselves) consists of piano or guitar, double bass and drums. If a candidate performs in a duet, he/she plays with piano or guitar accompaniment.**

Obligatory program of maximum 20 minutes

- major *medium blues*
- *medium* or *medium up jazz standard tune*
- ballad
- *jazz* or *Broadway standard* as *latin* or as half *latin* – half *swing*

**Candidates must bring scores (minimum three copies) for each song they intend to sing. All of the above requirements are of candidate's free choice.**

## **2. Music theory and Solfeggio exam**

- Writing down (on a given tone) or recognizing:
  - intervals
  - chords (triads and seventh chords)
  - scales
  - modes
- Writing down of seventh chords on a given tone of different scales (minor and major)
- Aural recognition of:
  - given intervals (in the same octave and through several octaves)
  - given triads (major, minor, diminished and augmented, in their root position and inversions)
  - given seventh chords in their root position (*Maj<sup>7</sup>*, *Min<sup>7</sup>*, *MajMin<sup>7</sup>*, *Maj<sup>6</sup>*, *Min<sup>6</sup>*, *Min<sup>7b5</sup>*, *Dim<sup>7</sup>*, etc.)
  - given chord's progressions (II-V-I, I-VI-II-V-I, etc.)
  - tones from the given standard/normal pitch (A440)
- Melo-rhythmic dictation (4-8 measures or 3 short phrases)
- Rhythmic dictation (4-8 measures or 3 short phrases)

## **Performing Arts study program- Module JAZZ SAXOPHONE**

Each candidate will have to perform as a quartet member. Candidate can provide their own rhythm section (piano or guitar, double bass, drums). Candidates have to perform the obligatory program of maximum 20 minutes:

- major *medium blues*
  - *medium* or *medium up jazz standard tune*
  - *ballad standard tune*
  - *jazz* or *Broadway standard* as *latin* or as half *latin* – half *swing*
  - sight reading (*be-bop* melodies, *big band* arrangement or transcriptions of easier *jazz* saxophone solos).
- Each candidate has to play two shorter or one longer example.

**Candidates must bring scores (minimum three copies) for each song they intend to perform. All of the above requirements are of candidate's free choice.**

## **2. Music theory and Solfeggio exam**

- Writing down (on a given tone) or recognizing:
  - intervals
  - chords (triads and seventh chords)
  - scales

- modes
- Writing down of seventh chords on a given tone of different scales (minor and major)
- Aural recognition of:
  - given intervals (in the same octave and through several octaves)
  - given triads (major, minor, diminished and augmented, in their root position and inversions)
  - given seventh chords in their root position (*Maj<sup>7</sup>*, *Min<sup>7</sup>*, *MajMin<sup>7</sup>*, *Maj<sup>6</sup>*, *Min<sup>6</sup>*, *Min<sup>7b5</sup>*, *Dim<sup>7</sup>*, etc.)
  - given chord's progressions (II-V-I, I-VI-II-V-I, etc.)
  - tones from the given standard/normal pitch (A440)
- Melo-rhythmic dictation (4-8 measures or 3 short phrases)
- Rhythmic dictation (4-8 measures or 3 short phrases)

## **Performing Arts study program - Module JAZZ TRUMPET**

### **1. Jazz trumpet exam**

- one major and one minor scale in two octaves range (with decomposed triads and dominant seventh-chord through two octaves up and down)
- one classical etude
- one *blues*
- one ballad
- one *Broadway* – jazz standard

**Candidates must bring scores (minimum three copies) for each song they intend to perform.  
All of the above requirements are of candidate's free choice.**

### **2. Music theory and Solfeggio exam**

- Writing down (on a given tone) or recognizing:
  - intervals
  - chords (triads and seventh chords)
  - scales
  - modes
- Writing down of seventh chords on a given tone of different scales (minor and major)
- Aural recognition of:
  - given intervals (in the same octave and through several octaves)
  - given triads (major, minor, diminished and augmented, in their root position and inversions)
  - given seventh chords in their root position (*Maj<sup>7</sup>*, *Min<sup>7</sup>*, *MajMin<sup>7</sup>*, *Maj<sup>6</sup>*, *Min<sup>6</sup>*, *Min<sup>7b5</sup>*, *Dim<sup>7</sup>*, etc.)
  - given chord's progressions (II-V-I, I-VI-II-V-I, etc.)
  - tones from the given standard/normal pitch (A440)
- Melo-rhythmic dictation (4-8 measures or 3 short phrases)
- Rhythmic dictation (4-8 measures or 3 short phrases)

## **Performing Arts study program - Module JAZZ TROMBONE**

### 1. Jazz trombone exam

- one major and one minor scale in two octaves range (with decomposed triads and dominant seventh-chord through two octaves up and down)
- one classical etude
- one *blues* composition in *medium* or *medium-up* tempo (tempo 120-200) in tonalities up to three signatures; exposure theme and 2-4 chorus of improvised solo
- one jazz or *Broadway* ballad (tempo 60-80); exposure theme and 1-2 chorus improvised solo
- one *Broadway* jazz standard or one composition of *latin jazz* standard repertoire (tempo 120-180); exposure theme and 2-4 chorus of improvised solo

**Candidates must bring scores (minimum three copies) for each song they intend to perform.**

**All of the above requirements are of candidate's free choice.**

### 2. Music theory and Solfeggio exam

- Writing down (on a given tone) or recognizing:
  - intervals
  - chords (triads and seventh chords)
  - scales
  - modes
- Writing down of seventh chords on a given tone of different scales (minor and major)
- Aural recognition of:
  - given intervals (in the same octave and through several octaves)
  - given triads (major, minor, diminished and augmented, in their root position and inversions)
  - given seventh chords in their root position (*Maj<sup>7</sup>*, *Min<sup>7</sup>*, *MajMin<sup>7</sup>*, *Maj<sup>6</sup>*, *Min<sup>6</sup>*, *Min<sup>7b5</sup>*, *Dim<sup>7</sup>*, etc.)
  - given chord's progressions (II-V-I, I-VI-II-V-I, etc.)
  - tones from the given standard/normal pitch (A440)
- Melo-rhythmic dictation (4-8 measures or 3 short phrases)
- Rhythmic dictation (4-8 measures or 3 short phrases)

## Performing Arts study program - Module JAZZ PIANO

### . Jazz piano exam

- major *medium blues* (tempo 120-136)
- jazz standard ballad (tempo 63-66)
- jazz standard (*medium* or *medium-up* tempo)
- jazz standard in *latin* rhythm
- one classical composition
- sight reading

**Candidates must play with the rhythm section (drum, bass) that he/ she can provide themselves.**

**Candidates must bring scores (minimum three copies) for each song they intend to perform.**

**All of the above requirements are of candidate's free choice.**

Special attention will be paid to the following elements:

- knowledge of the jazz language (*be-bop*, *hard-bop*)
- feeling for the *swing* rhythm
- quality of *sound* of the instrument

- creativity
- energy
- (music) communication within the band

## 2. Music theory and Solfeggio exam

- Writing down (on a given tone) or recognizing:
  - intervals
  - chords (triads and seventh chords)
  - scales
  - modes
- Writing down of seventh chords on a given tone of different scales (minor and major)
- Aural recognition of:
  - given intervals (in the same octave and through several octaves)
  - given triads (major, minor, diminished and augmented, in their root position and inversions)
  - given seventh chords in their root position (*Maj<sup>7</sup>*, *Min<sup>7</sup>*, *MajMin<sup>7</sup>*, *Maj<sup>6</sup>*, *Min<sup>6</sup>*, *Min<sup>7b5</sup>*, *Dim<sup>7</sup>*, etc.)
  - given chord's progressions (II-V-I, I-VI-II-V-I, etc.)
  - tones from the given standard/normal pitch (A440)
- Melo-rhythmic dictation (4-8 measures or 3 short phrases)
- Rhythmic dictation (4-8 measures or 3 short phrases)

## Performing Arts study program - Module JAZZ GUITAR

### 1. Jazz guitar exam

- major scale in all five positions covering the whole range of the instrument. At request a minor scale (harmonic or melodic minor) in one octave range
- decomposing of triads (major, minor, diminished, augmented) through two octaves up and down
- sight reading (simple melodies) or harmonic accompaniment of a given *lead sheet*
- one classical etude
- one *blues*
- one ballad
- one *Broadway* jazz standard

Candidates must bring scores (minimum three copies) for each song they intend to perform. All of the above requirements are of candidate's free choice.

## 2. Music theory and Solfeggio exam

- Writing down (on a given tone) or recognizing:
  - intervals
  - chords (triads and seventh chords)
  - scales
  - modes
- Writing down of seventh chords on a given tone of different scales (minor and major)
- Aural recognition of:
  - given intervals (in the same octave and through several octaves)
  - given triads (major, minor, diminished and augmented, in their root position and inversions)
  - given seventh chords in their root position (*Maj<sup>7</sup>*, *Min<sup>7</sup>*, *MajMin<sup>7</sup>*, *Maj<sup>6</sup>*, *Min<sup>6</sup>*, *Min<sup>7b5</sup>*, *Dim<sup>7</sup>*, etc.)
  - given chord's progressions (II-V-I, I-VI-II-V-I, etc.)
  - tones from the given standard/normal pitch (A440)

- Melo-rhythmic dictation (4-8 measures or 3 short phrases)
- Rhythmic dictation (4-8 measures or 3 short phrases)

## **Performing Arts study program - Module JAZZ DOUBLE BASS**

### **1. Jazz double bass exam**

- one major and one minor scale through two octaves range
- decomposing of triads and seventh-chords up and down
- one classical etude
- one *blues*
- one ballad
- one *Broadway* jazz standard

**Candidates must bring scores (minimum three copies) for each song they intend to perform. All of the above requirements are of candidate's free choice.**

### **2. Music theory and Solfeggio exam**

- Writing down (on a given tone) or recognizing:
  - intervals
  - chords (triads and seventh chords)
  - scales
  - modes
- Writing down of seventh chords on a given tone of different scales (minor and major)
- Aural recognition of:
  - given intervals (in the same octave and through several octaves)
  - given triads (major, minor, diminished and augmented, in their root position and inversions)
  - given seventh chords in their root position (*Maj<sup>7</sup>*, *Min<sup>7</sup>*, *MajMin<sup>7</sup>*, *Maj<sup>6</sup>*, *Min<sup>6</sup>*, *Min<sup>7b5</sup>*, *Dim<sup>7</sup>*, etc.)
  - given chord's progressions (II-V-I, I-VI-II-V-I, etc.)
  - tones from the given standard/normal pitch (A440)
- Melo-rhythmic dictation (4-8 measures or 3 short phrases)
- Rhythmic dictation (4-8 measures or 3 short phrases)

## **Performing Arts study program - Module JAZZ DRUMS**

### **1. Jazz drums exam**

- solo etude for drums (Ch. Wilcoxon etc) followed by (free choice) figure on bass drums and hi-hat
- jazz standard in *blues* form with 4-4 solos
- jazz standard - *latin*
- ballad (brushes)
- sight reading (one page from the book *Progressive steps to syncopation for modern drummer* by Ted Reed)

**Candidates must bring their own brushes and sticks.**

**Candidates must bring scores (minimum three copies) for each song they intend to perform. All of the above requirements are of candidate's free choice.**

### **2. Music theory and Solfeggio exam**

- Writing down (on a given tone) or recognizing:
  - intervals
  - chords (triads and seventh chords)
  - scales

- modes
- Writing down of seventh chords on a given tone of different scales (minor and major)
- Aural recognition of:
  - given intervals (in the same octave and through several octaves)
  - given triads (major, minor, diminished and augmented, in their root position and inversions)
  - given seventh chords in their root position (*Maj<sup>7</sup>*, *Min<sup>7</sup>*, *MajMin<sup>7</sup>*, *Maj<sup>6</sup>*, *Min<sup>6</sup>*, *Min<sup>7b5</sup>*, *Dim<sup>7</sup>*, etc.)
  - given chord's progressions (II-V-I, I-VI-II-V-I, etc.)
  - tones from the given standard/normal pitch (A440)
- Melo-rhythmic dictation (4-8 measures or 3 short phrases)
- Rhythmic dictation (4-8 measures or 3 short phrases)

### 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 précişed 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 points acquirement, which includes the number of 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. OCME1 - Methodology of teaching solo singing
2. OEVL1 - Viola 1
3. OEVL2 - Viola 2
4. OEVL3 - Viola 3
5. OEVL4 - Viola 4
6. OEVL5 - Viola 5
7. OEVL6 - Viola 6
8. OEVL7 - Viola 7
9. OEVL8 - Viola 8
10. OEVN1 - Violin 1
11. OEVN2 - Violin 2
12. OEVN3 - Violin 3
13. OEVN4 - Violin 4
14. OEVN5 - Violin 5
15. OEVN6 - Violin 6
16. OEVN7 - Violin 7
17. OEVN8 - Violin 8
18. OEVC1 - Cello 1
19. OEVC2 - Cello 2
20. OEVC3 - Cello 3
21. OEVC4 - Cello 4
22. OEVC5 - Cello 5
23. OEVC6 - Cello 6
24. OEVC7 - Cello 7
25. OEVC8 - Cello 8
26. OECB1 - Double bass 1
27. OECB2 - Double bass 2
28. OECB3 - Double bass 3
29. OECB4 - Double bass 4
30. OECB5 - Double bass 5
31. OECB6 - Double bass 6
32. OECB7 - Double bass 7
33. OECB8 - Double bass 8
34. OFCL1 - Clarinet 1
35. OFCL2 - Clarinet 2
36. OFCL3 - Clarinet 3
37. OFCL4 - Clarinet 4
38. OFCL5 - Clarinet 5
39. OFCL6 - Clarinet 6
40. OFCL7 - Clarinet 7
41. OFCL8 - Clarinet 8
42. OFOB1 - Oboe 1
43. OFOB2 - Oboe 2
44. OFOB3 - Oboe 3
45. OFOB4 - Oboe 4
46. OFOB5 - Oboe 5
47. OFOB6 - Oboe 6
48. OFOB7 - Oboe 7
49. OFOB8 - Oboe 8
50. OFTB1 - Trombone 1
51. OFTB2 - Trombone 2
52. OFTB3 - Trombone 3
53. OFTB4 - Trombone 4

54. OFTB5 - Trombone 5
55. OFTB6 - Trombone 6
56. OFTB7 - Trombone 7
57. OFTB8 - Trombone 8
58. OFTR1 - Trumpet 1
59. OFTR2 - Trumpet 2
60. OFTR3 - Trumpet 3
61. OFTR4 - Trumpet 4
62. OFTR5 - Trumpet 5
63. OFTR6 - Trumpet 6
64. OFTR7 - Trumpet 7
65. OFTR8 - Trumpet 8
66. OFTU1 - Tuba 1
67. OFTU2 - Tuba 2
68. OFTU3 - Tuba 3
69. OFTU4 - Tuba 4
70. OFTU5 - Tuba 5
71. OFTU6 - Tuba 6
72. OFTU7 - Tuba 7
73. OFTU8 - Tuba 8
74. OFFG1 - Bassoon 1
75. OFFG2 - Bassoon 2
76. OFFG3 - Bassoon 3
77. OFFG4 - Bassoon 4
78. OFFG5 - Bassoon 5
79. OFFG6 - Bassoon 6
80. OFFG7 - Bassoon 7
81. OFFG8 - Bassoon 8
82. OFFL1 - Flute 1
83. OFFL2 - Flute 2
84. OFFL3 - Flute 3
85. OFFL4 - Flute 4
86. OFFL5 - Flute 5
87. OFFL6 - Flute 6
88. OFFL7 - Flute 7
89. OFFL8 - Flute 8
90. OFHR1 - French horn 1
91. OFHR2 - French horn 2
92. OFHR3 - French horn 3
93. OFHR4 - French horn 4
94. OFHR5 - French horn 5
95. OFHR6 - French horn 6
96. OFHR7 - French horn 7
97. OFHR8 - French horn 8
98. OKKM1 - Chamber Music 1
99. OKKM2 - Chamber Music 2
100. OKKM3 - Chamber Music 3
101. OKKM4 - Chamber Music 4
102. OKKM5 - Chamber Music 5
103. OKKM6 - Chamber Music 6
104. OEKP1 - Performing practice - string instruments
105. OFKP1 - Performing practice – Wind instruments
106. OCKP1 - Performing practice 1
107. OCKP2 - Performing practice 2
108. OCKP3 - Performing practice 3
109. OCKP4 - Performing practice 4

110. ODKP1 - Performing practice 1
111. ODKP2 - Performing practice 2
112. ODKP3 - Performing practice 3
113. OIKP1 - Performing practice 1
114. OIKP2 - Performing practice 2
115. OIKP3 - Performing practice 3
116. OIKP4 - Performing practice 4
117. OMKP1 - Performing practice –Jazz
118. OBOR1 - Orchestra 1
119. OBOR2 - Orchestra 2
120. OBOR3 - Orchestra 3
121. OBOR4 - Orchestra 4
122. OEDL1 - Orchestral parts 1 - Viola
123. OEDL2 - Orchestral parts 2 - Viola
124. OEDL3 - Orchestral parts 3 - Viola
125. OEDL4 - Orchestral parts 4 – Viola
126. OEDN1 - Orchestral parts 1 - Violin
127. OEDN2 - Orchestral parts 2 - Violin
128. OEDN3 - Orchestral parts 3 - Violin
129. OEDN4 - Orchestral parts 4 – Violin
130. OEDC1 - Orchestral parts 1 - violoncello
131. OEDC2 - Orchestral parts 2 - violoncello
132. OEDC3 - Orchestral parts 3 - violoncello
133. OEDC4 - Orchestral parts 4 – violoncello
134. OFDD1 - Orchestral parts 1 – woodwind instruments
135. OFDD2 - Orchestral parts 2 – woodwind instruments
136. OFDD3 - Orchestral parts 3 – woodwind instruments
137. OFDD4 - Orchestral parts 4 – woodwind instruments
138. OEDB1 - Orchestral parts 1 - double bass
139. OEDB2 - Orchestral parts 2 - double bass
140. OEDB3 - Orchestral parts 3 - double bass
141. OEDB4 - Orchestral parts 4 - double bass
142. OFDL1 - Orchestral parts 1 – brass instruments
143. OFDL2 - Orchestral parts 2 – brass instruments
144. OFDL3 - Orchestral parts 3 – brass instruments
145. OFDL4 - Orchestral parts 4 – brass instruments
146. OIDU1 - Orchestral parts 1 -percussions
147. OIDU2 - Orchestral parts 2 -percussions
148. OIDU3 - Orchestral parts 3 -percussions
149. OIDU4 - Orchestral parts 4 –percussions
150. OIDH1 - Orchestral parts 1 - harp
151. OIDH2 - Orchestral parts 2 - harp
152. OIDH3 - Orchestral parts 3 - harp
153. OIDH4 - Orchestral parts 4 – harp
154. OBHO1 – Choir 1
155. OBHO2 – Choir 2
156. OBHO3 – Choir 3
157. OCSP1 - Solo singing 1
158. OCSP2 - Solo singing 2
159. OCSP3 - Solo singing 3
160. OCSP4 - Solo singing 4
161. OCSP5 - Solo singing 5
162. OCSP6 - Solo singing 6
163. OCSP7 - Solo singing 7
164. OCSP8 - Solo singing 8
165. OMJB1 Jazz Drums 1

166. OMJB2 Jazz Drums 2  
167. OMJB3 Jazz Drums 3  
168. OMJB4 Jazz Drums 4  
169. OMJB5 Jazz Drums 5  
170. OMJB6 Jazz Drums 6  
171. OMJB7 Jazz Drums 7  
172. OMJB8 Jazz Drums 8  
173. OMJA1 Jazz Arranging1  
174. OMJA2 Jazz Arranging2  
175. OMAN1 Jazz ensembles1  
176. OMAN2 Jazz ensembles 2  
177. OMAN3 Jazz ensembles 3  
178. OMAN4 Jazz ensembles 4  
179. OBTS1 Technique of playing instruments knowledge 1  
180. OIOR1 Organ 1  
181. OIOR2 Organ 2  
182. OIOR3 Organ 3  
183. OIOR4 Organ 4  
184. OIOR5 Organ 5  
185. OIOR6 Organ 6  
186. OIOR7 Organ 7  
187. OIOR8 Organ 8  
188. OIGT1 Guitar 1  
189. OIGT2 Guitar 2  
190. OIGT3 Guitar 3  
191. OIGT4 Guitar 4  
192. OIGT5 Guitar 5  
193. OIGT6 Guitar 6  
194. OIGT7 Guitar 7  
195. OIGT8 Guitar 8  
196. OICL1 Sight reading- Guitar1  
197. OICL2 Sight reading -Guitar 2  
198. OICL3 Sight reading -Guitar 3  
199. OICL4 Sight reading -Guitar 4  
200. OIMU1 Methods of teaching percussion 1  
201. OIMU2 Methods of teaching percussion 2  
202. OIMU3 Methods of teaching percussion 3  
203. OIMU4 Methods of teaching percussion 4  
204. OAMI1 Musical instruments1  
205. OAMI2 Musical instruments 2  
206. OIUD1 Percussion1  
207. OIUD2 Percussion2  
208. OIUD3 Percussion3  
209. OIUD4 Percussion4  
210. OIUD5 Percussion5  
211. OIUD6 Percussion6  
212. OIUD7 Percussion7  
213. OIUD8 Percussion8  
214. OIKG1 Elements of construction and sound aspects of classical guitar  
215. OIRM1 Interpretation and Notation of Early music 1  
216. OIRM2 Interpretation and Notation of Early music 2  
217. OIPC1 Practicum of Harpsichord Interpretation with teaching methods 1  
218. OIPC2 Practicum of Harpsichord Interpretation with teaching methods 2  
219. OIPC3 Practicum of Harpsichord Interpretation with teaching methods 3  
220. OIPC4 Practicum of Harpsichord Interpretation with teaching methods 4  
221. OICB1 Harpsichord 1

222. OICB2 Harpsichord 2  
223. OICB3 Harpsichord 3  
224. OICB4 Harpsichord 4  
225. OICB5 Harpsichord 5  
226. OICB6 Harpsichord 6  
227. OICB7 Harpsichord 7  
228. OICB8 Harpsichord 8  
229. OIHF1 Harp1  
230. OIHF2 Harp 2  
231. OIHF3 Harp 3  
232. OIHF4 Harp 4  
233. OIHF5 Harp 5  
234. OIHF6 Harp 6  
235. OIHF7 Harp 7  
236. OIHF8 Harp 8  
237. OIRH1 Renaissance harp with teaching methods 1  
238. OIRH2 Renaissance harp with teaching methods 2  
239. OIRH3 Renaissance harp with teaching methods 3  
240. OIMH1 Harp teaching methods 1  
241. OIMH2 Harp teaching methods 2  
242. OIMH3 Harp teaching methods 3  
243. OIMH4 Harp teaching methods 4  
244. OULPA1 Psychological aspects of preparing for a public performance  
245. OUATS1 Music recording technology  
246. OMGT1 Jazz Guitar 1  
247. OMGT2 Jazz Guitar 2  
248. OMGT3 Jazz Guitar 3  
249. OMGT4 Jazz Guitar 4  
250. OMGT5 Jazz Guitar 5  
251. OMGT6 Jazz Guitar 6  
252. OMGT7 Jazz Guitar 7  
253. OMGT8 Jazz Guitar 8  
254. OUHST1 Analysis of musical styles 1  
255. OUHST2 Analysis of musical styles 2  
256. OUHSP1 Analysis of musical styles  
257. OLSF1 Solfeggio1  
258. OLSF2 Solfeggio2  
259. OLSF3 Solfeggio3  
260. OBHO1 Choir1  
261. OBHO2 Choir2  
262. OUGEN1 English language  
263. OUGFR1 French language  
264. OUGRU1 Russian language  
265. OUGNE1 German language  
266. OULPS1 Psychology  
267. OULPE1 Pedagogy  
268. OUGOU1 General overview of history of arts  
269. OUGIM1 History of music 1  
270. OUGIM2 History of music 2  
271. OUGIM3 History of music 3  
272. OUGPU1 Introduction to the applied aesthetics and theory of arts  
273. OUGSK1 Sociology of culture  
274. ODKB1 Piano as a subsidiary subject 1  
275. ODKB2 Piano as a subsidiary subject 2  
276. ODKB3 Piano as a subsidiary subject 3  
277. ODKB4 Piano as a subsidiary subject 4

278. OCGL1 Acting 1  
279. OCGL2 Acting 2  
280. OCOS1 Opera scenes 1  
281. OCOS2 Opera scenes 2  
282. OCOU1 Study of opera roles1  
283. OCOU2 Study of opera roles 2  
284. ODKA1 Piano as a subsidiary subject 1  
285. ODKA2 Piano as a subsidiary subject 2  
286. ODKA3 Piano as a subsidiary subject 3  
287. ODKL1 Piano 1  
288. ODKL2 Piano 2  
289. ODKL3 Piano 3  
290. ODKL4 Piano 4  
291. ODKL5 Piano 5  
292. ODKL6 Piano 6  
293. ODKL7 Piano 7  
294. ODKL8 Piano 8  
295. ODKC1 Accompaniment and sight reading 1  
296. ODKC2 Accompaniment and sight reading 2  
297. OIMG1 Guitar teaching methods1  
298. OIMG2 Guitar teaching methods 2  
299. OIMG3 Guitar teaching methods 3  
300. OIMG4 Guitar teaching methods 4  
301. OBPC1 Musical scores 1  
302. OBPD1 Musical scores 1  
303. OBPD2 Musical scores 2  
304. OBPD3 Musical scores 3  
305. OBPD4 Musical scores 4  
306. OIPO1 Practicum of Organ Interpretation with teaching methods 1  
307. OIPO2 Practicum of Organ Interpretation with teaching methods 2  
308. OIPO3 Practicum of Organ Interpretation with teaching methods 3  
309. OIPO4 Practicum of Organ Interpretation with teaching methods 4  
310. ODRL1 The development of pianism and the knowledge of literature 1  
311. ODRL2 The development of pianism and the knowledge of literature 2  
312. ODRL3 The development of pianism and the knowledge of literature 3  
313. OBDI1 Conducting 1  
314. OBDI2 Conducting 2  
315. OBDI3 Conducting 3  
316. OBDI4 Conducting 4  
317. ODMK1 Piano teaching methods1  
318. ODMK2 Piano teaching methods2  
319. OMKL1 Jazz Piano 1  
320. OMKL2 Jazz Piano 2  
321. OMKL3 Jazz Piano 3  
322. OMKL4 Jazz Piano 4  
323. OMKL5 Jazz Piano 5  
324. OMKL6 Jazz Piano 6  
325. OMKL7 Jazz Piano 7  
326. OMKL8 Jazz Piano 8  
327. OMIP1 Jazz improvisation 1  
328. OMIP2 Jazz improvisation 2  
329. OMIP3 Jazz improvisation 3  
330. OAOO1 Principles of Orchestration1  
331. OAOO2 Principles of Orchestration 2  
332. OMBS1 Jazz Double bass 1  
333. OMBS2 Jazz Double bass 2

- 334. OMBS3 Jazz Double bass 3
- 335. OMBS4 Jazz Double bass 4
- 336. OMBS5 Jazz Double bass 5
- 337. OMBS6 Jazz Double bass 6
- 338. OMBS7 Jazz Double bass 7
- 339. OMBS8 Jazz Double bass 8
- 340. OMPV1 Jazz Singing 1
- 341. OMPV2 Jazz Singing 2
- 342. OMPV3 Jazz Singing 3
- 343. OMPV4 Jazz Singing 4
- 344. OMPV5 Jazz Singing 5
- 345. OMPV6 Jazz Singing 6
- 346. OMPV7 Jazz Singing 7
- 347. OMPV8 Jazz Singing 8
- 348. OULDI1 Didactic music games for elementary school
- 349. OUHKO1 Counterpoint 1
- 350. OUHKO2 Counterpoint 2
- 351. OUHKO3 Counterpoint 3
- 352. OUHKO4 Counterpoint 4
- 353. OEMG1 String instruments teaching methods1
- 354. OEMG2 String instruments teaching methods2
- 355. OEMG3 String instruments teaching methods3
- 356. OEMG4 String instruments teaching methods4
- 357. OULMK1 Musical culture for elementary schools teaching methods
- 358. OUGMI1 Methodological issues of history of music in elementary school teaching
- 359. OUHMO1 Musical forms 1
- 360. OUHMO2 Musical forms 2
- 361. OUHMO3 Musical forms 3
- 362. OUHMO4 Musical forms 4
- 363. OULPM1 Principles of solfeggio teaching methods
- 364. OUHHO1 Harmony with harmonic analysis 1
- 365. OUHHO2 Harmony with harmonic analysis 2
- 366. OUGIP1 History of popular music
- 367. OUJEK1 Ethnochoreology
- 368. OLUM1 Performing guidelines for Musical
- 369. OBVT1 Basics of Vocal Technique 1
- 370. OGIT1 Italian language1
- 371. OGIT2 Italian language 2
- 372. OGIT3 Italian language 3
- 373. OGIT4 Italian language 4
- 374. OBMD1 Conducting teaching methods 1
- 375. OMSX1 Jazz Saxophone1
- 376. OMSX2 Jazz Saxophone 2
- 377. OMSX3 Jazz Saxophone 3
- 378. OMSX4 Jazz Saxophone 4
- 379. OMSX5 Jazz Saxophone 5
- 380. OMSX6 Jazz Saxophone 6
- 381. OMSX7 Jazz Saxophone 7
- 382. OMSX8 Jazz Saxophone 8
- 383. OMTB1 Jazz Trombone 1
- 384. OMTB2 Jazz Trombone 2
- 385. OMTB3 Jazz Trombone 3
- 386. OMTB4 Jazz Trombone 4
- 387. OMTB5 Jazz Trombone 5
- 388. OMTB6 Jazz Trombone 6
- 389. OMTB7 Jazz Trombone 7

- 390. OMTB8 Jazz Trombone 8
- 391. OMTR1 Jazz Trumpet 1
- 392. OMTR2 Jazz Trumpet 2
- 393. OMTR3 Jazz Trumpet 3
- 394. OMTR4 Jazz Trumpet 4
- 395. OMTR5 Jazz Trumpet 5
- 396. OMTR6 Jazz Trumpet 6
- 397. OMTR7 Jazz Trumpet 7
- 398. OMTR8 Jazz Trumpet 8
- 399. OMSO1 Jazz solfeggio 1
- 400. OMSO2 Jazz solfeggio 2
- 401. OMSO3 Jazz solfeggio 3
- 402. OMJR1 Jazz rhythm 1
- 403. OMJR2 Jazz rhythm 2
- 404. OHAC1 Analysis of musical piece 1
- 405. OHAC2 Analysis of musical piece 2
- 406. OHAD1 Analysis of musical piece 1
- 407. OHAD2 Analysis of musical piece 2
- 408. OHAD3 Analysis of musical piece 3
- 409. OHAD4 Analysis of musical piece 4
- 410. OUMAP1 Analysis of Popular music 1
- 411. OUMAP2 Analysis of Popular music 2
- 412. OULMM1 Music and media
- 413. OMHR1 Jazz harmony1
- 414. OMHR2 Jazz harmony 2
- 415. OMHK1 Jazz harmony on piano 1
- 416. OMHK2 Jazz harmony on piano 2
- 417. OMIJ1 Overview of trends in the history of Jazz 1
- 418. OMIJ2 Overview of trends in the history of Jazz 2
- 419. OMOR1 Big Band 1
- 420. OMOR2 Big Band 2
- 421. OMOR2 Big Band 3
- 422. OFMD1 Methods of teaching woodwind instruments 1
- 423. OFMD2 Methods of teaching woodwind instruments 2
- 424. OFMD3 Methods of teaching woodwind instruments 3
- 425. OFMD4 Methods of teaching woodwind instruments 4
- 426. OFML1 Methods of teaching brass instruments 1
- 427. OFML2 Methods of teaching brass instruments 2
- 428. OFML3 Methods of teaching brass instruments 3
- 429. OFML4 Methods of teaching brass instruments 4
- 430. OMJM1 - Methodology of teaching jazz instruments

<b>Course of study:</b> Book of Courses, Bachelor Academic Studies		
<b>Subject:</b> OCME1 - <b>Methodology of teaching solo singing</b>		
<b>Lecturers:</b> <u>Ilić A. Aneta</u> , full professor; <u>Kitanovski N. Nikola</u> , full professor; <u>Mijailović B. Nikola</u> , full professor; <u>Pavlović-Drakulić M. Višnja</u> , full professor; <u>Jovanović Lj. Katarina</u> , associate professor; <u>Pančetočić-Radaković V. Violeta</u> , associate professor		
<b>Associates:</b> ---		
<b>Subject status:</b> compulsory		
<b>ECTS:</b> 10		
<b>Requirement:</b> none		
<b>Purpose of the subject:</b> Methodology of teaching solo singing prepares students for independent professional career, creative work and develops the ability to design written preparations, class simulations and introduces students to the criteria of knowledge evaluation.		
<b>Subject learning outcomes:</b> Preparation diverse interpretative knowledge aimed at developing the creative personality of a music pedagogue. Students master techniques and practical skills (in the area of artistic expression, singing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (familiarity with and understanding the repertoire and the context of a piece of music), gain independence in their work, psychological understanding of performance, critical thinking and communication skills.		
<b>Contents of the subject:</b> <u>Theoretical classes</u> Through these classes students should acquire necessary theoretical knowledge in the field of vocal pedagogy, the ability to analytically consolidate their own performing experience with achievements of the world pedagogy in this field and the ability to independently impact students in primary and secondary school with whom they will directly work in their pedagogical practice. During 15 weeks the material is covered in one lecture and one practical class per week, focusing on the following methodological units: 1. Vocal schools and vocal pedagogues 2. Italian school of singing 3. French school of singing 4. German school of singing 5. Vocal pedagogues 6. Singing studies 7. Voice training in children - before mutation 8. Puberty - period of reaching sexual maturity and voice mutation 9. Voice training after mutation 10. Theoretical part of the studies 11. Acoustics 12. Anatomy and physiology of vocal organs 13. Phonetics 14. Basics of vocal technique 15. Vocal registers Preliminary exam - oral examination of the knowledge of covered material. Students are required to write a seminar paper on the topic of the final examination program. The exam consists of oral and practical part, i.e. Holding a class. <u>Practical part</u> Holding a school class.		
<b>Literature:</b> 1. Cvejić Nikola, Savremeni belkanto, Beograd, 1980 2. Špiler Bruna, Umjetnost solo pevanja, Sarajevo 1972 3. Lhotka- Kalinski Ivo, Umjetnost pjevanja, Zagreb 1975 4. Stamatović- Nikolić Jelka, Solo pevanje, Beograd, 1950		
<b>Number of active classes:</b>	Theoretical classes: 2	Practical classes: 2
<b>Methods of teaching:</b> Lectures: collective classes, a group of up to 50 students Additional form of teaching: group classes, a group of up to 22 students		

Knowledge assessment (maximum number of points: 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Student engagement in lectures	10	Exam – practical part	30
Practical classes	10	Exam – oral part	30
Preliminary exam(s)	10		
Seminar(s)	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVL1 - <b>Viola 1</b>			
<b>Teachers:</b> Mladjenović Č. Dejan, Full professor ; Veličković M. Panta, Associate professor; Marjanović M. Nemanja, Assistant professor; Milanović S. Ljubomir, Assistant professor			
<b>Associates in teaching:</b> Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> None			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the violist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Learning and mastering at least two movements from The six Cello Suites by J. S. Bach (Prelude is compulsory) or from Sonatas and Partitas for solo violin), pre-classical sonata and piece by choice. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Teleman, Georg Philip Sonate, in B. (H. Ruf) Schott 1966 2. Hindemith, Paul Meditation aus "Nobilissima Visione" Schott 1966 3. Hindemith, Paul Trauermusik Schott 1964 4. Eccles, Henry Sonata g-moll New York, International Music Company 1948 5. Marcello, Benedetto Sonata G major New York, International Music Company 1948 6. Marcello, Benedetto Sonata g-moll Milano, Ricordi 1972 1972 7. Schumann, Robert Märchenbilder, op. 113 Boosey and Hawkes 1956 8. Bruch, Max Romansa za violu i orkestar (klavir) IMC 1992 9. Čajkovski, Petar Iljič Nocturno Walter Wollenweber PE. WW0901A 1993 10. Weber, Carl Maria von Andante and Rondo Hungarese Mainz, Schott 1938 11. Bach, Johann Sebastian Svite za violoncelo (violu) solo London: Peters 1994 12. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948 13. Hummel, Johann Nepomuk Fantasie Musica Rara, London 1951 14. Enescu, George Concertpiece in F (Enoch) Masters Music Publications Inc (MT. M1110-SET) 1908 15. Schumann, Robert Adagio and Allegro Leipzig, Peters 1972 16. Marais, Marin Suite, in D (D. Dalton) Peters, N. Y. 1964 17. Marais, Marin 5 Old French Dances Chester 1917			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60

Public performance	10		
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<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVL2 - <b>Viola 2</b>			
<b>Teachers:</b> Mladjenović Č. Dejan, Full professor ; Veličković M. Panta, Associate professor; Marjanović M. Nemanja, Assistant professor; Milanović S. Ljubomir, Assistant professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Viola1 (OEVL1)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the violist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning and mastering at least two etudes or caprices of choice, of a different character and various technical issues, scales with different bow movements, intervals, arpeggios, first movement from a concerto of choice, with cadenza (or second and third movement). Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Flash, Carl Das Skalensystem. (Ch. Karmann) C. Fischer 1994 2. Hoffmeister, Franz Anton 12 Viola-Etuden. (F. Schmidtnr; Hermann) Sikorski, Hamburg 1996 3. Dont, Jakob Etuden fur viola Leipzig Peters 1955 4. Campagnoli, Bartolomeo 41 Capricen, op. 22 (W. Primrose) IMC 1858 5. Palaschko, Johannes Twenty Studies, Op. 36 International Music Company (IM. 905) 1982 6. Palaschko, Johannes Ten artistic etudes op. 44 for viola Zimmermann (PE. ZM17310) 1978 7. Walton, William Concerto in a, 1929 OUP 1958 8. Stamitz, Carl Konzert fur viola D-dur Г. Хенле Верлар 1987 9. Hoffmeister, Franz Anton Konzert fur viola D-dur G. Henle Verlag 1988 10. Forsyth, Cecil Concerto g mionor Schott Music 1987 11. Johannes Palaschko Twelve Studies, Op. 55 Kalmus Edition 1989 12. Stamitz, Karl Konzert Nr. 3, in A Bärenreiter 1975 13. Rolla, Alessandro Konzert Milano, Zerboni 1982 14. Hindemith, Paul Schwanendreher Leipzig, Schott 1964 15. Schnitke, Alfred Konzert Sirkorski 1985 16. Bartók, Bela Concerto, op. posth Boosey and Hawkes 1949			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVL3 - <b>Viola 3</b>			
<b>Teachers:</b> Mladjenović Č. Dejan, Full professor ; Veličković M. Panta, Associate professor; Marjanović M. Nemanja, Assistant professor; Milanović S. Ljubomir, Assistant professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Viola2 (OEVL2)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the violist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practising and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning and mastering at least two different scales, with different bow movements, intervals, arpeggios, two movements from The six Cello Suites by J. S. Bach or from Sonatas and Partitas for solo violin, classical sonata (or later)and a piece by choice. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Hindemith, Paul Meditation aus "Nobilissima Visione" Schott 1966 2. Hindemith, Paul Trauermusik 1964 3. Schumann, Robert Märchenbilder, op. 113 Boosey and Hawkes 1956 4. Bruch, Max Romansa za violu i orkestar (klavir) 1992 5. Čajkovski, Petar Iljič Nocturno Walter Wollenweber PE. WW0901A 1993 6. Weber, Carl Maria von Andante and Rondo Hungarese Mainz, Schott 1938 7. Glinka, Michael Sonate, in d, 1835. Unvollendet (W. Borissowsky) Mus. Rara 1961 8. Stamitz, Karl Sonate, in B. (W. Primrose - W. Lebermann) Schott 1969 9. Martinu, Bohuslav Sonate Nr. 1 Associated Music Publishers 1955 10. Bach, Johann Sebastian Svite za violoncelo (violu) solo London: Peters 1994 11. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948 12. Mendelssohn-Bartholdy, Felix Sonate, in c, 1824 Deutscher Verl. f. Mus. 1966 13. Hummel, Johann Nepomuk Fantasie Musica Rara, London 1951 14. Enescu, George Concertpiece in F (Enoch) Masters Music Publications Inc. (MT. M1110-SET) 1908			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVL4 - Viola 4			
<b>Teachers:</b> Mladjenović Č. Dejan, Full professor ; Veličković M. Panta, Associate professor; Marjanović M. Nemanja, Assistant professor; Milanović S. Ljubomir, Assistant professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Viola3 (OEVL3)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the violist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning and mastering at least one etude or caprice of choice, concert of choice (from classicism to date) and compulsory piece set one month before the exam. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Hoffmeister, Franz Anton 12 Viola-Etuden. (F. Schmidtner; Hermann) Sikorski, Hamburg 1996 2. Dont, Jakob Etuden fur viola Leipzig Peters 1955 3. Campagnoli, Bartolomeo 41 Capricen, op. 22 (W. Primrose) IMC 1858 4. Palaschko, Johannes Twenty Studies, Op. 36 International Music Company (IM. 905) 1982 5. Palaschko, Johannes Ten artistic etudes op. 44 for viola Zimmermann (PE. ZM17310) 1978 6. Walton, William Concerto in a, 1929 OUP 1958 7. Bartók, Bela Concerto, op. posth Boosey and Hawkes 1949 8. Stamitz, Carl Konzert fur viola D-dur G. Henle Verlag 1987 9. Hoffmeister, Franz Anton Konzert fur viola D-dur G. Henle Verlag 1988 10. Forsyth, Cecil Concerto g mionor Schott Music 1987 11. Johannes Palaschko Twelve Studies, Op. 55 Kalmus Edition 1989 12. Stamitz, Karl Konzert Nr. 3, in A Bärenreiter 1975 13. Rolla, Alessandro Konzert Milano, Zerboni 1982 14. Hindemith, Paul Schwanendreher Leipzig, Schott 1964 15. Schnitke, Alfred Konzert Sirkorski 1985			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVL5 - Viola 5			
<b>Teachers:</b> Mladjenović Ć. Dejan, Full professor ; Veličković M. Panta, Associate professor; Marjanović M. Nemanja, Assistant professor; Milanović S. Ljubomir, Assistant professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Viola4 (OEVL4)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the violist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning and mastering two movements from The six Cello Suites by J. S. Bach or from Sonatas and Partitas for solo violin, classical sonata (or later) and a piece by choice. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Hindemith, Paul Meditation aus "Nobilissima Visione" Schott 1966 2. Hindemith, Paul Trauermusik 1964 3. Schumann, Robert Märchenbilder, op. 113 Boosey and Hawkes 1956 4. Bruch, Max Romansa za violu i orkestar (klavir) 1992 5. Čajkovski, Petar Ilić Nocturno Walter Wollenweber PE. WW0901A 1993 6. Weber, Carl Maria von Andante and Rondo Hungarese Mainz, Schott 1938 7. Glinka, Michael Sonate, in d, 1835. Unvollendet (W. Borissowsky) Mus. Rara 1961 8. Stamitz, Karl Sonate, in B. (W. Primrose - W. Lebermann) Schott 1969 9. Martinu, Bohuslav Sonate Nr. 1 Associated Music Publishers 1955 10. Bach, Johann Sebastian Svite za violoncelo (violu) solo London: Peters 1994 11. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948 12. Mendelssohn-Bartholdy, Felix Sonate, in c, 1824 Deutscher Verl. f. Mus. 1966 13. Hummel, Johann Nepomuk Fantasie Musica Rara, London 1951 14. Enescu, George Concertpiece in F (Enoch) Masters Music Publications Inc. (MT. M1110-SET) 1908			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVL6 - <b>Viola 6</b>			
<b>Teachers:</b> Mladjenović Č. Dejan, Full professor ; Veličković M. Panta, Associate professor; Marjanović M. Nemanja, Assistant professor; Milanović S. Ljubomir, Assistant professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleksí, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Viola5 (OEVL5)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the violist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning and mastering at least two etudes or caprice of choice, different in character and technical difficulty, concert of choice (from classicism to date). Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Hoffmeister, Franz Anton 12 Viola-Etuden. (F. Schmidtner; Hermann) Sikorski, Hamburg 1996 2. Dont, Jakob Etuden fur viola Leipzig Peters 1955 3. Campagnoli, Bartolomeo 41 Capricen, op. 22 (W. Primrose) IMC 1858 4. Palaschko, Johannes Twenty Studies, Op. 36 International Music Company (IM. 905) 1982 5. Palaschko, Johannes Ten artistic etudes op. 44 for viola Zimmermann (PE. ZM17310) 1978 6. Walton, William Concerto in a, 1929 OUP 1958 7. Bartók, Bela Concerto, op. posth Boosey and Hawkes 1949 8. Stamitz, Carl Konzert fur viola D-dur G. Henle Verlag 1987 9. Hoffmeister, Franz Anton Konzert fur viola D-dur G. Henle Verlag 1988 10. Forsyth, Cecil Concerto g mionor Schott Music 1987 11. Johannes Palaschko Twelve Studies, Op. 55 Kalmus Edition 1989 12. Stamitz, Karl Konzert Nr. 3, in A Bärenreiter 1975 13. Rolla, Alessandro Konzert Milano, Zerboni 1982 14. Hindemith, Paul Schwanendreher Leipzig, Schott 1964 15. Schnitke, Alfred Konzert Sirkorski 1985			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies
<b>Course title:</b> OEVL7 - <b>Viola 7</b>
<b>Teachers:</b> Mladjenović Č. Dejan, Full professor ; Veličković M. Panta, Associate professor; Marjanović M. Nemanja, Assistant professor; Milanović S. Ljubomir, Assistant professor
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleksí, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 13
<b>Requirements::</b> Passed exam Viola6 (OEVL6)
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the violist's individuality through the unity of technical and musical element.
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least two movements from The six Cello Suites by J. S. Bach or from Sonatas and Partitas for solo violin, one piece, and sonata for viola and piano written from romanticism to date and a contemporary piece. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.
<b>Literature:</b> 1. Telemann, Georg Philip Sonate, in B. (H. Ruf) Schott 1966 2. Hindemith, Paul Meditation aus "Nobilissima Visione" Schott 1966 3. Hindemith, Paul Trauermusik Schott 1964 4. Eccles, Henry Sonata g-moll New York, International Music Company 1948 5. Marcello, Benedetto Sonata G major New York, International Music Company 1948 6. Marcello, Benedetto Sonata g-moll Milano, Ricordi 1972 7. Schumann, Robert Märchenbilder, op. 113 Boosey and Hawkes 1956 8. Bruch, Max Romansa za violu i orkestar (klavir) IMC 1992 9. Čajkovski, Petar Iljič Nocturno Walter Wollenweber PE. WW0901A 1993 10. Weber, Carl Maria von Andante and Rondo Hungarese Mainz, Schott 1938 11. Glinka, Michael Sonate, in d, 1835. Unvollendet (W. Borissowsky) Mus. Rara 1961 12. Schnittke, Alfred Monolog Sikorski (HL. 50482633) 1987 13. Martinu, Bohuslav Sonate Nr. 1 Associated Music Publishers 1955 14. Bach, Johann Sebastian Svite za violoncelo (violu) solo London: Peters 1994 15. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948 16. Mendelssohn-Bartholdy, Felix Sonate, in c, 1824 Deutscher Verl. f. Mus. 1966 17. Hummel, Johann Nepomuk Fantasie Musica Rara, London 1951 18. Enescu, George Concertpiece in F (Enoch) Masters Music Publications Inc. (MT. M1110-SET) 1908 19. Schumann, Robert Adagio and Allegro Leipzig, Peters 1972 20. Brahms, Johannes Sonaten Op. 120, Nos. 1 & 2 G. Henle Verlag (HL. 51480274) 1982 21. Schubert, Franz Arpeggione Wien Doblinger 1927 22. Marais, Marin Suite, in D (D. Dalton) Peters, N. Y. 1964 23. Marais, Marin 5 Old French Dances Chester 1917 24. Couprein, Francois Свита Paris Editiones de Musique 1922 25. Hindemith, Paul Fantasia Mainz, Schott 1936 26. Shostakovich, Dmitri Sonata Op. 147 G. Schirmer (HL. 50335600) 1979 27. Rolla, Alessandro Sonate, in C, BI 323 (L. A. Bianchi) Zerb-Edizioni Suvini Zerboni, Milano 1982 28. Rolla, Alessandro Sonata, in As, BI 327 (F. Tamponi) Zerb-Edizioni Suvini Zerboni, Milano 1976

29. Franck, Cesar Auguste Sonate A-dur Breitkopf and Haertel (BR. EB- 8719) 1957  
 30. Paganini, Niccolo Sonate per la Grand Viola e Orchestra, in c, 1834 Ex. Bibl. Casanatense Roma 1967  
 31. Britten, Benjamin Lachrymae, op. 48, 1950. Reflexions on an song of Dowland Boosey and Hawkes 1951. 1986  
 32. Симић, Александар Сањарење на Шуманову тему издање аутора 2008  
 33. Деспић, Дејан Епитаф издање аутора 1989  
 34. Despić, Dejan Monolog izdanje autora 1992  
 35. Деспић, Дејан Балада издање аутора 1999  
 36. Perić, Vlastimir Fantasia quasi una sonata Udruženje kompozitora 1967

Number of active classes:	Lectures:: 0	Practice: 2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVL8 - <b>Viola 8</b>			
<b>Teachers:</b> Mladjenović Č. Dejan, Full professor ; Veličković M. Panta, Associate professor; Marjanović M. Nemanja, Assistant professor; Milanović S. Ljubomir, Assistant professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Viola7 (OEVL7)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the violist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Learning and mastering at least one etude or caprice of virtuosic character, first movement (with cadenza) of a classical concert, and the entire concert written from the period of romanticism to the day. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Hoffmeister, Franz Anton 12 Viola-Etuden. (F. Schmidtner; Hermann) Sikorski, Hamburg 1996 2. Dont, Jakob Etuden fur viola Leipzig Peters 1955 3. Campagnoli, Bartolomeo 41 Capricen, op. 22 (W. Primrose) IMC 1858 4. Palaschko, Johannes Twenty Studies, Op. 36 International Music Company (IM. 905) 1982 5. Palaschko, Johannes Ten artistic etudes op. 44 for viola Zimmermann (PE. ZM17310) 1978 6. Bartók, Bela Concerto, op. posth Boosey and Hawkes 1949 7. Walton, William Concerto in a, 1929 OUP 1958 8. Stamitz, Carl Konzert fur viola D-dur Г. Хенле Верлаг 1987 9. Hoffmeister, Franz Anton Konzert fur viola D-dur G. Henle Verlag 1988 10. Forsyth, Cecil Concerto g mionor Schott Music 1987 11. Johannes Palaschko Twelve Studies, Op. 55 Kalmus Edition 1989 12. Stamitz, Karl Konzert Nr. 3, in A Bärenreiter 1975 13. Rolla, Alessandro Konzert Milano, Zerboni 1982 14. Hindemith, Paul Schwanendreher Leipzig, Schott 1964 15. Schnitke, Alfred Konzert Sirkorski 1985			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies		
<b>Course title:</b> OEVN1 - Violin 1		
<b>Teachers:</b> Jokanović S. Marija, Full professor; Maksimović-Veselinov V. Jasna, Full professor; Matijević-Nedeljković T. Gordana, Full professor; Aćimoski-Žikić S. Ivana, Associate professor; Josifoski P. Marko, Associate professor; Mihailović R. Ljubomir, Associate professor; Olujić M. Tatjana, Associate professor; Špengler-Marković E. Marija, Associate professor; Misita V. Marija, Assistant professor; Stokić-Vasiljević I. Madlen, Assistant professor		
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Krvarušić – Bajić M. Dejana, Adjunct collaborative pianist		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 13		
<b>Requirements::</b> None		
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for violin and building the violinist's individuality through the unity of technical and musical element.		
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills		
<b>Contents of the course:</b> Work on technical exercises. Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least two solo sonatas / partitas by Johan Sebastian Bach or pre-classical sonatas (all movements) and a piece. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.		
<b>Literature:</b> 1. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948 2. Corelli, Archangelo 12 sonates for Violin and piano London, Novello 1963 3. Despić, Dejan Vinjete za violinu i klavir Op. 43 bez podataka o izdavaču 1966 4. Хофман, Срђан Пасторала за виолину соло издање аутора 1972 5. Ivanović, Milivoj Jugoslovenski autori, dela za violinu i klavir izdanje autora 1968 6. Логар, Миховил Комади за виолину и клавир Просвета 1959 7. Милојевић, Милоје Четири импресије за виолину и клавир Оп. 62 Удружење композитора Србије 1979 8. Mozart, Wolfgang Amadeus Adagio KV 261 Mainz, Schott 1964 9. Mozart, Wolfgang Amadeus Rondo KV 373 Leipzig, Breitkopf&Härtel 1964 10. Wieniawski, Henryk Polonaise brillante, Op. 4 Krakow, PWM Edition 1964 11. Wieniawski, Henryk Polonaise de concert Wien, Universal 1924 12. Wieniawski, Henryk Legende Op. 17 Wien, Universal 1963 13. Wieniawski, Henryk Scherzo Tarentelle Op. 16 Leipzig, Peters 1912 14. Wieniawski, Henryk Le carnaval russe, Op. 11 Mainz, Schott 1911 15. Saint Saens, Camille Introduction und Rondo capriccioso Leipzig, Peters 1973 16. Saint Saens, Camille Havanaise Op. 83 Leipzig, Peters 1973 17. Sarasate, Pablo Zigeunerweisen Leipzig, Peters 1961 18. Шостакович, Дмитрий Четыре прелюдии соч. 34 Москва "Музыка" 1953 19. Ravel, Maurice Tzigane Paris, Durand 1924 20. Chausson, Ernest Poeme op. 25 Frankfurt: Peters 1931		
<b>Number of active classes:</b>	Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons		

Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies
<b>Course title:</b> OEVN2 - <b>Violin 2</b>
<b>Teachers:</b> Jokanović S. Marija, Full professor; Maksimović-Veselinov V. Jasna, Full professor; Matijević-Nedeljković T. Gordana, Full professor; Aćimoski-Žikić S. Ivana, Associate professor; Josifoski P. Marko, Associate professor; Mihailović R. Ljubomir, Associate professor; Olujić M. Tatjana, Associate professor; Špengler-Marković E. Marija, Associate professor; Misita V. Marija, Assistant professor; Stokić-Vasiljević I. Madlen, Assistant professor
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 13
<b>Requirements::</b> Passed exam Violin 1 (OEVN1)
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for violin and building the violinist's individuality through the unity of technical and musical element.
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least one major and one minor scale with different bow movements, intervals, arpeggios, at least two etudes and first movement of a violin concerto. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.
<b>Literature:</b> 1. Dont, Jacob Etuden und Capricen Op. 35 Mainz, Schott 1971 2. Paganini, Niccolo Capricen Op. 1 Leipzig, Peters 1930 3. Wieniawski, Henryk Etudes - Caprices Op. 18 Budapest, Editio Musica 1950 4. Wieniawski, Henryk L "ecole moderne Op. 10 Poznan, Polskie Wydawnictwo 1950 5. Beethoven, Ludwig van Violinkonzert Mainz, Schott 1971 6. Bruch, Max Violinkonzert Op. 26 g moll Frankfurt, Peters 1949 7. Dvorak, Antonin Violinkonzert Op. 53 Leipzig, Breitkopf&Härtel 1973 8. Брамс, Иоганнес Концерт для скрипки ре мажор, соч. 77 Москва, Музыка 1968 9. Mozart, Wolfgang Amadeus Violinkonzert KV 216 Wien, Universal 1968 10. Mozart, Wolfgang Amadeus Violinkonzert KV 218 Leipzig, Breitkopf&Härtel 1970 11. Mozart, Wolfgang Amadeus Violinkonzert KV 219 Mainz, Schott 1961 12. Paganini, Niccolo Violinkonzert Op. 6 No. 1 Mainz, B. Schott's Söhne 1972 13. Paganini, Niccolo Violinkonzert Op. 7 No. 2 Wien, Universal 1973 14. Прокофьев, Сергей Сергеевич Концерт для скрипки ре мажор, соч. 19 Москва, Музыка 1973 15. Прокофьев, Сергей Концерт для скрипки, соч. 63 Москва, Музыка 1974 16. Sibelius, Jan Violinkonzert op. 47 Berlin, Robert Lienau 1976 17. Stravinsky, Igor Concerto en re Mainz, B. Schott's Söhne 1931 18. Шостакович, Дмитрий Концерт для скрипки ре мажор, соч. 99 Москва, Музыка 1956 19. Шостакович, Дмитрий Концерт Но. 2 для скрипки соч. 129 Москва, "Музыка" 1976 20. Walton, William Concerto for Violin and Orchestra London, Oxford University Press 1941 21. Tchaikovsky, Pyotr Ilyich Violinkonzert Leipzig, Breitkopf&Härtel 1974 22. Mendelssohn-Bartholdy, Felix Violinkonzert e moll Op. 64 Mainz, Schott 1915 23. Bartok, Bela Konzert No. 1 za violinu Moskva, Muzika 1964 24. Vieuxtemps, Henri Violinkonzert a moll Op. 37 No. 5 Leipzig, Peters 1963 25. Wieniawski, Henryk Violinkonzert op. 14 fis moll, Nr. 1 Leipzig, Peters 1963 26. Wieniawski, Henryk Violinkonzert op. 22 d moll, Nr. 2 Leipzig, Peters 1963 27. Saint Saens, Camille Concerto pour violon Op. 60 Paris, Durand 1963 28. Elgar, Edward Violin Concerto Op. 61 London, Novello 1910

29. Flesch, Carl Scale system for violine Verlag von Ries&Erler / Berlin 1953

30. Прокофьев, Сергей Сергеевич Концерт Но. 1 для скрипки ре мажор, соч. 19 Москва, Музыка 1973

**Number of active classes:**

Lectures:: 0

Practice: 2

**Methods of teaching:**

Lectures: individual lessons

Practice: individual lessons

**Knowledge assessment (maximum number of points 100):**

Pre-exam obligations:

Points - 40

Final exam:

Points - 60

Attendance

30

Exam

60

Public performance

10

<b>Study program:</b> Book of Courses, Bachelor Academic Studies		
<b>Course title:</b> OEVN3 - <b>Violin 3</b>		
<b>Teachers:</b> Jokanović S. Marija, Full professor; Maksimović-Veselinov V. Jasna, Full professor; Matijević-Nedeljković T. Gordana, Full professor; Aćimoski-Žikić S. Ivana, Associate professor; Josifoski P. Marko, Associate professor; Mihailović R. Ljubomir, Associate professor; Olujić M. Tatjana, Associate professor; Špengler-Marković E. Marija, Associate professor; Misita V. Marija, Assistant professor; Stokić-Vasiljević I. Madlen, Assistant professor		
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Krvarušić – Bajić M. Dejana, Adjunct collaborative pianist		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 13		
<b>Requirements:</b> Passed exam Violin 2 (OEVN2)		
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for violin and building the violinist's individuality through the unity of technical and musical element.		
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills		
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering two solo sonatas / partitas by J.S. Bach, one piece and one Sonata for violin and piano by V. A. Mozart. . Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart, except sonata		
<b>Literature:</b> 1. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948 2. Beethoven, Ludwig van Sonaten für Violine und Klavier??????,?????????? 1962 3. Mozart, Wolfgang Amadeus Sonaten für Pianoforte und Violine Leipzig, Peters 1912 4. Despić, Dejan Vinjete za violinu i klavir Op. 43 bez podataka o izdavaču 1966 5. Hofman, Srđan Pastoral za violinu solo издање аутора 1972 6. Ivanović, Milivoj Jugoslovenski autori, dela za violinu i klavir izdanje autora 1968 7. Логар, Миховил Комади за виолину и клавир Просвета 1959 8. Милојевић, Милоје Четири импресије за виолину и клавир Оп. 62 Удружење композитора Србије 1979 9. Mozart, Wolfgang Amadeus Adagio KV 261 Mainz, Schott 1964 10. Mozart, Wolfgang Amadeus Rondo KV 373 Leipzig, Breitkopf&Härtel 1964 11. Wieniawski, Henryk Polonaise brillante, Op. 4 Krakow, PWM Edition 1964 12. Wieniawski, Henryk Polonaise de concert Wien, Universal 1924 13. Wieniawski, Henryk Legende Op. 17 Wien, Universal 1963 14. Wieniawski, Henryk Scherzo Tarentelle Op. 16 Leipzig, Peters 1912 15. Wieniawski, Henryk Le carnaval russe, Op. 11 Mainz, Schott 1911 16. Saint Saens, Camille Introduction und Rondo capriccioso Leipzig, Peters 1973 17. Saint Saens, Camille Havanaise Op. 83 Leipzig, Peters 1973 18. Sarasate, Pablo Zigeunerweisen Leipzig, Peters 1961 19. Шостакович, Дмитрий Четыре прелюдии соч. 34 Москва "Музыка" 1953 20. Ravel, Maurice Tzigane Paris, Durand 1924 21. Chausson, Ernest Poeme op. 25 Frankfurt: Peters 1931		
<b>Number of active classes:</b>	Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons		

Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies
<b>Course title:</b> OEVN4 - Violin 4
<b>Teachers:</b> Jokanović S. Marija, Full professor; Maksimović-Veselinov V. Jasna, Full professor; Matijević-Nedeljković T. Gordana, Full professor; Ćimoski-Žikić S. Ivana, Associate professor; Josifoski P. Marko, Associate professor; Mihailović R. Ljubomir, Associate professor; Olujić M. Tatjana, Associate professor; Špengler-Marković E. Marija, Associate professor; Misita V. Marija, Assistant professor; Stokić-Vasiljević I. Madlen, Assistant professor
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleksī, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 13
<b>Requirements::</b> Passed exam Violin 3 (OEVN3)
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for violin and building the violinist's individuality through the unity of technical and musical element.
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least two etudes and a violin concerto. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.
<b>Literature:</b> 1. Dont, Jacob Etuden und Capricen Op. 35 Mainz, Schott 1971 2. Paganini, Niccolo Capricen Op. 1 Leipzig, Peters 1930 3. Wieniawski, Henryk Etudes - Caprices Op. 18 Budapest, Editio Musica 1950 4. Wieniawski, Henryk L "ecole moderne Op. 10 Poznan, Polskie Wydawnictwo 1950 5. Beethoven, Ludwig van Violinkonzert Mainz, Schott 1971 6. Bruch, Max Violinkonzert Op. 26 g moll Frankfurt, Peters 1949 7. Dvorak, Antonin Violinkonzert Op. 53 Lepzig, Breitkopf&Härtel 1973 8. Брамс, Иоганнес Концерт для скрипки ре мажор, соч. 77 Москва, Музыка 1968 9. Mozart, Wolfgang Amadeus Violinkonzert KV 216 Wien, Universal 1968 10. Mozart, Wolfgang Amadeus Violinkonzert KV 218 Lepzig, Breitkopf&Härtel 1970 11. Mozart, Wolfgang Amadeus Violinkonzert KV 219 Mainz, Schott 1961 12. Paganini, Niccolo Violinkonzert Op. 6 No. 1 Mainz, B. Schott's Söhne 1972 13. Paganini, Niccolo Violinkonzert Op. 7 No. 2 Wien, Universal 1973 14. Прокофьев, Сергей Сергеевич Концерт для скрипки ре мажор, соч. 19 Москва, Музыка 1973 15. Прокофьев, Сергей Концерт для скрипки, соч. 63 Москва, Музыка 1974 16. Sibelius, Jan Violinkonzert op. 47 Berlin, Robert Lienau 1976 17. Stravinsky, Igor Concerto en re Mainz, B. Schott's Söhne 1931 18. Шостакович, Дмитрий Концерт для скрипки ре мажор, соч. 99 Москва, Музыка 1956 19. Шостакович, Дмитрий Концерт No. 2 для скрипки соч. 129 Москва, "Музыка" 1976 20. Walton, William Concerto for Violin and Orchestra London, Oxford University Press 1941 21. Tchaikovsky, Pyotr Ilyich Violinkonzert Lepzig, Breitkopf&Härtel 1974 22. Mendelssohn-Bartholdy, Felix Violinkonzert e moll Op. 64 Mainz, Schott 1915 23. Bartok, Bela Konzert No. 1 za violinu Moskva, Muzika 1964 24. Vieuxtemps, Henri Violinkonzert a moll Op. 37 No. 5 Leipzig, Peters 1963 25. Wieniawski, Henryk Violinkonzert op. 14 fis moll, Nr. 1 Leipzig, Peters 1963 26. Wieniawski, Henryk Violinkonzert op. 22 d moll, Nr. 2 Leipzig, Peters 1963 27. Saint Saens, Camille Concerto pour violon Op. 60 Paris, Durand 1963

<b>Number of active classes:</b>	Lectures:: 0	Practice: 2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies		
<b>Course title:</b> OEVN5 - <b>Violin 5</b>		
<b>Teachers:</b> Jokanović S. Marija, Full professor; Maksimović-Veselinov V. Jasna, Full professor; Matijević-Nedeljković T. Gordana, Full professor; Aćimoski-Žikić S. Ivana, Associate professor; Josifoski P. Marko, Associate professor; Mihailović R. Ljubomir, Associate professor; Olujić M. Tatjana, Associate professor; Špengler-Marković E. Marija, Associate professor; Misita V. Marija, Assistant professor; Stokić-Vasiljević I. Madlen, Assistant professor		
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleksí, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 13		
<b>Requirements::</b> Passed exam Violin 4 (OEVN4)		
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for violin and building the violinist's individuality through the unity of technical and musical element.		
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills		
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least two movements of solo sonata by J.S. Bach, one piece and one post-classical sonata for violin and piano. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart, except sonata.		
<b>Literature:</b> 1. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948 2. Брамс, Иоганнес Сонаты для скрипки и фортепиано Москва "Музыка" 1977 3. Debussy, Claude Sonate pour violon et piano Paris, Durand 1917 4. Frank, Cesar Sonate für Violine und Klavier New York, Peters 1954 5. Прокофьев, Сергей Соната No. 1 для скрипки и фортепиано, соч. 80 Москва "Музыка" 1976 6. Прокофьев, Сергей Соната No. 2 для скрипки и фортепиано, соч. 94 бис Москва "Музыка" 1946 7. Schumann, Robert Sonaten für Pianoforte und Violine Op. 105 & 121 Leipzig, Peters 1963 8. Шостакович, Дмитрий Сонаты для скрипки и фортепиано, соч. 134 Москва, Музыка 1974 9. Despić, Dejan Vinjete za violinu i klavir Op. 43 bez podataka o izdavaču 1966 10. Hofman, Srđan Pastoral za violinu solo издање аутора<енг> 1972 11. Ivanović, Milivoj Jugoslovenski autori, dela za violinu i klavir izdanje autora 1968 12. Логар, Миховил Комади за виолину и клавир Просвета 1959 13. Милојевић, Милоје Четири импресије за виолину и клавир Оп. 62 Удружење композитора Србије 1979 14. Mozart, Wolfgang Amadeus Adagio KV 261 Mainz, Schott 1964 15. Mozart, Wolfgang Amadeus Rondo KV 373 Leipzig, Breitkopf&Härtel 1964 16. Wieniawski, Henryk Polonaise brillante, Op. 4 Krakow, PWM Edition 1964 17. Wieniawski, Henryk Polonaise de concert Wien, Universal 1924 18. Wieniawski, Henryk Legende Op. 17 Wien, Universal 1963 19. Wieniawski, Henryk Scherzo Tarentelle Op. 16 Leipzig, Peters 1912 20. Wieniawski, Henryk Le carnaval russe, Op. 11 Mainz, Schott 1911 21. Saint Saens, Camille Introduction und Rondo capriccioso Leipzig, Peters 1973 22. Saint Saens, Camille Havanaise Op. 83 Leipzig, Peters 1973 23. Sarasate, Pablo Zigeunerweisen Leipzig, Peters 1961 24. Шостакович, Дмитрий Четыре прелюдии соч. 34 Москва "Музыка" 1953 25. Ravel, Maurice Tzigane Paris, Durand 1924 26. Chausson, Ernest Poeme op. 25 Frankfurt: Peters 1931		
<b>Number of active classes:</b>	Lectures:: 0	Practice: 2

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

<b>Study program:</b> Book of Courses, Bachelor Academic Studies		
<b>Course title:</b> OEVN6 - <b>Violin 6</b>		
<b>Teachers:</b> Jokanović S. Marija, Full professor; Maksimović-Veselinov V. Jasna, Full professor; Matijević-Nedeljković T. Gordana, Full professor; Aćimoski-Žikić S. Ivana, Associate professor; Josifoski P. Marko, Associate professor; Mihailović R. Ljubomir, Associate professor; Olujić M. Tatjana, Associate professor; Špengler-Marković E. Marija, Associate professor; Misita V. Marija, Assistant professor; Stokić-Vasiljević I. Madlen, Assistant professor		
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Krvarušić – Bajić M. Dejana, Adjunct collaborative pianist		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 13		
<b>Requirements::</b> Passed exam Violin 5 (OEVN5)		
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for violin and building the violinist's individuality through the unity of technical and musical element.		
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.		
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least two etudes and a violin concerto. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.		
<b>Literature:</b> 1. Dont, Jacob Etuden und Capricen Op. 35 Mainz, Schott 1971 2. Paganini, Niccolo Capricen Op. 1 Leipzig, Peters 1930 3. Wieniawski, Henryk Etudes - Caprices Op. 18 Budapest, Editio Musica 1950 4. Wieniawski, Henryk L "ecole moderne Op. 10 Poznan, Polskie Wydawnictwo 1950 5. Beethoven, Ludwig van Violinkonzert Mainz, Schott 1971 6. Bruch, Max Violinkonzert Op. 26 g moll Frankfurt, Peters 1949 7. Dvorak, Antonin Violinkonzert Op. 53 Lepzig, Breitkopf&Härtel 1973 8. Брамс, Иоганнес Концерт для скрипки ре мажор, соч. 77 Москва, Музыка 1968 9. Mozart, Wolfgang Amadeus Violinkonzert KV 216 Wien, Universal 1968 10. Mozart, Wolfgang Amadeus Violinkonzert KV 218 Lepzig, Breitkopf&Härtel 1970 11. Mozart, Wolfgang Amadeus Violinkonzert KV 219 Mainz, Schott 1961 12. Paganini, Niccolo Violinkonzert Op. 6 No. 1 Mainz, B. Schott's Söhne 1972 13. Paganini, Niccolo Violinkonzert Op. 7 No. 2 Wien, Universal 1973 14. Прокофьев, Сергей Сергеевич Концерт для скрипки ре мажор, соч. 19 Москва, Музыка 1973 15. Прокофьев, Сергей Концерт для скрипки, соч. 63 Москва, Музыка 1974 16. Sibelius, Jan Violinkonzert op. 47 Berlin, Robert Lienau 1976 17. Stravinsky, Igor Concerto en re Mainz, B. Schott's Söhne 1931 18. Шостакович, Дмитрий Концерт для скрипки ре мажор, соч. 99 Москва, Музыка 1956 19. Шостакович, Дмитрий Концерт No. 2 для скрипки соч. 129 Москва, "Музыка" 1976 20. Walton, William Concerto for Violin and Orchestra London, Oxford University Press 1941 21. Tchaikovsky, Pyotr Ilyich Violinkonzert Lepzig, Breitkopf&Härtel 1974 22. Mendelssohn-Bartholdy, Felix Violinkonzert e moll Op. 64 Mainz, Schott 1915 23. Bartok, Bela Konzert No. 1 za violinu Moskva, Muzika 1964 24. Vieuxtemps, Henri Violinkonzert a moll Op. 37 No. 5 Leipzig, Peters 1963 25. Wieniawski, Henryk Violinkonzert op. 14 fis moll, Nr. 1 Leipzig, Peters 1963 26. Wieniawski, Henryk Violinkonzert op. 22 d moll, Nr. 2 Leipzig, Peters 1963 27. Saint Saens, Camille Concerto pour violon Op. 60 Paris, Durand 1963		
<b>Number of active classes:</b>	Lectures:: 0	Practice: 2

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

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVN7 - <b>Violin 7</b>			
<b>Teachers:</b> Jokanović S. Marija, Full professor; Maksimović-Veselinov V. Jasna, Full professor; Matijević-Nedeljković T. Gordana, Full professor; Aćimoski-Žikić S. Ivana, Associate professor; Josifoski P. Marko, Associate professor; Mihailović R. Ljubomir, Associate professor; Olujić M. Tatjana, Associate professor; Špengler-Marković E. Marija, Associate professor; Misita V. Marija, Assistant professor; Stokić-Vasiljević I. Madlen, Assistant professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Violin 6 (OEVN6)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for violin and building the violinist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least two movements of solo sonata by J.S. Bach, virtuoso piece and one Sonata for violin and piano by L. V. Beethoven. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart, except sonata.			
<b>Literature:</b> 1. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948 2. Beethoven, Ludwig van Sonaten für Violine und Klavier Budapest, Editio Musica 1962 3. Wieniawski, Henryk Polonaise brillante, Op. 4 Krakow, PWM Edition 1964 4. Wieniawski, Henryk Polonaise de concert Wien, Universal 1924 5. Wieniawski, Henryk Scherzo Tarentelle Op. 16 Leipzig, Peters 1912 6. Wieniawski, Henryk Le carnaval russe, Op. 11 Mainz, Schott 1911 7. Saint Saens, Camille Introduction und Rondo capriccioso Leipzig, Peters 1973 8. Sarasate, Pablo Zigeunerweisen Leipzig, Peters 1961 9. Ravel, Maurice Tzigane Paris, Durand 1924 10. Chausson, Ernest Poeme op. 25 Frankfurt: Peters 1931			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies		
<b>Course title:</b> OEVN8 - Violin 8		
<b>Teachers:</b> Jokanović S. Marija, Full professor; Maksimović-Veselinov V. Jasna, Full professor; Matijević-Nedeljković T. Gordana, Full professor; Aćimoski-Žikić S. Ivana, Associate professor; Josifoski P. Marko, Associate professor; Mihailović R. Ljubomir, Associate professor; Olujić M. Tatjana, Associate professor; Špengler-Marković E. Marija, Associate professor; Misita V. Marija, Assistant professor; Stokić-Vasiljević I. Madlen, Assistant professor		
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleksi, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Krvarušić – Bajić M. Dejana, Adjunct collaborative pianist		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 13		
<b>Requirements::</b> Passed exam Violin 7 (OEVN7)		
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for violin and building the violinist's individuality through the unity of technical and musical element.		
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills		
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least one concert etude, first movement of Mozart concerto, and a big violin concerto. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.		
<b>Literature:</b> 1. Paganini, Niccolo Capricen Op. 1 Leipzig, Peters 1930 2. Wieniawski, Henryk Etudes - Caprices Op. 18 Budapest, Editio Musica 1950 3. Wieniawski, Henryk L "ecole moderne Op. 10 Poznan, Polskie Wydawnictwo 1950 4. Beethoven, Ludwig van Violinkonzert Mainz, Schott 1971 5. Bruch, Max Violinkonzert Op. 26 g moll Frankfurt, Peters 1949 6. Dvorak, Antonin Violinkonzert Op. 53 Leipzig, Breitkopf&Härtel 1973 7. Брамс, Иоганнес Концерт для скрипки ре мажор, соч. 77 Москва, Музыка 1968 8. Mozart, Wolfgang Amadeus Violinkonzert KV 216 Wien, Universal 1968 9. Mozart, Wolfgang Amadeus Violinkonzert KV 218 Leipzig, Breitkopf&Härtel 1970 10. Mozart, Wolfgang Amadeus Violinkonzert KV 219 Mainz, Schott 1961 11. Paganini, Niccolo Violinkonzert Op. 6 No. 1 Mainz, B. Schott's Söhne 1972 12. Paganini, Niccolo Violinkonzert Op. 7 No. 2 Wien, Universal 1973 13. Прокофьев, Сергей Сергеевич Концерт для скрипки ре мажор, соч. 19 Москва, Музыка 1973 14. Прокофьев, Сергей Концерт для скрипки, соч. 63 Москва, Музыка 1974 15. Sibelius, Jan Violinkonzert op. 47 Berlin, Robert Lienau 1976 16. Stravinsky, Igor Concerto en re Mainz, B. Schott's Söhne 1931 17. Шостакович, Дмитрий Концерт для скрипки ре мажор, соч. 99 Москва, Музыка 1956 18. Шостакович, Дмитрий Концерт Но. 2 для скрипки соч. 129 Москва, "Музыка" 1976 19. Walton, William Concerto for Violin and Orchestra London, Oxford University Press 1941 20. Tchaikovsky, Pyotr Ilyich Violinkonzert Leipzig, Breitkopf&Härtel 1974 21. Mendelssohn-Bartholdy, Felix Violinkonzert e moll Op. 64 Mainz, Schott 1915 22. Bartok, Bela Koncert No. 1 za violinu Moskva, Muzika 1964 23. Vieuxtemps, Henri Violinkonzert a moll Op. 37 No. 5 Leipzig, Peters 1963 24. Wieniawski, Henryk Violinkonzert op. 14 fis moll, Nr. 1 Leipzig, Peters 1963 25. Wieniawski, Henryk Violinkonzert op. 22 d moll, Nr. 2 Leipzig, Peters 1963 26. Saint Saens, Camille Concerto pour violon Op. 60 Paris, Durand 1963 27. Elgar, Edward Violin Concerto Op. 61 London, Novello 1910		
<b>Number of active classes:</b>	Lectures:: 0	Practice: 2

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

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVC1 - <b>Cello 1</b>			
<b>Teachers:</b> Belić S. Sandra, Full professor ; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> None			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for cello and building the cellist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Work on the technique. Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least one scale with bow movements and intervals, Prelude and two movements from The six Cello Suites by J. S. Bach (1-3 ) Grutzmacher etude no. 13, and one etude by choice. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Piatti, Alfredo Zwolf Capricen opus 25 Leipzig, Peters 1950 2. Popper, David Etudes for cello Peters 1950 3. Grutzmacher, Friedrich Etudes for cello Edwin J. Kalmus Publisher of Music 1950 4. Bach, Johann Sebastian Six suites for violoncello solo Barenreiter 1950 5. Whitehouse, William Edward Scales & Arpeggios Cello Schott 1968			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVC2 - <b>Cello 2</b>			
<b>Teachers:</b> Belić S. Sandra, Full professor ; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Cello 1			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for cello and building the cellist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least one pre-classical sonata, the first of a concerto of the concert (Elgar first and second movement) and a piece of choice. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Dvorak, Antonin Rondo SNKLHU, Praha 1955 2. Saint-Saens, Camille Allegro appassionato Op. 43 International Music Company 1987 3. Faure, Gabriel Elegie Op. 24 International Music Company 1982 4. Davidoff, Carl Romance sans Paroles Schott Music 1960 5. Popper, David Hungarian Rapsody IMC New York City 1958 6. Деспић, Дејан Siciliana издање аутора 199713, 7. Corelli, Archangelo Sonata for cello and piano, edited by Janos Starker G. Schirmer, Inc. 1968 8. Francoeur, Francois Sonata fur Violoncello und Klavier Schott music 1933 9. Valentini Sonata for cello and piano, edited by Janos Starker G. Schirmer, Inc. G. Schirmer, Inc. 1968 10. Locatelli, Pietro Sonata for cello and piano, edited by Janos Starker G. Schirmer, Inc. 1968 11. Sammartini, Giovanni Battista Sonata for cello and piano, edited by Janos Starker G. Schirmer, Inc. 1968 12. Golterman, George Konzert No. 1. a moll for violoncello Verlag von Breitkopf and Bartel Leipzig 1961 13. Haydn, Joseph Konzert C Dur fur violoncelo Editio Suprafon Praha 1973 14. Elgar, Edward Concerto in E minor for violoncello and orchestra Barenreiter 1969 15. Shostakovich, Dmitri Concerto no. 1 for cello and Orchestra Leeds Music Corporation 1989 16. Saint –Saens, Camille Concerto for Violoncello and Orchestra A Minor No. 1 (Cello / Piano) G. Henle Verlag 1963 17. Haydn, Joseph Concerto for Violoncello and Orchestra D Hob. VIIb: 2 (Cello / Piano) G. Henle Verlag 1924 18. Dvorak, Antonin Konzert fur violoncello, Fiske Roger (Editor) op. 104, B 191 Eulenburg 1955 19. Davidoff, Carl Concerto I op. 5 violoncello e piano Universal-Edition 1967			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60

Public performance	10		
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<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVC3 - <b>Cello 3</b>			
<b>Teachers:</b> Belić S. Sandra, Full professor ; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Cello 2 (OEVC2)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for cello and building the cellist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least one sonata (Beethoven and later), Bach - Prelude and 2 movements of choice (Suite 1-3) and a piece of choice. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Bach, Johann Sebastian Six suites for violoncello solo Barenreiter 1950 2. Dvorak, Antonin Rondo SNKLHU, Praha 1955 3. Saint-Saens, Camille Allegro appassionato Op. 43 International Music Company 1987 4. Faure, Gabriel Elegie Op. 24 International Music Company 1982 5. Davidoff, Carl Romance sans Paroles Schott Music 1960 6. Popper, David Hungarian Rapsody IMC New York City 1958 7. Деспић, Дејан Siciliana издање аутора 1997 8. Beethoven, Ludwig van Sonaten fur klavier und violoncello herausgegeben von Walter Schultz Peters. Leipzig 1970 9. Bridge, Frank Sonata for violoncello and piano Boosey and Howkes 1989 10. Brahms, Johannes Sonate fur Klavier und violoncello e- mol opus 38 G. Henle Verlag 1952 11. Debussy, Claude Sonate fur Violoncello und Klavie G. Henle Verlag 1929 12. Hindemith, Paul Sonata Op. 25, No. 3 (1922) For Cello solo Schott 1923			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVC4 - <b>Cello 4</b>			
<b>Teachers</b> S. Sandra, Full professor ; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Cello 3 (OEVC3)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for cello and building the cellist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least two etudes – Grutzmacher no.16 and etude by choice, and concerto. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Popper, David Etudes for cello Peters 1950 2. Grutzmacher, Friedrich Etudes for cello Edwin J. Kalmus Publisher of music 1950 3. Golterman, George Konzert No. 1. a moll for violoncello Verlag von Breitkopf and Bartel Leipzig 1961 4. Haydn, Joseph Konzert C Dur fur violoncelo Editio Suprafon Praha 1973 5. Elgar, Edward Concerto in E minor for violoncello and orchestra Barenreiter 1969 6. Shostakovich, Dmitri Concerto no. 1 for cello and Orchestra Leeds Music Corporation 1989 7. Saint –Saens, Camille Concerto for Violoncello and Orchestra A Minor No. 1 (Cello / Piano) G. Henle Verlag 1963 8. Haydn, Joseph Concerto for Violoncello and Orchestra D Hob. VIIb: 2 (Cello / Piano) G. Henle Verlag 1924 9. Dvorak, Antonin Konzert fur violoncello, Fiske Roger (Editor) op. 104, B 191 Eulenburg 1955			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVC5 - <b>Cello 5</b>			
<b>Teachers:</b> Belić S. Sandra, Full professor ; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Cello 4 (OEVC4)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for cello and building the cellist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least one sonata (Beethoven No. 3, No. 4 and No. 5), Bach - Prelude and 2 movements of choice (Suite No. 4, No. 5, No. 6) ,virtuoso piece and a piece by a contemporary domestic author. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Bach, Johann Sebastian Six suites for violoncello solo Barenreiter 1950 2. Dvorak, Antonin Rondo SNKLHU, Praha 1955 3. Saint-Saens, Camille Allegro appassionato Op. 43 International Music Company 1987 4. Popper, David Hungarian Rapsody IMC New York City 1958 5. Beethoven, Ludwig van Sonaten fur klavier und violoncello herausgegeben von Walter Schultz Peters. Leipzig 1970 6. Bridge, Frank Sonata for violoncello and piano Boosey and Howkes 1989 7. Brahms, Johannes Sonate fur Klavier und violoncello e - mol opus 38 G. Henle Verlag 1952 8. Debussy, Claude Sonate fur Violoncello und Klavier G. Henle Verlag 1929 9. Hindemith, Paul Sonata Op. 25, No. 3 (1922) For Cello solo Schott 1923 10. Деспић, Дејан Siciliana Издање аутора 1997			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVC6 - <b>Cello 6</b>			
<b>Teachers:</b> Belić S. Sandra, Full professor ; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Cello 5 (OEVC5)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for cello and building the cellist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least one etude (Piatti, Grutzmacher, Popper), a concerto (Haydn D-major and later), and one movement of a solo sonata (if playing Hindemith, first movement and a movement of choice) Lectures are held by the professor, while practise is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Piatti, Alfredo Zwolf Capricen opus 25 Leipzig, Peters 1950 2. Popper, David Etudes for cello Peters 1950 3. Grutzmacher, Friedrich Etudes for cello Edwin J. Kalmus Publisher ofmusic 1950 4. Golterman, George Koncert No. 1 a moll for violoncello Verlag von Breitkopf and Bartel Leipzig 1961 5. Davidoff, Carl Concerto I op. 5 violoncello e piano Universal-Edition 1967 6. Dvorak, Antonin Konzert fur violoncello, Fiske Roger (Editor) op. 104, B 191 Eulenburg 1955 7. Elgar, Edward Concerto in E minor for violoncello and orchestra Barenreiter 1969 8. Shostakovich, Dmitri Concerto no. 1 for cello and Orchestra Leeds Music Corporation 1989 9. Ysaye, Eugene Sonata for Violoncello Solo Op. 28 (Cello) G. Henle Verlag 1938 10. Hindemith, Paul Sonata Op. 25, No. 3 (1922) For Cello solo Schott 1923			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVC7 - <b>Cello 7</b>			
<b>Teachers:</b> Belić S. Sandra, Full professor ; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Cello 6 (OEVC6)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for cello and building the cellist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least one sonata, Beethoven and later (Beethoven - No. 3, No. 4, No. 5), Prelude and two movements of choice (Bach Suite No. 4, No. 5, No. 6), and a virtuoso piece. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Bach, Johann Sebastian Six suites for violoncello solo Barenreiter 1950 2. Dvorak, Antonin Rondo SNKLHU, Praha 1955 3. Saint-Saens, Camille Allegro appassionato Op. 43 International Music Company 1987 4. Popper, David Hungarian Rapsody IMC New York City 1958 5. Beethoven, Ludwig van Sonaten fur klavier und violoncello herausgegeben von Walter Schultz Peters. Leipzig 1970 6. Bridge, Frank Sonata for violoncello and piano Boosey and Howkes 1989 7. Brahms, Johannes Sonate fur Klavier und violoncello e- mol opus 38 G. Henle Verlag 8. Debussy, Claude Sonate fur Violoncello und Klavie G. Henle Verlag 1929			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OEVC8 - <b>Cello 8</b>			
<b>Teachers:</b> Belić S. Sandra, Full professor ; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Cello 7 (OEVC7)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for cello and building the cellist's individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least one etude (Piatti no. 3, 8, 9, 12, Bukinik etc.), one movement of a pre-classical sonata, classical concerto, and concerto (Haydn D-major and later) Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Piatti, Alfredo Zwolf Capricen opus 25 Leipzig, Peters 1950 2. Popper, David Etudes for cello Peters 1950 3. Grutzmacher, Friedrich Etudes for cello Edwin J. Kalmus Publisher of music 1950 4. Golterman, Georg Konzert No. 1 a moll for violoncello Verlag von Breitkopf and Bartel Leipzig 1961 5. Davidoff, Carl Concerto I op. 5 violoncello e piano Universal-Edition 1967 6. Haydn, Joseph Konzert C Dur fur violoncelo Editio Suprafon Praha 1973 7. Elgar, Edward Concerto in E minor for violoncello and orchestra Barenreiter 1969 8. Shostakovich, Dmitri Concerto no. 1 for cello and Orchestra Leeds Music Corporation 1989 9. Saint –Saens, Camille Concerto for Violoncello and Orchestra A Minor Op. 33, No. 1 (Cello / Piano) G. Henle Verlag 1963 10. Haydn, Joseph Concerto for Violoncello and Orchestra D Hob. VIIb: 2 (Cello / Piano) G. Henle Verlag 1924 11. Dvorak, Antonin Konzert fur violoncello, Fiske Roger (Editor) op. 104, B 191 Eulenburg 1955 12. Corelli, Archangelo Sonata for cello and piano, edited by Janos Starker G. Schirmer, Inc. 1968 13. Francoeur, Francois Sonata fur Violoncello und Klavier Schott music 1933 14. Valentini Sonata for cello and piano, edited by Janos Starker G. Schirmer, Inc. G. Schirmer, Inc. 1968 15. Locatelli, Pietro Sonata for cello and piano, edited by Janos Starker G. Schirmer, Inc. 1968 16. Sammartini, Giovanni Batistta Sonata for cello and piano, edited by Janos Starker G. Schirmer, Inc. 1968			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OECB1 - <b>Double bass 1</b>			
<b>Teachers:</b> Герић М. Слободан, редовни професор; Игњатовић Б. Небојша, редовни професор			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> None			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for double bass and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Possible correction on the posture of left and right hand, mastering at least one scale with triads, pre-classical sonata, a piece with piano, and two movements from the first or second Suite for cello solo by J. S. Bach. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Bach, Johann Sebastian Solo svite SCHMIDT 1973 2. Storch, Josef Emanuel Etide SCHMIDT 1972 3. Streicher, Ludwig Škola za kontrabas IMC 1978 4. Eccles, Henry Sonata ZIMERMAN 1979 5. Ivanovic, K SJEKANJE OBOD 1980 6. Simandl, Frantz 30 etudes for doublebass Carl Fischer 1975 7. Vivaldi, Antonio 6 sonatas Schrimers Library of Musical classics 1983 8. Koussewitzky, Serge Chanson Triste, Op. 2 International Music Company 1997 9. Koussewitzky, Serge Valse Miniature, Op. 1 No. 2 International Music Company 1997 10. Koussewitzky, Serge Humoresque, Op. 4 International Music Company 1997 11. Capuzzi, Antonio Allegro moderato Cimarron Music Press 1988 12. Capuzzi, Antonio Andante &Rondo Winwood Music 1990 13. Petracchi, Francesco Simplified Higher Technique Yorke Edition 1967 14. Sperger, Johann Matthias Sonata D-Dur Riccordi 1975 15. Bottesini, Giovanni Allegretto capriccio fis-moll Doblinger Music 1972 16. Bottesini, Giovanni Fantaisie Sur. Somnambule Gerard Billaudot 1973 17. Bottesini, Giovanni Tarantella in a minor International Music Company 1972			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OECB2 - <b>Double bass 2</b>			
<b>Teachers:</b> Gerić M. Slobodan, Full Professor; Ignjatović B. Nebojša, Full Professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleksī, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Double bass 1 (OECB1)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering of least two etudes of different character with a focus on various technical problems, 1st movement of one of the classical concertos. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Storch, Josef Emanuel Etide SCHMIDT 1972 2. Streicher, Ludwig Škola za kontrabas IMC 1978 3. Dragonetti, Domenico Concerto for double bass IMC 1982 4. Simandl, Frantz 30 etudes for doublebass Carl Fischer 1975 5. Capuzzi, Antonio Concerto in F Boosey & Hawkes 1982 6. Petracchi, Francesco Simplified Higher Technique Yorke Edition 1967 7. Dittersdorf, Carl Ditters von Concerto in E Major, Krebs 172 (Double Bass /Piano) Schott Music HL. 49011028) 1989 8. Dittersdorf, Karl Ditters von Concerto in E Flat Major, Krebs 171 (Double Bass /Piano) KSchott Music 1989 9. Nanny, Edouard Concerto Alphonse Leduc 1967			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OECB3 - <b>Double bass 3</b>			
<b>Teachers:</b> Gerić M. Slobodan, Full Professor; Ignjatović B. Nebojša, Full Professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Double bass 2 (OECB2)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. . Scales and arpeggios, technical work, mastering at least one pre-classical or classical sonata, two movements from Suite no.2 or no.3 by J. S. Bach and a piece. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Bach, Johann Sebastian Solo svite SCHMIDT 1973 2. Streicher, Ludwig Škola za kontrabas IMC 1978 3. Eccles, Henry Sonata ZIMERMAN 1979 4. Vivaldi, Antonio 6 sonatas Schrimers Library of Musical classics 1983 5. Koussewitzky, Serge Chanson Triste, Op. 2 International Music Company 1997 6. Koussewitzky, Serge Valse Miniature, Op. 1 No. 2 International Music Company 1997 7. Koussewitzky, Serge Humoresque, Op. 4 International Music Company 1997 8. Capuzzi, Antonio Allegro moderato Cimarron Music Press 1988 9. Capuzzi, Antonio Andante &Rondo Winwood Music 1990 10. Petracchi, Francesco Simplified Higher Technique Yorke Edition 1967 11. Sperger, Johann Matthias Sonata D-Dur Ricordi 1975 12. Bottesini, Giovanni Allegretto capriccio fis-moll Doblinger Music 1972 13. Bottesini, Giovanni Fantaisie Sur. Somnambule Gerard Billaudot 1973 14. Bottesini, Giovanni Tarantella in a minor International Music Company 1972			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OECB4 - <b>Double bass 4</b>			
<b>Teachers:</b> Gerić M. Slobodan, Full Professor; Ignjatović B. Nebojša, Full Professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleksī, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Double bass 3 (OECB3)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least two etudes of a different character with focus on technical difficulties, and a concerto. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Storch, Josef Emanuel Etide SCHMIDT 1972 2. Streicher, Ludwig Škola za kontrabas IMC 1978 3. Dragonetti, Domenico Koncert IMC 1982 4. Dittersdorf, Karl Dietters von Koncert IMC 1980 5. Simandl, Frantz 30 etudes for doublebass Carl Fischer 1975 6. Capuzzi, Antonio Concerto in F Boosey & Hawkes 1982 7. Petracchi, Francesco Simplified Higher Technique Yorke Edition 1967 8. Dittersdorf, Carl Ditters von Concerto in E Major, Krebs 172 (Double Bass / Piano) Schott Music (HL. 49011028) 1989 9. Dittersdorf, Karl Ditters von Concerto in E Flat Major, Krebs 171 (Double Bass /Piano) KSchott Music 1989 10. Koussewitzky, Serge Concerto, Op. 3 Kalmus Edition 1976 11. Bottesini, Giovanni Concerto No. 2 in B minor International Music Company 1966 12. Nanny, Edouard Concerto Alphonse Leduc 1967 13. Bottesini, Giovanni Concerto Nr. 3 A-Dur (Concerto di bravura) Doblinger Music Publishers 1965			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OECB5 - <b>Double bass 5</b>			
<b>Teachers:</b> Gerić M. Slobodan, Full Professor; Ignjatović B. Nebojša, Full Professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleksi, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Double bass 4 (OECB4)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. . Scales and arpeggios, technical work, mastering at least one sonata (classicism or romanticism) two movements from Solo Suites by J. S. Bach (no.3 or no.4) and a piece. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Bach, Johann Sebastian Solo svite SCHMIDT 1973 2. Mišek, Adolf 3 SONATE SCHMIDT 1982 3. Koussewitzky, Serge Chanson Triste, Op. 2 International Music Company 1997 4. Koussewitzky, Serge Valse Miniature, Op. 1 No. 2 International Music Company 1997 5. Koussewitzky, Serge Humoresque, Op. 4 International Music Company 1997 6. Capuzzi, Antonio Allegro moderato Cimarron Music Press 1988 7. Capuzzi, Antonio Andante & Rondo Winwood Music 1990 8. Petracchi, Francesco Simplified Higher Technique Yorke Edition 1967 9. Sperger, Johann Matthias Sonata D-Dur Riccordi 1975 10. Bottesini, Giovanni Allegretto capriccio fis-moll Doblinger Music 1972 11. Bottesini, Giovanni Fantaisie Sur. Somnambule Gerard Billaudot 1973 12. Bottesini, Giovanni Tarantella in a minor International Music Company 1972 13. Fuchs, Robert Sonate Op. 97 Peters 1967			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OECEB6 - <b>Double bass 6</b>			
<b>Teachers:</b> Gerić M. Slobodan, Full Professor; Ignjatović B. Nebojša, Full Professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleksi, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Double bass 5 (OECEB5)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. . Mastering at least one concerto (classicism or romanticism) and two etudes of a different. Technical work. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Storch, Josef Emanuel Etide SCHMIDT 1972 2. Streicher, Ludwig Škola za kontrabas IMC 1978 3. Dragonetti, Domenico Koncert IMC 1982 4. Dittersdorf, Karl Dietters von Koncert IMC 1980 5. Simandl, Frantz 30 etudes for doublebass Carl Fischer 1975 6. Capuzzi, Antonio Concerto in F Boosey & Hawkes 1982 7. Petracchi, Francesco Simplified Higher Technique Yorke Edition 1967 8. Dittersdorf, Carl Ditters von Concerto in E Major, Krebs 172 (Double Bass / Piano) Schott Music (HL. 49011028) 1989 9. Dittersdorf, Karl Ditters von Concerto in E Flat Major, Krebs 171 (Double Bass /Piano) KSchott Music 1989 10. Koussewitzky, Serge Concerto, Op. 3 Kalmus Edition 1976 11. Bottesini, Giovanni Concerto No. 2 in B minor International Music Company 1966 12. Nanny, Edouard Concerto Alphonse Leduc 1967 13. Bottesini, Giovanni Concerto Nr. 3 A-Dur (Concerto di bravura) Doblinger Music Publishers 1965			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OECB7 - <b>Double bass 7</b>			
<b>Teachers:</b> Gerić M. Slobodan, Full Professor; Ignjatović B. Nebojša, Full Professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleksī, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Double bass 6 (OECB6)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for technical and musical mastery of the instrument. Mastering at least one sonata (Beethoven to present), two movements from the 4 <sup>th</sup> , 5 <sup>th</sup> , or 6 <sup>th</sup> Suite by J. S. Bach or two movements from the Suite in the Olden Style by Hans Fryba, one piece of contemporary Slovene composer. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Bach, Johann Sebastian Solo svite SCHMIDT 1973 2. Mišek, Adolf 3 SONATE SCHMIDT 1982 3. Ivanovic, Kocra SJECANJE OBOD 1980 4. Sperger, Johann Matthias Sonata D-Dur Ricordi 1975 5. Hans, Fryba Suite im alten Stil Boosey and Hawkes 1978 6. Fuchs, Robert Sonate Op. 97 Peters 1967 7. Ерић, Зоран Три сценска приказа издање аутора 2009 8. Novosel, Josip 6 kapriča Muzička naklada, Zagreb 1981 9. Tabakov, Emil Motivi Doblinger 1992			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program:</b> Book of Courses, Bachelor Academic Studies			
<b>Course title:</b> OECB8 - <b>Double bass 8</b>			
<b>Teachers:</b> Gerić M. Slobodan, Full Professor; Ignjatović B. Nebojša, Full Professor			
<b>Associates in teaching:</b> : Marjanović L. Gordana, Collaborative pianist ; Mladenović A. Natalija, Collaborative pianist ; Petković M. Sanja, Collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, Adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, Adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements::</b> Passed exam Double bass 7 (OECB7)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for viola and building the individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Learning the repertoire for the purpose of technical and musical mastery of the instrument. Mastering at least one concerto (Beethoven to present) and a virtuoso piece (Bottesini). Interpretative preparation for Final exam. Lectures are held by the professor, while practice is held by a collaborative pianist. At the practice, students improve musical communication, mastering interpretive problems and problems related to playing in an ensemble. At least once, public performance is organized, which can also be within the class. Compulsory attendance on at least three concerts of string instrument students. At the exam students perform the specified minimum of the program. The program is performed by heart.			
<b>Literature:</b> 1. Dragonetti, Domenico Koncert IMC 1982 2. Dittersdorf, Karl Dietters von Koncert IMC 1980 3. Capuzzi, Antonio Concerto in F Boosey & Hawkes 1982 4. Dittersdorf, Carl Ditters von Concerto in E Major, Krebs 172 (Double Bass /Piano) Schott Music (HL. 49011028) 1989 5. Dittersdorf, Karl Ditters von Concerto in E Flat Major, Krebs 171 (Double Bass /Piano) KSchott Music 1989 6. Koussewitzky, Serge Concerto, Op. 3 Kalmus Edition 1976 7. Bottesini, Giovanni Concerto No. 2 in B minor International Music Company 1966 8. Nanny, Edouard Concerto Alphonse Leduc 1967 9. Bottesini, Giovanni Concerto Nr. 3 A-Dur (Concerto di bravura) Doblinger Music Publishers 1965 10. Bottesini, Giovanni Allegretto capriccio fis-moll Doblinger Music 1972 11. Bottesini, Giovanni Tarantella in a minor International Music Company 1972			
<b>Number of active classes:</b>		Lectures:: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	30	Exam	60
Public performance	10		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFCL1 - Clarinet 1</b>			
<b>Teachers:</b> Popović J. Ognjen, Assistant professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements: None</b>			
<b>Course objectives:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Developing critical thinking, communication skills and autonomy in work.			
<b>Course outcomes:</b> Students gain the capacity for independent concert activity and participation in the work of ensembles and orchestras, as well as competences for work in music and pedagogical institutions at the level of secondary schools.			
<b>Contents of the course:</b> Lectures are held by the professor. During the first module, the focus is on technical and tonal practice, etudes and scales, with a special emphasis on determining the setting and technique of breathing, and then on the meticulous introduction and mastering of the scores. Practice lessons are held by an associate. Within practice students are trained for musical communication, processing artistic problems on actual works. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. Bach, Johann Sebastian Trazerisione di A. Gampieri G. Rikordi 1970 2. Uhl, Alfred Games et arpeges Edicija Schot 3778 1933 3. Bach, Johann Sebastian Exercices journalier Alphonse Leduc 197 4. Rose, Cyrille Edicija za klarinet Karl Fišer 1971 5. Giampieri, Alamiro Studij za klarinet G. Ricodri Milano 1969 6. Cavalini, Ernesto Trideset kapriča za klarinet G. Ricordi Milano 1965 7. Jeanjan, Paul Moderne etide za klarinet A. Leduc Paris 1970 8. Gabucci, Agostino 30 studija za klarinet Autor 1973 9. Bitch, Marcell Ritmičke etide za klarinet A. Leduc 1974 10. Dimitrov, Sava Tehničke etide za klarinet Muzika Sofija 1982 11. Оленчик, Иван 16 виртуозных этюдов Музыка, Москва 1980 12. Grgin, Ante 17 koncertnih etida za klarinet Beograd: FMU 2007			
<b>Number of active classes:</b>	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFCL2 - Clarinet 2</b>			
<b>Teachers:</b> Popović J. Ognjen, Assistant professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Clarinet 1 (OFCL1)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of Clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Work on tonal practice, etudes and scales continue during the second module. Lectures are orientated toward interpreting and learning styles with a particular emphasis on the individuality of each student. Learning scores by heart, working on a formal-structural analysis of the selected compositions. Lectures are held by the professor. Practice lessons are held by an associate. Within practice students are trained for mutual performing, processing artistic problems on actual pieces. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Hoffmeister, Franz Anton Taegliche Studien Leibzig, F. Hofmeister 1930 2. Uhl, Alfred Etueden fuer Klarinette Mainz, Schott International Edition 1994 3. Weber, Carl Maria von Variations Concertantes Edwin F. Kalmus 1962 4. Grgin, Ante Tema i varijacije br. 1 Edition March Reift C. M. Suisse 2008 5. Weber, Carl Maria von Introdiction Theme und Variation Edition Peters 1972 6. Kovacs, B. Jedan od omaža Budapest, Edition Clarinetissimo 1985 7. Stamitz, Karl Konzert Es-dur I i II Mainz, Edition Schott International 1980 8. Flosman, O. Rebelen sonatine Prag, Artia Praha 1939			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFCL3 - Clarinet 3</b>			
<b>Teachers:</b> Popović J. Ognjen, Assistant professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Clarinet 2 (OFCL2)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of Clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the third module, students are working on further development and improvement of the technique of Clarinet playing, through work on tonal exercises, scales and daily practice. Work on the whole body balance while playing. Mastering different styles with their own characteristics. Lectures are held by the professor, and the practice by associate. Within practice students are trained to improve skills in joint work and music communication and overcome interpretive problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. Hoffmeister, Franz Anton Taegliche Studien Leibzig, F. Hofmeister 1930 2. Grgin, Ante Tema i varijacije br. 2 Edition March Reift C. M. Suiss 2008 3. Weber, Carl Maria von Introdution, Theme und Variationen Berlin, Bote Bock 1962 4. Despić, Dejan 9 igara Udruženje kompozitora Srbije 1985 5. Jeanjean, Paul Vingt Etudes Paris: Alphonse Leduc 1947 6. Suncan, Pierre Sonatine Paris: Durand 1963 7. Martinu, Bohuslav Sonatine Paris: Alphonse Leduc 1957 8. Kromer, F. Koncert es-moll Muzika Rara 1953 9. Kromer, F. Koncert e-moll Muzika Rara 1953 10. Grgin, Ante 17 koncertnih etida za klarinet Beograd: FMU 2007			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFCL4 - Clarinet 4</b>			
<b>Teachers:</b> Popović J. Ognjen, Assistant professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Clarinet 3 (OFCL3)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of Clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fourth module of the main subject Clarinet students are working on a meticulous mastering of various literatures in the field of technical exercises, scales, arpeggios and trillers. Focus is on research and experimentation in order to gain knowledge of the 18th and 19th century's styles. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition is obligatory performed by heart.			
<b>Literature:</b> 1. Hoffmeister, Franz Anton Taegliche Studien Leibzig, F. Hofmeister 1930 2. Uhl, Alfred 48 Etueden fuer Klarinette Meinz, Schott International Edition 1949 3. Bitach, Marcell Douze etudes de rythme Paris: Alphonse Leduc 1950 4. Jettel, B. 5 Grotesken fuer Soloklarinetten Edition Blenburg GMBH 1959 5. Grgin, Ante Rapsodie Edition March Reift C. M. Suiss 2008 6. Bozza, Eugene Claribel Edition Costallat 1939 7. Schumann, Robert Fantasy Pieces Edited Eric Simon 1962 8. Pleyel, Ignaz Konzert 1 Hamburg, Musikverlag Hans Ikorski 1974 9. Pleyel, Ignaz Konzert 2 Hamburg, Musikverlag Hans Ikorski 1974			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFCL5 - Clarinet 5</b>			
<b>Teachers:</b> Popović J. Ognjen, Assistant professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Clarinet 4 (OFCL4)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of Clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fifth module, students are working on etudes and technical exercises which enable successful mastering of both sonata and concert literature, as well as virtuoso compositions. Harmonization of performance capabilities with requirements and specificity of music of the 19th and 20th centuries. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition is obligatory performed by heart.			
<b>Literature:</b> 1. Hoffmeister, Franz Anton Taegliche Studien Leibzig, F. Hofmeister 1930 2. Dimitrov, Sava Tehničke etide za klarinet Софија, Издавателство Музика 1982 3. Jeanjean, Paul Etudes progressives et melodiques Paris: Alphonse Leduc 1929 4. Sutermeister, C. H. Capričo za solo klarinet London, Edition Schott LTD 1959 5. Štatić, Miroslav Svita za solo klarinet Udruženje kompozitora SAP Vojvodine 1985 6. Weber, Carl Maria von Konzert f-moll Berlin, Bote Boch 1977 7. Weber, Carl Maria von Konzert Es-dur Milano, Edition Ricordi 1953 8. Weber, Carl Maria von Gran Duo Edited Eric Simon 1977 9. Grgin, Ante Concertino Edition March Reift C. M. Suiss 2008			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFCL6 - Clarinet 6</b>			
<b>Teachers:</b> Popović J. Ognjen, Assistant professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements:</b> Passed exam Clarinet 5 (OFCL5)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the sixth module, students are working on further solving technical-interpretative problems on the micro-plan, as well as on a better understanding of the formal-structural aspects of the compositions within curricula. Lectures are held by the professor, and the practice by associate. Within practice, through work with associate, students are mastering structure of composition. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Hoffmeister, Franz Anton Taegliche Studien Leibzig, F. Hofmeister 1930 2. Rose, Carlo 32 Etudes for Clarinet Carl Fischer 1975 3. Piazzola, Astor Tango Etudes Paris, Henry Lemoine 1987 4. Widor, C. H. M. Introduction et Rondo Paris: Alphonse Leduc 1938 5. Bernard, J. Sonatine Oxford University Press 1963 6. Danzi, Franz Sonata B-dur Milano, Edition Ricordi 1956 7. Grgin, Ante Capricio 1 za solo klarinet Edition March Reift C. M. Suiss 2008 8. Grgin, Ante Capricio 3 za solo klarinet Edition March Reift C. M. Suiss 2008 9. Mendelssohn-Bartholdy, Felix Sonata Edition Eric Simon 1956 10. Grgin, Ante Koncert Edition March Reift C. M. Suiss 2008 11. Spohr, Ludvig Konzert nr. 1 Edition Peters 1939			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFCL7 - Clarinet 7</b>			
<b>Teachers:</b> Popović J. Ognjen, Assistant professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Clarinet 6 (OFCL6)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the seventh module playing techniques are enhanced. Technical skills and artistic personality of the clarinet student are enriched. Students learn about the performing techniques of the twentieth century music. Lectures are held by the professor, and the practice by associate. Within practice students are mastering interpretative and artistic demands of contemporary music. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Hoffmeister, Franz Anton Taegliche Studien Leibzig, F. Hofmeister 1930 2. Cavallini, Ernesto Trente caprices Paris: Alphonse Leduc 1970 3. Giampieri Esecizi di Tecnica giornaliera Milano, Editione Ricordi 1996 4. Debussy, Claude Premiere Rhapsodie Paris: Alphonse Leduc 1910 5. Bassi, L. Rigoletto fantasie Milano, Editione Ricordi 1939 6. Reinecke, Carl Introducione allegro duassienato Koeln, Bassworth Edition 1955 7. Saint-Saëns, Camille Sonate Paris: Alphonse Leduc 1956 8. Reissider, K. G. Duo brillante Edition Kueauzelmann 1975 9. Spohr, Ludvig Konzert nr. 2 Edition Peters 1955 10. Crusell, Bernhard Konzert br. 1 Wien, Universal Edition A. G. 1991			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFCL8 - Clarinet 8</b>			
<b>Teachers:</b> Popović J. Ognjen, Assistant professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Clarinet 7 (OFCL7)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> In the eighth module, all the skills and technical achievements of the clarinetist are sublimated. Students are working on the unity of technical and musical elements and demands in the compositions. They are preparing a recital and one concert with the orchestra. Practice is held by an associate. Within practice students are mastering chosen recital program. At least once, a public appearance is organized, which can also be a performance within the class.			
<b>Literature:</b> 1. Hoffmeister, Franz Anton Taegliche Studien Leibzig, F. Hofmeister 1930 2. Gabucci, Agostino 30 studi per clarinetto Proprieta dell Autore 1939 3. Rose, Carlo 32 Etudes for Clarinet Carl Fischer 1985 4. Mesaquet, H. Solo de concours Paris: Alphonse Leduc 1955 5. Franse, Ž. Teme con Variacioni Edition Max Eschig 1985 6. Kovacs, B. Jedan od Omaža Budapest, Edition Clarinetissimo 1985 7. Poulenc, Francis Sonate Millan Sachania 1963 8. Mozart, Wolfgang Amadeus Konzert fuer Klarinette Milano, Edition Ricordi 1953 9. Hindemith, Paul Sonata Mainz, Edition Schott Music International 1940 10. Demiene, F. Premiere Sonate Paris, Edit. Musicales Transatlantiques 1965			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFOB1 - Oboe 1</b>			
<b>Teachers:</b> Lazić B. Dragan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements: None</b>			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of oboe playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Lectures are held by the professor. During the first module, the focus is on technical and tonal practice, etudes and scales, with a special emphasis on determining the setting and technique of breathing, and then on the meticulous introduction and mastering of the scores. Practice lessons are held by an associate. Within practice students are trained for musical communication, processing artistic problems on actual works. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. Bozza, Eugene Conte Pastoral Paris, Alphonse Leduc 1960 2. Brod, Henri 20 Etudes et 6 Grandes sonates Paris, Alphonse Leduc 1933 3. Debondue, Albert 25 Etudes Paris, Alphonse Leduc 1934 4. Vivaldi, Antonio Concero in d-minor, RV454 F. VII No. 1 Musica Rara 1949 5. Colin, Charles Solo de concours No. 1 Southern Publishing 1961 6. Colin, Charles Solo de concours No. 2 Spathern Publishing 1961 7. Telemann, Georg Philip Sonata in a-minor Paris, Alphonse Leduc 1953 8. Wiedemann, Ludwig 45 Etuden Breitkopf 1936 9. Albinoni, Tomaso Concerto in d-minor op. 9 no. 2 International Music Corporation 1956			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFOB2 - Oboe 2</b>			
<b>Teachers:</b> Lazić B. Dragan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Oboe 1 (OFOB1)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of oboe playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Work on tonal practice, etudes and scales continue during the second module. Lectures are orientated toward interpreting and learning styles with a particular emphasis on the individuality of each student. Learning scores by heart, working on a formal-structural analysis of the selected compositions. Lectures are held by the professor. Practice lessons are held by an associate. Within practice students are trained for mutual performing, processing artistic problems on actual pieces. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Ferling, Franz Wilhelm 144 Preludes & Etides vol. 1 Billaudot 1941 2. Mozart, Wolfgang Amadeus Kvartet F-dur Henle 1933 3. Loeillet, J. B. Sonata in C Chester 1981 4. Colin, Charles Solo de concours No. 3 Southern Publishing 1961 5. Colin, Charles Solo de concours No. 4 Southern Publishing 1961 6. Albinoni, Tomaso Concerto in D-major op 7. no. 6 Boosey & Hawks 1956 7. Schumann, Robert Drei Romanzen Edition Peters 1962 8. Marcello, A. Concerto in d-minor Musica Rara 196			
<b>Number of active classes:</b>	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFOB3 - Oboe 3</b>			
<b>Teachers:</b> Lazić B. Dragan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Oboe 2 (OFOB2)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of oboe playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the third module, students are working on further development and improvement of the technique of oboe playing, through work on tonal exercises, scales and daily practice. Work on the whole body balance while playing. Mastering different styles with their own characteristics. Lectures are held by the professor, and the practice by associate. Within practice students are trained to improve skills in joint work and music communication and overcome interpretive problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. Ferling, Franz Wilhelm 144 Preludes & Etides vol. 1 Billaudot 1948 2. Bellini, Vincenzo Concerto in Es Ricordi 1970 3. Gordon, Jacob Sonata for Oboe Musica rara 1972 4. Lebrun Concerto No. 1 in d-minor Schott Publishing 1965 5. Bozza, Eugene Fantasiae Italienne Paris, Alphonse Leduc 1963 6. Bartok, Bela Three Folksongs from the Country of Csik Masters Music 1960 7. Hummel, Johann Nepomuk Introduction, Theme und Variationen op. 102 Musica rara 1972			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFOB4 - Oboe 4</b>			
<b>Teachers:</b> Lazić B. Dragan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Oboe 3 (OFOB3)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of oboe playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fourth module of the main subject Oboe, students are working on a meticulous mastering of various literatures in the field of technical exercises, scales, arpeggios and trillers. Focus is on research and experimentation in order to gain knowledge of the 18th and 19th centuries' styles. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Ferling, Franz Wilhelm 144 Preludes & Etides vol. 1 Billaudot 1948 2. Stamitz, Carl Concerto in B-flat for Oboe Kart Hause 1952 3. Telemann, Georg Philip Sonate e-minor Schott International 1948 4. Haydn, Joseph Oboe Concerto Breitkopf 1950 5. Arrieu Impromptu Paris, Alphonse Leduc 1971 6. Britten, B. Six Metamorphosis Faber 1976 7. Delius Two Interludes Boosey & Hawks 1992			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFOB5 - Oboe 5</b>			
<b>Teachers:</b> Lazić B. Dragan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements:</b> Passed exam Oboe 4 (OFOB4)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of oboe playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fifth module, students are working on etudes and technical exercises which enable successful mastering of both sonata and concert literature, as well as virtuoso compositions. Harmonization of performance capabilities with requirements and specificity of music of the 19th and 20th centuries. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition is obligatory performed by heart.			
<b>Literature:</b> 1. Ferling, Franz Wilhelm 144 Preludes & Etides vol. 2 Billaudot 1948 2. Saint-Seans, C. Sonata for Oboe Paris: Durand 1964 3. Hindemith, Paul Oboa Sonate Schott 1939 4. Dittersdorf, Carl Ditters von Concerto in G Breitkopf 1940 5. Деспић, Дејан Пасторала за обоу соло оп. 64 Удружење композитора Србије 1978 6. Grgin, Ante Biljana Theme and Variation Edition Marc Reift 2001 7. Damase Rhapsodie for Oboe Faber 1982			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title:</b> OFOB6 - <b>Oboe 6</b>			
<b>Teachers:</b> Lazić B. Dragan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Oboe 5 (OFOB5)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of oboe playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the sixth module, students are working on further solving technical-interpretative problems on the micro-plan, as well as on a better understanding of the formal-structural aspects of the compositions within curricula. Lectures are held by the professor, and the practice by associate. Within practice, through work with associate, students are mastering structure of composition. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Ferling, Franz Wilhelm 144 Preludes & Etides vol. 2 Billaudot 1948 2. Saint-Seans, C. Sonata for Oboe Paris: Durand 1964 3. Hindemith, Paul Oboa Sonate Schott 1939 4. Dittersdorf, Carl Ditters von Concerto in G Breitkopf 1940 5. Деспић, Дејан Пасторала за обоу соло оп. 64 Удружење композитора Србије 1978 6. Grgin, Ante Biljana Theme and Variation Edition Marc Reift 2001 7. Damase Rhapsodie for Oboe Faber 1982			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFOB7 - Oboe 7</b>			
<b>Teachers:</b> Lazić B. Dragan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Oboe 6 (OFOB6)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of oboe playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the seventh module playing techniques are enhanced. Technical skills and artistic personality of the oboe student are enriched. Students learn about the performing techniques of the twentieth century music. Lectures are held by the professor, and the practice by associate. Within practice students are mastering interpretative and artistic demands of contemporary music. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Bozza, Eugene 18 Etudes Paris, Alphonse Leduc 1960 2. Bach, Johann Sebastian Sonate in g-moll Edition Peters 1978 3. Bach, Carl Philipp Emanuel Sonate g-moll Breitkopf 1976 4. Britten, Benjamin Temporale Variations Faber 1974 5. Kalliwoda, Johann Wenzel Morceau de salon Neva 1979 6. Arnold Two Sketches Queens Temple Publications 1987			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFOB8 - Oboe 8</b>			
<b>Teachers:</b> Lazić B. Dragan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Oboe 7 (OFOB7)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of oboe playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> In the eighth module, all the skills and technical achievements of the oboist are sublimated. Students are working on the unity of technical and musical elements and demands in the compositions. They are preparing a recital and one concert with the orchestra. Practice is held by an associate. Within practice students are mastering chosen recital program. At least once, a public appearance is organized, which can also be a performance within the class.			
<b>Literature:</b> 1. Pasculli, Antonino Capricci Ricordi 1940 2. Mozart, Wolfgang Aamadeus Konzert C-dur Peters Edition 1968 3. Ponchielli Piccolo Concertino op. 75 Musica rara 1958 4. Tomasi, Henry Concerto for Oboe Paris, Alphonse Leduc 1975 5. Daeli, Giovanni Fantasy on themes of Verdi "s Rigoletto Universal 1976 6. Bennett After Syrinx I Novello 1979 7. Colin, Charles Grande Fantasy Spathern Publishing 1961			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTB1 - Trombone 1</b>			
<b>Teachers:</b> Benčić B. Aleksandar, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements: None</b>			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trombone playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Lectures are held by the professor. During the first module, the focus is on technical and tonal practice, etudes and scales, with a special emphasis on determining the setting and technique of breathing, and then on the meticulous introduction and mastering of the scores. Practice lessons are held by an associate. Within practice students are trained for musical communication, processing artistic problems on actual works. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. Marcello, Benedetto Sonata e minor International Music Company 1966 2. Schlossberg, Max Daily Drills M. Baron Co. New York 9147 3. Sain-Seans, Camille Cavatine op. 144 Alphonse Leduc 1926 4. Van Dijk, Ben Bens Basics BUD Music Productions 2004 5. Arban, Joseph B. Methode complete (str. 1-90) Carl Fischer 1936 6. Frescobaldi, G. - K. Broam Toccata Edition International Music Company 1963 7. Bordogni, Marco, Joannes Rochut 120 Melodious Etudes, book 1 Carl Fischer 1958			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTB2 - Trombone 2</b>			
<b>Teachers:</b> Benčić B. Aleksandar, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trombone 1 (OFTB1)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trombone playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Work on tonal practice, etudes and scales continue during the second module. Lectures are orientated toward interpreting and learning styles with a particular emphasis on the individuality of each student. Learning scores by heart, working on a formal-structural analysis of the selected compositions. Lectures are held by the professor. Practice lessons are held by an associate. Within practice students are trained for mutual performing, processing artistic problems on actual pieces. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Slokar, B. - M. Reift The Scales, Vol 1 Editions EMR 1988 2. Kopraš, K. Etide, I deo Editions Moskva 1947 3. Haudrow, Rolf Einblasuebungen 1-16 Edition Breitkopf 1986 4. Jacques, G. Etudes de style Gerard Billaudot Editeur 1974 5. Serocki, Kazimierz Sonatina Polskie Wydawnictwo Mazycyne 1968 6. Blazevich, Vladislav Concerto No 1 Edition BIM 1981 7. Guilmant, Alexandre Morceau Simphonique Alphonse Leduc 1970			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTB3 - Trombone 3</b>			
<b>Teachers:</b> Benčić B. Aleksandar, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trombone 2 (OFTB2)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of Clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the third module, students are working on further development and improvement of the technique of trombone playing, through work on tonal exercises, scales and daily practice. Work on the whole body balance while playing. Mastering different styles with their own characteristics. Lectures are held by the professor, and the practice by associate. Within practice students are trained to improve skills in joint work and music communication and overcome interpretive problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. Haendel, Georg Friedrich Concerto Alphonse Leduc 1948 2. Marcello, Benedetto Sonata a minor International Music Company 1962 3. Arban, Joseph B. Methode complete (str. 91-142) Carl Fisher 1936 4. Reiche, Eugen Studienkonzert Edition Hofmeister 1980 5. Šulek, S. Sonata Vox Gabrielli International Trombone Associations 1991 6. Van Dijk, Ben Bens Basics BUD Music Productions 2004 7. Bordogni, Marco, Joannes Rochut 120 Melodious Etudes, book 2 Carl Fisher 1958			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTB4 - Trombone 4</b>			
<b>Teachers:</b> Benčić B. Aleksandar, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trombone 3 (OFTB3)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trombone playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fourth module of the main subject Trombone, students are working on a meticulous mastering of various literatures in the field of technical exercises, scales, arpeggios and trillers. Focus is on research and experimentation in order to gain knowledge of the 18th and 19th centuries' styles. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Wagenseil, Georg Christoph Konzert Heidelberg, Willy Mueller 1963 2. Slokar, B. - M. Reift The Scales, Vol 2 Editions EMR 1988 3. Kopraš, K. Etide, II deo Editions Moskva 1947 4. Groudhal, L. Concert <енгДанск Мусик</енг> 1974 5. Busser, Henry Vocalises-etudes Alphonse Leduc 1942 6. Dutilleux, Henri. Choral, Cadence et Fugato Alphonse Leduc 1950 7. Grgin, Ante Sonatina Edition marc Reift 2008			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTB5 - Trombone 5</b>			
<b>Teachers:</b> Benčić B. Aleksandar, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements:</b> Passed exam Trombone 4 (OFTB4)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trombone playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fifth module, students are working on etudes and technical exercises which enable successful mastering of both sonata and concert literature, as well as virtuoso compositions. Harmonization of performance capabilities with requirements and specificity of music of the 19th and 20th centuries. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition is obligatory performed by heart.			
<b>Literature:</b> 1. Arban, Joseph B. Methode complete (str. 143-202) Carl Fisher 1936 2. Bordogni, Marco. Joannes Rochut 120 Melodious Etudes, book 3 Carl Fisher 1958 3. Hindemith, Paul Sonate Mainz, B. Schotts Soehne 1942 4. Casterede, Jacques Sonatine Alphonse Leduc 1959 5. Slokar, Branimir Daily Drills Edition Marc Reift 1989 6. Haendel, Georg Friedrich Sonate g moll EMR 1988 7. Martin, Frank Ballade Universal Edition 1990			
<b>Number of active classes:</b>	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTB6 - Trombone 6</b>			
<b>Teachers:</b> Benčić B. Aleksandar, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trombone 5 (OFTB5)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trombone playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the sixth module, students are working on further solving technical-interpretative problems on the micro-plan, as well as on a better understanding of the formal-structural aspects of the compositions within curricula. Lectures are held by the professor, and the practice by associate. Within practice, through work with associate, students are mastering structure of composition. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Larsson, Lars-Erik Concertino AB Carl Gehrmaus 1957 2. Beethoven, L. van - K. Brown Seven Variations International Music Company 1986 3. Slokar, Branimir - Marc Reift Flexibility (str. 1-29) Edition Marc Reift 1990 4. Boismortier, Joseph Bodin de Sonate C major Edition Marc Reift 1987 5. Peretti, S. Nuova Scuola d Insegnamento Milano, Ricordi 1946 6. Haudrow, Rolf Einblasuebungen 17-28 Edition Breitkopf 1986 7. Ropartz, J. G. Piecen Mibemol Mineur Alphonse Leduc 1963			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTB7 - Trombone 7</b>			
<b>Teachers:</b> Benčić B. Aleksandar, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trombone 6 (OFTB6)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trombone playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the seventh module playing techniques are enhanced. Technical skills and artistic personality of the trombone student are enriched. Students learn about the performing techniques of the twentieth century music. Lectures are held by the professor, and the practice by associate. Within practice students are mastering interpretative and artistic demands of contemporary music. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Slokar, Branimir - Marc Reift Flexibility (str. 30-43) Edition Marc Reift 1990 2. Slokar, Branimir - Marc Reift Double and Triple Tounging Edition Marc Reift 1990 3. Albrechtsberger, Johann Georg Concerto Budapest, Editio Musica 1966 4. Arban, Joseph B. Methode complete (str. 203-261) Carl Fisher 1936 5. Rotta, Nino Concerto Edition EMB Ricordi 1990 6. Tomasi, Henry Concerto Alphonse Leduc 1987 7. Krol, B. Capriccio da Camera Edition Marber 1961			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTB8 - Trombone 8</b>			
<b>Teachers:</b> Benčić B. Aleksandar, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements:</b> Passed exam Trombone 7 (OFTB7)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trombone playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> In the eighth module, all the skills and technical achievements of the trombonist are sublimated. Students are working on the unity of technical and musical elements and demands in the compositions. They are preparing a recital and one concert with the orchestra. Practice is held by an associate. Within practice students are mastering chosen recital program. At least once, a public appearance is organized, which can also be a performance within the class.			
<b>Literature:</b> 1. Vivaldi, Antonio Sonata No3 International Music Company 1957 2. Rabe, Folke Basta Stocholm, Edition Reimers AB 1982 3. Defay, Jean Michel Deux Dances Alphonse Leduc 1954 4. Nadal, Jose Estudios Stacatto Barcelona, Editorial Boileau 1970 5. Milhaud, Daruis Concertino d hiver Associated Music Publishers 1955 6. Vernon, Charli Trombone Daily Drills International Music Company 1976 7. Bach, Johann Sebastian Suite No. 3 Alphonse Leduc 1946			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTR1 - Trumpet 1</b>			
<b>Teachers:</b> Đorđević R. Mladen, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements: None</b>			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trumpet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Lectures are held by the professor. During the first module, the focus is on technical and tonal practice, etudes and scales, with a special emphasis on determining the setting and technique of breathing, and then on the meticulous introduction and mastering of the scores. Practice lessons are held by an associate. Within practice students are trained for musical communication, processing artistic problems on actual works. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises, piece with piano.			
<b>Literature:</b> 1. Arban, Joseph Velika metoda za trubu Leipzig, Hofmeister 1981 2. Schlossberg, Max Daily drills and Technical Studies for Trumpet Vol. 1 New York, M. Baron Co. 1965 3. J. N. Hummel: Koncert Es dur 4. Boeme, O. Tehničke Etide Paris, Alphonse Leduc 1950 5. Saeche, J. 24 Etide, 1-12 Mainz, Schott 1950 6. Quinque, R ASA Methode Editions BIM 1980 7. Tome, F. Fantazija za trubu i klavir International Music Edition 1960. 8. R. Boutry: Trumpetunia za trubu I klavir 9. A. Ponchieli: Koncert za trubu 10. J. Stamp: Metoda za Trubu 11. J. B. Neruda: Koncert za trubu 12. Arutunian, Alexandre Koncert za trubu Hamburg, Hands Sikorski 1972			
<b>Number of active classes:</b>	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTR2 - Trumpet 2</b>			
<b>Teachers:</b> Đorđević R. Mladen, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trumpet 1 (OFTR1)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trumpet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Work on tonal practice, etudes and scales continue during the second module. Lectures are orientated toward interpreting and learning styles with a particular emphasis on the individuality of each student. Learning scores by heart, working on a formal-structural analysis of the selected compositions. Lectures are held by the professor. Practice lessons are held by an associate. Within practice students are trained for mutual performing, processing artistic problems on actual pieces. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Stamp, James Warm Ups and Studies Vol. 1 Editions BIM 1980 2. Schlossberg, Max Daily drills and Technical Studies for Trumpet Vol. 1 M. Baron Co. 1965 3. Colin, Charles Lip Flexibilities Ch. Kolin 1972 4. H. Klarck Tehnical Studies 1970 5. Bozza, Eugene Etide Alphonse Leduc 1960 6. Alphonse, Maxime Etide knjiga br. 2 Allphonse Leduc 1960 7. Cafarelli, Eusebio 24 Etide A. Leduc 1960 8. Boutry, Roger Trompetunia Paris, A. Leduc 1956 9. Arutunian, Alexandar Koncert za trubu Hamburg, Hans Sikorski 1972			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTR3 - Trumpet 3</b>			
<b>Teachers:</b> Đorđević R. Mladen, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trumpet 2 (OFTR2)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trumpet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the third module, students are working on further development and improvement of the technique of trumpet playing, through work on tonal exercises, scales and daily practice. Work on the whole body balance while playing. Mastering different styles with their own characteristics. Lectures are held by the professor, and the practice by associate. Within practice students are trained to improve skills in joint work and music communication and overcome interpretive problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. Ballissat, Jean Introduction et Marche Paris, Alphonse Leduc 1965 2. Jun, Sun Celebrating Harvest Paris, Billadot 1975 3. Ibert, Jacques Impromptu Paris, Alphonse Leduc 1951 4. Bozza, Eugene Frigareana Paris, Alphonse Leduc 1961 5. Perkowski, Piotr Sonata Poland, PWM Edition 1968 6. Saeche, J. 24 Etide, 13-24 Mainz, Schott 1950			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTR4 - Trumpet 4</b>			
<b>Teachers:</b> Đorđević R. Mladen, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trumpet 3 (OFTR3)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of Clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fourth module of the main subject Trumpet, students are working on a meticulous mastering of various literatures in the field of technical exercises, scales, arpeggios and trillers. Focus is on research and experimentation in order to gain knowledge of the 18th and 19th centuries' styles. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Telemann, Georg Philip Koncert za B trubu B-dur Milano, Ricordi 1970 2. Albinoni, Tomaso Koncert za B trubu Br. 2 Milano, Ricordi 1970 3. Schlossberg, Max Daily drills and Technical Studies for Trumpet Vol. 2 New York, M. Baron Co. 1965 4. Barat, J. Andante et Scherzo Paris, Alphonse Leduc 1960 5. Balay, J. Piese de Concourse Paris, Billaudot 1960 6. Martinu, Bohuslav Sonatina Mainz, Schott 1970 7. Stamp, James Warm Ups and Studies Vol. 2 Editions BIM 1980			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTR5 - Trumpet 5</b>			
<b>Teachers:</b> Đorđević R. Mladen, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trumpet 4 (OFTR4)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trumpet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fifth module, students are working on etudes and technical exercises which enable successful mastering of both sonata and concert literature, as well as virtuoso compositions. Harmonization of performance capabilities with requirements and specificity of music of the 19th and 20th centuries. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition is obligatory performed by heart.			
<b>Literature:</b> 1. Bozza, Eugen Cornetina Paris, Alphonse Leduc 1965 2. Bonneau, P. Fantasia Concertante Paris, Alphonse Leduc 1958 3. Schelokov, Vjacheslav Etude No. 1 Poland, PWM Edition 1960 4. Delerue, Georges Sonate Paris, Alphonse Leduc 1970 5. Defaye, Jean Michel Fantasia Editions Max Eschig 1975 6. Alary, J. Morceau de Concours Paris, Alphonse Leduc 1960			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTR6 - Trumpet 6</b>			
<b>Teachers:</b> Đorđević R. Mladen, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trumpet 5 (OFTR5)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trumpet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the sixth module, students are working on further solving technical-interpretative problems on the micro-plan, as well as on a better understanding of the formal-structural aspects of the compositions within curricula. Lectures are held by the professor, and the practice by associate. Within practice, through work with associate, students are mastering structure of composition. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Allbinoni, Tomaso Koncerti za B trubu br. 1 Milano, Ricordi 1970 2. Stamp, James Warm Ups and Studies Vol. 3 Editions BIM 1980 3. Chaliel, Theo Koncertni komad Mainz, Schott 1970 4. Neruda, Johann Koncert Paris, Durand 1960 5. Despić, Dejan Sonatina Beograd, Udruženje kompozitora Srbije 1990 6. Ponchieli, A. Koncert za trubu op. 123 Paris, Alphonse Leduc 1970			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTR7 - Trumpet 7</b>			
<b>Teachers:</b> Đorđević R. Mladen, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trumpet 6 (OFTR6)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trumpet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the seventh module playing techniques are enhanced. Technical skills and artistic personality of the trumpet student are enriched. Students learn about the performing techniques of the twentieth century music. Lectures are held by the professor, and the practice by associate. Within practice students are mastering interpretative and artistic demands of contemporary music. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Waignein, Andre Trois Mouvements Paris, Alphonse Leduc 1975 2. Nussio, Otmar Impromptu Berlin, Alu & Simrock, Musikverlag 1955 3. Agafonnikov, Vladislav Sonata David McNaughtan Musikverlag 1970 4. Chanee, John Barnes Credo USA Music Publishing 1990 5. Montbrun, Raymond Gallois Sarabande et Finale Paris, Alphonse Leduc 1949 6. Deafay, J. M. Sonatine Paris, Alphonse Leduc 1955			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTR8 - Trumpet 8</b>			
<b>Teachers:</b> Đorđević R. Mladen, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Trumpet 7 (OFTR7)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of trumpet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> In the eighth module, all the skills and technical achievements of the trumpeter are sublimated. Students are working on the unity of technical and musical elements and demands in the compositions. They are preparing a recital and one concert with the orchestra. Practice is held by an associate. Within practice students are mastering chosen recital program. At least once, a public appearance is organized, which can also be a performance within the class.			
<b>Literature:</b> 1. Sutermeister, Heinrich Gavote de Concert Scherzando Music Publishing 1993 2. Tomasi, Henry Variations Gregoriennes paris, Alphonse Leduc 1964 3. Koetsier, Jan Sonata Amsterdam, Donemus 1990 4. Tomasi, Henry Triptique Paris, Alphonse Leduc 1957 5. Kovacs, Zoltan Capricio Brasiliano Editions BIM 2001 6. Hubeau, Jean Sonata Paris, Durand 1960			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTU1 - Tuba 1</b>			
<b>Teachers:</b> Babić J. Krunoslav, Visiting professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements: None</b>			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of tuba playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Lectures are held by the professor. During the first module, the focus is on technical and tonal practice, etudes and scales, with a special emphasis on determining the setting and technique of breathing, and then on the meticulous introduction and mastering of the scores. Practice lessons are held by an associate. Within practice students are trained for musical communication, processing artistic problems on actual works. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. W. Hilgers - Daily Exercises, Editions Marc Reift 2. Koprach - Etude za tubu I, Verlag Friedrich Hofmeister, Leipzig 3. M. Bordogni - Bel canto studies for tuba, Robert King Music Company 4. B. Grigoriev - 78 Studies for tuba, BB Robert King Music Company 5. M. Arnold - Fantasy for tuba, Faber Music 6. A. Lebedjev - Concert No. 1, Hofmaister Verlag 7. H. Eccles - Sonata za tubu i klavir, arr. F. Lelong Gerard Billaudot Editeur 8. D. Schostakovich - Adagio from Limpid Stream for tuba and piano, arr. H. Miettunen Encore Music Publishers 9. E. Chappot - Concerto for tuba and piano, Editions Marc Reift			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTU2 - Tuba 2</b>			
<b>Teachers:</b> Babić J. Krunoslav, Visiting professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Tuba 1 (OFTU1)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of tuba playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Work on tonal practice, etudes and scales continue during the second module. Lectures are orientated toward interpreting and learning styles with a particular emphasis on the individuality of each student. Learning scores by heart, working on a formal-structural analysis of the selected compositions. Lectures are held by the professor. Practice lessons are held by an associate. Within practice students are trained for mutual performing, processing artistic problems on actual pieces. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. W. Hilgers - Daily Exercices, Editions Marc Reift 2. Koprasch - Etude za tubu I, Verlag Friedrich Hofmeister, Leipzig 3. M. Bordogni - Bel canto studies for tuba, Robert King Music Company 4. B. Grigoriev - 78 Studies for tuba, BB Robert King Music Company 5. M. Arnold - Fantasy for tuba, Faber Music 6. A. Lebedjev - Concert No. 1, Hofmaister Verlag 7. H. Eccles - Sonata za tubu i klavir, arr. F. Lelong Gerard Billaudot Editeur 8. D. Schostakovich - Adagio from Limpid Stream for tuba and piano, arr. H. Miettunen Encore Music Publishers 9. E. Chappot - Concerto for tuba and piano, Editions Marc Reift			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTU3 - Tuba 3</b>			
<b>Teachers:</b> Babić J. Krunoslav, Visiting professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Tuba 2 (OFTU2)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of tuba playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the third module, students are working on further development and improvement of the technique of tuba playing, through work on tonal exercises, scales and daily practice. Work on the whole body balance while playing. Mastering different styles with their own characteristics. Lectures are held by the professor, and the practice by associate. Within practice students are trained to improve skills in joint work and music communication and overcome interpretive problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. W. Hilgers - Daily Exercises, Editions Marc Reift 2. S. Vasiliev - 24 Melodious etudes for tuba. BB Robert King Music Company 3. J. B. Arban - Complete method for tuba, Encore Music Publishers 4. Koprasch - Etude for tuba II. Verlag Friedrich Hofmeister, Leipzig 5. H. Tomasi - Etre ou ne pas être. Alphonse Leduc 6. B. Broughton - Sonata for tuba and piano. Master Music Publications, inc. 7. A. Wilder - Effie Suite. Margun Music 8. A. Lebedjev - Concert No. 2. Hofmeister Verlag 9. T. Stevens - Variations in Olden Style. Editions BIM 10. B. Krol - Minueto Profondo. Verlag Friedrich Hofmeister 11. I. Easton - Country Dance. Ian Easton 12. I. Dumitru - Rumunian Dance No. 2. Editions BIM			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTU4 - Tuba 4</b>			
<b>Teachers:</b> Babić J. Krunoslav, Visiting professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Tuba 3 (OFTU3)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of tuba playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fourth module of the main subject Tuba, students are working on a meticulous mastering of various literatures in the field of technical exercises, scales, arpeggios and trillers. Focus is on research and experimentation in order to gain knowledge of the 18th and 19th centuries' styles. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. W. Hilgers - Daily Exercises, Editions Marc Reift 2. S. Vasiliev - 24 Melodious etudes for tuba. BB Robert King Music Company 3. J. B. Arban - Complete method for tuba, Encore Music Publishers 4. Koprash - Etude for tuba II. Verlag Friedrich Hofmeister, Leipzig 5. H. Tomasi - Etre ou ne pas être. Alphonse Leduc 6. B. Broughton - Sonata for tuba and piano. Master Music Publications, inc. 7. A. Wilder - Effie Suite. Margun Music 8. A. Lebedjev - Concert No. 2. Hofmeister Verlag 9. T. Stevens - Variations in Olden Style. Editions BIM 10. B. Krol - Minueto Profondo. Verlag Friedrich Hofmeister 11. I. Easton - Country Dance. Ian Easton 12. I. Dumitru - Rumunian Dance No. 2. Editions BIM			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTU5 - Tuba 5</b>			
<b>Teachers:</b> Babić J. Krunoslav, Visiting professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Tuba 4 (OFTU4)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of tuba playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fifth module, students are working on etudes and technical exercises which enable successful mastering of both sonata and concert literature, as well as virtuoso compositions. Harmonization of performance capabilities with requirements and specificity of music of the 19th and 20th centuries. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition is obligatory performed by heart.			
<b>Literature:</b> 1. J. F. Gallay - 30 Etudes for tuba op. 13, Robert King Music Company 2. V. Blazhevich - 70 Studies for tuba BB volume I, Robert King Music Company 3. P. Bernard - Etudes et Exercices, Alphonse Leduc 4. P. Hindemith - Sonata fur tuba und klavier, BB Schott Editions 5. G. Jacob - Tuba Suite, Boosey&Hawkes 6. A. Plog - Three miniatures for tuba and piano, Editions BIM 7. J. Casterade - Sonatine pour tuba ut piano, Alphonse Leduc 8. D. Sagaev - Kantilena za tubu i klavir, Dobrev 9. R. V. Williams - Concerto for tuba and Orchestra, Oxford University Press 10. C. M. Saglietti - Concerto for tuba and pianoforte, Editions BIM 11. Salve Venere, Salve, Marti Editions BIM 12. E. T. Kalke - Concertino in F, Musikverlag Bruno Uetz			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTU6 - Tuba 6</b>			
<b>Teachers:</b> Babić J. Krunoslav, Visiting professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Tuba 5 (OFTU5)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of tuba playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the sixth module, students are working on further solving technical-interpretative problems on the micro-plan, as well as on a better understanding of the formal-structural aspects of the compositions within curricula. Lectures are held by the professor, and the practice by associate. Within practice, through work with associate, students are mastering structure of composition. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. J. F. Gallay - 30 Etudes for tuba op. 13, Robert King Music Company 2. V. Blazhevich - 70 Studies for tuba BB volume I, Robert King Music Company 3. P. Bernard - Etudes et Exercices, Alphonse Leduc 4. P. Hindemith - Sonata fur tuba und klavier, BB Schott Editions 5. G. Jacob - Tuba Suite, Boosey&Hawkes 6. A. Plog - Three miniatures for tuba and piano, Editions BIM 7. J. Casterade - Sonatine pour tuba ut piano, Alphonse Leduc 8. D. Sagaev - Kantilena za tubu i klavir, Dobrev 9. R. V. Williams - Concerto for tuba and Orchestra, Oxford University Press 10. C. M. Saglietti - Concerto for tuba and pianoforte, Editions BIM 11. Salve Venere, Salve, Marti Editions BIM 12. E. T. Kalke - Concertino in F, Musikverlag Bruno Uetz			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTU7 - Tuba 7</b>			
<b>Teachers:</b> Babić J. Krunoslav, Visiting professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Tuba 6 (OFTU6)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of tuba playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the seventh module playing techniques are enhanced. Technical skills and artistic personality of the tuba student are enriched. Students learn about the performing techniques of the twentieth century music. Lectures are held by the professor, and the practice by associate. Within practice students are mastering interpretative and artistic demands of contemporary music. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. V. Reynolds - 48 etudes, G. Schirmer, Inc. 2. V. Blazhevich 70 studies for tuba BB volume II, Robert King Music Company 3. M. Marchesi - 28 Advanced Studies. Southern Music Company 4. J. S. Bach - Suite per violoncello solo, arr. J. C. Barbez Alphonse Leduc 5. G. F. Handel - Sonata in C dur, arr. W. Hilgers Editions Marc Reift 6. J. D. Green - When We Were Giants 7. C. Penderecki - Capriccio for tuba, Editions Shott 8. E. Crespo - Escenas Latinas, Musikverlag Lydke 9. E. Gregson -Tuba Concerto, Novello Music 10. E. von Koch - Monolog Nr. 9 11. I. Jevtić - Balkan Ayer's Rock Editions BIM 12. V. Blazhevich - Koncert za tubu i klavir br. 7 BB			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFTU8 - Tuba 8</b>			
<b>Teachers:</b> Babić J. Krunoslav, Visiting professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Tuba 7 (OFTU7)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of tuba playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> In the eighth module, all the skills and technical achievements of the tubist are sublimated. Students are working on the unity of technical and musical elements and demands in the compositions. They are preparing a recital and one concert with the orchestra. Practice is held by an associate. Within practice students are mastering chosen recital program. At least once, a public appearance is organized, which can also be a performance within the class.			
<b>Literature:</b> 1. V. Reynolds - 48 etudes, G. Schirmer, Inc. 2. V. Blazhevich 70 studies for tuba BB volume II, Robert King Music Company 3. M. Marchesi - 28 Advanced Studies. Southern Music Company 4. J. S. Bach - Suite per violoncello solo, arr. J. C. Barbez Alphonse Leduc 5. G. F. Handel - Sonata in C dur, arr. W. Hilgers Editions Marc Reift 6. J. D. Green - When We Were Giants 7. C. Penderecki - Capriccio for tuba, Editions Shott 8. E. Crespo - Escenas Latinas, Musikverlag Lydke 9. E. Gregson -Tuba Concerto, Novello Music 10. E. von Koch - Monolog Nr. 9 11. I. Jevtić - Balkan Ayer's Rock Editions BIM 12. V. Blazhevich - Koncert za tubu i klavir br. 7 BB			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFG1 - Bassoon 1</b>			
<b>Teachers:</b> Isaeski V. Mirko, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements: None</b>			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of bassoon playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Lectures are held by the professor. During the first module, the focus is on technical and tonal practice, etudes and scales, with a special emphasis on determining the setting and technique of breathing, and then on the meticulous introduction and mastering of the scores. Practice lessons are held by an associate. Within practice students are trained for musical communication, processing artistic problems on actual works. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises, piece with piano.			
<b>Literature:</b> 1. Милде, Л. Этюды 1-12 Музгиз, Москва 1959 2. Vivaldi, Antonio Konzert a moll Milano, Ricordi 1955 3. Lindpentner, Peter Concertino Leipzig, Breitkopf 1981 4. Kolomien, A Scerzo Peters 1985 5. Copraš, A. Etide Hans Sikorski, Hamburg 1956 6. Bach, Johann Sebastian Konzert B dur Peters Edition 1975 7. Haendel, Georg Friedrich Sonate Peters Edition 1931 8. Boismortier, Joseph Bodin de Sonate Breitkopf 1963			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFG2 - Bassoon 2</b>			
<b>Teachers:</b> Isaeski V. Mirko, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Bassoon 1 (OFFG1)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of bassoon playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Work on tonal practice, etudes and scales continue during the second module. Lectures are orientated toward interpreting and learning styles with a particular emphasis on the individuality of each student. Learning scores by heart, working on a formal-structural analysis of the selected compositions. Lectures are held by the professor. Practice lessons are held by an associate. Within practice students are trained for mutual performing, processing artistic problems on actual pieces. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Милде, Л Этюды 13-25 Музгиз, Москва 1959 2. Corrett, M. Sonate d minor Boosey & Hawks 1981 3. Vivaldi, Antonio Sonate a moll Milano, Ricordi 1958 4. Hilmera, Oldřich Scherzando International Music Company 1991 5. Copraš, A. Etide Hans Sikorski, Hamburg 1956 6. Shtamitz, Karl Konzert F dur Hans Sikorski, Hamburg 1956 7. Bach, Johann Sebastian Konzert Es dur Peters Edition 1932 8. Maingueneau, Suite Breve Paris, Alphonse Leduc 1984			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFG3 - Bassoon 3</b>			
<b>Teachers:</b> Isaeski V. Mirko, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Bassoon 2 (OFFG2)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of bassoon playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the third module, students are working on further development and improvement of the technique of bassoon playing, through work on tonal exercises, scales and daily practice. Work on the whole body balance while playing. Mastering different styles with their own characteristics. Lectures are held by the professor, and the practice by associate. Within practice students are trained to improve skills in joint work and music communication and overcome interpretive problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. Milde. L Etudes 26-37 Gosudarstvenog muz. izdateljstvo, Moskva 1959 2. Bozza, Eugene Etudes I Paris, Alphonse Leduc 1947 3. Mozart, Wolfgang Amadeus Sonate B dur Peters Edition 1939 4. Telemann, Georg Philip Sonata e moll Budapest, Editio musica 1969 5. Vanhal, Johann Koncert F. Hofmeister, Laipzig 1968 6. David, Ferdinand Concertino za fagot i klavir F. Hofmeister, Laipzig 1970 7. Vivaldi, Antonio Koncert e moll Milano, Ricordi 1955 8. Mirošnjikov Scherzo Gosudarstvenog muz. izdateljstvo, Moskva 1960			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFG4 - Bassoon 4</b>			
<b>Teachers:</b> Isaeski V. Mirko, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Bassoon 3 (OFFG3)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of bassoon playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fourth module of the main subject Bassoon, students are working on a meticulous mastering of various literatures in the field of technical exercises, scales, arpeggios and trillers. Focus is on research and experimentation in order to gain knowledge of the 18th and 19th centuries' styles. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Milde. L Etudes 38-50 Gosudarstvenog muz. izdateljstvo, Moskva 1959 2. Bozza, Eugene Etudes II Paris, Alphonse Leduc 1947 3. Galliard, Johann Ernst Sonate Paris, Alphonse Leduc 1961 4. Hurlstone, W. Sonata F Major International Music Company 1980 5. Bruns, V. Koncert in C Schott International 1992 6. Deviene, Francois Koncert Paris, Durand 1988 7. Rene, C. H. Solo de concours Paris, Alphonse Leduc 1967 8. Crussel, Bernhard Concertino Boosey & Hawks 1961			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFG5 - Bassoon 5</b>			
<b>Teachers:</b> Isaeski V. Mirko, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Bassoon 4 (OFFG4)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of bassoon playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fifth module, students are working on etudes and technical exercises which enable successful mastering of both sonata and concert literature, as well as virtuoso compositions. Harmonization of performance capabilities with requirements and specificity of music of the 19th and 20th centuries. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition is obligatory performed by heart.			
<b>Literature:</b> 1. Jacobi, Carl 6 Etudes Milano, Ricordi 1952 2. Giampieri, Alamiro 16 Studi, 1-8 Paris, Alphonse Leduc 1939 3. Telemann, Georg Philip Sonata f moll za fagot i kl. Budapest, Editio musica 1969 4. Devienne, François Sonate Paris, Alphonse Leduc 1956 5. Mozart, Wolfgang Aamadeus Konzert B dur KV 191 Peters Edition 1939 6. Molter, Johann Melchior Konzert Leipzig, Breitkopf 1989 7. Grovlez, Gabriel Sicilienne et allegro giocoso Paris, Durand 1964 8. Grgin, Ante Suite Edition Marc Reift 2008			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFG6 - Bassoon 6</b>			
<b>Teachers:</b> Isaeski V. Mirko, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Bassoon 5 (OFFG5)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of bassoon playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the sixth module, students are working on further solving technical-interpretative problems on the micro-plan, as well as on a better understanding of the formal-structural aspects of the compositions within curricula. Lectures are held by the professor, and the practice by associate. Within practice, through work with associate, students are mastering structure of composition. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Giampieri, Alamiro 16 Studi, 9-16 1939 2. Sestak, Zdenek Cinque Invenzioni Zimmermann 1970 3. Hindemith, Paul Sonata Schott International 1940 4. Mozart, Wolfgang Amadeus Konzert B dur, Herausg. von M. Seiffert Leipzig, Peters Edition 1931 5. Danzi, Franz Konzert in F Mialno, Ricordi 1969 6. Pierne, Gabriel Concert piece Buillaudot 1950 7. Koch, E. Monolog Breitkopf 1984 8. Fasch, J. F. Sonata Leipzig, Peters Edition 1979			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFG7 - Bassoon 7</b>			
<b>Teachers:</b> Isaeski V. Mirko, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Bassoon 6 (OFFG6)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of bassoon playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the seventh module playing techniques are enhanced. Technical skills and artistic personality of the bassoon student are enriched. Students learn about the performing techniques of the twentieth century music. Lectures are held by the professor, and the practice by associate. Within practice students are mastering interpretative and artistic demands of contemporary music. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Boudeau, F. Etudes Billaudot 1961 2. Bitach, Marcel Etudes Paris, Alphonse Leduc 1950 3. Bonnard, Giulio Sonate Paris, Alphonse Leduc 1970 4. Tansman, Alexandre Sonatine Schott International 1950 5. Weber, Carl Maria von Konzert F dur Edition Peters 1934 6. Gordon, J. Concerto International Music Publishing 1984 7. Pierne, Gabriel Prelude de concert Buillaudot 1950 8. Crussel, Bernhard Concertino Boosey & Hawks 1961			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFG8 - Bassoon 8</b>			
<b>Teachers:</b> Isaeski V. Mirko, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Bassoon 7 (OFFG7)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of bassoon playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> In the eighth module, all the skills and technical achievements of the bassoonist are sublimated. Students are working on the unity of technical and musical elements and demands in the compositions. They are preparing a recital and one concert with the orchestra. Practice is held by an associate. Within practice students are mastering chosen recital program. At least once, a public appearance is organized, which can also be a performance within the class.			
<b>Literature:</b> 1. Butru, R. 20 Etudes Paris, Durand 1974 2. Oromszegi, Otto 10 Etudes modernes Schott International 1985 3. Etler, E. Sonata Breitkopf 1965 4. Pauer, Jiri Koncert International Music Publishing 1960 5. Hummel, F. Konzert Peters Edition 1976 6. Weber, Carl Maria von Andante et rondo Ungarese Peters Edition 1934 7. Arnold, Malcolm Fantasy Boosey & Hawks 1979			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFL1 - Flute 1</b>			
<b>Teachers:</b> Jovanović D. Ljubiša, Full professor; Simonović V. Miomir, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements: None</b>			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of flute playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Lectures are held by the professor. During the first module, the focus is on technical and tonal practice, etudes and scales, with a special emphasis on determining the setting and technique of breathing, and then on the meticulous introduction and mastering of the scores. Practice lessons are held by an associate. Within practice students are trained for musical communication, processing artistic problems on actual works. At least once, a public appearance is organized, which can also be a performance within the class.			
<b>Literature:</b> 1. Moyse, Marcel De la sonorite, art et tehniqe Paris, Alphonse Leduc 1968 2. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1933 3. Bach, Johann Sebastian Studie, Studie 1-12 Leipzig, Breitkopf 1983 4. Bach, Johann Sebastian Sonate g-moll Frank Zimmermann 1983 5. Jeanjean, Paul Etudes modernes Paris: Alphonse Leduc 1947 6. Sigfrid, Karg-Elert Sonata "Appassionata" za flautu solo Zimmermann 1921 7. Telemann, Georg Philip 12 fantazija za flautu solo, Fantazije 1-6 Kassel, Barenreiter 1955 8. Ibert, Jacques Piece za flautu solo Paris: Alphonse Leduc 1936 9. Mozart, Wolfgang Amadeus Rondo D-dur New York, International Music Company, 1965			
<b>Number of active classes:</b>	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFL2 - Flute 2</b>			
<b>Teachers:</b> Jovanović D. Ljubiša, Full professor; Simonović V. Miomir, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Flute 1 (OFFL1)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of flute playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Work on tonal practice, etudes and scales continue during the second module. Lectures are orientated toward interpreting and learning styles with a particular emphasis on the individuality of each student. Learning scores by heart, working on a formal-structural analysis of the selected compositions. Lectures are held by the professor. Practice lessons are held by an associate. Within practice students are trained for mutual performing, processing artistic problems on actual pieces. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Moyse, Marcel De la sonorite, art et tehique Paris, Alphonse Leduc 1968 2. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1933 3. 5, Mercadante, Saverio Koncert e-moll Милано, Едизиони Сувини Зербони С. п. А 1973 4. Taffanel, Paul & Philippe Gaubert Methode complete de la Flute Paris, Alphonse Leduc 1958 5. Bach, Johann Sebastian Sonate Es-dur BWV 1031 Leipzig, Edition Peters 1939 6. Jeanjean, Paul Etudes modernes Paris: Alphonse Leduc 1947 7. Reichardt, A. M. Daily Excercise Mainz, Schott Music International 1979 8. Sigfrid, Karg-Elert Sonata "Appassionata" za flautu solo Zimmermann 1921 9. Telemann, Georg Philip 12 fantazija za flautu solo, Fantazije 7-12 Kassel, Barenreiter 1955 10. Bach, Johann Sebastian Studie, Studie 13-24 Leipzig, Breitkopf 1983			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFL3 - Flute 3</b>			
<b>Teachers:</b> Jovanović D. Ljubiša, Full professor; Simonović V. Miomir, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements:</b> Passed exam Flute 2 (OFFL2)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of flute playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the third module, students are working on further development and improvement of the technique of flute playing, through work on tonal exercises, scales and daily practice. Work on the whole body balance while playing. Mastering different styles with their own characteristics. Lectures are held by the professor, and the practice by associate. Within practice students are trained to improve skills in joint work and music communication and overcome interpretive problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises and piece with piano.			
<b>Literature:</b> 1. Moyse, Marcel De la sonorite, art et tehnique Paris, Alphonse Leduc 1967 2. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1968 3. Bozza, Eugene Arabesques, Arabesques 1-6 Paris, Alphonse Leduc 1960 4. Moyse, Marcel Etudes et excercices techniques Paris, Alphonse Leduc 1933 5. Taffanel, Paul – Philippe Gaubert Methode complete de la Flute Paris, Alphonse Leduc 1958 6. Moyse, Marcel Exercices journalier Paris, Alphonse Leduc 1934 7. Bozza, Eugene Image za flautu solo Paris, Alphonse Leduc 1940 8. Bach, Johann Sebastian Sonate A-dur BWV 1032 Leipzig, Edition Peters 1939 9. Andersen, Joachim J. Etudes op. 15, Etudes 1-8 Paris: Billaudot 1968 10. Poulenc, Francis Sonate London, J&W Chester LTDc 1958 11. Gaubert, Philippe Fantasie New York, G. Schirmer INC (ASCAP) 1967 12. Ganne, Louis Andante et Scherzo New York, G. Schirmer INC (ASCAP) 1967			
<b>Number of active classes:</b>	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFL4 - Flute 4</b>			
<b>Teachers:</b> Jovanović D. Ljubiša, Full professor; Simonović V. Miomir, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Flute 3 (OFFL3)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of flute playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fourth module of the main subject Flute, students are working on a meticulous mastering of various literatures in the field of technical exercises, scales, arpeggios and trillers. Focus is on research and experimentation in order to gain knowledge of the 18th and 19th centuries' styles. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Moyse, Marcel De la sonorite, art et tehnique Paris, Alphonse Leduc 1967 2. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1968 3. Moyse, Marcel Ecole de l "articulation Paris: Alphonse Leduc 1934 4. Bozza, Eugene Arabesques, Arabesques 7-12 Paris, Alphonse Leduc 1960 5. Moyse, Marcel Etudes et excercices techniques Paris, Alphonse Leduc 1933 6. Andersen, Joachim J. Etudes op. 15, Etudes 9-16 Paris: Billaudot 1968 7. Bach, Johann Sebastian Partite a-moll Frankfurt, Frank Zimmermann 1984 8. Grgin, Ante Kapričo Edition March Reift C. M. Suisse 2008 9. Schumann, Robert Drei Romansen Hew Yopk, Интернационал Мусиц Цомпану<енг> 1977			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFL5 - Flute 5</b>			
<b>Teachers:</b> Jovanović D. Ljubiša, Full professor; Simonović V. Miomir, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Flute 4 (OFFL4)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of flute playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fifth module, students are working on etudes and technical exercises which enable successful mastering of both sonata and concert literature, as well as virtuoso compositions. Harmonization of performance capabilities with requirements and specificity of music of the 19th and 20th centuries. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition is obligatory performed by heart.			
<b>Literature:</b> 1. Moyse, Marcel De la sonorite, art et tehniue Paris, Alphonse Leduc 1967 2. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1968 3. Karg-Elert, Sigfrid 30 kaprisa za flautu solo Kaprisi 1-10 Zimmermann 1925 4. Debost, Michel Une simple Flute I Van de Velde 1996 5. Andersen, Joachim J. Etudes op. 15, Etudes 17-24 Paris: Billaudot 1968 6. Bach, Johann Sebastian Сонате E-дур BWB 1035 Leipzig, Edition Peters1967 7. Muczynski, Robert Sonata Paris, Durand 1946 8. Konjović, Petar Satirova Svirala Beograd, Udruženje kompozitora Srbije 1963 9. Demersmann, Jules 6. Solo de concours Paris: Gerard Billaudot 1944 10. Hue, G. Fantasie Paris: Gerard Billaudot 1952			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFL6 - Flute 6</b>			
<b>Teachers:</b> Jovanović D. Ljubiša, Full professor; Simonović V. Miomir, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements:</b> Passed exam Flute 5 (OFFL5)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of flute playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the sixth module, students are working on further solving technical-interpretative problems on the micro-plan, as well as on a better understanding of the formal-structural aspects of the compositions within curricula. Lectures are held by the professor, and the practice by associate. Within practice, through work with associate, students are mastering structure of composition. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Moyse, Marcel De la sonorite, art et tehniqe Paris, Alphonse Leduc 1967 2. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1968 3. Karg-Elert, Sigfrid 30 kaprisa za flautu solo Kaprisi 11-20 Zimmermann 1925 4. Debost, Michel Une simple Flute II Van de Velde 1996 5. Moyse, Marcel Virtuozne etide Paris, Alphonse Leduc 1968 6. Bach, Johann Sebastian Сонате E-дур BWB 1035 Leipzig, Edition Peters1967 7. Sancan, Pierre Sonatine Paris, Durand 1946 8. Reinecke, Carl Sonata Undine New York, International Music Company 1960 9. Mozart, Wolfgang Amadeus Konzert D-dur, KV314 New York, International Music Company 1963			
<b>Number of active classes:</b>	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFL7 - Flute 7</b>			
<b>Teachers:</b> Jovanović D. Ljubiša, Full professor; Simonović V. Miomir, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Flute 6 (OFFL6)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of Clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the seventh module playing techniques are enhanced. Technical skills and artistic personality of the flute student are enriched. Students learn about the performing techniques of the twentieth century music. Lectures are held by the professor, and the practice by associate. Within practice students are mastering interpretative and artistic demands of contemporary music. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Bach, Johann Sebastian Partite c-moll Frankfurt, Frank Zimmermann 1997 2. Hindemith, Paul Sonate Schott Music International 1937 3. Boehm, Theobald Grande Polonaise New York, International MusicCompany 1977 4. Rivier, Jean Koncert Paris: Gerard Billaudot 1971 5. Moyse, Marcel De la sonorite, art et tehnikue Paris, Alphonse Leduc 1967 6. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1968 7. Paganini, Niccolo 24 kaprisa za flautu solo, Kaprisi 1-8 International Music Company 1975 8. Bach, Carl Philipp Emanuel Sonata a-moll za flautu solo Frankfurt, Wilhelm Zimmerman 1925 9. Karg-Elert, Sigfrid 30 kaprisa za flautu solo Kaprisi 21-30 Zimmermann 1925			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFFL8 - Flute 8</b>			
<b>Teachers:</b> Jovanović D. Ljubiša, Full professor; Simonović V. Miomir, Full professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Flute 7 (OFFL7)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of Clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> In the eighth module, all the skills and technical achievements of the flutist are sublimated. Students are working on the unity of technical and musical elements and demands in the compositions. They are preparing a recital and one concert with the orchestra. Practice is held by an associate. Within practice students are mastering chosen recital program. At least once, a public appearance is organized, which can also be a performance within the class.			
<b>Literature:</b> 1. Moyse, Marcel Etide po Vijenjavskom Paris, Alphonse Leduc 1946 2. Dutilleux, Henri Sonatina Paris, Alphonse Leduc 1940 3. Bach, Johann Sebastian Sonate h-moll BWV 1030 Edition Peters 1967 4. Martin, Frank Ballade New York, Universal Edition 1944 5. Grgin, Ante Fantazija Edition March Reift C. M. Suisse 2008 6. Borne, F. Karmen fantazija Paris: Gerard Billaudot 1977 7. Mozart, Wolfgang Amadeus Konzert G-dur, KV 313 New York, International Music Company 1960 8. Martinu, Bohuslav Sonata New York, Associated Music Publishers, INC 1951 9. Moyse, Marcel De la sonorite, art et tehnieque Paris, Alphonse Leduc 1967 10. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1968			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFHR1 - French horn 1</b>			
<b>Teachers:</b> Radić D. Milan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements: None</b>			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of French horn playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Lectures are held by the professor. During the first module, the focus is on technical and tonal practice, etudes and scales, with a special emphasis on determining the setting and technique of breathing, and then on the meticulous introduction and mastering of the scores. Practice lessons are held by an associate. Within practice students are trained for musical communication, processing artistic problems on actual works. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. Mueller, Klaus Etudes I Schott International 1957 2. Koprash Etudes Vol. 1 Verlag Doblinger 1939 3. Cherubini, Luigi Sonata no. 1 Milano, Ricordi 1938 4. Cooke, Arnold, Rondo, International Music Company 1981 5. Pooth, M. Legend International Music Company 1982 6. Mozart, Wolfgang Amadeus Koncert br. 1 Es dur Breitkopf 1960 7. Eichborn Erste Suite Breitkopf 1950 8. Стојановић, Петар Рондо Удружење композитора Србије 1963 9. Corelli, Arcangelo Sonate No. 10 F dur Edition Peters 1937			
<b>Number of active classes:</b>	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFHR2 - French horn 2</b>			
<b>Teachers:</b> Radić D. Milan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam French horn 1 (OFHR1)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of French horn playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> Work on tonal practice, etudes and scales continue during the second module. Lectures are orientated toward interpreting and learning styles with a particular emphasis on the individuality of each student. Learning scores by heart, working on a formal-structural analysis of the selected compositions. Lectures are held by the professor. Practice lessons are held by an associate. Within practice students are trained for mutual performing, processing artistic problems on actual pieces. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Mueller, Klaus Etudes II Schott International 1957 2. Kopprash Etudes Vol. 2 Verlag Doblinger 1939 3. Gugel, Heinrich 12 Studien, 1-6 Breitkopf 1979 4. Kling, Henri 12 French horn Etudes 1-6 Chambers 1965 5. Radić, Dušan Pesma i igra udruženje kompozitora Srbije 1963 6. Mozart, Wolfgang Amadeus Koncert br. 3 Es dur Breitkopf 1960 7. Gliere, Reinhold Nocturno Paris, Alphonse Leduc 1980 8. Saint-Seans, C. Solo de concert Paris, Alphonse Leduc 1929 9. Cherubini, Luigi Sonata no. 2 Milano, Ricordi 1938			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFHR3 - French horn 3</b>			
<b>Teachers:</b> Radić D. Milan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements:</b> Passed exam French horn 2 (OFHR2)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of French horn playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the third module, students are working on further development and improvement of the technique of French horn playing, through work on tonal exercises, scales and daily practice. Work on the whole body balance while playing. Mastering different styles with their own characteristics. Lectures are held by the professor, and the practice by associate. Within practice students are trained to improve skills in joint work and music communication and overcome interpretive problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, scales and technical exercises.			
<b>Literature:</b> 1. Ranieri, Vincenz Thirty Instructive and Melodic Exercises International Music Company 1982 2. Koprash Etudes Vol. 3 Verlag Doblinger 1939 3. Strauss, Franz Fantasie op. 6 Schott 1977 4. Boutry, R. Chasacón Chambers 1990 5. Krol, Bernhard Laudatio Edition Peters 1927 6. Mozart, Wolfgang Amadeus Sonate F dur Breitkopf 1960 7. Matys, Karl Concerto op. 24 Chambers 1975 8. Gabler, Egon Konzertantes Stueck Sikorski Musik Verlag 1967			
<b>Number of active classes:</b>	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFHR4 - French horn 4</b>			
<b>Teachers:</b> Radić D. Milan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam French horn 3 (OFHR3)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of French horn playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fourth module of the main subject French horn, students are working on a meticulous mastering of various literatures in the field of technical exercises, scales, arpeggios and trillers. Focus is on research and experimentation in order to gain knowledge of the 18th and 19th centuries' styles. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Gugel, Heinrich 12 Studien, 7-12 Breitkopf 1979 2. Kling, Henri 12 French horn Etudes, 7-12 Chambers 1965 3. Mozart, Wolfgang Amadeus Rondo Breitkopf 1960 4. Corelli, Arcangelo Sonate No. 5 Edition Peters 1937 5. Duvernoy, Frederic Sonate Paris, Alphonse Leduc 1963 6. Mozart, Wolfgang Amadeus Konzert br. 2 Es dur Breitkopf 1960 7. Dupus, A. Variationes Paris, Durand 1971 8. Gerlach, Romanze, Hofmeister 1985			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFHR5 - French horn 5</b>			
<b>Teachers:</b> Radić D. Milan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements:</b> Passed exam French horn 4 (OFHR4)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of French horn playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the fifth module, students are working on etudes and technical exercises which enable successful mastering of both sonata and concert literature, as well as virtuoso compositions. Harmonization of performance capabilities with requirements and specificity of music of the 19th and 20th centuries. Lectures are held by the professor, and the practice by associate. Within practice students are mastering scores and resolving performance problems. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition is obligatory performed by heart.			
<b>Literature:</b> 1. Rosssetti, Antonio Concerto in Eb Milano, Ricordi 1934 2. Bozza, Eugene En foret Paris, Alphonse Leduc 1967 3. Ceccarossi, Domenico 10 Capricci Milano, Ricordi 1961 4. Desportes, Yvonne Ballade BParis, Durand 1970 5. Corradini 8 Etudes Milano, Ricordi 1986 6. Haydn, Joseph Konzert No. 2, D dur Peters Edition 1932 7. Reis, F. Sonate Breitkopf 1949			
<b>Number of active classes:</b>	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFHR6 - French horn 6</b>			
<b>Teachers:</b> Radić D. Milan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:13</b>			
<b>Requirements:</b> Passed exam French horn 5 (OFHR5)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of French horn playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the sixth module, students are working on further solving technical-interpretative problems on the micro-plan, as well as on a better understanding of the formal-structural aspects of the compositions within curricula. Lectures are held by the professor, and the practice by associate. Within practice, through work with associate, students are mastering structure of composition. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Ferling, Franz Wilhelm 144 Preludes & Etides vol. 2 Billaudot 1948 2. Bozza, Eugene Fantasia pastorale Paris, Alphonse Leduc 1960 3. Rossini, Gioacchino Variations for Oboe and Piano James Brown 1979 4. Vivaldi, Antonio Sonate in c-minor Schott 1969 5. Poulenc, Francis Sonate Chester 1970 6. Piston Suite Galaxy Music 1986 7. Britten, B. Two Insect Piueces Faber 1973			
<b>Number of active classes:</b>	Lectures: 0	Practice:2	
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFHR7 - French horn 7</b>			
<b>Teachers:</b> Radić D. Milan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam French horn 6 (OFHR6)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of Clarinet playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> During the seventh module playing techniques are enhanced. Technical skills and artistic personality of the French horn student are enriched. Students learn about the performing techniques of the twentieth century music. Lectures are held by the professor, and the practice by associate. Within practice students are mastering interpretative and artistic demands of contemporary music. At least once, a public appearance is organized, which can also be a performance within the class. Exam requirement: two etudes, cyclical piece, virtuoso piece. One composition (concert) is obligatory performed by heart.			
<b>Literature:</b> 1. Gliere, Reinhold Intermezzo Paris, Alphonse Leduc 1980 2. Strauss, Richard Andante Peters Edition 1949 3. Kaucky, Emmanuel Etudes for French horn Boosey & Hawkes 1990 4. Strauss, Franz Concerto Schott 1979 5. Gerster, Ottmar Concerto Schott Music 1969 6. Bozza, Eugene Sur le cimes Paris, Alphonse Leduc 1965 7. Haindl, Franz Sebastian Sonate Sikorski Musik Verlag 1978 8. Franz, Oscar 10 Etudes Concertantes Peters Edition 1937			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OFHR8 - French horn 8</b>			
<b>Teachers:</b> Radić D. Milan, Associate professor			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status: obligatory</b>			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam French horn 7 (OFHR7)			
<b>Course objectives:</b> The aim of the course is primarily to master the technique of French horn playing through interpretative and artistic work on literature, through different stylistic epochs. Students gain the capacity for independent artistic activity and participation in the work of the ensembles as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and playing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), and gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Contents of the course:</b> In the eighth module, all the skills and technical achievements of the hornist are sublimated. Students are working on the unity of technical and musical elements and demands in the compositions. They are preparing a recital and one concert with the orchestra. Practice is held by an associate. Within practice students are mastering chosen recital program. At least once, a public appearance is organized, which can also be a performance within the class.			
<b>Literature:</b> 1. Alphonse, Maxime Etudes tres difficiles Vol. 5 Paris, Alphonse Leduc 1951 2. Dukas, Pauls Villanelle Paris, Durand 1940 3. Buyanovsky, Vitaly 5 komada za solo hornu Boosey & Hawkes 1974 4. Vignery, Jane Sonate op. 7 Paris, Alphonse Leduc 1956 5. Strauss, Richard Konzert op. 11 Peters Edition 1949 6. Mozart, Wolfgang Amadeus Konzert br. 4 Es dur Breitkopf 1960 7. Francais, Jean Divertimento Paris, Durand 1976			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity in teaching process	10	Exam – technical realization	30
Attendance	10	Exam – artistic realization	30
Public performances	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>
Course title: OKKM1 - <b>Chamber Music1</b> , MKKM1 - Chamber Music1, OKKM3 - Chamber Music 3, OKKM5 - Chamber Music 5
<b>Teachers:</b> Marinković M. Goran, Full Professor; Mezei M. Ladislav, Full Professor; Popović A. Ljudmila, Full Professor; Dimitrijević U. Tea, Associate Professor; Subotić P. Dejan, Associate Professor; Tucović I. Jasna, Associate Professor; Knežević R. Ivan, Assistant Professor; Lazić Z. Igor, Assistant Professor; Lončar G. Sonja, Assistant Professor
<b>Associates in teaching:</b> ---
<b>Course status:</b> obligatory, elective
<b>Number of ECTS:</b> 2
<b>Requirements:</b> None
<b>Course objectives:</b> The aim of chamber music course is mastering the technique and skills of joint playing and artistic expression. Students gain the experience of playing or singing in various instrumental or vocal-instrumental ensembles. Ensembles introduce a repertoire of significant pieces of chamber literature, of all stylistic epochs. Students gain the ability to participate in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools, media and cultural institutions.
<b>Course outcomes:</b> Mastering musical and technical requirements in relation to the individual's unique personality, developing personal performance possibilities of the student, acquiring artistic confidence through comprehensive research and studying repertoire. Students gain a high professional level of ability to realize and express their own artistic concepts, expend the repertoire and expand their knowledge in the field of repertoire, Students are capable of taking the lead roles in ensembles, mastering the overall knowledge of the chamber music repertoire, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, cooperation and organization.
<b>Contents of the course:</b> Practice involves introduction of the works from different epochs, depending on the type of ensemble and students' abilities. Mastering of the scores of the chamber work is going through structural analysis and the perception of basic stylistic features, which leads to decision making on basic interpretative parameters. With the consideration of articulation elements, the performance problems of joint playing in metric, rhythmic and agogic terms are solved. A special accent is on harmonizing the sound balance of the ensemble. In the final segment of the work with the ensemble it is necessary to achieve a compact tonal representation of the chamber composition, the consistency of the concept and the conviction of the musical expression. At least once, a public appearance is organized, which can also be within the class. The subject is one-semester; the exam program includes the performance of a cyclic composition.
<b>Literature:</b> 1. Vivaldi, Antonio: Andante i allegro za flautu i fagot, Ricordi, 1980. 2. Hindemith, Paul: Dva dua za violinu i klarinet, Henle, 1969. 3. Mozart, Wolfgang Amadeus: Sonate za klavir četvororučno, Peters, 1979. 4. Beethoven, Ludwig van: Sonate za klavir i violinu, Henle, 1979. 5. Beethoven, Ludwig van: Sonate za klavir i violončelo, Henle, 1979. 6. Debussy, Claude: Mala svita za klavir četvororučno, Durand, 1973. 7. Schumann, Robert: Fantastični komadi op. 88 za klavir, violinu i violončelo, Peters, 1982. 8. Leclair, Jean-Marie: Sonata za violinu, violu i basu kontinuo, Durand, 1964. 9. J. S. Bach: Trio sonata G-dur BWV 1038 za violinu, flautu i kontinuo, Breitkopf, 1962. 10. J. Haydn: Gudački kvartet op. 76 br. 2, Edition Peters 11. A. Hačaturjan: Trio za violinu, klarinet i klavir, Edition Sikorski, 1957 12. L. van Beethoven: Klavirski trio op. 1 br. 3 c-moll, International Edition 13. L. Spohr: Šest nemačkih pesama za sopran, klarinet i klavir, Bärenreiter, 1971 14. F. Carulli: Serenada op. 96 br. 1 za dve gitare, Zimmermann Frankfurt 15. V. Ewald: Bras kvintet op. 6, Boston: Sto-Art Publishing Co. Inc., 1977 16. W. A. Mozart: Klavirski trio G-dur K. 496, Bärenreiter, Henle, 1968 17. A. Reicha: Duvački kvintet op. 100 br. 1, Phylloscopus Publications 18. W. A. Mozart: Gudački kvartet C-dur K. 465, Bärenreiter Verlag, 1964 19. R. Schumann: Adagio i Allegro za hornu i klavir, Henle, G. Verlag 20. F. Mendelssohn: Šest pesama za dva glasa i klavir, Leiptzig, Breitkopf & Hartel (Performer's Reprints) 2008 21. M. Mihajlović: Lamentoso za violinu, klarinet i klavir, UKS 22. B. Andres: Ragazza za dve harfe, Billaudot 23. A. Dvoržak: Dumki trio, Eulenburg, 1981

Number of active classes:	Lectures: 0	Practice:1	
<b>Methods of teaching:</b> Teaching is attended by 2,3 and 4 year students Lectures: group teaching, group size up to 5			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Oral Exam	50
Practice	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>		
Course title: OKKM2 - <b>Chamber Music 2</b> , MKKM2 - Chamber Music 2, OKKM4 - Chamber Music 4, OKKM6 - Chamber Music 6		
<b>Teachers:</b> Marinković M. Goran, Full Professor; Mezei M. Ladislav, Full Professor; Popović A. Ljudmila, Full Professor; Dimitrijević U. Tea, Associate Professor; Subotić P. Dejan, Associate Professor; Tucović I. Jasna, Associate Professor; Knežević R. Ivan, Assistant Professor; Lazić Z. Igor, Assistant Professor; Lončar G. Sonja, Assistant Professor		
<b>Associates in teaching:</b> ---		
<b>Course status:</b> obligatory, elective		
<b>Number of ECTS:</b> 2		
<b>Requirements:</b> None		
<b>Course objectives:</b> The aim of chamber music course is mastering the technique and skills of joint playing and artistic expression. Students gain the experience of playing or singing in various instrumental or vocal-instrumental ensembles. Ensembles introduce a repertoire of significant pieces of chamber literature, of all stylistic epochs. Students gain the ability to participate in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools, media and cultural institutions.		
<b>Course outcomes:</b> Mastering musical and technical requirements in relation to the individual's unique personality, developing personal performance possibilities of the student, acquiring artistic confidence through comprehensive research and studying repertoire. Students gain a high professional level of ability to realize and express their own artistic concepts, expend the repertoire and expand their knowledge in the field of repertoire, Students are capable of taking the lead roles in ensembles, mastering the overall knowledge of the chamber music repertoire, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, cooperation and organization.		
<b>Contents of the course:</b> Practice involves introduction of the works from different epochs, depending on the type of ensemble and students' abilities. Mastering of the scores of the chamber work is going through structural analysis and the perception of basic stylistic features, which leads to decision making on basic interpretative parameters. With the consideration of articulation elements, the performance problems of joint playing in metric, rhythmic and agogic terms are solved. A special accent is on harmonizing the sound balance of the ensemble. In the final segment of the work with the ensemble it is necessary to achieve a compact tonal representation of the chamber composition, the consistency of the concept and the conviction of the musical expression. At least once, a public appearance is organized, which can also be within the class. The subject is one-semester; the exam program includes the performance of a cyclic composition.		
<b>Literature:</b> 1. Mozart, Wolfgang Amadeus: Sonete za klavir četvororučno, Neue Mozart Ausgabe, 2009. 2. Beethoven, Ludwig van: Gudački kvarteti, Peters, 1977. 3. Brahms, Johannes: Klavirska trija, Henle, 1991. 4. Bach, Johann Sebastian: Trio sonate, Baerenreiter, 1986. 5. Scarlatti, Alessandro: Šest pesama za sopran, trubu i basu kontinuo, Ricordi, 1982. 6. Poulenc, Francis: Trio za obou, fagot i klavir, Durand, 1992. 7. W. A. Mozart: Sonata za dva klavira D-dur K. 448, Kalmus 1985 8. D. Milhaud: Svita za violinu, klarinet i klavir, Salabert edition 9. S. Rahmanjinov: Elegični trio br. 1, Sikorski, 1978 10. A. Dvoržak: Gudački kvartet op. 96, International Music Company 11. B. Martinu: Madrigal sonata za violinu, flautu i klavir, Associated Music Publishers, Inc. 1987 12. R. Schumann: Slike sa istoka op. 66 za klavir četvororučno, Novello, 1966 13. M. Ipolitov Ivanov: Četiri Tagoreove pesme op. 68, G. Schirmer, 1963 14. F. Mendelssohn: Klavirski trio d-moll op. 49, Eulenburg 1978 15. S. Prokofjev: Sonata za violončelo i klavir op. 119, Edition Peters, 2001 16. C. Reinecke: Trio za obou, hornu i klavir op. 188, Amadeus 17. M. Ravel: Svita "Moja majka guska" za klavir četvororučno, Kalmus 2005 18. Lj. Marić: Torzo za klavirski trio, UKS, 1996 19. R. Schumann: Fantastični komadi za klavirski trio op. 88, Peters Edition, 2001 20. D. Dragonetti: Duo za violončelo i kontrabas 21. F. Schubert: Auf dem Strom za sopran, hornu i klavir, Baerenreiter, 1995 22. F. Carulli: Serenada op. 96. br. 3 za dve gitare, Zimmermann Frankfurt		
<b>Number of active classes:</b>	Lectures: 0	Practice:1
<b>Methods of teaching:</b> Teaching is attended by 2,3 and 4 year students		

Lectures: group teaching, group size up to 5			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Oral Exam	50
Practice	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OEKP1 - <b>Performing practice - string instruments</b>			
Teachers: ---			
Associates in teaching: Marjanović L. Gordana, collaborative pianist ; Mladenović A. Natalija, collaborative pianist ; Petković M. Sanja, collaborative pianist ; Ovaskainen R. Uki Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić Tatić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, adjunct collaborative pianist; Kravarušić – Bajić M. Dejana, adjunct collaborative pianist			
Course status: obligatory			
Number of ECTS:2			
Requirements: Enrolled for the fourth year			
Course objectives: Acquiring abilities for independent artistic activity and public performance. Development of critical thinking skills.			
Course outcomes: Mastering practical skills (artistic expression skills - independent plan and realization of their own musical concepts by repertoire skills - experience in different styles. Theoretical learning outcomes (knowledge based) are the comprehension and understanding of the repertoire and music material - a good knowledge of the repertoire within the main subject and partial knowledge of a specialized repertoire. Generic outcomes of course are providing the development of independence (information collection, analysis and synthesis, critical development of ideas and self-motivation). The discussion part of concert practice develops critical awareness and communication skills.			
Contents of the course: Performing practice is organized at several levels. a) Obligatory - Perform within a class (two to three in the semester) - Performances at concerts in FoM halls (at least 1 performance per semester) b) Obligatory in order to get the highest score - performances at auditions for participation in art projects - performances in public concert halls in Belgrade, Serbia and abroad - performances at competitions in the country and abroad c) presence at performing practice and active participation in the discussion (at least 3 active participation in the semester)			
Literature: 1. Due to close connection with the main subject, the literature presents the entire literature listed for courses Violin 1-8, Viola 1-8, Violoncello 1-8 and Double bass 1-8			
Number of active classes:		Lectures: 0	Practice:2
Methods of teaching: Group practice and discussion about performances Additional teaching: collective lectures, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	20	Performance and listening within the class	20
Review of public performance	20	Performances at the Performance practice	30
Attendance	10		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
Course title: OFKP1 - <b>Performing practice – Wind instruments</b>			
<b>Teachers:</b> ---			
<b>Associates in teaching:</b> Benčić M. Melita, Collaborative pianist; Bojić-Radojčić T. Meri, Collaborative pianist; Pećanac D. Rada, Collaborative pianist; Grgin A. Antonela, Senior collaborative pianist; Raić A. Dragana, Adjunct collaborative pianist			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 2			
<b>Requirements:</b> Enrolled for the fourth year			
<b>Course objectives:</b> Acquiring abilities for independent artistic activity and public performance. Development of critical thinking skills.			
<b>Course outcomes:</b> Mastering practical skills (artistic expression skills - independent plan and realization of their own musical concepts by repertoire skills - experience in different styles. Theoretical learning outcomes (knowledge based) are the comprehension and understanding of the repertoire and music material - a good knowledge of the repertoire within the main subject and partial knowledge of a specialized repertoire. Generic outcomes of course are providing the development of independence (information collection, analysis and synthesis, critical development of ideas and self-motivation). The discussion part of concert practice develops critical awareness and communication skills.			
<b>Contents of the course:</b> Performing practice is organized at several levels. a) Obligatory - Perform within a class (two to three in the semester) - Performances at concerts in FoM halls (at least 1 performance per semester) b) Obligatory in order to get the highest score - performances at auditions for participation in art projects - performances in public concert halls in Belgrade, Serbia and abroad - performances at competitions in the country and abroad c) presence at performing practice and active participation in the discussion (at least 3 active participation in the semester)			
<b>Literature:</b> 1. Due to the close connection with the main subject, the literature presents the entire literature listed for the courses: Flute 1-8, Oboe 1-8, Clarinet 1-8 Bassoon 1-8, Trumpet 1-8, French Horn 1-8, Trombone 1- 8 and Tube 1-8			
<b>Number of active classes:</b>		Lectures: 0	Practice:2
<b>Methods of teaching:</b> Additional teaching: collective lectures, group size up to 300			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	20	Performance and listening within the class	20
Review of public performance	20	Performances at the Performance practice	30
Attendance	10		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
Course title: OCKP1 - <b>Performing practice 1</b> , OCKP2 - Performing practice 2, OCKP3 - Performing practice 3, OCKP4 - Performing practice 4			
<b>Teachers:</b> Ilić A. Aneta, Full Professor; Kitanovski N. Nikola, Full Professor; Mijailović B. Nikola, Full Professor; Pavlović-Drakulić M. Višnja, Full Professor; Popović A. Ljudmila, Full Professor; Jovanović LJ. Katarina, Associate Professor; Pančetoović-Radaković V. Violeta, Associate Professor			
<b>Associates in teaching:</b> Stoković Ž. Ivana, Collaborative pianist; Kostandinović M. Valentina, Adjunct collaborative pianist			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> Passed exam of the previous module (except for Module 1)			
<b>Course objectives:</b> The main goal of the course is mastering the skills necessary for the successful realization of concert activities. The ultimate goal is to reach a high professional level of a concert musician.			
<b>Course outcomes:</b> Mastering all segments of the professional requirements necessary for the successful and comprehensive realization of the concert performance. Students acquire knowledge in the field of creating concert program, physical and psychological preparation for music competition and concert performance, writing of art biography, creation of digital portfolio, basis of music entrepreneurship, acquire a high professional level of ability to realize and express their own artistic concepts, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They are capable of innovative thinking, and independent realization of complex artistic activities.			
<b>Contents of the course:</b> Teaching lessons: Topics: preparation for concert performance, self-confidence, expression, style, body language, appearance, environment, spatial positioning, creation of concert program, creation and management of digital portfolio, creative thinking, basics of music entrepreneurship. Practical lessons: The student has to perform a minimum of 3 compositions during the year. She/he has to watch a video of one of his performances and has to write a review - in the length of two to three pages. The student has an obligation to visit two concerts of different genres and to write a review for both concerts (in volume of two pages).			
<b>Literature:</b> 1. McLaughlin, Carol. Power Performance. IntegrityInc., Tucson, USA, 2008 2. Popović Mladenović, T., Bogunović, B., Perković, I. Interdisciplinary approach to music: Listening, performing, composing. Fakultet muzičke umetnosti u Beogradu, 2014 3. Drucker, Peter F. Innovation and Entrepreneurship. New York: Harper Business, 1985, 4. Spellman, Peter. The Musician's Internet. Boston, Ma: Berklee Press, 2002. 5. Wallace, David. Reaching Out: A Musician's Guide to Interactive Performance. New York: McGraw-Hill High Education, 2008. 6. AEC Publication Literature Study: Preparing Young Musicians for Professional. Utrecht, The Netherlands: Erasmus Thematic Network for Music.			
<b>Number of active classes:</b>		Lectures:1	Practice:2
<b>Methods of teaching:</b> Other forms of teaching - compulsory concert activity, playing, listening, writing reviews and critics of concerts, creating and managing a digital portfolio, etc. Lectures: collective teaching, group size up to 300 Additional teaching: collective teaching, group size up to 300			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during lectures	15	Exam	30
Concert performances	30		
Critics and reviews	25		

Study program: Book of courses, Bachelor Academic Studies			
Course title: ODKP1 - Performing practice 1, ODKP2 - <b>Performing practice 2</b> , ODKP3 - Performing practice 3			
Teachers: Đukić M. Marija, Full Professor; Živković J. Ninoslav, Full Professor; Jovičić J. Dubravka, Full Professor; Penčić D. Branko, Full Professor; Rajković Đ. Maja, Full Professor; Serdar M. Aleksandar, Full Professor; Sinadinović M. Dejan, Full Professor; Stanković Ž. Lidija, Full Professor; Humo-Rajevac A. Tijana, Full Professor; Šandorov S. Aleksandar, Full Professor; Vukelja D. Ljiljana, Associate Professor; Milošević R. Vladimir, Associate Professor; Mitrovic S. Natasha, Associate Professor; Mihajlovic D. Miloš, Associate Professor; Pavlović P. Aleksandra, Associate Professor; Radić R. Nenad, Associate Professor; Stošić P. Dejan, Associate Professor; Cvijić T. Vladimir, Associate Professor; Jovanović-Petrović R. Jelena, Assistant Professor			
Associates in teaching: ---			
Course status: obligatory, elective			
Number of ECTS:4			
Requirements: None			
Course objectives: The main goal of the course is mastering the skills necessary for the successful realization of concert activities. The ultimate goal is to reach a high professional level of a concert musician.			
Course outcomes: Mastering all segments of the professional requirements necessary for the successful and comprehensive realization of the concert performance. Students acquire knowledge in the field of creating concert program, physical and psychological preparation for music competition and concert performance, writing of art biography, creation of digital portfolio, basis of music entrepreneurship, acquire a high professional level of ability to realize and express their own artistic concepts, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They are capable of innovative thinking, and independent realization of complex artistic activities.			
Contents of the course: Teaching lessons: Topics: preparation for concert performance, self-confidence, expression, style, body language, appearance, environment, spatial positioning, creation of concert program, creation and management of digital portfolio, creative thinking, basics of music entrepreneurship. Practical lessons: The student has to perform a minimum of 3 compositions during the year. She/he has to watch a video of one of his performances and has to write a review - in the length of two to three pages. The student has an obligation to visit two concerts of different genres and to write a review for both concerts (in volume of two pages).			
Literature: 1. McLaughlin, Carol. Power Performance. IntegrityInc., Tucson, USA, 2008 2. Popović Mladenović, T., Bogunović, B., Perković, I. Interdisciplinary approach to music: Listening, performing, composing. Fakultet muzičke umetnosti u Beogradu, 2014 3. Drucker, Peter F. Innovation and Entrepreneurship. New York: Harper Business, 1985, 4. Spellman, Peter. The Musician's Internet. Boston, Ma: Berklee Press, 2002. 5. Wallace, David. Reaching Out: A Musician's Guide to Interactive Performance. New York: McGraw-Hill High Education, 2008. 6. AEC Publication Literature Study: Preparing Young Musicians for Professional. Utrecht, The Netherlands: Erasmus Thematic Network for Music.			
Number of active classes:		Lectures:1	Practice:2
Methods of teaching: Other forms of teaching - compulsory concert activity, playing, listening, writing reviews and critics of concerts, creating and managing a digital portfolio, etc. Lectures: collective teaching, group size up to 300 Additional teaching: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 70	Final exam:
Activity during lectures		15	Exam
Concert performances		30	
Critics and reviews		25	

Study program: Book of courses, Bachelor Academic Studies			
Course title: MIKP1 - Performing practice, OIKP1 - Performing practice 1, OIKP2 - Performing practice 2, OIKP3 - <b>Performing practice 3</b> , OIKP4 - Performing practice 4			
Teachers: Nestorovska B. Ljiljana, Full Professor; Ogrizović M. Vera, Full Professor; Smiljanić-Radić B. Maja, Full Professor; Tošić M. Srđan, Full Professor; Karajić M. Darko, Associate Professor; Palačković Ž. Srđan, Associate Professor; Stanišić D. Milena, Associate Professor; HadžiDordević D. Aleksandar, Assistant Professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS:4			
Requirements: Passed exam of the previous module (except for Module 1)			
<p>Course objectives:</p> <p>The main goal of the course is mastering the skills necessary for the successful realization of concert activities. The ultimate goal is to reach a high professional level of a concert musician.</p>			
<p>Course outcomes:</p> <p>Mastering all segments of the professional requirements necessary for the successful and comprehensive realization of the concert performance.</p> <p>Students acquire knowledge in the field of creating concert program, physical and psychological preparation for music competition and concert performance, writing of art biography, creation of digital portfolio, basis of music entrepreneurship, acquire a high professional level of ability to realize and express their own artistic concepts, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They are capable of innovative thinking, and independent realization of complex artistic activities.</p>			
<p>Contents of the course:</p> <p>Teaching lessons:</p> <p>Topics: preparation for concert performance, self-confidence, expression, style, body language, appearance, environment, spatial positioning, creation of concert program, creation and management of digital portfolio, creative thinking, basics of music entrepreneurship.</p> <p>Practical lessons:</p> <p>The student has to perform a minimum of 3 compositions during the year. She/he has to watch a video of one of his performances and has to write a review - in the length of two to three pages.</p> <p>The student has an obligation to visit two concerts of different genres and to write a review for both concerts (in volume of two pages).</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. McLaughlin, Carol. Power Performance. IntegrityInc., Tucson, USA, 2008</li> <li>2. Popović Mladenović, T., Bogunović, B., Perković, I. Interdisciplinary approach to music: Listening, performing, composing. Fakultet muzičke umetnosti u Beogradu, 2014</li> <li>3. Drucker, Peter F. Innovation and Entrepreneurship. New York: Harper Business, 1985,</li> <li>4. Spellman, Peter. The Musician's Internet. Boston, Ma: Berklee Press, 2002.</li> <li>5. Wallace, David. Reaching Out: A Musician's Guide to Interactive Performance. New York: McGraw-Hill High Education, 2008.</li> <li>6. AEC Publication Literature Study: Preparing Young Musicians for Professional. Utrecht, The Netherlands: Erasmus Thematic Network for Music.</li> </ol>			
Number of active classes:	Lectures:1	Practice:2	
<p>Methods of teaching:</p> <p>Other forms of teaching - compulsory concert activity, playing, listening, writing reviews and critics of concerts, creating and managing a digital portfolio, etc.</p> <p>Lectures: collective teaching, group size up to 300</p> <p>Additional teaching: collective teaching, group size up to 300</p>			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during lectures	15	Exam	30
Concert performances	30		
Critics and reviews	25		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMKP1 - <b>Performing practice -Jazz</b>			
Teachers: Karlović J. Miroslav, Full Professor; Ignjatović N. Luka, Assistant Professor; Kevrešan LJ. Vanja, Assistant Professor; Miletić S. Sava, Assistant Professor; Nikolić M. Milan, Assistant Professor; Petković S. Vesna, Assistant Professor; Boeren M. Bert, Visiting Professor; Griffith S. Miles, Visiting Professor; Gut S. Stjepko, Visiting Professor; Kagerer M. Helmut, Visiting Professor; O' Leary J. Patrick, Visiting Professor; Richter F. Simon, Visiting Professor; Hendricks J. Michelle, Visiting Professor; Mijović Č. Novak, Teacher			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS:2			
Requirements: Enrolled for the fourth year			
Course objectives: Acquiring abilities for independent artistic activity and public performance. Development of critical thinking skills.			
Course outcomes: Mastering practical skills (artistic expression skills - independent plan and realization of their own musical concepts by repertoire skills - experience in different styles. Theoretical learning outcomes (knowledge based) are the comprehension and understanding of the repertoire and music material - a good knowledge of the repertoire within the main subject and partial knowledge of a specialized repertoire. Generic outcomes of course are providing the development of independence (information collection, analysis and synthesis, critical development of ideas and self-motivation). The discussion part of concert practice develops critical awareness and communication skills.			
Contents of the course: Performing practice is organized at several levels. a) Obligatory - Perform within a class (two to three in the semester) - Performances at concerts in FoM halls (at least 1 performance per semester) b) Obligatory in order to get the highest score - performances at auditions for participation in art projects - performances in public concert halls in Belgrade, Serbia and abroad - performances at competitions in the country and abroad c) presence at performing practice and active participation in the discussion (at least 3 active participation in the semester)			
Literature: 1. Due to the close connection with the main subject, the literature presents the entire literature listed for courses of Jazz Drums 1-8, Jazz guitar1-8, Jazz Piano1-8, Jazz Double bass, 1-8, Jazz Singing, 1-8, Jazz Saxophone 1-8, Jazz trombone 1-8, Jazz trumpet1-8			
Number of active classes:		Lectures: 0	Practice:2
Methods of teaching: Additional teaching: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	20	Performance and listening within the class	20
Review of public performance	20	Performances at the Performance practice	30
Attendance	10		

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

Study program: Book of courses, Bachelor Academic Studies				
Course title: OEDL1 - <b>Orchestral parts1 - Viola</b> , OEDL2 - Orchestral parts2 - Viola, OEDL3 - Orchestral parts3 - Viola, OEDL4 - Orchestral parts4 - Viola				
Teachers: Milanović V. Maja, Assistant Professor				
Associates in teaching: ---				
Course status: obligatory				
Number of ECTS:6				
Requirements: None				
Course objectives: Training a student to work in the orchestra, acquiring the necessary knowledge for fast and accurate reading of the scores and a meticulous introduction of sections of significant works of symphonic literature.				
Course outcomes: Mastering practical skills - in the fields of artistic expression, playing in the orchestra, practicing and participation at the rehearsals, public performance, theoretical knowledge - analyzing, knowing and understanding the repertoire and the context of the composition, developing communication skills.				
Contents of the course: Mastering the technique for quick and accurate reading the music text without prior preparation, through a studious introduction to significant works of symphonic literature from different epochs. The curriculum and program of this course are closely related to the work of the FoM Symphony Orchestra during the year (i.e. the Orchestra Course) and the program units are coordinated with each other, for the purpose of both necessary communication and actions, with the aim of better and (for students) more useful realization of public performances during year. Methods of teaching: Joint theoretical practical lectures for all viola students (from all study years) are performed in order to introduce students not only to their own group, but also to other violin groups, in purpose of creating habits of joint work, maintaining the necessary discipline during the rehearsal, intonational harmonization, stylistic uniformity and common act of performance of artistic work and constant psychic and performing communication among performers and instruments. Practice is performed separately in Orchestra groups. At the practice selected topics are analyzed: position of fingers, bow direction and phrasing. Lecturer insists on the tone and intonation uniformity within the group, identical articulation and dynamic shading. In addition to the programs that are performed at the concerts of the FoM Symphony Orchestra, during the semester students are working on more important sections from the symphonic and opera literature. During the year there is knowledge check in a form of Colloquium. At the end of the year, there is an examination where a student individually performs important parts from various orchestral literature				
Literature: 1. Vieland Orchestral Excerpts for Viola Vol. 1 INTERNATIONAL MUSIC COMPANY NWC 1997 2. Vieland Orchestral Excerpts for Viola Vol. 2 INTERNATIONAL MUSIC COMPANY NWC 1997 3. Vieland Orchestral Excerpts for Viola Vol. 3 INTERNATIONAL MUSIC COMPANY NWC 1997 4. Ивановић, Петар Orchestraske студије за виолу Нота, Књажевац 1979				
Number of active classes:		Lectures:1	Practice:2	
Methods of teaching: All students of viola are listening lectures together Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22				
Knowledge assessment (maximum number of points 100):				
Pre-exam obligations:		Points - 50	Final exam:	Points - 50
Attendance		10	Exam – technical realization	25
Colloquium		30	Exam- stylistic realization	25
Activity during lectures		10		

Study program: Book of courses, Bachelor Academic Studies				
Course title: OEDN1 - <b>Orchestral parts1 - Violin</b> , OEDN2 - Orchestral parts2 - Violin, OEDN3 - Orchestral parts3 - Violin, OEDN4 - Orchestral parts4 - Violin				
Teachers: Grujić S. Srdan, Full Professor				
Associates in teaching: ---				
Course status: obligatory				
Number of ECTS:6				
Requirements: None				
Course objectives: Training a student to work in the orchestra, acquiring the necessary knowledge for fast and accurate reading of the scores and a meticulous introduction of sections of significant works of symphonic literature.				
Course outcomes: Mastering practical skills - in the fields of artistic expression, playing in the orchestra, practicing and participation at the rehearsals, public performance, theoretical knowledge - analyzing, knowing and understanding the repertoire and the context of the composition, developing communication skills.				
Contents of the course: Mastering the technique for quick and accurate reading the music text without prior preparation, through a studious introduction to significant works of symphonic literature from different epochs. The curriculum and program of this course are closely related to the work of the FoM Symphony Orchestra during the year (i.e. the Orchestra Course) and the program units are coordinated with each other, for the purpose of both necessary communication and actions, with the aim of better and (for students) more useful realization of public performances during year. Methods of teaching: Joint theoretical practical lectures for all violin students (from all study years) are performed in order to introduce students not only to their own group, but also to other violin groups, in purpose of creating habits of joint work, maintaining the necessary discipline during the rehearsal, intonational harmonization, stylistic uniformity and common act of performance of artistic work and constant psychic and performing communication among performers and instruments. Practice is performed separately in Orchestra groups- first and second violins. At the practice selected topics are analyzed: position of fingers, bow direction and phrasing. Lecturer insists on the tone and intonation uniformity within the group, identical articulation and dynamic shading. In addition to the programs that are performed at the concerts of the FoM Symphony Orchestra, during the semester students are working on more important sections from the symphonic and opera literature. During the year there is knowledge check in a form of Colloquium. At the end of the year, there is an examination where a student individually performs important parts from various orchestral literature				
Literature: 1. Ђуричић, Милорад Orchestrasке студије за виолину Нота, Књажевац 1979 2. Schmalnauer, Joseph Orchester Schule fur Geiger 1 - 4 schott, Sohne Mainz 1939 3. Gingold, Josef Orchestral excerpts from Symphonic Repertoire for violin Volume I-III INTERNATINAL MUSIC COMPANY 1953				
Number of active classes:		Lectures:1	Practice:2	
Methods of teaching: Lectures - all the students of the violin together. Practice- two groups – first and second violins, groups are formed from all violin students, unrelated to the year of study. Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22				
Knowledge assessment (maximum number of points 100):				
Pre-exam obligations:		Points - 50	Final exam:	Points - 50
Attendance		10	Exam – technical realization	25
Colloquium		30	Exam- stylistic realization	25
Activity during lectures		10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OEDC1 - <b>Orchestral parts1 - violoncello</b> , OEDC2 - Orchestral parts2 - violoncello, OEDC3 - Orchestral parts3 - violoncello, OEDC4 - Orchestral parts4 - violoncello			
Teachers: Belić S. Sandra, Full Professor; Božić D. Dejan, Associate Professor; Đorđević Ž. Dragan, Associate Professor; Sretenović B. Srdan, Associate Professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS:6			
Requirements: None			
Course objectives: Training a student to work in the orchestra, acquiring the necessary knowledge for fast and accurate reading of the scores and a meticulous introduction of sections of significant works of symphonic literature.			
Course outcomes: Mastering practical skills - in the fields of artistic expression, playing in the orchestra, practicing and participation at the rehearsals, public performance, theoretical knowledge - analyzing, knowing and understanding the repertoire and the context of the composition, developing communication skills.			
Contents of the course: Mastering the technique for quick and accurate reading the music text without prior preparation, through a studious introduction to significant works of symphonic literature from different epochs. The curriculum and program of this course are closely related to the work of the FoM Symphony Orchestra during the year (i.e. the Orchestra Course) and the program units are coordinated with each other, for the purpose of both necessary communication and actions, with the aim of better and (for students) more useful realization of public performances during year. Methods of teaching: Joint theoretical practical lectures for all violoncello students (from all study years) are performed in order to introduce students not only to their own group, but also to other violoncello groups, in purpose of creating habits of joint work, maintaining the necessary discipline during the rehearsal, intonational harmonization, stylistic uniformity and common act of performance of artistic work and constant psychic and performing communication among performers and instruments. Practice is performed separately in Orchestra groups. At the practice selected topics are analyzed: position of fingers, bow direction and phrasing. Lecturer insists on the tone and intonation uniformity within the group, identical articulation and dynamic shading. In addition to the programs that are performed at the concerts of the FoM Symphony Orchestra, during the semester students are working on more important sections from the symphonic and opera literature. During the year there is knowledge check in a form of Colloquium. At the end of the year, there is an examination where a student individually performs important parts from various orchestral literature			
Literature: 1. Ћетковић, Реља Orchestraske студије за violoncello Нота, Књажевац 1979 2. Wolf, Juergen Orchester studien: Violoncello herausgegeben von jurgen Wolf Peters, Leipzig 1953 3. Grutzmacher, Friedrich Orchesterstudien Violoncelo, Band 1 Breitkopf, Leipzig 1950 4. Rose, Leonard Orchestral Excerpts from the Symphonic Repertoire for cello Volume I-II INTERNATIONAL MUSIC COMPANY 1953			
Number of active classes:		Lectures:1	Practice:2
Methods of teaching: Lectures - all the students of the violoncello together. Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 50	Final exam:
Attendance		10	Exam – technical realization
Colloquium		30	Exam- stylistic realization
Activity during lectures		10	

Study program: Book of courses, Bachelor Academic Studies				
Course title: OFDD1 - <b>Orchestral parts1 – woodwind instruments</b> , OFDD2 - Orchestral parts2 – woodwind instruments, OFDD3 - Orchestral parts3 – woodwind instruments, OFDD4 - Orchestral parts4 – woodwind instruments				
Teachers: Vasiljević J. Miloš, Associate Professor				
Associates in teaching: ---				
Course status: obligatory				
Number of ECTS:6				
Requirements: None				
Course objectives: Mastering theoretical knowledge and practical skills in the areas of artistic expression, playing in symphonic and opera orchestras, public appearances, practicing and participation at rehearsals, theoretical knowledge and understanding the repertoire and the stylistic and performing context of the work.				
Course outcomes: Training students to independently (and with a wide knowledge of literature for their instrument) attend auditions in orchestras and perform as professional flutists, oboists, clarinetists and bassoonists in the symphony, opera or chamber orchestra, and to teach related subjects in schools (Sight reading, Orchestral parts). Psychological understanding of performing arts, acquisition of critical awareness and the art of mutual artistic and psychological communication during rehearsals and concerts, performances and other public appearances.				
Contents of the course: The curriculum and program of this course are closely related to the work of the FoM Symphony Orchestra during the year and the course “Orchestra” and each year they are synchronized, in aim of better and (for students) more useful realization of public appearances during the year. The program includes sections for flute, oboe, clarinet and bassoon and beyond the work of the Orchestra. The course allows students to get to know not only their own group's orchestral parts, but also the parts of other instruments, practice for working together, maintaining the necessary discipline during the rehearsal, intonational alignment, stylistic uniformity and constant psychological and performing communication between performers and instruments. During the year, a check of knowledge is performed in form of Colloquium. At the exam at the end of year student is performing individually certain parts for her/his instrument.				
Literature: 1. Стефановић Миленко Orchestraske студије за кларинет 1 и 2; Књажевац, Нота 1980 2. Петрушевски Љубиша Orchestraske студије за обоу 1 и 2; Књажевац, Нота 1980 3. Болфан Маријан Orchestraske студије за фарот 1 и 2; Књажевац, Нота 1980. 4. Bach Johann Sebastian, St. Matthew Passion, Leipzig: Breitkopf & Hartel 1908 5. Donizetti Gaetano, Lucia di Lamermore, Edwin F Kalmus 1969 6. Smetana Bedrih "Moldau" Edwin F Kalmus 1960 7. Čajkovski Pjotr Iljič, Piano concerto in b minor, International music company 1965 8. Mahler Gustav, Simphony No. 1; Edwin F Kalmus 1983 9. Strauss Richard, "Don Juan"; Edwin F Kalmus 1961 10. Stravinski Igor, Petrushka; London, Boosey & Hawks 1947 11. Prokofjev Sergej, "Peter and the Wolf", Edwin F Kalmus 1970 12. Šostakovič Dmitrij, Simphony No. 9, Edwin F Kalmus 1968 13. Kodaly Zoltan, Galantai tanczok, Wien: United editions 1947				
Number of active classes:		Lectures:1	Practice:2	
Methods of teaching: Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22				
Knowledge assessment (maximum number of points 100):				
Pre-exam obligations:		Points - 70	Final exam:	Points - 30
Activity during lectures		20	Practical exam	30
Public performances		20		
Colloquium		30		

Study program: Book of courses, Bachelor Academic Studies				
Course title: OEDB1 - <b>Orchestral parts1 - double bass</b> , OEDB2 - Orchestral parts2 - double bass, OEDB3 - Orchestral parts3 - double bass, OEDB4 - Orchestral parts4 - double bass				
Teachers: Gerić M. Slobodan, Full Professor; Ignjatović B. Nebojša, Full Professor				
Associates in teaching: ---				
Course status: obligatory				
Number of ECTS:6				
Requirements: None				
Course objectives: Training a student to work in the orchestra, acquiring the necessary knowledge for fast and accurate reading of the scores and a meticulous introduction of sections of significant works of symphonic literature.				
Course outcomes: Mastering practical skills - in the fields of artistic expression, playing in the orchestra, practicing and participation at the rehearsals, public performance, theoretical knowledge - analyzing, knowing and understanding the repertoire and the context of				
Contents of the course: Mastering the technique for quick and accurate reading the music text without prior preparation, through a studious introduction to significant works of symphonic literature from different epochs. The curriculum and program of this course are closely related to the work of the FoM Symphony Orchestra during the year (i.e. the Orchestra Course) and the program units are coordinated with each other, for the purpose of both necessary communication and actions, with the aim of better and (for students) more useful realization of public performances during year. Methods of teaching: Joint theoretical practical lectures for all double bass students (from all study years) are performed in order to introduce students not only to their own group, but also to other double bass groups, in purpose of creating habits of joint work, maintaining the necessary discipline during the rehearsal, intonational harmonization, stylistic uniformity and common act of performance of artistic work and constant psychic and performing communication among performers and instruments. Practice is performed separately in Orchestra groups. At the practice selected topics are analyzed: position of fingers, bow direction and phrasing. Lecturer insists on the tone and intonation uniformity within the group, identical articulation and dynamic shading. In addition to the programs that are performed at the concerts of the FoM Symphony Orchestra, during the semester students are working on more important sections from the symphonic and opera literature. During the year there is knowledge check in a form of Colloquium. At the end of the year, there is an examination where a student individually performs important parts from various orchestral literature				
Literature: 1. Massmann-Reinke Orghestral excerpts for doublebass New York, Internacional Music Company 1956 2. Драшкоци и Печевски Orchestраске студије за double bass Нота Књажевац 1979 3. Herman-Zimmermann Orchestra studies for doublebass International Music Company, New York 1954				
Number of active classes:		Lectures:1	Practice:2	
Methods of teaching: Lectures - all the students of the double bass together. Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22				
Knowledge assessment (maximum number of points 100):				
Pre-exam obligations:		Points - 50	Final exam:	Points - 50
Attendance		10	Exam – technical realization	25
Colloquium		30	Exam- stylistic realization	25
Activity during lectures		10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OFDL1 - <b>Orchestral parts1 – brass instruments</b> , OFDL2 - Orchestral parts2 – brass instruments, OFDL3 - Orchestral parts3 – brass instruments, OFDL4 - Orchestral parts4 – brass instruments			
Teachers: Đorđević M. Miloš, Assistant Professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS:6			
Requirements: None			
<p>Course objectives:</p> <p>Mastering theoretical knowledge and practical skills in the areas of artistic expression, playing in symphonic and opera orchestras, public appearances, practicing and participation at rehearsals, theoretical knowledge and understanding the repertoire and the stylistic and performing context of the work.</p>			
<p>Course outcomes:</p> <p>Training students to independently (and with a wide knowledge of literature for their instrument) attend auditions in orchestras and perform as professional hornists, trumpeters, trombonists and tubists in the symphony, opera or chamber orchestra, and to teach related subjects in schools (Sight reading, Orchestral parts). Psychological understanding of performing arts, acquisition of critical awareness and the art of mutual artistic and psychological communication during rehearsals and concerts, performances and other public appearances.</p>			
<p>Contents of the course:</p> <p>The curriculum and program of this course are closely related to the work of the FoM Symphony Orchestra during the year and the course "Orchestra" and each year they are synchronized, in aim of better and (for students) more useful realization of public appearances during the year. The program includes sections for flute, oboe, clarinet and bassoon and beyond the work of the Orchestra. The course allows students to get to know not only their own group's orchestral parts, but also the parts of other instruments, practice for working together, maintaining the necessary discipline during the rehearsal, intonational alignment, stylistic uniformity and constant psychological and performing communication between performers and instruments. During the year, a check of knowledge is performed in form of Colloquium. At the exam, at the end of year, student is performing individually certain parts for her/his instrument.</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Hofmeister-Orchester studien, Peters Leipzig 1958.</li> <li>2. Orchestral Excerpts-International music company, New York 1967.</li> <li>3. Orchester Studien fur alle instrumente, Musikverlag Fridrich Hofmeister, Frankfurt am Main 1962.</li> <li>4. L. vBethoven, Symphony No. 3, No. 5, No. 6, No. 7, No. 8, No. 9 - Edwin F Kalmus 1969</li> <li>5. Smetana Bedrih "Moldau" Edwin F Kalmus 1960</li> <li>6. Čajkovski Pjotr Iljič, Symphony No. 3, No. 5, No. 6, International music company 1965</li> <li>7. Mahler Gustav, Symphony No. 2; Edwin F Kalmus 1983</li> <li>8. Strauss Richard, "Don Juan"; Edwin F Kalmus 1961</li> <li>9. Stravinski Igor, Petrushka; London, Boosey &amp; Hawks 1947</li> <li>10. Prokofjev Sergej, Symphony No5, Edwin F Kalmus 1970</li> <li>11. Šostakovič Dmitrij, Symphony No. 7, Edwin F Kalmus 1970</li> </ol>			
Number of active classes:	Lectures:1	Practice:2	
<p>Methods of teaching:</p> <p>Lectures: collective teaching, group size up to 50</p> <p>Practice: group teaching, group size up to 22</p>			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during lectures	20	Practical exam	30
Public performances	20		
Colloquium	30		

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

6. ДАИРЕ - ТАМБУРИН

П. И. ЧАЈКОВСКИ, Италијански капричо, Москва Музыка, 1987.; П. И. ЧАЈКОВСКИ, Крцко Орашчић - Арапска игра, Москва Музыка, 1987.; Ж. БИЗЕ, Кармен - увертира за 3. чин, Edizioni Suvini Zerboni-Milano, 1973.; Ж. БИЗЕ, Кармен – Фарандола, Edizioni Suvini Zerboni-Milano, 1973.

7. КАСТАЊЕТЕ

П. И. ЧАЈКОВСКИ, Лабудово језеро - Шпанска игра, Москва Музыка, 1987.; Ж. БИЗЕ, Кармен 2. чин, Edizioni Suvini Zerboni-Milano, 1973.; С. ПРОКОФЈЕВ, Клавирски концерт бр. 3, Москва Музыка, 1987.; К. ОРФ, Кармина Бурана - бр. 22, B. Schott's Söhne, Mainz, 1993.

8. ТРИАНГЛ

Ф. ЛИСТ, Клавирски концерт бр. 1, Ес-дур 3. став, B. Schott's Söhne, Mainz, 1993. Ј. БРАМС, Мађарска игра бр. 5, B. Schott's Söhne, Mainz, 1993.

9. ДРВЕНИ БЛОК

С. ПРОКОФЈЕВ, Симфонија бр. 5, Москва Музыка, 1987, С. ПРОКОФЈЕВ, Александар Невски, Москва Музыка, 1987.

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

Study program: Book of courses, Bachelor Academic Studies
Course title: MIDH1 - <b>Orchestral parts- harp</b> , SIDH1 - Orchestral parts- harp, OIDH1 - Orchestral parts1 - harp, OIDH2 - Orchestral parts2 - harp, OIDH3 - Orchestral parts3 - harp, OIDH4 - Orchestral parts4 - harp
Teachers: Stanišić D. Milena, Associate Professor
Associates in teaching: ---
Course status: obligatory, elective
Number of ECTS:4
Requirements: Passed exam of the previous even module (except for Module 1)
Course objectives: Students gain the ability for independent artistic activity and performance in various ensembles. Training for working in the orchestra.
Course outcomes: Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, quick sight reading, practicing and performing at rehearsals), theoretical knowledge (knowledge and understanding of the repertoire and the context of work), gaining autonomy in work, psychological understanding of performance, critical awareness and communication skills. Mastering the curricula. Ability to apply acquired knowledge within the orchestra.
Contents of the course: Introduction to symphonic, ballet and opera orchestra literature, gaining skills of reading and playing Orchestra sections. Use of various instruments in different orchestral compositions. Work on various orchestral materials. At least once, a public appearance is organized, which can also be within the class. Practical lectures. Skillful reading and playing the scores, as well as direct application of learned techniques to specific spots in Orchestra literature. Practical work on Orchestra literature with special emphasis on technique and method of performance. Because of the small number of students per year (up to 2), and due to the economics of teaching and the nature of the subjects that emphasize interpersonal performance communication within the same course, all students of harp will be integrated due to meticulous work on all curricula units
Literature: 1. Римский-Корсаков, Никола́й Андре́евич. Шехерезада, оп. 35, Музгиз, Москва 1931 2. Ravel, Maurice. Concerto pour Piano et Orchestre, Durand, Paris, 1932 3. César Franck: Symphonie pour Orchestre en Ré mineur, J. Hamelle, Paris, 1890 4. Donizetti, Gaetano. Lucia di Lamermour, Dover Publications, New York, 1992 5. Minkus, Ludwig. La Bayadere, Music, Moscow, 1982 6. Tchaikovsky, Peter Ilich. The Swan Lake ballet. Broude Brothers, New York, 1951 7. Tchaikovsky, Peter Ilich. The Sleeping Beauty. Edwin F Kalmus & Co Inc., Bova Raton, Florida, 1988 8. Tchaikovsky, Peter Ilich. The Nutcracher Ballet. Broude Brothers, New York, 1951 9. Glazounov, Alexandre. Raymonda. M. P. Belaieff, Leipzig, 1899 10. Minkus, Ludwig. Don Quixote, Music, Moscow, 1982 11. Britten, Benjamin. Young Persons Guide to the Orchestra, Boosey & Hawkes, London, 1946 12. Bartók, Béla. Concerto for Orchestra, Boosey & Hawkes, New York, 1945 13. Ravel, Maurice. Alborada del Gracioso, Durand, Paris, 1924 14. Debussy, Claude. La Mer, Dover Publications, Mineola, 1983 15. Berg, Alban. Violin concerto, Universal Editions, Vienna, 1936 16. Verdi, Giuseppe. Un ballo in maschera, G. Ricordi, Milan, 1914 17. Puccini, Giacomo. Madama Butterfly, G. Ricordi, Milan, 1907 18. Berg, Alban. Wozzeck, Universal Editions, Vienna 19. Leoncavallo, Ruggero. Pagliacci, Broude Brothers, New York, 1951 20. Wagner, Richard. Der fliegende Holländer, Edwin F. Kalmus, New York, 1933 21. Чайковский, ПётрИльич. Ромео и Джульетта, Музгиз, Москва, 1950 22. Mascagni, Pietro. CavaleriaRusticana. BroudeBrothers, NewYork, 1950 23. Thomas, Ambroise. Mignon. Edwin F Kalmus, NewYork 1933 24. Verdi, Giuseppe. Aida, G. Ricordi, Milan, 1913 25. Verdi, Giuseppe. LaForzadelDestino, G. Ricordi, Milan, 1904 26. Debussy, Claude. Prélude à l'après-midi d'unfaune, DoverPublications, NewYork, 1981 27. Berlioz, Hector. SymphonieFantastique, Edwin F. Kalmus, NewYork, 1933 28. Strauss, Richard. TodundVerklärung, JoesephAibl, Leipzig, 1905 29. Bruckner, Anton. SymphonyNo. 8, ErnstEulenburg, Leipzig, 1912 30. Smetana, Bedřich. MáVlast, ErnstEulenburg, Leipzig, 1914 31. Bartók, Béla. MusicforStrings, PercussionandCelesta, Boosey&Hawkes, NewYork, 1939 32. Ravel, Maurice. Tzigane, MaxEschig&Cie, Paris, 1923 33. Mahler, Gustav. SymphonyNo 5, C. F. Peters, Leipzig, 1904 34. Stravinsky, Igor. SymphonyinThreeMovements, AssociatedMusicPublishersInc, NewYork, 1945

35. Rimski-Korssakow, Nikolay. CapriccioEspagnol, M. P. Belaieff, Leipzig, 1924
36. Puccini, Giacomo. Labohème, G. Ricordi, Milan, 1920
37. Puccini, Giacomo. ManonLascaut,. Ricordi, Milan, 1915
38. Wagner, Richard. DieWalküre, C. F. Peters, Leipzig, 1910
39. Wagner, Richard. TristanundIsolde, C. F. Peters, Leipzig, 1912
40. Strauss, Richard. Salome, DoverPublications, Mineola, 1981

Number of active classes:	Lectures: 0	Practice:2	
Methods of teaching: All students of the harp module are attending lectures together. Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	15	Exam – technical realization	20
Colloquium	25	Exam – artistic impression	20
Public performance	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: MBHO1 - Choir, OBHO1 - <b>Choir1</b> , OBHO2 - <b>Choir2</b> , OBHO3 - Choir3			
Teachers: Radovanović-Brkanović R. Biljana, Full Professor; Jovanović V. Dragana, Assistant Professor			
Associates in teaching: Marković M. Ivan, Lecturer			
Course status: obligatory, elective			
Number of ECTS:6			
Requirements: Passed Choir examination on previous level			
Course objectives: The subject is directed towards introduction, development and mastering elements of choral singing, first of all, harmonic hearing and vocal technique. The aim is to train a student to apply his theoretical knowledge (Solfeggio, Counterpoint, Harmony, structural and stylistic analysis) in practice.			
Course outcomes: Upon completion of the course, the student is expected to practically apply the acquired knowledge in this discipline, which sums up the knowledge of theoretical and practical music subjects. Knowledge of vocal technique, musical stylistics, ways and organization of work with different vocal ensembles must train student to sing in the choir, active participation in the preparation and realization of performances with the ensemble. Also, it is expected that in future work, students will be able to lead a choir ensemble (children, women, men or mixed).			
Contents of the course: Course Choir is designed as a basis for introducing students with all the essential elements of the musical work. In addition to the necessary analytical part of teaching, priority and focus is on practical work. Technical practice is dedicated to the development of the vocal abilities of students and the composition of all the leading stylistic periods are represented, from Renaissance to contemporary music. Selected works can be vocal or vocal-instrumental, spiritual or worldwide, and used as instructive literature or a program for public performance. The teaching is of a collective type, and the student chooses to be attending a female or mixed choir. FoM Mixed Choir and Academic Choir "Collegium musicum" are available. Colloquium is singing in a group (from four to ten students, depending on the requirements of the course) as a knowledge check of mastered units. Students with the best results of Colloquium participate in the realization of the concert project - final exam, while the other students take the final exam by singing a concert program in the group (from four to ten students, depending on the requirements of the score).			
Literature: 1. Мотети, мадригали, мисе (G. P. Palestrina, O. Lasso, J. Gallus, C. Monteverdi) 2. Корали, кантате, ораторијуми (J. S. Bach, G. F. Handel, A. Bruckner, S. Prokofiev, C. Orff) 3. Хорови, мисе, реквијами, симфоније (G. B. Pergolesi, A. Vivaldi, Caplet, G. Rossini, J. Haydn, W. A. Mozart, L. van Beethoven, H. Berlioz, G. Faure, G. Puccini, A. Dvorak, G. Mahler) 4. Хорови (R. Schumann, J. Brahms, B. Smetana, B. Britten) 5. Литургије, опела, духовни комади (P. I. Caikovski, P. Cesnokov, D. Grecaninov, D. Bortnanski, S. Ramaninov, St. St. Mokranjac, K. Stankovic, P. Konjovic, K. Manojlovic, S. Hristic, M. Tajcevic) 6. Вокална световна музика домаћих и аутора из региона (St. St. Mokranjac, M. Milojevic, V. Ilic, T. Skalovski, R. Petrovic, D. Kostic, K. Babic, R. Maksimovic, Z. Mirkovic, S. Hofman, Z. Eric, M. Mihajlovic) 7. Савремена хорска музика 8. У обзир долази сва доступна литература одговарајуће тежине			
Number of active classes:		Lectures: 0	Practice:6
Methods of teaching: Lectures: collective teaching, group size up to 300 Practice: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Attendance	15	Oral Exam/concert	40
Activity during lectures	15		
Colloquium	30		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OCSP1 - <b>Solo singing 1</b>			
<b>Teachers:</b> Ilić A. Aneta, Full Professor ; Kitanovski N. Nikola, Full Professor ; Mijailović B. Nikola, Full Professor ; Pavlović-Drakulić M. Višnja, Full Professor ; Popović A. Ljudmila, Full Professor ; Jovanović Lj. Katarina, Associate Professor ; Pančetović-Radaković V. Violeta, Associate Professor			
<b>Assistants:</b> Stojnić D. Vladimir, collaborative pianist; Drobni Đ. Tatjana, senior collaborative pianist; Milivojević M. Zorka, senior collaborative pianist .; Stoković Ž. Ivana, senior collaborative pianist ; Kostandinović M. Valentina, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. Achieving a high professional singing level through the technical-interpretative production of music literature in the field of opera and concert singing and building individuality of the personality of the singer through the unity of the technical and musical element. Preparing students for pedagogical work.			
<b>Course outcomes:</b> Students master practical skills (in the areas of artistic expression, singing in ensembles, public performance, exercises and maintenance of the rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Course content:</b> Individual lessons with solo singing teacher - 1 hour per week. The process of work involves understanding the styles of composers of different epochs, interpreting the contents of compositions, researching the field of correct voice settings and shaping the tones and dynamic possibilities of the vocal apparatus, as well as the work on phrasing, agogia, articulation and intonation. At exercises - 2 hours a week, combined with a professor and piano associate, students gain insight into the musical integrity of the given program and train it to the level of readiness for a public appearance. At least once, a public appearance is organized, which can also be within the class. During the semester, technical exercises are processed, and several compositions of different epochs - represented at the exam, at the end of the module. Checking the knowledge at the exam, at the end of the module, where students perform a program of adequate specific skills of the individual and level of study. The program is also performed in the original language: - 1 oratory - 1 opera aria - 1 solo song of the 19th century - 1 solo song of the 20th Century			
<b>Literature:</b> 1. Arie antiche vol. I, II, III – Parisotti 1984; 2. "Arie Antiche" – K. Monteverdi, Peters 1968; 3. F. Šubert - Solo pesme 1, 2 / Peters 1965; 4. Operske arije – tenor, sopran, bariton / Peters 1957; 5. Album arija za sopran, tenor, bariton, bas / Peters 1957;			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 3
<b>Teaching methods:</b> Lectures: individual teaching Exercises: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artists impression	30
The presence of classes	10		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OCSP2 - <b>Solo singing 2</b>			
<b>Teachers:</b> Ilić A. Aneta, Full Professor; Kitanovski N. Nikola, Full Professor; Mijailović B. Nikola, Full Professor; Pavlović-Drakulić M. Višnja, Full Professor; Popović A. Ljudmila, Full Professor; Jovanović Lj. Katarina, Associate Professor ; Pančetočić-Radaković V. Violeta, Associate Professor			
<b>Assistants:</b> Stojnić D. Vladimir, collaborative pianist; Drobni Đ. Tatjana, senior collaborative pianist.; Milivojević M. Zorka, senior collaborative pianist ; Stoković Ž. Ivana, senior collaborative pianist ; Kostandinović M. Valentina, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Prerequisites:</b> Passed exam Solo singing 1 (OCSP1)			
<b>Course objective:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. Achieving a high professional singing level through the technical-interpretative production of music literature in the field of opera and concert singing and building individuality of the personality of the singer through the unity of the technical and musical element. Preparing students for pedagogical work.			
<b>Course outcomes:</b> Students master practical skills (in the areas of artistic expression, singing in ensembles, public performance, exercises and maintenance of the rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and context of work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Course content:</b> Individual lessons with solo singing teacher - 1 hour per week. The process of work involves understanding the styles of composers of different epochs, interpreting the contents of compositions, researching the field of correct voice settings and shaping the tones and dynamic possibilities of the vocal apparatus, as well as the work on phrasing, agogia, articulation and intonation. At exercises - 2 hours a week, combined with a professor and piano associate, students gain insight into the musical integrity of the given program and train it to the level of readiness for a public appearance. At least once, a public appearance is organized, which can also be within the class. During the semester, technical exercises are processed, and several compositions of different epochs - represented at the exam, at the end of the module. Checking the knowledge at the exam, at the end of the module, where students perform a program of adequate specific skills of the individual and level of study. The program is also performed in the original language: - 1 "Old master", or 1 oratorium - 1 opera aria - 2 solo songs of the 19th century			
<b>Literature:</b> 1. Arie antiche vol. I, II, III – Parisotti 1984; 2. "Arie Antiche" – K. Monteverdi, Peters 1968; 3. F. Šubert - Solo pesme 1, 2 / Peters 1965; 4. Album arija za visoke i niske glasove / Peters 1957 5. Operske arije / Peters 1957			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 3
<b>Teaching methods:</b> Lectures: individual teaching Exercises: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artists impression	30
The presence of classes	10		

<b>Study program:</b> Bachelor I academic studies ; Music Performance			
<b>Course:</b> OCSP3 - <b>Solo singing 3</b>			
<b>Teachers:</b> Ilić A. Aneta, Full Professor ; Kitanski N. Nikola, Full Professor ; Mijailović B. Nikola, Full Professor ; Pavlović-Drakulić M. Višnja, Full Professor ; Popović A. Ljudmila, Full Professor ; Jovanović Lj. Katarina, Associate Professor ; Pančeto-ović-Radaković V. Violeta, Associate Professor			
<b>Assistants:</b> Stojnić D. Vladimir, collaborative pianist; Drobni Đ. Tatjana, senior collaborative pianist ; Milivojević M. Zorka, senior collaborative pianist ; Stoković Ž. Ivana, senior collaborative pianist ; Kostandinović M. Valentina, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed exam Solo singing 2 (OCSP2)			
<b>Course objective:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. Achieving a high professional singing level through the technical-interpretative production of music literature in the field of opera and concert singing and building individuality of the personality of the singer through the unity of the technical and musical element. Preparing students for pedagogical work.			
<b>Course outcomes:</b> Students master practical skills (in the areas of artistic expression, singing in ensembles, public performance, exercises and maintenance of the rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Course content:</b> Individual lessons with solo singing teacher - 1 hour per week. The process of work involves understanding the styles of composers of different epochs, interpreting the contents of compositions, researching the field of correct voice settings and shaping the tones and dynamic possibilities of the vocal apparatus, as well as the work on phrasing, agogic, articulation and intonation. At exercises - 2 hours a week, combined with a professor and piano associate, students gain insight into the musical integrity of the given program and train it to the level of readiness for a public appearance. At least once, a public appearance is organized, which can also be within the class. During the semester, technical exercises are processed, and several compositions of different epochs - represented at the exam, at the end of the module. Checking the knowledge at the exam, at the end of the module, where students perform a program of adequate specific skills of the individual and level of study. The program is also performed in the original language: - 1 "Old master", or 1 oratorio - 1 opera aria - 2 solo songs of the 19th century			
<b>Literature:</b> 1. E. Grig – Solo pesme - Henle 1976 2. Franc Šubert – Solo pesme - Peters 1978; 3. Сайковский, Petr Ilbič Romansy i pesni Muzgiz 1965 4. G. Doniceti – Ljubavni napitak, Favorita, Don Paskuale - Ricordi 1988 5. Đ. Verdi – Aida, Trubadur, Traviata, Rigoletto, Don Karlos – Ricordi 1977;			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 3
<b>Teaching methods:</b> Lectures: individual teaching Exercises: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artists impression	30
The presence of classes	10		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OCSP4 - <b>Solo singing 4</b>			
<b>Teachers:</b> Ilić A. Aneta, Full Professor ; Kitanovski N. Nikola, Full Professor ; Mijailović B. Nikola, Full Professor ; Pavlović-Drakulić M. Višnja, Full Professor ; Popović A. Ljudmila, Full Professor ; Jovanović Lj. Katarina, Associate Professor ; Pančetočić-Radaković V. Violeta, Associate Professor			
<b>Assistants:</b> Stojnić D. Vladimir, collaborative pianist; Drobni Đ. Tatjana, senior collaborative pianist ; Milivojević M. Zorka, senior collaborative pianist ; Stoković Ž. Ivana, senior collaborative pianist; Kostandinović M. Valentina, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed exam Solo singing 3 (OCSP3)			
<b>Course objective:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. Achieving a high professional singing level through the technical-interpretative production of music literature in the field of opera and concert singing and building individuality of the personality of the singer through the unity of the technical and musical element. Preparing students for pedagogical work.			
<b>Course outcomes:</b> Students master practical skills (in the areas of artistic expression, singing in ensembles, public performance, exercises and maintenance of the rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Course content:</b> Individual lessons with solo singing teacher - 1 hour per week. The process of work involves understanding the styles of composers of different epochs, interpreting the contents of compositions, researching the field of correct voice settings and shaping the tones and dynamic possibilities of the vocal apparatus, as well as the work on phrasing, agogic, articulation and intonation. At exercises - 2 hours a week, combined with a professor and piano associate, students gain insight into the musical integrity of the given program and train it to the level of readiness for a public appearance. At least once, a public appearance is organized, which can also be within the class. During the semester, technical exercises are processed, and several compositions of different epochs - represented at the exam, at the end of the module. Checking the knowledge at the exam, at the end of the module, where students perform a program of adequate specific skills of the individual and level of study. The program is also performed in the original language: - 1 "Old master", or 1 oratorio - 1 opera aria - 1 solo song of the 19th century - 1 solo song of the 20th century - 1 solo song by a domestic author			
<b>Literature:</b> 1. Edvard Grig, Solo pesme- Henle 1976 2. F. Šubert, Solo pesme - Peters 1978; 3. M. Reger - Baerenreiter 1977 4. Antologija srpske solo pesme vol. 1, 2, 3, 4 – UKS Beograd 5. Đ. Pučini – Toska, Turandot, Boemi, Manon Lesko – Ricordi 1977			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 3
<b>Teaching methods:</b> Lectures: individual teaching Exercises: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artists impression	30
The presence of classes	10		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OCSP5 - <b>Solo singing 5</b>			
<b>Teachers:</b> Ilić A. Aneta, Full Professor; Kitanovski N. Nikola, Full Professor; Mijailović B. Nikola, Full Professor; Pavlović-Drakulić M. Višnja, Full Professor; Popović A. Ljudmila, Full Professor; Jovanović Lj. Katarina, Associate Professor ; Pančetočić-Radaković V. Violeta, Associate Professor			
<b>Assistants:</b> Stojnić D. Vladimir, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist ; Gligorić G. Vladimir, senior collaborative pianist; Drobni Đ. Tatjana, senior collaborative pianist; Milivojević M. Zorka, senior collaborative pianist; Stoković Ž. Ivana, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist; Kostandinović M. Valentina, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 10			
<b>Prerequisites:</b> Passed exam Solo singing 4 (OCSP4)			
<b>Course objective:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. Achieving a high professional singing level through the technical-interpretative production of music literature in the field of opera and concert singing and building individuality of the personality of the singer through the unity of the technical and musical element. Preparing students for pedagogical work.			
<b>Course outcomes:</b> Students master practical skills (in the areas of artistic expression, singing in ensembles, public performance, exercises and maintenance of the rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Course content:</b> Individual lessons with solo singing teacher - 1 hour per week. The process of work involves understanding the styles of composers of different epochs, interpreting the contents of compositions, researching the field of correct voice settings and shaping the tones and dynamic possibilities of the vocal apparatus, as well as the work on frazing, agogia, articulation and intonation. At exercises - 2 hours a week, combined with a professor and piano associate, students gain insight into the musical integrity of the given program and train it to the level of readiness for a public appearance. At least once, a public appearance is organized, which can also be within the class. During the semester, technical exercises are processed, and several compositions of different epochs - represented at the exam, at the end of the module. Checking the knowledge at the exam, at the end of the module, where students perform a program of adequate specific skills of the individual and level of study. The program is also performed in the original language: - 1 oratory - 1 aria Classicism (opera, or concert) - 1 solo song of the 19th century - 1 solo song of the 20th century - 1 solo song by a domestic author			
<b>Literature:</b> 1. Oratorijum album za visoke i niske glasove Vol. 1, 2, 3, 4, - Kalmus 1998; 2. R. Šuman, Solo pesme - Peters 1976; 3. Hugo Volf, Solo pesme- Breitkopf 1974; 4. Album arija / "Mozart fur sopran, tenor, mezzosopran und bass" / Peters 1966 5. Album arija- "Arien album - fur sopran, tenor, mezzosopran und bass" / Peters 1966 6. Antologija srpske solo pesme vol. 1, 2, 3, 4 – UKS Beograd			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 3
<b>Teaching methods:</b> Lectures: individual teaching Exercises: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artists impression	30
The presence of classes	10		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OCSP6 - <b>Solo singing 6</b>			
<b>Teachers:</b> Ilić A. Aneta, Full Professor ; Kitanovski N. Nikola, Full Professor ; Mijailović B. Nikola, Full Professor ; Pavlović-Drakulić M. Višnja, Full Professor ; Popović A. Ljudmila, Full Professor ; Jovanović Lj. Katarina, Associate professor ; Pančeto-ović-Radaković V. Violeta, Associate professor			
<b>Assistants:</b> Stojnić D. Vladimir, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Drobni Đ. Tatjana, senior collaborative pianist; Milivojević M. Zorka, senior collaborative pianist; Stoković Ž. Ivana, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist; Kostandinović M. Valentina, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 10			
<b>Prerequisites:</b> Passed exam Solo singing 5 (OCSP5)			
<b>Course objective:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. Achieving a high professional singing level through the technical-interpretative production of music literature in the field of opera and concert singing and building individuality of the personality of the singer through the unity of the technical and musical element. Preparing students for pedagogical work.			
<b>Course outcomes:</b> Students master practical skills (in the areas of artistic expression, singing in ensembles, public performance, exercises and maintenance of the rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Course content:</b> Individual lessons with solo singing teacher - 1 hour per week. The process of work involves understanding the styles of composers of different epochs, interpreting the contents of compositions, researching the field of correct voice settings and shaping the tones and dynamic possibilities of the vocal apparatus, as well as the work on phrasing, agogic, articulation and intonation. At exercises - 2 hours a week, combined with a professor and piano associate, students gain insight into the musical integrity of the given program and train it to the level of readiness for a public appearance. At least once, a public appearance is organized, which can also be within the class. During the semester, technical exercises are processed, and several compositions of different epochs - represented at the exam, at the end of the module. Checking the knowledge at the exam, at the end of the module, where students perform a program of adequate specific skills of the individual and level of study. The program is also performed in the original language: - 1 " Old Master " - 1 opera aria - 2 solo songs of the 19th century - 2 solo songs of the 20th century - 2 solo songs by domestic authors			
<b>Literature:</b> 1. "Arie antiche ", vol. I. II. III – Parisotti, 1984; 2. F. Šubert, solo pesme- Peters 1980, 3. Razni autori opere - Ricordi 1966 4. Razni autori operske literature - Sonzogno 1980 5. Antologija srpske solo pesme vol. 1, 2, 3, 4, 5, 6, UKS Beograd.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 3
<b>Teaching methods:</b> Lectures: individual teaching Exercises: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artists impression	30
The presence of classes	10		

<b>Study program:</b> Bachelor academic studies ; Music Performance		
<b>Course:</b> OCSP7 - <b>Solo singing 7</b>		
<b>Teachers:</b> Ilić A. Aneta, Full Professor ; Kitanovski N. Nikola, Full Professor ; Mijailović B. Nikola, Full Professor ; Pavlović-Drakulić M. Višnja, Full Professor ; Popović A. Ljudmila, Full Professor ; Jovanović Lj. Katarina, Associate professor ; Pančetočić-Radaković V. Violeta, Associate professor		
<b>Assistants:</b> Stojnić D. Vladimir, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Drobni Đ. Tatjana, senior collaborative pianist; Milivojević M. Zorka, senior collaborative pianist; Stoković Ž. Ivana, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist; Kostandinović M. Valentina, adjunct collaborative pianist		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 11		
<b>Prerequisites:</b> Passed exam Solo singing 6 (OCSP6)		
<b>Course objective:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. Achieving a high professional singing level through the technical-interpretative production of music literature in the field of opera and concert singing and building individuality of the personality of the singer through the unity of the technical and musical element. Preparing students for pedagogical work.		
<b>Course outcomes:</b> Students master practical skills (in the areas of artistic expression, singing in ensembles, public performance, exercises and maintenance of the rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.		
<b>Course content:</b> Individual lessons with solo singing teacher - 1 hour per week. The process of work involves understanding the styles of composers of different epochs, interpreting the contents of compositions, researching the field of correct voice settings and shaping the tones and dynamic possibilities of the vocal apparatus, as well as the work on phrasing, agogic, articulation and intonation. At exercises - 2 hours a week, combined with a professor and piano associate, students gain insight into the musical integrity of the given program and train it to the level of readiness for a public appearance. At least once, a public appearance is organized, which can also be within the class. During the semester, technical exercises are processed, and several compositions of different epochs - represented at the exam, at the end of the module. Checking the knowledge at the exam, at the end of the module, where students perform a program of adequate specific skills of the individual and level of study. The program is also performed in the original language: The student chooses one of the options, focusing on the opera or concert program, and he must choose the same in the 8th module. 1. - 2 opera arias - 1 cycle (original) or 2. - 1 oratorio - 1 concert aria - 1 cycle (original)		
<b>Literature:</b> 1. Barokni kompozitori, Oratorijumi za sopran, tenor - Peters 1970; 2. F. Šubert, Solo pesme -1, 2 vol. Reters 1980 3. Antologija srpske solo pesme UKS / Beograd, 4. Moris Ravel, solo pesme i ciklusi - Kalmus 1980; 5. V. A. Mocart: Figarova ženidba, Čarobna frula, Don Džovani, Tako čine sve – Peters edicije 1966. g. 6. G. Doniceti: Ljubavni napitak, Don Paskuale, Ana Bolena, Lučija od Iamermura, Marija stjuard, Lukrecija Bordžija, Roberto Devere, Kći Puka, Favorita, - Rikordi 2007. g. 7. V. Belini: Kapuleti i Monteki, Norma, Puritani, Pirata, La sonambula – Rikordi 2007. g. 8. Đ. Rosini: seviljski Berberin, Pepeljuga, Italijanka u Alžiru – Rikordi 2007. g. 9. Đ. Verdi: Aida, Atila, Bal pod maskama, Don Karlos, Ernani, Falstaf, Moć sudbine, Lombardi, Luiza Miler.; akbet, Nabuko, Otelo, Rigoletto, Simon Bokanegra, Traviata, Trubadur, Sicilijanske večeri – Rikordi 2007. g. 10. Đ. Pučini: Boemi, Edgar, Devojka sa sapada, Đani Skiki, Madam Baterflaj, Manon Lesko, Suor andželika, Tabaro, Turandot, Vili – Rikordi 2007. g. 11. P. Maskanji: Kavalarija rustikana, Iris – Sonzonjo 2000. g. 12. Š. Guno: Faust, Romeo i Julija – Kalmus 1999. g. 13. Ž. Bize: Karmen – Kalmus 1999. g. Ciklusi: B. Smetana kompleti 1, 2, 3 Peters 1988;		
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 3
<b>Teaching methods:</b> Lectures: individual teaching Exercises: individual teaching		
<b>Grading (max. no. of points 100):</b>		

Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artists impression	30
The presence of classes	10		

<b>Study program:</b> Bachelor academic studies ; Music Performance		
<b>Course:</b> OCSP8 - <b>Solo singing 8</b>		
<b>Teachers:</b> Ilić A. Aneta, Full Professor ; Kitanovski N. Nikola, Full Professor ; Mijailović B. Nikola, Full Professor ; Pavlović-Drakulić M. Višnja, Full Professor ; Popović A. Ljudmila, Full Professor ; Jovanović Lj. Katarina, Associate professor ; Pančetočić-Radaković V. Violeta, Associate professor		
<b>Assistants:</b> Stojnić D. Vladimir, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Drobni Đ. Tatjana, senior collaborative pianist; Milivojević M. Zorka, senior collaborative pianist; Stoković Ž. Ivana, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist; Kostandinović M. Valentina, adjunct collaborative pianist		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 11		
<b>Prerequisites:</b> Passed exam Solo singing 7 (OCSP7)		
<b>Course objective:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. Achieving a high professional singing level through the technical-interpretative production of music literature in the field of opera and concert singing and building individuality of the personality of the singer through the unity of the technical and musical element. Preparing students for pedagogical work.		
<b>Course outcomes:</b> Students master practical skills (in the areas of artistic expression, singing in ensembles, public performance, exercises and maintenance of the rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.		
<b>Course content:</b> Individual lessons with solo singing teacher - 1 hour per week. The process of work involves understanding the styles of composers of different epochs, interpreting the contents of compositions, researching the field of correct voice settings and shaping the tones and dynamic possibilities of the vocal apparatus, as well as the work on phrasing, agogic, articulation and intonation. At exercises - 2 hours a week, combined with a professor and piano associate, students gain insight into the musical integrity of the given program and train it to the level of readiness for a public appearance. At least once, a public appearance is organized, which can also be within the class. During the semester, technical exercises are processed, and several compositions of different epochs - represented at the exam, at the end of the module. Checking the knowledge at the exam, at the end of the module, where students perform a program of adequate specific skills of the individual and level of study. The program is also performed in the original language: The student chooses the same option (1, or 2) as in the previous 7th module. 1. - 2 opera arias - 2 solo songs of the 19th century - 2 solo songs of the 20th century - 2 solo songs by national authors Or 2. - 1 oratorio - 1 concert aria - 2 solo songs of the 19th century - 2 solo songs of the 20th century - 2 solo songs by national authors		
<b>Literature:</b> 1. Barokni kompozitori, Oratorijumi za sopran, tenor - Peters 1970; 2. F. Šubert, Solo pesme -1, 2 vol. Reters 1980 3. Antologija srpske solo pesme UKS / Beograd, 4. Moris Ravel, solo pesme i ciklusi - Kalmus 1980; 5. V. A. Mocart: Figarova ženidba, Čarobna frula, Don Džovani, Tako čine sve – Peters edicije 1966. g. 6. G. Doniceti: Ljubavni napitak, Don Paskuale, Ana Bolena, Lučija od Iamermura, Marija stjuard, Lukrecija Bordžija, Roberto Devere, Kći Puka, Favorita, - Rikordi 2007. g. 7. V. Belini: Kapuleti i Monteki, Norma, Puritani, Pirata, La sonambula – Rikordi 2007. g. 8. Đ. Rosini: seviljski Berberin, Pepeljuga, Italijanka u Alžiru – Rikordi 2007. g. 9. Đ. Verdi: Aida, Atila, Bal pod maskama, Don Karlos, Ernani, Falstaf, Moć sudbine, Lombardi, Luiza Miler.; akbet, Nabuko, Otelo, Rigoletto, Simon Bokanegra, Traviata, Trubadur, Sicilijanske večeri – Rikordi 2007. g. 10. Đ. Pučini: Boemi, Edgar, Devojka sa sapada, Đani Skiki, Madam Baterflaj, Manon Lesko, Suor andželika, Tabaro, Turandot, Vili – Rikordi 2007. g. 11. P. Maskanji: Kavalirija rustikana, Iris – Sonzonjo 2000. g. 12. Š. Guno: Faust, Romeo i Julija – Kalmus 1999. g. 13. Ž. Bize: Karmen – Kalmus 1999. g. Ciklusi: B. Smetana kompleti 1, 2, 3 Peters 1988;		
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 3

<b>Teaching methods:</b> Lectures: individual teaching Exercises: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artists impression	30
The presence of classes	10		

<b>Study program:</b> Book of courses Bachelor academic studies Music Performance			
<b>Course:</b> OBD11 - <b>Conducting 1</b>			
<b>Teachers:</b> Radovanović-Brkanović R. Biljana, Full Professor ; Sudić D. Bojan, Full Professor			
<b>Assistants:</b> Radojković D. Sonja, collaborative pianist ; Stefanović D. Mladen, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 22			
<b>Prerequisites:</b> None			
<b>Course objective:</b> A thorough expansion of all aspects that the student's musical personality constitutes, through the knowledge acquisition necessary for different levels of comprehension and realization of set musical pieces. This is followed by awareness of criticism (objective analysis), communication skill sets and self sustainability while engaged in ensemble conducting.			
<b>Course outcomes:</b> Students will master practical skills (allocated within artistic expressions, public performances, rehearsal and ensembles conducting, and practice sessions), theoretical knowledge (knowledge and understanding of the repertoire and the context of the piece), gain autonomy in work, psychological understanding of interpretations, awareness of criticisms and communication skills.			
<b>Course content:</b> First Semester: Study of basic elements of conducting technique (preparatory movement, schemes, articulation, agogics...) and practical application in vocal, three and four voices part pieces (motets, madrigals and pieces of domestic composers of simpler structure). Introduction to stylistic directions, characteristics and types of choral ensembles, practical application of beforehand acquired knowledge (harmony analysis, musical forms, counterpoint). Second semester: Theoretical processing of more complex choral works of various stylistic epochs and musical directions (liturgies, operas, spiritual concerts, choral suites and similar). Through practical work with the ensemble (mixed and female choir), students further improve their conducting technique, get acquainted with the process of work (from the initial sight reading piece with the ensemble, to the final mastering of the basic elements of the interpretation). Examination requirements: The exam is in the form of a public appearance, the student conducts at least one work of a cyclic form, or a series of compositions of different weights of at least 20 minutes duration.			
<b>Literature:</b> 1. Lasso, Orlando di Moteti Muzička akademija, Beograd 1972; 2. Ilić, Vojislav Vežbe iz horskog dirigovanja Muzička akademija, Beograd 1970 3. Monteverdi, Claudio Madrigali Muzička akademija, Beograd 1970; 4. Mokranjac, Stevan Stojanović Opelo Muzička akademija, Beograd 1968; 5. Mokranjac, Stevan Stojanović Akatist Muzička akademija, Beograd 1971; 6. Mokranjac, Stevan Stojanović Rukoveti Zavod za udžbenike i nastavna sredstva, Beograd 1995; 7. Rahmanjinov, Sergej Svenočno bdenije Muzička akademija, Beograd 1979; 8. Mokranjac, Stevan Stojanović Liturgija Svetog Jovana Zlatoustog Zavod za udžbenika i nastavna 9. Sredstva, Beograd 1995; 10. Чайковский, Петр Илйич Литургия Светог Јована Златoustог Факултет музичке уметности, Beograd 1981; 11. Hristić, Stevan Opelob moll Muzička akademija, Beograd 1968; 12. Česnokov, Pavel Liturgija Svetog Jovana Zlatoustog Fakultet muzičke umetnosti, Beograd 2002; 13. Britten, Benjamin Ceremony of Carols Fakultet muzičke umetnosti, Beograd 1983			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 2
<b>Teaching methods:</b> Lectures: individual teaching Practical work: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Exam - Technical realization	30
Practical work	20	Exam - Artistic impression	30
Attend lectures	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBDI3 - <b>Conducting 3</b>			
<b>Teachers:</b> Radovanović-Brkanović R. Biljana, Full Professor ; Sudić D. Bojan, Full Professor			
<b>Assistants:</b> Radojković D. Sonja, collaborative pianist ; Stefanović D. Mladen, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 22			
<b>Prerequisites:</b> Passed exam Conducting 2 (OBDI2)			
<b>Course objective:</b> A thorough expansion of all aspects that the student's musical personality constitutes, through the knowledge acquisition necessary for different levels of comprehension and realization of set musical pieces. This is followed by awareness of criticism (objective analysis), communication skill sets and self sustainability while engaged in ensemble conducting.			
<b>Course outcomes:</b> Students will master practical skills (allocated within artistic expressions, public performances, rehearsal and ensembles conducting, and practice sessions), theoretical knowledge (knowledge and understanding of the repertoire and the context of the piece), gain autonomy in work, psychological understanding of interpretations, awareness of criticisms and communication skills.			
<b>Course content:</b> First semester: Composers and compositions of early Romanticism. The selection of the program and the work plan depend on the current technical capabilities of the student and are in line with the level of previously acquired knowledge, as well as with his intellectual and psychophysical predispositions. The process of work includes an understanding of the style of the early romantic epoch, the interpretation of the content and the form of the composition, the work on phrasing, agogic, articulation ... Working on further refinement of conducting technique. Second semester: The process of work involves understanding the styles of various epochs, with particular reference to the compositions of the romantic period, interpretation of content and form, further research in the field of tone emission of the orchestra, work on phrasing, articulation, agogics. The selection of the program is in line with the level of previously acquired knowledge of each student and is conditioned by his intellectual and psychophysical potentials. Exam requirements: Public performance. The program is conditioned by the current repertoire of the Symphonic Orchestra with which students will perform the exam - one or two movements of a symphony from romantic period or a symphonic poems, or an overture.			
<b>Literature:</b> 1. Mendelssohn-Bartholdy, Felix Sinfonie Nr. 3 "Italienische" Peters, Leipzig 1953; 2. Mendelssohn-Bartholdy, Felix Ouverture "Hebriden" Peters, Leipzig 1956; 3. Schubert, Franz Sinfonie Nr. 5 B-dur Eulenburg, Leipzig 1958; 4. Schubert, Franz Sinfonie Nr. 8 h-moll Eulenburg, Leipzig 1956; 5. Beethoven, Ludwig van Sinfonie F-dur no. 6 Peters, Leipzig 1938; 6. Beethoven, Ludwig van Ouverture "Leonore" nr. 3 Peters, Leipzig 1952; 7. Brahms, Johannes Simphonie no. 8, Philharmonie, Wien 1962; 8. Brahms, Johannes Sinfonie Nr. 5 e-moll Philharmonie, Wien 1962; 9. Tschaikowsky, Peter Illic Sinfonie Nr. 4 f-moll Peters, Leipzig 1963; 10. Tschaikowsky, Peter Illic Sinfonie Nr. 5 e-moll Peters, Leipzig 1963; 11. Tschaikowsky, Peter Illic Sinfonie Nr. 6 h-moll Peters, Leipzig 1967; 12. Čajkovski, Petar Iljič Fantasie-Ouverture "Romeo und Julie" Peters, Leipzig 1976			
<b>No. of active teaching classes:</b>		Lectures:1	Practical work: 2
<b>Teaching methods:</b> Lectures: individual teaching Practical work: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Perform and listen to the class	20	Exam - artistic impression	30
Attendance at lectures	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBDI2 – <b>Conducting 2</b>			
<b>Teachers:</b> Radovanović-Brkanović R. Biljana, Full Professor ; Sudić D. Bojan, Full Professor			
<b>Assistants:</b> Radojković D. Sonja, collaborative pianist ; Stefanović D. Mladen, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 22			
<b>Prerequisites:</b> Passed exam Conducting 1 (OBDI1)			
<b>Course objective:</b> A thorough expansion of all aspects that the student's musical personality constitutes, through the knowledge acquisition necessary for different levels of comprehension and realization of set musical pieces. This is followed by awareness of criticism (objective analysis), communication skill sets and self sustainability while engaged in ensemble conducting.			
<b>Course outcomes:</b> Students will master practical skills (allocated within artistic expressions, public performances, rehearsal and ensembles conducting, and practice sessions), theoretical knowledge (knowledge and understanding of the repertoire and the context of the piece), gain autonomy in work, psychological understanding of interpretations, awareness of criticisms and communication skills.			
<b>Course content:</b> First semester: In the second year of the study we begin with orchestral scores i.e. symphonies and other classical masterpieces (foremost Haydn and Mozart). For the first time, the student is presented with orchestral scores, followed by basic elements of orchestration, while renewing knowledge regarding musical instruments (sound range, keys, transpositions, etc.), followed by an Improvement of conducting technique. The course program includes comprehension and interpretation of content and form of compositions, research in the field of tonal design and dynamic possibilities of the orchestra, work on phrasing, agogic, and articulation. Second semester: Complex compositions of the classical repertoire (Haydn, Mozart, Beethoven). The focus is on practical lessons, for the first time the student meets with the orchestra and in the work with the ensemble begins to apply the acquired knowledge (technique of conducting, orchestration, knowledge of instruments ...). Exam requirements: the exam is in the form of a public performance where a student is to conduct overtures, or one or two movements of classical symphonies.			
<b>Literature:</b> 1. Haydn, Joseph Sinfonie no. 104 Peters, Leipzig 1936 2. Haydn, Joseph Sinfonie "Mit dem Paukenschlag" Philharmonia, Wien 1938; 3. Haydn, Joseph Sinfonie "Mit dem Paukenwirbel" Peters, Leipzig 1948 4. Mozart, Wolfgang Amadeus Sinfonie Nr. 39 Es-dur Peters, Leipzig 1952; 5. Mozart, Wolfgang Amadeus Sinfonie no. 40 g- moll Peters, Leipzig 1952; 6. Beethoven, Ludwig van Sinfonie no. 1 C major Peters, Leipzig 1938; 7. Beethoven, Ludwig van Sinfonie Nr. 2 D-dur Peters, Leipzig 1938; 8. Beethoven, Ludwig van Ouverture Coriolan Peters, Leipzig 1936; 9. Beethoven, Ludwig van Ouverture Egmont Peters, Leipzig 1935; 10. Mozart, Wolfgang Amadeus Sinfonie KV 551 C-dur Nr. 41 Peters, Leipzig 1937; 11. Beethoven, Ludwig van Sinfonie B-dur Nr. 4 Peters, Leipzig 1938; 12. Beethoven, Ludwig van Sinfonie A-dur Nr. 7 Peters, Leipzig 1938			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 2
<b>Teaching methods:</b> Lectures: individual teaching Practical work: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity during classes	10	Exam - technical realization	30
Perform and listen to the class	20	Exam - artistic impression	30
Attendance at lectures	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBDI4 - <b>Conducting 4</b>			
<b>Teachers:</b> Radovanović-Brkanović R. Biljana, Full Professor ; Sudić D. Bojan, Full Professor			
<b>Assistants:</b> Radojković D. Sonja, collaborative pianist ; Stefanović D. Mladen, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 24			
<b>Prerequisites:</b> Passed exam Conducting 3 (OBDI3)			
<b>Course objective:</b> A thorough expansion of all aspects that the student's musical personality constitutes, through the knowledge acquisition necessary for different levels of comprehension and realization of set musical pieces. This is followed by awareness of criticism (objective analysis), communication skill sets and self sustainability while engaged in ensemble conducting.			
<b>Course outcomes:</b> Students will master practical skills (allocated within artistic expressions, public performances, rehearsal and ensembles conducting, and practice sessions), theoretical knowledge (knowledge and understanding of the repertoire and the context of the piece), gain autonomy in work, psychological understanding of interpretations, awareness of criticisms and communication skills.			
<b>Course content:</b> The first semester: The process of further improving of the student's conducting technique through it's practical implementation on works from various periods, interpretation of content and the form of more complex compositions, with particular reference to the works of late romanticism. Basic introduction with conducting opera arias and soloist accompaniment ... Program selection and the work plan depend on the current possibilities of the student, assimilating it with the level of previously acquired knowledge and their intellectual and psychophysical predispositions. Second semester: The process of course includes further improvement of conducting technique, research in the field of sound emission, dynamic scaling, phrasing, agogics, and articulation. Practical application of previously acquired knowledge in the field of styles, harmony, forms, orchestration. Diagnosing opera arias and soloists accompaniment. The selection of the program and the work plan depend on the current possibilities of the student and are in line with the level of previously acquired knowledge and their intellectual and psychophysical predispositions. Exam requirements: Public performance - concert (concert program is conditioned by the current repertoire of the ensemble with which the candidate takes the exam).			
<b>Literature:</b> 1. Dvorak, Antonin Sinfonie op. 88 Nr. 8 G-dur Philharmonia, Wien 1968; 2. Dvorak, Antonin Sinfonie "Aus der Neuen Welt" Universal, Wien 1937; 3. Franck, Cesar Sinfonie d-moll Eulenburg, Leipzig 1973 4. Liszt, Franz Les Preludes Boosey and Hawkes, London 1976; 5. Mussorgsky, Modest Eine Nacht auf dem kahlen Berge Breitkopf, Leipzig 1976; 6. Prokofieff, Sergej Symphonie classique op. 25 Boosey and Hawkes 1978; 7. Verdi, Giuseppe Messa da Requiem Peters, Leipzig 1963; 8. Mozart, Wolfgang Amadeus Requiem Eulenburg, Leipzig 1983; 9. Mozart, Wolfgang Amadeus Klavierkonzert KV. 537 D-dur Peters, Leipzig 1961; 10. Mozart, Wolfgang Amadeus Klavierkonzert KV 466 d-moll Peters, Leipzig 1961; 11. Schumann, Robert Klavierkonzert a-moll Peters, Leipzig 1961; 12. Verdi, Giuseppe Il Trovatore Ricordi, Milano 1963			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 2
<b>Teaching methods:</b> Lectures: individual teaching Practical work: individual teaching			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Perform and listen to the class	20	Exam - artistic impression	30
Attendance at lectures	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBPC1 - <b>Musical Scores 1</b> , OBPK1 - Musical Scores 1, OUBPK1 - Musical Scores 1			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> The student enrolled for the appropriate year of the basic studies of the Composition Department or Music Theory			
<b>Course objective:</b> The aim of the subject is to read the score and to tidy up its essential elements in order to gain the impression of the artistic qualities of the work.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to get to know the artistic qualities of the work and as a composer or music theoretician, the student will be able to analyze the compositional procedures and stylistic characteristics of the composition. Student compositions of playing scores also enable him to gain insight into the artistic musical heritage of the world and to create his own music based on this knowledge.			
<b>Course content:</b> The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. In the first semester, the student is introduced to playing old keys and classical string quartets, and in the second semester, through practical introduction to the transpositions of wind instruments and the basics of the orchestra of the classical little symphony orchestra, the student is able to perform the score of a small symphony orchestra. The student is obliged to perform 4 chorales in the old keys by J. S. Bach, one string quartet by J. Haydn, two movements of a string quartet by W. A. Mozart and L. van Beethoven from opus 18, one symphony by W. A. Mozart and two symphony movements by J. Haydn and L. van Beethoven. The student should perform at least 70% of the material during the course, and a maximum of 30% of the exam materials.			
<b>Literature:</b> 1. J. S. Bach – Korali u starim ključevima (Muzička Akademija, Beograd, 1968) 2. J. Haydn- Streichquartett op. 3 Nr. 4 (Eulenburg, Leipzig, 1932) 3. W. A. Mozart- Streichquartett KV421 (Philharmonia, Wien, 1968) 4. L. v. Beethoven- Streichquartett op. 18 Nr. 5 (Peters, Leipzig, 1969) 5. Creutzburg, Heinrich, Partituerspiel (Schott, Mainz, 1956) 6. W. A. Mozart- Sinfonie KV 183 g-moll (Philharmonia, Wien, 1954) 7. W. A. Mozart- Sinfonie KV 201 A-dur (Peters, Leipzig, 1962) 8. J. Haydn- Sinfonie Nr. 92 "Oxford" (Doblinger, Wien, 1936) 9. L. v. Beethoven –Sinfonie Nr. 1 C-dur (Peters, Leipzig, 1936)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBPD1 - <b>Musical Scores 1</b>			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> The corresponding OAS year was entered in the conductor section			
<b>Course objective:</b> The aim of the course is to read the score and to analyze its essential elements in an effort to gain an impression of the artistic qualities of the work, as part of the preparation for working with different ensembles.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to learn the artistic qualities of the works and to be able to analyze the compositional procedures and stylistic characteristics of the composition as a conductor with the aim of more efficient work with choral, orchestral and vocal-instrumental ensembles in preparing the work for its performance.			
<b>Course content:</b> The subject is designed in such a way that by continuous work and playing a large number of examples, the student is acquainted in the shortest time with all the essential elements of a musical piece. In the first semester, the student becomes acquainted with the keys of old through the chorales of J. S. Bach, string quartets of classical authors. In the second semester, the student becomes acquainted with the concept of transposition as well as with the basics of the instrumentation of a small classical symphony orchestra. The student is obliged to perform 6 chorales J. S. Bach in the old keys, the whole string quartet J. Haydn, two movements of string quartets by Mozart and Beethoven, one complete Mozart Symphony (No. 25 in g minor or no. 29 in A major) and two Haydn's "London" symphonies. During classes, a student should have at least 70% of the material in classes and 30% at the exam.			
<b>Literature:</b> 1. J. S. Bach – Korali u starim Ključevima (Muzička Akademija, Beograd, 1968) 2. J. Haydn-Streichquartett op. 76 Nr. 2 (Breitkopf, Leipzig, 1935) 3. W. A. Mozart-Streichquartett KV 387 (Eulenburg, Leipzig, 1938) 4. L. v. Beethoven- Streichquartett op. 18 Nr. 4 (Peters, Leipzig, 1968) 5. H. Creutzburg- Partiturspiel I-IV (Schott, Mainz, 1956) 6. W. A. Mozart- Sinfonie KV 183 g-moll (Philharmonia, Wien, 1954) 7. W. A. Mozart- Sinfonie KV 201 A-dur (Peters, Leipzig, 1962) 8. J. Haydn- Sinfonie Nr. 92 "Oxford" (Doblinger, Wien, 1936) 9. J. Haydn-Sinfonie Nr. 104 (Doblinger, Wien, 1936)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Colloquium	30		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBPD2 - <b>Musical Scores 2</b>			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> The corresponding OAS year was entered in the conductor section			
<b>Course objective:</b> The aim of the course is to read the score and to analyze its essential elements in an effort to gain an impression of the artistic qualities of the work, as part of the preparation for working with different ensembles.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to learn the artistic qualities of the works and to be able to analyze the compositional procedures and stylistic characteristics of the composition as a conductor with the aim of more efficient work with choral, orchestral and vocal-instrumental ensembles in preparing the work for its performance.			
<b>Course content:</b> The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. In the first semester, the student becomes acquainted with the symphony of the classical epoch. In the second semester, the student becomes acquainted with the use of a small symphony orchestra in early romantics and with the playing and singing of operatic songs from the piano excerpt. The student is obliged to perform one Mozart Symphony (choice from number 35 to number 41) and two of Beethoven's symphonies of choice, one Symphony by F. Schubert, one symphony by F. Mendelssohn, and one act of Mozart's opera. During the course, the student should perform at least 70% of the material, and at the exam maximum 30%.			
<b>Literature:</b> 1. L. v. Beethoven – Sinfonie Nr. 1 C-dur (Peters, Leipzig, 1936) 2. L. v. Beethoven- Sinfonie Nr. 5 c-moll (Peters, Leipzig, 1964) 3. W. A. Mozart- Sinfonie Nr. 38 D-dur KV504 (Peters, Leipzig, 1972) 4. F. Schubert- Sinfonien Nr. 1-3 (Baerenreiter, Kassel, 1967) 5. F. Mendelssohn – Sinfonie Nr. 3 "Italienische" (Breitkopf und Haertel, Leipzig, 1964) 6. W. A. Mozart-Le Nozze di Figaro (Ricordi, Milano, 1976)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 2			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBPD3 - <b>Musical Scores 3</b>			
<b>Teachers:</b> : Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> The corresponding OAS year was entered in the conductor section			
<b>Course objective:</b> The aim of the course is to read the score and to analyze its essential elements in an effort to gain an impression of the artistic qualities of the work, as part of the preparation for working with different ensembles.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to learn the artistic qualities of the works and to be able to analyze the compositional procedures and stylistic characteristics of the composition as a conductor with the aim of more efficient work with choral, orchestral and vocal-instrumental ensembles in preparing the work for its performance			
<b>Course content:</b> The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. In the first semester, symphonic examples composed for the great romantic symphony orchestra are played. The student becomes acquainted with the basics of instrumentation for the big symphony orchestra. In the second semester, the student is also acquainted with playing and singing a romantic opera from a vocal score. The student is obliged to play one of the Schumann's and one Brahms' Symphony, one Symphony by P. Tchaikovsky and one act of Verdi's opera. During the course, the student should perform at least 70% of the material and at the exam maximum 30%.			
<b>Literature:</b> 1. Creutzburg, Heinrich, Partiturspiel (Schott, Mainz, 1956) 2. J. Brahms- Sinfonie Nr. 2 D-dur Op. 73 (Philharmonia, Wien, 1938) 3. R. Schumann-Sinfonie Nr. 1 B-dur (Peters, Leipzig, 1960) 4. P. Tschaikowsky- Sinfonie Nr. 4 f-moll (Peters, Leipzig, 1968) 5. P. Tschaikowsky- Sinfonie Nr. 5 e-moll (Peters, Leipzig, 1968) 6. G. Verdi-Rigoletto (Ricordi, Milano, 1976) 7. G. Verdi-II Trovatore (Ricordi, Milano, 1972)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 2			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBPD4 - <b>Musical Scores 4</b>			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> The corresponding OAS year was entered in the conductor section			
<b>Course objective:</b> The aim of the course is to read the score and to analyze its essential elements in an effort to gain an impression of the artistic qualities of the work, as part of the preparation for working with different ensembles.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to learn the artistic qualities of the works and to be able to analyze the compositional procedures and stylistic characteristics of the composition as a conductor with the aim of more efficient work with choral, orchestral and vocal-instrumental ensembles in preparing the work for its performance			
<b>Course content:</b> The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. In this semester the symphonic compositions of the impressionists and the opera of Puccini are worked out through playing and singing from the vocal score of Puccini's opera. In the second semester, the student is referred to the complex analytical procedures that make it easy for him to play a complete score of the symphonic works of the 20th century, as well as to play and sing a vocal-instrumental score (not necessarily stage work). The student is obliged to perform at least two impressionistic symphonic poems and one act of Puccini's opera, one Prokofiev's symphony of choice (except for "Classical" No. 1) or one Shostakovich's symphony, also by choice. The student is obliged to perform and sing from the scoreboard one vocal-instrumental (non-obligatory stage) work, for example, Bach's Magnificat, or Mozart's Requiem. The student should perform at least 70% of the course material and maximum 30% of the exam material.			
<b>Literature:</b> 1. Creutzburg, Heinrich, Partiturspiel (Schott, Mainz, 1956) 2. C. Debussy- La Mer (Durand, Paris, 1936) 3. M. Ravel- Pavane pour une infante defunte (Durand, Paris, 1910) 4. G. Puccini –La Boheme (Ricordi, Milano, 1961) 5. S. Prokofieff- Symohony No7 (Leeds Music Corporation, New York, 1958) 6. Д. Шостакович- Симфонија бр. 1 (Музгиз, Москва, 1963) 7. J. S. Bach- Magnificat (Eulenburg, London, 1961) 8. W. A. Mozart-Requiem (Peters, Leipzig, 1978)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 2			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

<b>Study program:</b> Book of courses Bachelor academic studies Music Performance			
<b>Course:</b> OBPk2 - <b>Musical Scores 2</b> , OUBPK2 - Musical Scores 2, OUBPM2 - Musical Scores 2			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Enrollment of appropriate year of Bachelor studies at Composition or Music Theory Study programs.			
<b>Course objective:</b> The aim of the course is to read score and play fluently its essential elements in order to get an impression of the artistic qualities of a piece.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to play important elements of the score in the shortest possible time and to get to know the artistic qualities of the work, and as a composer or music theoretician, to be able to analyze the compositional procedures and stylistic characteristics of the composition. Playing musical scores provides composition student to gain insight into the world's artistic musical heritage and, on the basis of this knowledge, creates her/his own music.			
<b>Course content:</b> The course is designed to instruct the student, in the shortest time, all the essential elements of an artwork, by continuous work and playing a large number of examples. In the first semester, through playing practical examples, the student is introduced with the symphonic works of the composer of the romantic epoch and with the fundamentals of instrumentation for the large symphony orchestra. Student is introduced with operas by W. A. Mozart through playing and singing passages from piano excerpts. During the second semester, the student is introduced to the symphonic work of the impressionist and composers of the 20th century, as well as with operas by G. Verdi, R. Wagner and G. Puccini through playing and singing passages from vocal scores. The student is obliged to perform one symphony from Romantic epoch for the big symphony orchestra (Schumann, Brahms, Dvorak, Tchaikovsky), three pieces from the vocal score of one Mozart's opera (aria, duet and one larger ensemble), one symphony (S. Prokofiev or D. Shostakovich) or two symphonic poems by the Impressionist authors (Debussy, Ravel). The student is obliged to play and sing a one aria, duet and a larger ensemble from the opera by Verdi, Puccini or Wagner. The student is obliged to play at least 70% of the program during the lectures, up to 30% of the program at the exam.			
<b>Literature:</b> 1. Creutzburg, Heinrich, Partiturspiel (Schott, Mainz, 1956) 2. J. Brahms- Sinfonie Nr. 2 D-dur Op. 73 (Philharmonia, Wien, 1938) 3. A. Dvorak- Sinfonie Nr. 9 e- moll "Aus der Neuen Welt" (Eulenburg, Leipzig, 1958) 4. R. Schumann-Sinfonie Nr. 1 B-dur (Peters, Leipzig, 1960) 5. P. Tschaikowsky- Sinfonie Nr. 4 e-moll (Peters, Leipzig, 1968) 6. W. A. Mozart- Die Zauberfloete (Peters, Leipzig-Frankfurt, 1932) 7. S. Prokofieff- Symohony No7 (Leeds Music Corporation, New York, 1958) 8. Д. Шостакович- Симфонија бр. 1 (Музгиз, Москва, 1963) 9. C. Debussy- La Mer (Durand, Paris, 1936) 10. M. Ravel- Pavane pour une infante defunte (Durand, Paris, 1910) 11. G. Verdi-Rigoletto (Ricordi, Milano, 1976) 12. G. Puccini –La Boheme (Ricordi, Milano, 1961) 13. R. Wagner-Tahnhauser (Peters, Leipzig, 1974)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

<b>Study program:</b> Book of courses Bachelor academic studies Music Performance			
<b>Course:</b> OUBPM1 - <b>Musical Scores 1</b>			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> The student enrolled in the appropriate year of basic studies of the Department of Musicology			
<b>Course objective:</b> The aim of the subject is to read the score and to tidy up its essential elements in order to gain the impression of the artistic qualities of the work.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to get to know the artistic qualities of the work, and as a musicologist, the student will be able to analyze the compositional procedures and stylistic characteristics of the composition.			
<b>Course content:</b> The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. The student is obliged to perform 4 corals in the old keys J. S. Bach, one string quartet J. Haydn, one String Quartet by W. A. Mozart or L. van Beethoven from opus 18. The student is obliged to observe at least 70% of the material during the course, while at the exam maximum 30% of the material.			
<b>Literature:</b> 1. J. S. Bach – Korali u starim ključevima (Muzička Akademija, Beograd, 1968) 2. J. Haydn- Streichquartett op. 3 Nr. 4 (Eulenburg, Leipzig, 1932) 3. W. A. Mozart- Streichquartett KV421 (Philharmonia, Wien, 1968) 4. L. v. Beethoven- Streichquartett op. 18 Nr. 5 (Peters, Leipzig, 1969) 5. Creutzburg, Heinrich, Partituerspiel (Schott, Mainz, 1956)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Colloquium	30		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OUBPM3 - <b>Musical Scores 3</b>			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Enrollment of appropriate Bachelor studies year at Musicology Study program			
<b>Course objective:</b> The aim of the course is to read score and play fluently its essential elements in order to get an impression of the artistic qualities of a piece.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to play important elements of the score in the shortest possible time and to get to know the artistic qualities of the work, and as a musicologist, to be able to analyze the compositional procedures and stylistic characteristics of the composition.			
<b>Course content:</b> The course is designed to instruct the student, in the shortest time, all the essential elements of an artwork, by continuous work and playing a large number of examples. Student is introduced, through playing and singing passages from vocal scores, to the symphonic work of the impressionist and composers of the 20th century, as well as with operas by G. Verdi, R. Wagner and G. Puccini. The student is obliged to perform one symphony (S. Prokofiev or D. Shostakovich) or two symphonic poems of the Impressionist authors (Debussy, Ravel). The student is obliged to play and sing a one aria, duet and a larger ensemble from the operas by Verdi, Puccini or Wagner. The student is obliged to play at least 70% of the program during the lectures, up to 30% of the program at the exam.			
<b>Literature:</b> 1. Creutzburg, Heinrich, Partiturspiel (Schott, Mainz, 1956) 2. S. Prokofieff- Symohony No7 (Leeds Music Corporation, New York, 1958) 3. Д. Шостакович- Симфонија бр. 1 (Музгиз, Москва, 1963) 4. C. Debussy- La Mer (Durand, Paris, 1936) 5. M. Ravel- Pavane pour une infante defunte (Durand, Paris, 1910) 6. G. Verdi-Rigoletto (Ricordi, Milano, 1976) 7. G. Puccini –La Boheme (Ricordi, Milano, 1961) 8. R. Wagner-Tahnhauser (Peters, Leipzig, 1974)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

<b>Study program:</b> Book of courses Bachelor /Master academic studies ; Music Performance			
<b>Course:</b> OUBPP1 - <b>Musical Scores 1</b>			
<b>Teachers :</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Enrollment of appropriate Bachelor studies year at General Music Pedagogy Study program			
<b>Course objective:</b> The aim of the course is to read score and play fluently its essential elements in order to get an impression of the artistic qualities of a piece in process of preparation for the work with choral ensembles.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to play important elements of the score in the shortest possible time and to get to know the artistic qualities of the piece and to be able, as a music pedagogue, to analyze the compositional procedures and stylistic characteristics of the composition with the aim of more efficient work with choral ensembles in preparing for performance of chosen piece.			
<b>Course content:</b> The course is designed to instruct the student, in the shortest time, all the essential elements of an artwork, by continuous work and playing a large number of examples. The student is obliged to play at least 70% of the program during the lectures, up to 30% of the program at the exam.			
<b>Literature:</b> 1. V. Ilić – Vežbe iz horskog dirigovanja (izbor primera dvoglasa i troglasa), FMU, 1960 2. J. S. Bah-12 korala, FMU, 1972 3. S. S. Mokranjac –Svetovna muzika 1 RUKOVETI, Zavod za udžbenike i nastavna sredstva, Beograd, 1992 4. J. S. Bah- Korali u starim ključevima (FMU, 1972) 5. S. S. Mokranjac –Svetovna muzika 1 RUKOVETI (Zavod za udžbenike i nastavna sredstva, Beograd, 1992) 6. S. S. Mokranjac- Duhovna muzika 2 (Zavod za udžbenika i nastavna sredstva, Beograd, 1992) 7. K. Monteverdi- Madrigali (FMU, 1970) 8. J. Slavenski- Voda zvira (FMU, 1970)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> ODKA1 – <b>Piano as a subsidiary subject 1</b>			
<b>Teachers:</b> Gligorijević B. Jelica, associate professor; Pavlović T. Miloš, associate professor; Đajić-Lajević N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> None			
<b>Course objectives:</b> Mastering the knowledge and skill of piano playing for building of a qualified and versatile educated person in the profession.			
<b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, as well as knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.			
<b>Contents of the course:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. With a wide repertoire of standard piano literature it is possible to include solo singing, four-part play, all in accordance with the study program's priorities. Teaching was conceived in groups of up to 6 students, the same or related study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etude or virtuoso composition A polyphonic work (if cyclical work, two movements) One sonata movement (sonata form) or variation A musical piece ( free-form composition) Exam requirements: One etude or virtuoso composition One polyphonic work (three movements in case of a cycle with a fast one as obligatory) Two movements of a sonata or a concert A musical piece ( free-form composition)			
<b>Literature:</b> 1. Черни, Карл: Етиде ор. 299 Просвета, 1976; 2. Крамер-Биллов: Etide, Muzička naklada Zagreb, 1973; 3. Хојперт, Едмунд: Etide Peters 1939, 4. Бах, ЈоханСебастијан: Двогласне и трогласнеинвенције, Просвета, 1978; 5. Бах, ЈоханСебастијан: Францускесвите, Просвета, 1979; 6. Хајдн, Јозеф: Sonaten, Breitkopf, 1968; 7. Моцарт, ВолфгангАмадеус: Сонате, Wieneredition, 1998, 8. Бетовен, Лудвигван: Клавирскесонате, EditionPeters 1986, 9. Шопен, Фредерик: Сабранадела, Warszawa, PWM, 1949; 10. Шуман, Роберт: SaemtlicheKlavierwerke, Universal, 1980			
<b>Number of active classes:</b>		Lectures: 1	Practice: 0
<b>Methods of teaching:</b> Lectures with practical demonstration Lectures: group teaching, group size up to 3			
<b>Knowledge assessment (maximum number of points 100):</b>			
Exam prerequisites	Points - 60	Final thesis:	Points - 40
Class activity	20	Exam	40
Colloquium	40		

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> ODKA2 – <b>Piano as a subsidiary subject 2</b>			
<b>Teachers:</b> Gligorijević B. Jelica, associate professor; Pavlović T. Miloš, associate professor; Đajić-Lajević N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> None			
<b>Course objectives:</b> Mastering the knowledge and skill of piano playing for building of a qualified and versatile educated person in the profession.			
<b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, as well as knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical and the use of the instrument in accordance with the requirements of the study program.			
<b>Contents of the course:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. With a wide repertoire of standard piano literature it is possible to include solo singing, four-part play, all in accordance with the study program's priorities. Teaching was conceived in groups of up to 6 students, the same or related study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etude or virtuoso composition A polyphonic work (if cyclical work, two movements) One sonata movement (sonata form) or variation A musical piece ( free-form composition) Exam requirements: One etude or virtuoso composition One polyphonic work (three movements in case of a cycle with a fast one as obligatory) Two movements of a sonata or a concert A musical piece ( free-form composition)			
<b>Literature:</b> 1. Черни, Карл: Етиде ор. 299 Просвета, 1976; 2. Крамер-Биллов: Etide, Muzička naklada Zagreb, 1973; 3. Нойперт, Едмунд: Etide Peters 1939, 4. Бах, ЈоханСебастијан: Двогласне и трогласнеинвенције, Просвета, 1978; 5. Бах, ЈоханСебастијан: Францускесвите, Просвета, 1979; 6. Хајдн, Јозеф: Sonaten, Breitkopf, 1968; 7. Моцарт, ВолфгангАмадеус: Сонате, Wieneredition, 1998, 8. Бетовен, Лудвигван: Клавирскесонате, EditionPeters 1986, 9. Шопен, Фредерик: Сабранадела, Warszawa, PWM, 1949; 10. Шуман, Роберт: SaemtlicheKlavierwerke, Universal, 1980			
<b>Number of active classes:</b>		Lectures: 1	Practice: 0
<b>Methods of teaching:</b> Lectures with practical demonstration Lectures: group teaching, group size up to 3			
<b>Knowledge assessment (maximum number of points 100):</b>			
Exam prerequisites	Points - 60	Final thesis:	Points - 40
Class activity	20	Exam	40
Colloquium	40		

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> ODKA3 – Piano as a subsidiary subject 3			
<b>Teachers:</b> Gligorijević B. Jelica, associate professor; Pavlović T. Miloš, associate professor; Đajić-Lajević N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> None			
<b>Course objectives:</b> Mastering the knowledge and skill of piano playing for building of a qualified and versatile educated person in the profession.			
<b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, as well as knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical and the use of the instrument in accordance with the requirements of the study program.			
<b>Contents of the course:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. With a wide repertoire of standard piano literature it is possible to include solo singing, four-part play, all in accordance with the study program's priorities. Teaching was conceived in groups of up to 6 students, the same or related study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etude or virtuoso composition A polyphonic work (if cyclical work, two movements) One sonata movement (sonata form) or variation A musical piece (free-form composition) Exam requirements: One etude or virtuoso composition One polyphonic work (three movements in case of a cycle with a fast one as obligatory) Two movements of a sonata or a concert A musical piece (free-form composition)			
<b>Literature:</b> 1. Черни, Карл: Етиде оп. 299 Просвета, 1976; 2. Крамер-Биллов: Etide, Muzička naklada Zagreb, 1973; 3. Хојперт, Едмунд: Etide Peters 1939, 4. Бах, ЈоханСебастијан: Двогласне и трогласнеинвенције, Просвета, 1978; 5. Бах, ЈоханСебастијан: Францускесвите, Просвета, 1979; 6. Хајдн, Јозеф: Sonaten, Breitkopf, 1968; 7. Моцарт, ВолфгангАмадеус: Сонате, Wieneredition, 1998, 8. Бетовен, Лудвигван: Клавирскесонате, EditionPeters 1986, 9. Шопен, Фредерик: Сабранадела, Warszawa, PWM, 1949; 10. Шуман, Роберт: SaemtlicheKlavierwerke, Universal, 1980			
<b>Number of active classes:</b>		Lectures: 1	Practice: 0
<b>Methods of teaching:</b> Lectures with practical demonstration Lectures: group teaching, group size up to 3			
<b>Knowledge assessment (maximum number of points 100):</b>			
Exam prerequisites	Points - 60	Final thesis:	Points - 40
Class activity	20	Exam	40
Colloquium	40		

<b>Study program:</b> Book of courses, Bachelor Academic Studies
<b>Course title:</b> ODKC1 - <b>Piano accompaniment and sight reading 1</b>
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorićević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović L.J. Nebojša, assistant professor; Mihić Č. Maja, assistant professor
<b>Associates in teaching:</b> Marjanović L. Gordana, collaborative pianist; Mladenović A. Natalija, collaborative pianist; Petković M. Sanja, collaborative pianist; Ovaskainen R. Uk Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, adjunct collaborative pianist; Kravarušić-Bajić M. Dejana, adjunct collaborative pianist.
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 6
<b>Requirements:</b> None
<b>Course objectives:</b> Students gain the ability to quickly and skillfully management of the unknown material, as well as the ability for technically reliable, stylish and interpretively adequate piano accompaniment for all types of soloists.
<b>Course outcomes:</b> Students master practical skills in artistic expression in the field of piano accompaniment, communication with all types of soloists and prompt management of the unknown material.
<b>Course content:</b> Work on the basic principles of the piano accompaniment for the vocal soloists: the analysis of parts, sound balance, coordination in time, communication with the soloist (coordinated attack, singer's breathing and diction), shared interpretation (content of text, dynamics and phrasing), and introduction to the technical-interpretative characteristics of the major representatives of all styles. Work on techniques of prompt perception of music score, identification of style and character in piano works roughly corresponding to level of 3 <sup>rd</sup> and 4 <sup>th</sup> year of basic music education: detecting the vertical and tracking the horizontal music line, setting priorities in reading and interpretation of text, respecting the music stream at all costs, anticipation of the material (viewing, thinking and listening in advance), the application of the acquired theoretical knowledge (harmony, chord structure and fingering), compression (simplification of complex scores), memorization and reproduction of smaller units by mere observation and analysis of the text. Due to the efficiency of teaching and nature of the subject, emphasizing interpersonal communication between performers, classes take place in groups of up to 5 students, with special emphasis on individual work according to the individual affinities and abilities. Colloquium requirements: - solo song by an old master or aria from the oratorio - two lieds by German authors - sight reading of a piano composition of the appropriate weight Exam requirements: - two lieds of Slavic authors - a solo song by a local author - sight reading of a piano composition of the appropriate weight
<b>Literature:</b> 1. Schumann, Robert: Solo pesme, Peters 1976 2. Schubert, Franz: Solo pesme, Peters 1978 3. Sight reading tests Grade 1-8, Schott 1976 4. Wolf, Hugo: Solo pesme, Breitkopf 1974 5. Reger, Max: Solo pesme, Baerenreiter 1977 6. Кршић, Јела: Клавирска Хрестоматија 3, Нота Књажевац 1979 7. Кршић, Јела: Клавирска Хрестоматија 4, Нота Књажевац 1980 8. Bach, Johann Sebastian: Мали прелудијуми, Музичка Наклада Загреб 1970 9. Mozart, Wolfgang Amadeus: Бечке сонатине, Просвета 1976 10. Чайковский, Петр Ильич: Времена года, Музигиз 1968 11. Чайковский, Петр Ильич: Романсы и песни, Музгиз 1965 12. Више аутора: Збирка српских соло песама, Нота Књажевац 2000 13. Више аутора: Збирка соло песама, Просвета 1972 14. Haendel, Georg Friedrich: Israel in Egypt, Judas Maccabaeus, Messiah, Peters 1994

15. Рахманинов, Сергей: Романсы и песни, Едиција Москва 1978  
16. Корсаков, Николай Римский: Романсы и песни, Музгиз 1968

**Number of active classes:**

Lectures: 1

Practice: 3

**Methods of teaching:**

Lectures: group teaching, group size up to 5

Exercises: group teaching, group size up to 5

**Knowledge assessment (maximum number of points 100):**

Exam prerequisites	Points - 60	Final thesis:	Points- 40
Class activity	20	Exam	40
Colloquium	40		

<b>Study program:</b> Book of courses, Bachelor Academic Studies
<b>Course title:</b> ODKC2 - <b>Piano accompaniment and sight reading 2</b>
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor
<b>Associates in teaching:</b> Marjanović L. Gordana, collaborative pianist; Mladenović A. Natalija, collaborative pianist; Petković M. Sanja, collaborative pianist; Ovaskainen R. Uk Lauri Aleks, senior collaborative pianist; Pavlović S. Ivana, senior collaborative pianist; Radojčić-Firevski A. Katarina, senior collaborative pianist; Hadži-Antić A. Katarina, senior collaborative pianist; Hofman-Sretenović S. Neda, senior collaborative pianist; Egerić M. Dušan, adjunct collaborative pianist; Krvarušić-Bajić M. Dejana, adjunct collaborative pianist.
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 6
<b>Requirements:</b> None
<b>Course objectives:</b> Students gain the ability to quickly and skillfully navigate into unknown material, as well as the ability to technically reliable, stylish and interpretively adequate piano accompaniment of all types of soloists.
<b>Course outcomes:</b> Students master practical skills in artistic expression in the field of piano accompaniment, communication with all types of soloists and instantaneous navigation in unknown material.
<b>Contents of the course:</b> Coordination in time, communication with the soloist (coordinated attack, joint breathing, bow strokes, well-defined sound relation of two pianos), shared interpretation (content of text, dynamics and phrasing), and introduction to the technical-interpretative characteristics of the major representatives of all styles. Students choose accompaniment of a piano, string or wind instrument concert or a concert piece for piano, string or wind instruments and orchestra, according to the personal affinities. Transcription of an orchestral score, identification of instrumental groups and profiling the adequate sound. The program is adapted to the program of the student tutor (students of the Piano, String instruments and Wind instruments departments). Work on techniques of prompt perception of music score, identification of style and character of piano works roughly corresponding to level of 1 <sup>st</sup> year of secondary music school: detecting the vertical and tracking the horizontal music line, setting priorities in reading and interpretation of text, respecting the music stream at all costs, anticipation of the material (viewing, thinking and listening in advance), the application of the acquired theoretical knowledge (harmony, chord structure and fingering), compression (simplification of complex scores), memorization and reproduction of smaller units by mere observation and analysis of the text. Due to the efficiency of teaching and nature of the subject, emphasizing interpersonal communication between performers, classes take place in groups of up to 5 students, with special emphasis on individual work according to the individual affinities and abilities. Colloquium requirements: - piano accompaniment of one piano, string or wind concert or concert piece for piano, string or wind instrument and orchestra, - sight reading of a piano composition of the appropriate weight Exam requirements: - piano accompaniment of one piano, string or wind concert or concert piece for piano, string or wind instrument and orchestra. It is compulsory that a student accompanies soloist on an instrument belonging to the different instrument group that the one from the colloquium. - sight reading of a piano composition of the appropriate weight.
<b>Literature:</b> 1. Рахманинов, Сергей Романсы и песни Едидија Москва 1978; 2. Mozart, Wolfgang Amadeus Koncert za violinu A-dur Peters 1975; 3. Brahms, Johannes Koncert za violinu D-dur Peters 1990; 4. Saint Saens, Camille Introduction et rondo capriccioso Henle 1980; 5. Корсаков, Николай Римский Романсы и песни Музгиз 1968; 6. Bach, Johann Sebastian Dvoglasne invencije Muzička Naklada Zagreb 1973; 7. Cimarosa, Domenico Sonate Ricordi 1978; 8. Haydn, Joseph Sonate Peters 1972; 9. Mozart, Wolfgang Amadeus Sonate Wiener edition 1998; 10. Ranković, Ružica Zbirka klavirskih komada 1, 2, 3 Univerzitet Umetnosti, FMU 1987; 11. Schumann, Robert Album za mladež Prosveta 1973; 12. Чайковский, Петр Ильич Времена года Музгиз 1968; 13. Beethoven, Ludwig van Violin konzert Schott 1971

14. Tchaikovsky, Pyotr Ilyich Violin koncert Breitkopf 1974;
15. Dvorak, Antonin Koncert op. 53 Breitkopf 1973;
16. Sibelius, Jan Koncert op. 47 Lienau 1976;
17. Bruch, Max Koncert op. 26 Peters 1949;
18. Wieniawski, Henryk Koncerti op. 14 i 22 Peters 1963;
19. Mendelssohn-Bartholdy, Felix Koncert e-moll Schott 1915;
20. Mozart, Wolfgang Amadeus Koncerti KV216, 218, 219 Universal 1968;
21. Elgar, Edward Koncert za violončelo i orkestar Boosey and Hawkes 1950;
22. Dvorak, Antonin Koncert h-moll Breitkopf 1950;
23. Lalo, Edouard Cellokonzert Peters 1956;
24. Čajkovski, Petar Iljič Rokoko varijacije Boosey and Hawkes 1934;
25. Mercadante, Saverio Flute Koncert e-moll Milano 1973;
26. Mozart, Wolfgang Amadeus Flute konzerten D-dur, G-dur Peters 1968;
27. Mozart, Wolfgang Amadeus Oboa koncert C-dur Henle 1934;
28. Vivaldi, Antonio Oboa koncert C-dur Schott 1940;
29. Bellini, Vincenzo Concerto per oboa Ricordi 1933;
30. Weber, Carl Maria von Introduction, Thema und Variationen Peters 1972;
31. Stamitz, Karl Klarinetkonzert Es-dur Schott 1980;
32. Tartini Sonata Didona Ricordi 1977;
33. Bach, Johann Sebastian Violin Sonate Schott 1957

Number of active classes:	Lectures: 1		Practice: 3
<b>Methods of teaching:</b> Lectures: group teaching, group size up to 5 Exercises: group teaching, group size up to 5			
<b>Knowledge assessment (maximum number of points 100):</b>			
Exam prerequisites	Points - 60	Final thesis:	Points- 40
Class activity	20	Exam	40
Colloquium	40		

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> ODKL1 – Piano 1			
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor			
<b>Associates in teaching:</b> --			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 16			
<b>Requirements:</b> None			
<b>Course objectives:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Development of critical thinking, communication skills and autonomy in work.			
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Mastery of the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.			
<b>Course content:</b> The work process includes understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogic, intonation, pedalization, and articulation. The selection of the program and the work plan depends on the current capabilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Exam requirements: Technical part - tone design - all scales and arpeggiated chords according to the Timakin's white keys system and one preset composition; Examination - one polyphonic work and two compositions of virtuoso character, one of which must be an etude by F. Chopin.			
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate I sveska; New York: G. Schirmer 1985 2. Bach, Johann Sebastian: Dobro temperovani klavir I sveska; Haenle Verlag 1980 3. Bach, Johann Sebastian: Dobro temperovani klavir II sveska; Haenle Verlag 1980 4. Schumann, Robert: Samtliche Klavierwerke; Bd. I Universal 1983 5. Brahms, Johannes: Sabrana dela za klavir 1. sveska; Baerenreiter 1985 6. Liszt, Franz: Sabrana dela za klavir 1. sveska; Leipzig: Edition Peters 1980 7. Schubert, Franz: Sabrana dela za klavir 1. sveska; Wiener Edition 1974 8. Скрјабин, Александар: Етиде и прелиди; Музика 1988 9. Прокофјев, Сергеј: Сабрана дела за клавир 1. свеска; Музгиз 1969 10. Debussy, Claude: Preludes Paris; Durand 1910 11. Прокофјев, Сергеј: Сабрана дела за клавир 2. свеска; Музгиз 1969 12. Рахмањинов, Сергеј: Етиде оп. 33, 39; Музика 1978 13. Chopin, Fryderyk: Etude op. 25; Peters 1978 14. Chopin, Fryderyk: Etude op. 10; Peters 1975 15. Bach, Johann Sebastian: Toccata; Breitkopf 1968 16. Schubert, Franz: Samtliche Klavierwerke; Breitkopf 1989			
<b>Number of active classes:</b>		Lectures: 0	Practice: 1
<b>Methods of teaching:</b> Lectures: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 30	Final thesis:	Points- 70

Activity and teaching advancement	15	Exam	70
Class attendance	15		

<b>Study program:</b> Book of courses, Bachelor Academic Studies		
<b>Course title:</b> ODKL2 – <b>Piano 2</b>		
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor		
<b>Associates in teaching:</b> --		
<b>Course status:</b> compulsory.		
<b>Number of ECTS:</b> 16		
<b>Requirements:</b> Passed exam Piano 1 (ODKL1)		
<b>Course objectives:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Development of critical thinking, communication skills and autonomy in work.		
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Mastery of the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.		
<b>Course content:</b> The work process includes understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogic, intonation, pedalization, and articulation. The selection of the program and the work plan depends on the current capabilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Exam requirements: One polyphonic piece, one classical form composition, one free-form composition, two compositions of virtuoso character, one of which must be virtuoso etude by F. Chopin in a total duration of 30 to 40 minutes.		
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate II sveska, Schirmer 1980 2. Bach, Johann Sebastian: WTK I, Leipzig, Peters 1990 3. Bach, Johann Sebastian: WTK II, Leipzig, Peters 1990 4. Bach, Johann Sebastian: Partite, Universal 1950 5. Haydn, Joseph: Samtliche Klaviersonaten, Bd. II Universal 1964 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener Edition 1998 7. Beethoven, Ludwig van: Sonate za klavir II sveska, Haenle Verlag 1952 8. Chopin, Fryderyk: Sabrana dela II sveska, Warsyawa, PWM 1949 9. Schumann, Robert: Samtliche Klavierwerke, Bd. II Universal 1980 10. Brahms, Johannes: Samtliche Klavierwerke, Bd. II Baerenreiter 1968 11. Liszt, Franz: Sabrana dela za klavir II sveska, Leipzig, Peters 1960 12. Rahmanjinov, Sergej: Prelidi, Muzgiz 1972 13. Скрјабин, Александар: Сонате за клавир, Музика 1985 14. Prokofjev, Sergej: Sabrana dela za klavir II sveska, Muzika 1969 15. Debussy, Claude: Etudes, Paris, Durand 1926 16. Ravel, Maurice: Sonatina, Durand 1980 17. Debussy, Claude: Pour le piano, Paris, Jobert 1901 18. Razni autori: Antologija srpske klavirske muzike I sveska, Beograd: UKS 2005		
<b>Number of active classes:</b>	Lectures: 0	Practice: 1
<b>Methods of teaching:</b> Lectures: individual lessons		
<b>Knowledge assessment (maximum number of points 100):</b>		

Exam prerequisites:	Points - 30	Final thesis:	Points- 70
Activity and teaching advancement	15	Exam	70
Class attendance	15		

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> ODKL3 – Piano 3			
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor			
<b>Associates in teaching:</b> --			
<b>Course status:</b> compulsory.			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> Passed exam Piano 2 (ODKL2)			
<b>Course objectives:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Development of critical thinking, communication skills and autonomy in work.			
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Mastery of the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.			
<b>Contents of the course:</b> The work process includes understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogic, intonation, pedalization, and articulation. The selection of the program and the work plan depends on the current capabilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Exam requirements: Student chooses one of the following two options: Option 1: One concert or concert piece for piano and orchestra; Option 2: One polyphonic piece, one classical form composition, one free-form composition, two compositions of virtuoso character, one of which must be virtuoso etude by F. Chopin in a total duration of 30 to 40 minutes.			
<b>Literature:</b> 1. Mozart, Wolfgang Amadeus Koncert za klavir i orkestar d-moll KV 466, Frankfurt, Peters 1963 2. Mozart, Wolfgang Amadeus Koncert za klavir i orkestar C-dur KV 467, Frankfurt, Peters 1984 3. Mozart, Wolfgang Amadeus Koncert za klavir i orkestar A-dur KV 414, Frankfurt, Peters 1963 4. Mozart, Wolfgang Amadeus Koncert za klavir i orkestar A-dur KV 488, Frankfurt, Peters 1984 5. Beethoven, Ludwig van Koncert za klavir i orkestar br. 3 c-moll, Leipzig, Peters 1965 6. Mozart, Wolfgang Amadeus Koncert za klavir i orkestar B-dur KV 595, Leipzig, Breitkopf und Hartel 1964 7. Beethoven, Ludwig van Koncert za klavir i orkestar br. 1 C-dur, Leipzig, Peters 1965 8. Beethoven, Ludwig van Koncert za klavir i orkestar br. 2, B-dur, Leipzig, Peters 1965 9. Rahmaninov, Sergej Koncert za klavir i orkestar br. 2, c-mol, I London, Boosey and Hawkes 1947			
<b>Number of active classes:</b>		Lectures: 0	Practice: 1
<b>Methods of teaching:</b> Lectures: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Credits - 30	Final thesis:	Credits- 70
Activity and teaching advancement	15	Exam	70
Attendance at lectures	15		

<b>Study program:</b> Book of courses, Bachelor Academic Studies		
<b>Course title:</b> ODKL4 – Piano 4		
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor		
<b>Associates in teaching:</b> --		
<b>Cours status:</b> compulsory.		
<b>Number of ECTS:</b> 11		
<b>Requierments:</b> Passed exam Piano 3 (ODKL3)		
<b>Course objectives:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Development of critical thinking, communication skills and autonomy in work.		
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Mastery of the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.		
<b>Contents of the course:</b> The work process includes understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogic, intonation, pedalization, and articulation. The selection of the program and the work plan depends on the current capabilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Exam requirements: If the student selected Option 1 for the Piano 3 exam, the Piano 4 exam is consisted of the following: One polyphonic piece, one classical form composition, one free-form composition, two compositions of virtuoso character, one of which must be virtuoso etude by F. Chopin in a total duration of 30 to 40 minutes. If the student selected Option 2 for the Piano 3 exam, the Piano 4 exam is consisted of the following: One concert or concert piece for piano and orchestra.		
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate II sveska, Schirmer 1980 2. Bach, Johann Sebastian: WTK I, Leipzig, Peters 1990 3. Bach, Johann Sebastian: WTK II, Leipzig, Peters 1990 4. Bach, Johann Sebastian: Partite, Universal 1950 5. Haydn, Joseph: Samtliche Klaviersonaten, Bd. II Universal 1964 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener Edition 1998 7. Beethoven, Ludwig van: Sonate za klavir II sveska, Haenle Verlag 1952 8. Chopin, Fryderyk: Sabrana dela II sveska, Warsyawa, PWM 1949 9. Schumann, Robert: Samtliche Klavierwerke, Bd. II Universal 1980 10. Brahms, Johannes: Samtliche Klavierwerke, Bd. II Baerenreiter 1968 11. Liszt, Franz: Sabrana dela za klavir II sveska, Leipzig, Peters 1960 12. Rahmanjinov, Sergej: Prelidi, Muzgiz 1972 13. Скрјабин, Александар: Сонате за клавир, Музика 1985 14. Prokofjev, Sergej: Sabrana dela za klavir II sveska, Muzika 1969 15. Debussy, Claude: Etudes, Paris, Durand 1926 16. Ravel, Maurice: Sonatina, Durand 1980 17. Debussy, Claude: Pour le piano, Paris, Jobert 1901 18. Razni autori: Antologija srpske klavirske muzike I sveska, Beograd: UKS 2005		
<b>Number of active classes:</b>	Lectures: 0	Practice: 1
<b>Methods of teaching:</b> Lectures: individual lessons		

Knowledge assessment (maximum number of points 100):			
Exam prerequisites:	Points - 30	Final thesis:	Points- 70
Activity and teaching advancement	15	Exam	70
Class attendance	15		

<b>Study program:</b> Book of courses, Bachelor Academic Studies
<b>Course title:</b> ODKL5 – Piano 5
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor
<b>Associates in teaching:</b> --
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 11
<b>Requirements:</b> Passed exam Piano 4 (ODKL4)
<b>Course objectives:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Development of critical thinking, communication skills and autonomy in work.
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Mastery of the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.
<b>Contents of the course:</b> The work process includes understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogic, intonation, pedalization, and articulation. The selection of the program and the work plan depends on the current capabilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Exam requirements: Student chooses one of the following two options: Option 1: One concert or concert piece for piano and orchestra or half-length recital with free program (25 to 30 minutes); Option 2: One polyphonic piece, one classical form composition, one free-form composition, two compositions of virtuoso character, one of which must be virtuoso etude by F. Chopin in a total duration of 30 to 40 minutes.
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate I sveska, New York: G. Schirmer 1980 2. Bach, Johann Sebastian: Dobro temperovani klavir I sveska, Universal 1986 3. Bach, Johann Sebastian: Dobro temperovani klavir II sveska, Universal 1986 4. Haydn, Joseph: Sonate za klavir I sveska, Universal 1980 5. Mozart, Wolfgang Amadeus: Sonate za klavir I sveska, Wiener Edition 1980 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener Edition 1980 7. Beethoven, Ludwig van: Sonate za klavir I sveska, Munhen, G. Henle Verlag 1952 8. Beethoven, Ludwig van: Sonate za klavir II sveska, Munhen, G. Henle Verlag 1952 9. Schumann, Robert: Samtliche Klavierwerke, Bd. I Universal 1980 10. Brahms, Johannes: Sabrana dela za klavir I sveska, Breitkopf 1984 11. Liszt, Franz: Sabrana dela za klavir I sveska, Leipzig: Edition Peters 1979 12. Skrjabin, Aleksandar: Etide i prelidi, Muzika 1980 13. Prokofjev, Sergej: Sabrana dela za klavir I sveska, Muzika 1967 14. Debussy, Claude: Preludes, Paris: Durand 1910 15. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar d-moll KV 466, Frankfurt, Peters 1963 16. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar C-dur KV 467, Frankfurt, Peters 1980 17. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar A-dur KV 414, Frankfurt, Peters 1963 18. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar A-dur KV 488, Frankfurt, Peters 1980 19. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 3 c-moll, Leipzig, Peters 1980 20. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar B-dur KV 595, Leipzig, Breitkopf und Hartel 1964 21. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 1 C-dur, Leipzig, Peters 1980 22. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 2, B-dur, Leipzig, Peters 1980 23. Rahmaninov, Sergej: Koncert za klavir i orkestar br. 2, c-moll, London, Boosey and Howkes 1947 24. Рахмањинов, Сергеј: Етиде оп. 33, 39, Музика 1978 25. Chopin, Fryderyk: Etude op. 25, Leduc 1978 26. Chopin, Fryderyk: Etude op. 10, Leduc 1975

27. Bach, Johann Sebastian: Toccata, Schott 1968  
 28. Schubert, Franz: Samtliche klavierwerke, Breitkopf 1989  
 29. Chopin, Fryderyk: Koncerty za klavir i orkestar, Warszawa 1956  
 30. Liszt, Franz: Klavierkonzerten, Breitkopf 1975

Number of active classes:	Lectures: 0	Practice: 1	
Methods of teaching: Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Exam prerequisites:	Points - 30	Final thesis:	Points- 70
Activity and teaching advancement	15	Exam	70
Class attendance	15		

<b>Study program:</b> Book of courses, Bachelor Academic Studies		
<b>Course title:</b> ODKL6 – Piano 6		
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor		
<b>Associates in teaching:</b> --		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 11		
<b>Requirements:</b> Passed exam Piano 5 (ODKL5)		
<b>Course objectives:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Development of critical thinking, communication skills and autonomy in work.		
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Mastery of the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.		
<b>Contents of the course:</b> The work process includes understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogic, intonation, pedalization, and articulation. The selection of the program and the work plan depends on the current capabilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Exam requirements: If the student selected Option 1 for the Piano 5 exam, the Piano 6 exam is consisted of the following: One polyphonic piece, one classical form composition, one free-form composition, two compositions of virtuoso character, one of which must be virtuoso etude by F. Chopin in a total duration of 30 to 40 minutes. If the student selected Option 2 for the Piano 5 exam, the Piano 6 exam is consisted of the following: One concert or concert piece for piano and orchestra or half-length recital with free program (25 to 30 minutes).		
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate II sveska, Ricordi 1981 2. Bach, Johann Sebastian: Dobro temperovani klavir I sveska, Baerenreiter 1968 3. Bach, Johann Sebastian: Dobro temperovani klavir II sveska, Baerenreiter 1968 4. Bach, Johann Sebastian: Partite, Baerenreiter 1950 5. Haydn, Joseph: Samtliche Klaviersonaten Bd. II, Universal 1964 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener edition 1988 7. Beethoven, Ludwig van: Sonate za klavir II sveska, Munhen, G. Henle Verlag 1952 8. Chopin, Fryderyk: Sabrana dela II sveska, Warsyawa, PWM 1949 9. Schumann, Robert. Samtliche Klavierwerke Bd. II, Universal 1980 10. Brahms, Johannes: Samtliche Klavier-Werke Bd. II, Peters 1968 11. Liszt, Franz: Sabrana dela za klavir II sveska, Leipzig, Peters 1978 12. Рахманинов, Сергей: Прелиди, Музгиз 1978 13. Скрјабин, Александар: Сонате за клавир, Музика 1988 14. Прокофьев, Сергей Сергеевич: Сабрана дела за клавир 2. свеска, Музика 1978 15. Debussy, Claud: Etide, Paris, Durand 1916 16. Ravel, Mauric: Sonatina, Leduc 1963 17. Debussy, Claud: Pour le piano, Paris, Jobert 1901 18. Razni autor: Antologija srpske klavirske muzike I sveska, Beograd: UKS 2005 19. Franck, Cesa: Sabrana dela, Durand 1967		
<b>Number of active classes:</b>	Lectures: 0	Practice: 1
<b>Methods of teaching:</b> Lectures: individual lessons		

Knowledge assessment (maximum number of points 100):			
Exam prerequisites:	Points - 30	Final thesis:	Points- 70
Activity and teaching advancement	15	Exam	70
Class attendance	15		

<b>Study program:</b> Book of courses, Bachelor Academic Studies
<b>Course title:</b> ODKL7 – Piano 7
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor
<b>Associates in teaching:</b> --
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 11
<b>Requirements:</b> Passed exam Piano 6 (ODKL6)
<b>Course objectives:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Development of critical thinking, communication skills and autonomy in work.
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Mastery of the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.
<b>Contents of the course:</b> The work process includes understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogic, intonation, pedalization, and articulation. The selection of the program and the work plan depends on the current capabilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Exam requirements: One concert or concert piece for piano and orchestra or half-length recital with free program (25 to 30 minutes).
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate I sveska, New York: G. Schirmer 1980 2. Bach, Johann Sebastian: Dobro temperovani klavir I sveska, Universal 1986 3. Bach, Johann Sebastian: Dobro temperovani klavir II sveska, Universal 1986 4. Haydn, Joseph: Sonate za klavir I sveska, Universal 1980 5. Mozart, Wolfgang Amadeus: Sonate za klavir I sveska, Wiener Edition 1980 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener Edition 1980 7. Beethoven, Ludwig van: Sonate za klavir I sveska, Munhen, G. Henle Verlag 1952 8. Beethoven, Ludwig van: Sonate za klavir II sveska, Munhen, G. Henle Verlag 1952 9. Schumann, Robert: Samtliche Klavierwerke, Bd. I Universal 1980 10. Brahms, Johannes: Sabrana dela za klavir I sveska, Breitkopf 1984 11. Liszt, Franz: Sabrana dela za klavir I sveska, Leipzig: Edition Peters 1979 12. Skrjabin, Aleksandar: Etide i prelidi, Muzika 1980 13. Prokofjev, Sergej: Sabrana dela za klavir I sveska, Muzika 1967 14. Debussy, Claude: Preludes, Paris: Durand 1910 15. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar d-moll KV 466, Frankfurt, Peters 1963 16. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar C-dur KV 467, Frankfurt, Peters 1980 17. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar A-dur KV 414, Frankfurt, Peters 1963 18. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar A-dur KV 488, Frankfurt, Peters 1980 19. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 3 c-moll, Leipzig, Peters 1980 20. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar B-dur KV 595, Leipzig, Breitkopf und Hartel 1964 21. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 1 C-dur, Leipzig, Peters 1980 22. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 2, B-dur, Leipzig, Peters 1980 23. Rahmaninov, Sergej: Koncert za klavir i orkestar br. 2, c-moll, London, Boosey and Howkes 1947 24. Рахмањинов, Сергеј: Етиде оп. 33, 39, Музика 1978 25. Chopin, Fryderyk: Etude op. 25, Leduc 1978 26. Chopin, Fryderyk: Etude op. 10, Leduc 1975 27. Bach, Johann Sebastian: Toccaten, Schott 1968 28. Schubert, Franz: Samtliche klavierwerke, Breitkopf 1989

29. Chopin, Fryderyk: Koncerti za klavir i orkestar, Warsaw 1956
30. Liszt, Franz: Klavierkonzerten, Breitkopf 1975
31. Beethoven, Ludwig van: Klavierkonzert no. 4 G-du, r Peters 1978
32. Beethoven, Ludwig van: Klavierkonzert no. 5 Es-dur, Peters 1978
33. Прокофьев, Сергей: Концерты 1-5, Музыка 1988
34. Schumann, Robert: Klavierkonzer, t Lienau 1957
35. Grieg, Edvard: Klavierkonzert, Baerenreiter 1967
36. Скрябин, Александр: Николаевич Концерт: для фп. с оркестром Оп. 20, Музыка 1979
37. Mozart, Wolfgang Amadeus: Variationen, Wiener edition 1997

Number of active classes:	Lectures: 0		Practice: 1
Methods of teaching: Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Exam prerequisites:	Points - 30	Final thesis:	Points- 70
Activity and teaching advancement	15	Exam	70
Class attendance	15		

<b>Study program:</b> Book of courses, Bachelor Academic Studies		
<b>Course title:</b> ODKL8 – Piano 8		
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor		
<b>Associates in teaching:</b> --		
<b>Course status:</b> compulsory.		
<b>Number of ECTS:</b> 11		
<b>Requirements:</b> Passed exam Piano 7 (ODKL7)		
<b>Course objectives:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Development of critical thinking, communication skills and autonomy in work.		
<b>Course outcomes:</b> Mastering all the segments of the professional requirements necessary for the successful and comprehensive realization of a musical work. Mastery of the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.		
<b>Contents of the course:</b> The work process includes understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogic, intonation, pedalization, and articulation. The selection of the program and the work plan depends on the current capabilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Exam requirements: A program of minimum 40 minutes in duration, with pieces from the at least three different stylistic epochs. One piece must be in the sonata form.		
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate II sveska, Ricordi 1981 2. Bach, Johann Sebastian: Dobro temperovani klavir I sveska, Baerenreiter 1968 3. Bach, Johann Sebastian: Dobro temperovani klavir II sveska, Baerenreiter 1968 4. Bach, Johann Sebastian: Partite, Baerenreiter 1950 5. Haydn, Joseph: Samtliche Klaviersonaten Bd. II, Universal 1964 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener edition 1988 7. Beethoven, Ludwig van: Sonate za klavir II sveska, Munhen, G. Henle Verlag 1952 8. Chopin, Fryderyk: Sabrana dela II sveska, Warsyawa, PWM 1949 9. Schumann, Robert. Samtliche Klavierwerke Bd. II, Universal 1980 10. Brahms, Johannes: Samtliche Klavier-Werke Bd. II, Peters 1968 11. Liszt, Franz: Sabrana dela za klavir II sveska, Leipzig, Peters 1978 12. Рахманинов, Сергей: Прелиди, Музгиз 1978 13. Скрјабин, Александар: Сонате за клавир, Музика 1988 14. Прокофьев, Сергей Сергеевич: Сабрана дела за клавир 2. свеска, Музика 1978 15. Debussy, Claud: Etide, Paris, Durand 1916 16. Ravel, Mauric: Sonatina, Leduc 1963 17. Debussy, Claud: Pour le piano, Paris, Jobert 1901 18. Razni autor: Antologija srpske klavirske muzike I sveska, Beograd: UKS 2005 19. Franck, Cesa: Sabrana dela, Durand 1967		
<b>Number of active classes:</b>	Lectures: 0	Practice: 1
<b>Methods of teaching:</b> Lectures: individual lessons		
<b>Knowledge assessment (maximum number of points 100):</b>		

Exam prerequisites:	Points - 30	Final thesis:	Points- 70
Activity and teaching advancement	15	Exam	70
Class attendance	15		

<b>Study program:</b> Book of courses, Bachelor Academic Studies		
<b>Course title:</b> ODMK1 - <b>Methodology of piano teaching 1</b>		
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović L.J. Nebojša, assistant professor; Mihić Č. Maja, assistant professor		
<b>Associates in teaching:</b> --		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 6		
<b>Requirements:</b> None		
<b>Course objectives:</b> Introduction to students with the problems of piano teaching at the level of basic music education.		
<b>Course outcomes:</b> Training a student for professional piano teaching at the level of basic music education		
<b>Contents of the course:</b> Introduction to various methods of approach to piano technique, from the end of the 19 <sup>th</sup> to the middle of the 20 <sup>th</sup> century. A detailed introduction to the development of piano technique through the epoch as well as the history of technique development in Russia and France. Introduction to the Alfred Cortot's method through his book "Rational Principles of Piano Approach". Working on five areas that include equality, independence and mobility of fingers, placing of the thumb underneath, scales and arpeggios, double note and polyphonic playing techniques, hand stretching technique, hand wrist technique and chords performing. Special attention is paid to the daily piano gymnastics shown in this method. After completing the lectures on the Alfred Cortot method, students will demonstrate their learning and complete understanding of the method in class. The next method to be studied is the Dorothy Taubman's method. An American pianist who founded a piano center and along with her lecturers promoted her method internationally. It involves the study of articulation, rotation, shaping and octaves. Students will study each of the subjects in detail. Comparison of Alfred Cortot's and Dorothy Taubman's methods. Finding common approaches to piano technique in both methods by studying each segment of piano technique. During the second semester, Theodor Leschetizky's method will be studied by reviewing the books by Marie Prentner and Malwine Brée who, as his assistants, Theodor Leschetizky's method presented in detail. As Leschetizky's assistants, they were preparing young pianists to be technically trained in order to access professor Leschetizky's classes. The review involves studying the hand and fingers position, various ways of touching the keys, the thumbing, thrillers, chords, arpeggios, double notes, stretching of the small hand, the octaves, finger exercises, general rules, movements of the hand and arm. Students will show the learned elements in class, in a student-student, as well as student-pupil relation. Studying the Isidor Philipp's method through his book "The Complete Piano Technique School". The method involves different areas of piano technique such as finger flexibility, speed training, different exercises, finger stretching and their independence, arpeggios, double notes, octaves from the hand wrist and the trills on the repeated note. Special attention will be devoted to the analysis of Isidor Philipp's exercises for finger independency based on diminished 7 <sup>th</sup> chords. Introduction to the book by Vasil Ilich Safonov "New formula for piano pedagogues and piano students". Practical classes with student giving class to the pupil of elementary or secondary music school, with a following discussion within the group. Seminar paper with the written presentation of one topic from both methods. Analytical student-student lessons along with demonstration classes. The colloquium includes an analysis of the approaches of Alfred Cortot and Dorothy Taubman. The exam represents an analysis of the approach of the technical methods processed during the year.		
<b>Literature:</b> 1. Hejgaуз, Хенрик: О уметности свирања на клавиру, Универзитет уметности, Београд 1970 2. Тимакин, Евгениј: Васпитање пијанисте, Удружење музичких и балетских педагога Србије 1983 3. Шћапав, Арсениј: Методика наставе клавира, ФМУ, Београд 1963 4. Сердар, Александар: Развој пијанистичке технике, Црногорски културни центар, Подгорица 2012 5. Шобајић, Драгољуб: Темелји савременог пијанизма, Светови, Нови Сад 1996 6. Михелис, В Л: Први часови младог пијанисте, Савез музичких друштава Војводине 1992 7. Либерман, Ј: Рад на усвршавању клавирске технике, изд. Саша Стојановић 2001		
<b>Number of active classes:</b>	Lectures: 2	Practice: 0
<b>Methods of teaching:</b> Lectures: group teaching, group size up to 50 Exercises: group teaching, group size up to 22		

<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 60	Final thesis:	Points- 40
Activity and teaching advancement	30	Exam	40
Colloquium	10		

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> ODMK2 - <b>Methodology of piano teaching 2</b>			
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
<b>Associates in teaching:</b> --			
<b>Course status:</b> compulsory.			
<b>Number of ECTS:</b> 8			
<b>Requirements:</b> None.			
<b>Course objectives:</b> Introduction to students with the problems of piano teaching at the level of basic music education			
<b>Course outcomes:</b> Training a student for professional piano teaching at the level of basic music education			
<b>Contents of the course:</b> Study of the literature for elementary and secondary music schools. Analysis of the same music pieces along with technical and interpretative problems solving, within the study of the literature. Analysis of the means for getting the student to the proficiency level of playing the given music piece. Work on the overcoming the difficulties in playing scales. This includes all previously studied technical means implying the application of knowledge on mastering arpeggios, chords, trills, tremolos, glissandos, octaves, double notes and leaps. Comprehension of the piano features including the specific quality of piano sound and its sound propagation, pedals features and expressive capacities of the instruments. Analysis and evaluation of physiological problems of piano playing. Introduction to the etudes by Carl Czerny and Clementi which constitute the basis of the elementary and secondary music school pupil's repertoire. Different groups of etudes are dedicated to the specific technical demands therefore a young pianist has to focus on overcoming specific technical problem in each of them. Along with introduction to the certain etudes student's personal views on the technical problem solving should be discussed. Students will give lessons to each other as well as to the pupils of elementary and secondary music schools. Colloquium implies practical presentation of the previously treated material. Study of the literature for elementary and secondary music schools is continued in the second semester. A lecture by an eminent professor of elementary and secondary music school will introduce students to the initial lessons in teaching the children. Education on the approaches to teaching the youngest age and manners of introducing youngest pianists to the world of music and pianism. Discussion on the notion of the class, initial learning problem area, rapport with pre-school and school-age pupils. Introducing students to the phases of work on a music piece. Analysis of the music piece learning process, public appearance problems, exercise process on a music pieces leading to its public performance. Shaping the pupil's work habits and building capacity for independent work. Further introduction to the literature of various epochs predominantly dedicated to the teaching, such as small preludes, two-part and three-part invention by Johann Sebastian Bach, certain lighter sonatas by Beethoven, Mozart and Haydn, as well as sonatinas and pieces from the 19 <sup>th</sup> and 20 <sup>th</sup> century literature the most present in the pupil's repertoire. Written seminar paper involves remarks from the classes with a secondary school professor. Exam will involve literature by Neuhaus and Timakin along with remarks from the classes.			
<b>Literature:</b> 1. Hejgaуз, Хенрик: О уметности свирања на клавиру, Универзитет уметности, Београд 1970 2. Тимакин, Евгениј: Васпитање пијанисте, Удружење музичких и балетских педагога Србије 1983 3. Шћепов, Арсениј: Методика наставе клавира, ФМУ, Београд 1963 4. Сердар, Александар: Развој пијанистичке технике, Црногорски културни центар, Подгорица 2012 5. Шобајић, Драгољуб: Темељи савременог пијанизма, Светови, Нови Сад 1996 6. Михелис, В. Л.: Први часови младог пијанисте, Савез музичких друштава Војводине 1992 7. Либерман, Ј.: Рад на усвршавању клавирске технике, изд. Саша Стојановић 2001			
<b>Number of active classes:</b>		Lectures: 2	Practice: 2
<b>Methods of teaching:</b> Lectures: group teaching, group size up to 50 Exercises: group teaching, group size up to 22			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 60	Final thesis:	Points- 40

Class attendance	20	Exam	40
Activity and teaching advancement	30		
Colloquium	10		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMJB1- <b>Jazz drums 1</b>			
<b>Teachers:</b> Karlović J. Miroslav, professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> /			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Separate work on drums technique and bas drums and hi-hat technique in order to coordinate and set basic for playing the instrument as a whole. Basic patterns in swing music. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. The Final thesis requirements: three different style songs – swing, latin, ballad.			
<b>Literature:</b> 1. Charles Willcockson, 100 Exercises, vol. 1 2. Colin Baily, Bass Drum Control 3. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 4. Jim Chapin, Technique for Modern Drummer			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b>  Group lessons (maximum number of students:8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMJB2- <b>Jazz drums 2</b>			
<b>Teachers:</b> Karlović J. Miroslav, professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz drums 1 (OMJB1)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Separate work on drums technique and bas drums and hi-hat technique in order to coordinate and set basic for playing the instrument as a whole. Basic patterns in swing music. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. The Final thesis requirements: three different style songs – swing, latin, ballad.			
<b>Literature:</b> 1. Charles Willcockson, 100 Exercises, vol. 2 2. Colin Baily, Bass Drum Control 3. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 4. Jim Chapin, Technique for Modern Drummer			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b>  Group lessons (maximum number of students:8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMJB3- <b>Jazz drums 3</b>			
<b>Teachers:</b> Karlović J. Miroslav, professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz drums 2 (OMJB2)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Further progress in coordination as the most important element in playing the instrument. Jazz drums as accompaniment to the soloist – development of the vocabulary of characteristic figures in swing. Work on solo parts in swing. Basic Latin rhythms. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. The Final thesis requirements: three different style songs – swing, latin, ballad..			
<b>Literature:</b> 1. Jim Chapin, Technique for Modern Drummer 2. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 3. Ed Thigpen, The Sound of Brushes, Vol. 1			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b>  Group lessons (maximum number of students:8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMJB4- <b>Jazz drums 4</b>			
<b>Teachers:</b> Karlović J. Miroslav, professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz drums 3 (OMJB3)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Further progress in coordination as the most important element in playing the instrument. Jazz drums as accompaniment to the soloist – development of the vocabulary of characteristic figures in swing. Work on solo parts in swing. Basic Latin rhythms. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. The Final thesis requirements: three different style songs – swing, latin, ballad.			
<b>Literature:</b> 1. Jim Chapin, Technique for Modern Drummer 2. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 3. Ed Thigpen, The Sound of Brushes, Vol. 2			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b>  Group lessons (maximum number of students:8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMJB5- <b>Jazz drums 5</b>			
<b>Teachers:</b> Karlović J. Miroslav, professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz drums 4 (OMJB4)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Development of figures in bebop. Work on solo parts in bebop. Latin rhythms. Funk music – etudes 1. Basics of polyrhythmic. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. The Final thesis requirements: three different style songs – swing, latin, ballad.			
<b>Literature:</b> 1. Chauck Kerrigan, 12 Etudes for Snare Drum 2. Jim Chapin, Technique for Modern Drummer 3. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 4. Tommy Igoe Groove Essentials 2. 0 5. Ed Thigpen, The Sound of Brushes 6. Rick Latham, Advanced Funk Studies: Creative Patterns for the Advanced Drummer 7. Gary Chaffee, Rhythm & Meter Patterns			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Group lessons (maximum number of students:8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMJB6- <b>Jazz drums 6</b>			
<b>Teachers:</b> Karlović J. Miroslav, professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz drums 5 (OMJB5)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Development of figures in bebop. Work on solo parts in bebop. Latin rhythms. Funk music – etudes 1. Basics of polyrhythmic. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. The Final thesis requirements: three different style songs – swing, latin, ballad.			
<b>Literature:</b> 1. Chauck Kerrigan, 12 Etudes for Snare Drum 2. Jim Chapin, Technique for Modern Drummer 3. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 4. Tommy Igoe Groove Essentials 2. 0 5. Ed Thigpen, The Sound of Brushes 6. Rick Latham, Advanced Funk Studies: Creative Patterns for the Advanced Drummer 7. Gary Chaffee, Rhythm & Meter Patterns			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Group lessons (maximum number of students:8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMJB7- <b>Jazz drums 7</b>			
<b>Teachers:</b> Karlović J. Miroslav, professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz drums 6 (OMJB6)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Development of figures in bebop. Work on solo parts in bebop. Latin rhythms. Funk music – etudes 1. Basics of polyrhythmic. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. The Final thesis requirements: three different style songs – swing, latin, ballad.			
<b>Literature:</b> 1. Chuck Kerrigan, 12 Etudes for Snare Drum 2. Jim Chapin, Technique for Modern Drummer 3. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 4. Ed Thigpen, The Sound of Brushes			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b>  Group lessons (maximum number of students: 8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMJB8- <b>Jazz drums 8</b>			
<b>Teachers:</b> Karlović J. Miroslav, professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz drums 7 (OMJB7)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Development of figures in bebop. Work on solo parts in bebop. Latin rhythms. Funk music – etudes 1. Basics of polyrhythmic. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. The Final thesis requirements: three different style songs – swing, latin, ballad.			
<b>Literature:</b> 1. Chuck Kerrigan, 12 Etudes for Snare Drum 2. Jim Chapin, Technique for Modern Drummer 3. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 4. Ed Thigpen, The Sound of Brushes 5. Rick Latham, Advanced Funk Studies: Creative Patterns for the Advanced Drummer 6. Gary Chaffee, Sticking Patterns			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b>  Group lessons (maximum number of students:8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Public performance	20		

<b>Study program:</b> Bachelor academic studies ; Music Performance
<b>Course:</b> OMJA1 – <b>Jazz arranging 1</b>
<b>Teachers:</b> Nikolov L. Vladimir, assistant professor
<b>Assistants:</b> /
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 4
<b>Prerequisites:</b> Passes Jazz harmony 1 and Jazz harmony 2
<b>Course objective:</b> Students acquire knowledge, techniques and skills for artistic and professional arranging and orchestrating for rhythm section or smaller ensemble with stylistic features of jazz and popular music.
<b>Course outcomes:</b> Students acquire basic knowledge about techniques and stylistic features necessary for arranging parts for instruments of the rhythm section. Students gain theoretical and practical knowledge and are capable to use gained skills in his/her creative work on analytical and professional level.
<b>Course content:</b> Arrangement for rhythm section <ol style="list-style-type: none"> <li>1. Term arranging</li> <li>2. Term rhythm section</li> <li>3. Instruments of rhythm section</li> <li>4. Notation</li> <li>5. Drums</li> <li>6. Bass</li> <li>7. Piano</li> <li>8. Guitar</li> <li>9. Scores writing</li> <li>10. Music material plan</li> <li>11. Features of jazz and popular music</li> <li>12. Shaping a melody – Melodic analysis</li> <li>13. Final project</li> <li>14. Analysis of recordings and scores</li> </ol> (Arranging for max 5 wind instruments) <ol style="list-style-type: none"> <li>1. Rhythm section + independent voice (melodic line)</li> <li>2. Wind instruments – characteristics, selection and groups</li> <li>3. Trumpet (cornet, flugelhorn)</li> <li>4. Saxophone (family)</li> <li>5. Trombone</li> <li>6. Harmonization in two-part and three-part (cliché lines)</li> <li>7. Four-part writing</li> <li>8. Harmonization of chordal tones</li> <li>9. Harmonization of tension</li> <li>10. Harmonization of approach tones</li> <li>11. Double lead/ lowered 2<sup>nd</sup>, lowered 3<sup>rd</sup>, lowered 2<sup>nd</sup> and 4<sup>th</sup> voice</li> <li>12. Low interval limit</li> <li>13. Scores writing</li> <li>14. Music material plan</li> <li>15. Analysis of recordings and scores.</li> </ol>
<b>Literature:</b> <ol style="list-style-type: none"> <li>11. Obradović, Aleksandar: Uvod u orkestraciju, Univerzitet Umetnosti, 1997.</li> <li>2. Doeza, Robert: Arranging 1, Berklee Press, 1986.</li> <li>3. Skerl, Zvonimir: Skripta za aranžiranje 1, Beograd, 1990.</li> <li>4. Obradović, Aleksandar: Uvod u orkestraciju, Univerzitet Umetnosti, 1997.</li> <li>5. Freedman Bob, Pease Ted: Arranging 2, Berklee Press, 1989.</li> <li>6. Baker, David: Arranging and Composing for the Small Ensemble, Alfred Publishing</li> </ol>

<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 2
<b>Teaching methods:</b>  Theoretical and practical lectures. Analytical presentation of relevant musical parts of jazz and popular music in form of audio recordings, scores and transcriptions. Students make individual and group art projects through analyzing, performing and recording of her/his works. Lectures: group of 50 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Written exam	20
Activity during classes	10	Final project	40
Colloquium	10		
Homework	10		

<b>Study program:</b> Bachelor academic studies ; Music Performance		
<b>Course:</b> OMJA2 – <b>Jazz arranging 2</b>		
<b>Teachers:</b> Nikolov L. Vladimir, assistant professor		
<b>Assistants:</b> /		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 4		
<b>Prerequisites:</b> Passed Jazz arranging 1		
<b>Course objective:</b> Students acquire knowledge, techniques and skills for artistic and professional arranging and orchestrating for rhythm section or mixed group of 5 wind instruments with or without vocal soloist with stylistic features of jazz and popular music.		
<b>Course outcomes:</b> Students acquire basic knowledge about techniques and stylistic features necessary for arranging parts for instruments of the rhythm section or mixed group of 5 wind instruments. Students gain theoretical and practical knowledge and are capable to use gained skills in his/her creative work on analytical and professional level.		
<b>Course content:</b> Arranging for 6-10 wind instruments <ol style="list-style-type: none"> <li>1. 5-part scoring for 5 wind instruments</li> <li>2. Adding of 6 voice</li> <li>3. Quarters and Clusters</li> <li>4. Counterpoint, techniques and use</li> <li>5. Scoring in sections</li> <li>6. Larger group of 10 wind instruments</li> <li>7. Written project</li> <li>8. Sections, techniques, combining of techniques</li> <li>9. Scoring</li> <li>10. Music material plan</li> <li>11. Combining of instruments and sections</li> <li>12. Final project</li> <li>13. Analysis of scores and recordings</li> </ol> Arranging for Big Band and vocal arranging <ol style="list-style-type: none"> <li>1. Sectional scoring</li> <li>2. Saxophone section</li> <li>3. Trumpet section</li> <li>4. Trombone section</li> <li>5. Big Band – sections, techniques, combining of techniques</li> <li>6. Written project</li> <li>7. Vocal arranging for vocal-instrumental ensemble</li> <li>8. Vocal arranging for a capella ensemble</li> <li>9. Scoring</li> <li>10. Music material plan</li> <li>11. Combining of instruments and sections</li> <li>12. Final project</li> <li>13. Analysis of scores and recordings</li> </ol>		
<b>Literature:</b> 1. Pease, Ted: Chord Scale Voicings for Arranging, Revised edition, Berklee College of Music, 1986. 2. Skerl, Zvonimir, Skripta za aranžiranje 2, Beograd, 1990. 3. Lowell, Dick and Pullig, Ken: Arranging for Large Jazz ensemble, Berklee Press, 2003. 4. Nestico, Sammy: The Complete Arranger, Revised edition, Fenwood Music Co., Inc. 1993. 5. Pease, Ted: Big Band Arranging and Score Analysis, Berklee College of Music, 2000		
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Theoretical and practical lectures. Analytical presentation of relevant musical parts of jazz and popular music in form of audio recordings, scores and transcriptions. Students make individual and group art projects through analyzing, performing and recording of her/his works. Lectures: group of 50 students		

<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Written exam	20
Activity during classes	10	Final project	40
Colloquium	10		
Homework	10		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMAN1 – Jazz ensembles 1			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Kevrešan Lj. Vanja, assistant professor; Nikolić M. Milan, assistant professor; Nikolov L. Vladimir, assistant professor; Petković S. Vesna, assistant professor; Beren M. Bert, visiting professor; Griffit S. Miles, visiting professor; Gut S. Stjepko, visiting professor; Kagerer M. Helmut, visiting professor; O' Leary Partick, visiting professor; Rigter F. Simon, visiting professor; Hendricks J. Michelle, visiting professor, Novak Č. Mijović, teacher, Čalina M. Dragan, teacher			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> /			
<b>Course objective:</b> Mastering performance in jazz ensembles. Students are raising awareness of using contrast in jazz music. Styles: swing, bebop, hard bop etc. Students acquire the ability to play, compose and make arrangements for ensembles.			
<b>Course outcomes:</b> Students acquire practical abilities of independent and group work in jazz ensembles, as members of ensembles, arrangers/ composers for ensembles. Students learn about significant ensembles from history of jazz and their particular concepts of mutual music performance. Students acquire the ability to express themselves in different jazz styles.			
<b>Course content:</b> Understanding different roles that instruments have in jazz ensemble; understanding the importance of making the right decisions while playing in an ensemble. Mastering skills of precise rhythmic performance. Continuous work on a balance of an ensemble. Practical exercises for improving relations of different combinations of instruments. Work on a selected repertoire.			
<b>Literature:</b> 1. Hal Leonard Corporation, The Real Book (C instruments, Bb instruments, Eb instruments), Hal Leonard Corporation; 6th edition, 2004 2. Hal Leonard Corporation, The ultimate Jazz Fake Book (C edition, Bb edition, Eb edition), Hal Leonard Corporation, 1988 3. Chuck Sher, The New Real (C edition, Bb edition, Eb edition), Sher Music, 2005 4. Hal Leonard Corporation, Bill Evans Fake Book, The Richmond Organization, 2000 5. Hal Leonard Corporation, The music of John Coltrane, Hal Leonard Corporation, 1991 6. Hal Leonard Corporation, Thelonious Monk fake book (C edition), Hal Leonard, 2002			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Group lessons (maximum number of students:8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Colloquium	20		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMAN2 – <b>Jazz ensembles 2</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Kevrešan Lj. Vanja, assistant professor; Nikolić M. Milan, assistant professor; Nikolov L. Vladimir, assistant professor; Petković S. Vesna, assistant professor; Beren M. Bert, visiting professor; Griffit S. Miles, visiting professor; Gut S. Stjepko, visiting professor; Kagerer M. Helmut, visiting professor; O' Leary Partick, visiting professor; Rigter F. Simon, visiting professor; Hendricks J. Michelle, visiting professor; Novak Č. Mijović, teacher, Čalina M. Dragan, teacher			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed jazz ensembles 1			
<b>Course objective:</b> Mastering performance in jazz ensembles. Students are raising awareness of using contrast in jazz music. Styles: swing, bebop, hard bop etc. Students acquire the ability to play, compose and make arrangements for ensembles.			
<b>Course outcomes:</b> Students acquire practical abilities of independent and group work in jazz ensembles, as members of ensembles, arrangers/ composers for ensembles. Students learn about significant ensembles from history of jazz and their particular concepts of mutual music performance. Students acquire the ability to express themselves in different jazz styles.			
<b>Course content:</b> Work on the repertoire: songs of Thelonious Monk, Joe Henderson, Billy Strayhorn. Work on standard Broadway songs in various tonality due to flexibility while improvising. Students have to perform certain number of songs in transposition in given tonalities.			
<b>Literature:</b> 1. Hal Leonard Corporation, Charles Mingus: More than a fakebook, Hal Leonard Corporation, 1991 2. Hal Leonard Corporation, The Real Book (bass clef), Hal Leonard Corporation, 2005 3. Hal Leonard Corporation, Miles Davis: Kind of blue, Hal Leonard Corporation, 2000 4. Chuck Sher, The world's greatest fake book, Sher Music Co. /Hal Leonard, 2005 5. Jamey Aebersold, Vol 106, Lee Morgan: Sidewinder, Jamey Aebersold, 2004			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b>  Group lessons (maximum number of students:8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Colloquium	20		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMAN3 – <b>Jazz ensembles 3</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Kevrešan Lj. Vanja, assistant professor; Nikolić M. Milan, assistant professor; Nikolov L. Vladimir, assistant professor; Petković S. Vesna, assistant professor; Beren M. Bert, visiting professor; Griffit S. Miles, visiting professor; Gut S. Stjepko, visiting professor; Kagerer M. Helmut, visiting professor; O' Leary Partick, visiting professor; Rigter F. Simon, visiting professor; Hendricks J. Michelle, visiting professor; Novak Č. Mijović, teacher, Čalina M. Dragan, teacher			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed jazz ensembles 2			
<b>Course objective:</b> Mastering performance in jazz ensembles. Students are raising awareness of using contrast in jazz music. Styles: swing, bebop, hard bop etc. Students acquire the ability to play, compose and make arrangements for ensembles.			
<b>Course outcomes:</b> Students acquire practical abilities of independent and group work in jazz ensembles, as members of ensembles, arrangers/ composers for ensembles. Students learn about significant ensembles from history of jazz and their particular concepts of mutual music performance. Students acquire the ability to express themselves in different jazz styles.			
<b>Course content:</b> Work on the repertoire: songs of Carlos Jobim, Herbie Hancock. Ahmad Jamal music analysis. Use of contrast and pauses in music. Transcription of songs of Ahmad Jamal tio. Making of formal structures in joint performances.			
<b>Literature:</b> 1. Jamey Aebersold, Vol. 11, Music of Herbie Hancock, Jamey Aebersold, 2000 2. Jamey Aebersold, Charlie Parker Omnibook (for C, Bb and Eb instruments), Atlantic Music, 2009 3. Jamey Aebersold, Antonio Carlos Jobim, Bossa Nova, Jamey Aebersold, 2001 4. Hal Leonard Corp, Ahmad Jamal collection (Artist transcriptions), Hal Leonard Corporation, 1998 5. Horace Silver, The art of small jazz combo playing, Hal Leonard Corporation, 1995 6. Horace Silver, Jazz play-along vol. 36, Hal Leonard, 2005			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b>  Group lessons (maximum number of students:8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Colloquium	20		

<b>Study program:</b> Bachelor academic studies ; Music Performance			
<b>Course:</b> OMAN4 – <b>Jazz ensembles 4</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Kevrešan Lj. Vanja, assistant professor; Nikolić M. Milan, assistant professor; Nikolov L. Vladimir, assistant professor; Petković S. Vesna, assistant professor; Beren M. Bert, visiting professor; Griffit S. Miles, visiting professor; Gut S. Stjepko, visiting professor; Kagerer M. Helmut, visiting professor; O' Leary Partick, visiting professor; Rigter F. Simon, visiting professor; Hendricks J. Michelle, visiting professor; Novak Č. Mijović, teacher, Čalina M. Dragan, teacher			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed jazz ensembles 3			
<b>Course objective:</b> Mastering performance in jazz ensembles. Students are raising awareness of using contrast in jazz music. Styles: swing, bebop, hard bop etc. Students acquire the ability to play, compose and make arrangements for ensembles.			
<b>Course outcomes:</b> Students acquire practical abilities of independent and group work in jazz ensembles, as members of ensembles, arrangers/ composers for ensembles. Students learn about significant ensembles from history of jazz and their particular concepts of mutual music performance. Students acquire the ability to express themselves in different jazz styles.			
<b>Course content:</b> Work on the repertoire: songs of Horace Silver, Lee Morgan and John Coltrane. Emphasis is on John Coltrane's music. Transcriptions of John Coltrane classic quartet. Analyses of some recording of John Coltrane classic quartet. Students make their own arrangement for smaller (vocal-instrumental) ensembles. Modern jazz music artists: Walter Smith, Aaron Parks, Mark Turner, Kurt Rosenwinkel.			
<b>Literature:</b> 1. John Coltrane, A Love supreme-Tenor saxophone, Hal Leonard, 2003 2. John Coltrane, John Coltrane: Giant steps-Tenor saxophone, Hal Leonard, 2004 3. Sony Rollins, The Best of Sonny Rollins (artist transcription), Hal Leonard Corporation, 2008 4. John Coltrane, A Love supreme-Tenor saxophone, Hal Leonard, 2003 5. Hal Leonard, The Kenny Garrett collection: Alto saxophone artist transcription, Hal Leonard, 2004 6. Hal Leonard, The Michael Brecker collection: Tenor saxophone artist transcripion, Hal Leonard, 1999 7. Trent Kynaston, The music of Joshua Redman: solo transcriptions, Warner Bros Pubns, 1998			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b>  Group lessons (maximum number of students:8)			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
The presence of classes	10	Technical realization	30
Activity during classes	10	Artistic impression	30
Colloquium	20		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBTS1 - <b>Technique of instruments playing knowledge 1</b>			
<b>Teachers:</b> Marinković M. Goran, full professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Practical and theoretical knowledge of technical possibilities of instruments.			
<b>Course outcomes:</b> Preparedness for the management of orchestras of different composition.			
<b>Course content:</b> Course Technique of instruments playing knowledge 1 involves analyzing the technical possibilities of orchestral instruments by groups: a group of wood wind instruments, a group of brass instruments, percussion instruments and string instruments. The individual capabilities of each instrument are examined, and in particular their group soundness.			
<b>Literature:</b> 1. Obradović, Aleksandar, Uvod u orkestraciju, Univerzitet umetnosti, Beograd, 1998 2. Berlioz, Hector, Velika rasprava o instrumentaciji i orkestraciji (prevod D. Ilić), Studio Lirika, Beograd, 2007 3. Carse, Adam, The History of Orchestration, Dover Publications, NY, 1958			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 0
<b>Teaching methods:</b> Lectures: group teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity and dedication in teaching	10	Oral exam	30
Homework	20		
Colloquium	30		
Class attendance	10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OIOR1 - <b>Organ 1</b>			
Teachers: Smiljanić-Radić B. Maja, Full Professor			
Associates in teaching: ---			
Course status: Compulsory.			
Number of ECTS: 11			
Requirements: None			
Course objectives: The direct objective of the course is further development of acquired aesthetic and artistic-technical knowledge through continuous research in order to achieve an authentic artistic interpretation. The ultimate goal is to achieve a high professional organist level through the technical-interpretative work on musical literature for the organ and the development of the individuality of the personality of the organist through the unity of the technical and musical element.			
Course outcomes: Mastering musical and technical requirements stipulated for this course, development of individual performance possibilities of the student, training for successful continuation of studies.			
Contents of the course: Work on the pieces through technical-melodic, formal-structural and registration analysis. According to the program, the course includes work on: pedal etudes, compositions of old masters and pieces by J. S. Bach. Work on the program involves meticulous learning and mastering the scores, resolving the performance problems on the micro plan and achieving the tempo. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression.			
Literature: 1. Bach, Johann Sebastian: Orgelwerke 1, 2, 3, 4, 5, 6, 7, 8, 9, C. F. Peters, New York, 1951 2. Buxtehude, Dieterich: Orgelwerke 1, 2, 3, C. F. Peters, New York, 1928 3. Germani, Fernando: Metodo per Organo 1, 2, 3, 4, Edizioni De Santis, Roma, 1944 4. Pachelbel, Johann: Organ works (complete), Dover Pub. Inc. New York, 1985 5. Sweelinck, Jan Pieterszoon: Work for Organ and Keyboard, Dover Pub. Inc. New York, 1985 6. Frescobaldi, Girolamo: Fiori Musicali, Editions Salabert, Paris, 1938			
Number of active classes:		Lectures: 0	Practice:1
Methods of teaching: Concert activities. Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Exam prerequisites	Points - 30	Final exam:	Points - 70
Activity during lectures	15	Exam - performance	70
Practice	15		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OIOR2 - <b>Organ 2</b>			
Teachers: Smiljanić-Radić B. Maja, Full Professor			
Associates in teaching: ---			
Course status: Compulsory.			
Number of ECTS:11			
Requirements: Passed exam Organ 1 (OIOR1)			
Course objectives: The direct objective of the course is to develop acquired aesthetic and artistic-technical knowledge through continuous research in order to reach the achievement of authentic artistic interpretation. The ultimate goal is to achieve a high professional organist level through the technical-interpretative work on musical literature for the organ and the development of the individuality of the personality of the organist through the unity of the technical and musical element.			
Course outcomes: Mastering musical and technical requirements stipulated for this course, development of individual performance possibilities of the student, training for successful continuation of studies.			
Contents of the course: Work on the pieces through technical-melodic, formal-structural and registration analysis. According to the program, the course includes work on: pedal etudes, compositions of old masters and pieces by J. S. Bach. Work on the program involves meticulous learning and mastering the scores, resolving the performance problems on the micro plan and achieving the tempo. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression.			
Literature: 1. Bach, Johann Sebastian: Orgelwerke 1, 2, 3, 4, 5, 6, 7, 8, 9, C. F. Peters, New York, 1951 2. Buxtehude, Dieterich: Orgelwerke 1, 2, 3, C. F. Peters, New York, 1928 3. Germani, Fernando: Metodo per Organo 1, 2, 3, 4, Edizioni De Santis, Roma, 1944 4. Pachelbel, Johann: Organ works (complete), Dover Pub. Inc. New York, 1985 5. Sweelinck, Jan Pieterszoon: Work for Organ and Keyboard, Dover Pub. Inc. New York, 1985 6. Frescobaldi, Girolamo: Fiori Musicali, Editions Salabert, Paris, 1938			
Number of active classes:		Lectures: 0	Practice:1
Methods of teaching: Concert activities. Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 30	Final exam:	Points - 70
Activity during lectures	15	Exam - performance	70
Practice	15		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OIOR3 - <b>Organ 3</b>			
Teachers: Smiljanić-Radić B. Maja, Full Professor			
Associates in teaching: ---			
Course status: Obligatory			
Number of ECTS:11			
Requirements: Passed exam Organ 2 (OIOR2)			
Course objectives: The direct objective of the course is to develop acquired aesthetic and artistic-technical knowledge through continuous research in order to reach the achievement of authentic artistic interpretation. The ultimate goal is to achieve a high professional organist level through the technical-interpretative work on musical literature for the organ and the development of the individuality of the personality of the organist through the unity of the technical and musical element.			
Course outcomes: Mastering musical and technical requirements stipulated for this course, development of individual performance possibilities of the student, training for successful continuation of studies.			
Contents of the course: Work on the pieces through meticulous formal-structural and interpretation analysis. An analysis of the historical aspect of the creation of a musical piece, with particular reference to the characteristics of the existing instrument. According to the program, the course includes work on: pedal etudes, compositions of old masters and pieces by J. S. Bach and the 19 <sup>th</sup> and 20 <sup>th</sup> centuries' authors. Work on the program involves meticulous learning and mastering the scores, through technical-melodic, formal-structural and registration analysis. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression.			
Literature: 1. Bach, Johann Sebastian: Orgelwerke 1, 2, 3, 4, 5, 6, 7, 8, 9, C. F. Peters, New York, 1951 2. Buxtehude, Dieterich: Orgelwerke 1, 2, 3, C. F. Peters, New York, 1928 3. Kaller, Ernst: Orgelschule, B. Schott's Sohne, Mainz, 1938 4. Germani, Fernando: Metodo per Organo 1, 2, 3, 4, Edizioni De Santis, Roma, 1944 5. Sweelinck, Jan Pieterszoon: Work for Organ and Keyboard, Dover Pub. Inc. New York, 1985 6. Frescobaldi, Girolamo: Fiori Musicali, Editions Salabert, Paris, 1938 7. Mendelssohn, Felix: Six Sonatas op. 65 (1844-45, publ. 1845) Dover Publications Inc. New York, 1991 8. Brahms, Johannes: Eleven Chorale Preludes op. 122 (1896, publ. 1902) Dover Publications Inc. New York, 1991			
Number of active classes:		Lectures: 0	Practice:1
Methods of teaching: Concert activities. Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Exam prerequisites	Points - 30	Final exam:	Points - 70
Activity during lectures	15	Exam - performance	70
Practice	15		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OIOR4 - <b>Organ 4</b>			
Teachers: Smiljanić-Radić B. Maja, Full Professor			
Associates in teaching: ---			
Course status: Compulsory.			
Number of ECTS: 11			
Requirements: Passed exam Organ 3 (OIOR3)			
Course objectives: The direct objective of the course is to develop acquired aesthetic and artistic-technical knowledge through continuous research in order to reach the achievement of authentic artistic interpretation. The ultimate goal is to achieve a high professional organist level through the technical-interpretative work on musical literature for the organ and the development of the individuality of the personality of the organist through the unity of the technical and musical element.			
Course outcomes: Mastering musical and technical requirements stipulated for this course, development of individual performance possibilities of the student, training for successful continuation of studies.			
Contents of the course: Work on the pieces through meticulous formal-structural and interpretation analysis. An analysis of the historical aspect of the creation of a musical piece, with particular reference to the characteristics of the existing instrument. According to the program, the course includes work on: pedal etudes, compositions of old masters and pieces by J. S. Bach and the 19 <sup>th</sup> and 20 <sup>th</sup> centuries' authors. Work on the program involves meticulous learning and mastering the scores, through technical-melodic, formal-structural and registration analysis. Resolving performance problems on the micro plan and achieving tempo. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression.			
Literature: 1. Bach, Johann Sebastian: Orgelwerke 1, 2, 3, 4, 5, 6, 7, 8, 9, C. F. Peters, New York, 1951 2. Buxtehude, Dieterich: Orgelwerke 1, 2, 3, C. F. Peters, New York, 1928 3. Kaller, Ernst: Orgelschule, B. Schott's Sohne, Mainz, 1938 4. Germani, Fernando: Metodo per Organo 1, 2, 3, 4, Edizioni De Santis, Roma, 1944 5. Sweelinck, Jan Pieterszoon: Work for Organ and Keyboard, Dover Pub. Inc. New York, 1985 6. Frescobaldi, Girolamo: Fiori Musicali, Editions Salabert, Paris, 1938 7. Mendelssohn, Felix: Six Sonatas op. 65 (1844-45, publ. 1845) Dover Publications Inc. New York, 1991 8. Brahms, Johannes: Eleven Chorale Preludes op. 122 (1896, publ. 1902) Dover Publications Inc. New York, 1991			
Number of active classes:		Lectures: 0	Practice:1
Methods of teaching: Concert activities. Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Exam prerequisites	Points - 30	Final exam:	Points - 70
Activity during lectures	15	Exam - performance	70
Practice	15		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OIOR5 - <b>Organ 5</b>			
Teachers: Smiljanić-Radić B. Maja, Full Professor			
Associates in teaching: ---			
Course status: Obligatory			
Number of ECTS:12			
Requirements: Passed exam Organ 4 (OIOR4)			
Course objectives: The direct objective of the course is to develop acquired aesthetic and artistic-technical knowledge through continuous research in order to reach the achievement of authentic artistic interpretation. The ultimate goal is to achieve a high professional organist level through the technical-interpretative work on musical literature for the organ and the development of the individuality of the personality of the organist through the unity of the technical and musical element.			
Course outcomes: Mastering musical and technical requirements stipulated for this course, development of individual performance possibilities of the student, training for successful continuation of studies.			
Contents of the course: Work on the pieces through meticulous formal-structural and interpretation analysis. An analysis of the historical aspect of the creation of a musical piece, with particular reference to the characteristics of the existing instrument. The course is defining, by the program, work on: pedal etudes, compositions of old masters and pieces by J. S. Bach and the authors of the 19th and 20th centuries as well as the form of the concert. Work on the program involves meticulous learning and mastering the scores, through technical-melodic, formal-structural and registration analysis. Resolving performance problems on the micro plan and achieving tempo. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression.			
Literature: 1. Bach, Johann Sebastian: Orgelwerke 1, 2, 3, 4, 5, 6, 7, 8, 9, C. F. Peters, New York, 1951 2. Mendelssohn, Felix: Six Sonatas op. 65 (1844-45, publ. 1845) Dover Publications Inc. New York, 1991 3. Brahms, Johannes: Eleven Chorale Preludes op. 122 (1896, publ. 1902) Dover Publications Inc. New York, 1991 4. Pedals Only: 13 Studies by Contemporary Composers, Universal Organ Edition, Austria, 1988 5. Clerambault, Louis Nicolas: Livre d' Orgue, Noetzel Edition, Wilhelmshaven, 1990 6. Bach, Johann Sebastian: 6 Organ Concerto, Breitkopf und Härtel, Leipzig, 1891. 7. Frank, Cezar: Oeuvres Completes pour Orgue (1-4), Editions Alphonse Leduc, Paris, 1989			
Number of active classes:		Lectures: 0	Practice:1
Methods of teaching: Concert activities. Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 30	Final exam:	Points - 70
Activity during lectures	15	Exam - performance	70
Practice	15		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OIOR6 - <b>Organ 6</b>			
Teachers: Smiljanić-Radić B. Maja, Full Professor			
Associates in teaching: ---			
Course status: Obligatory			
Number of ECTS:12			
Requirements: Passed exam Organ 5 (OIOR5)			
Course objectives: The direct objective of the course is to develop acquired aesthetic and artistic-technical knowledge through continuous research in order to reach the achievement of authentic artistic interpretation. The ultimate goal is to achieve a high professional organist level through the technical-interpretative work on musical literature for the organ and the development of the individuality of the personality of the organist through the unity of the technical and musical element.			
Course outcomes: Mastering musical and technical requirements stipulated for this course, development of individual performance possibilities of the student, training for successful continuation of studies.			
Contents of the course: Work on the pieces through meticulous formal-structural and interpretation analysis. An analysis of the historical aspect of the creation of a musical piece, with particular reference to the characteristics of the existing instrument. The course is defining, by the program, work on: pedal etudes, compositions of old masters and pieces by J. S. Bach and the authors of the 19th and 20th centuries as well as the form of the concert. Work on the program involves meticulous learning and mastering the scores, through technical-melodic, formal-structural and registration analysis. Resolving performance problems on the micro plan and achieving tempo. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression.			
Literature: 1. Bach, Johann Sebastian: Orgelwerke 1, 2, 3, 4, 5, 6, 7, 8, 9, C. F. Peters, New York, 1951 2. Mendelssohn, Felix: Six Sonatas op. 65 (1844-45, publ. 1845) Dover Publications Inc. New York, 1991 3. Brahms, Johannes: Eleven Chorale Preludes op. 122 (1896, publ. 1902) Dover Publications Inc. New York, 1991 4. Pedals Only: 13 Studies by Contemporary Composers, Universal Organ Edition, Austria, 1988 5. Clerambault, Louis Nicolas: Livre d' Orgue, Noetzel Edition, Wilhelmshaven, 1990 6. Bach, Johann Sebastian: 6 Organ Concerto, Breitkopf und Härtel, Leipzig, 1891. 7. Frank, Cezar: Oeuvres Completes pour Orgue (1-4), Editions Alphonse Leduc, Paris, 1989			
Number of active classes:		Lectures: 0	Practice:1
Methods of teaching: Concert activities. Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 30	Final exam:
Activity during lectures		15	Exam - performance
Practice		15	
			Points - 70
			70

Study program: Book of courses, Bachelor Academic Studies			
Course title: OIOR7 - <b>Organ 7</b>			
Teachers: Smiljanić-Radić B. Maja, Full Professor			
Associates in teaching: ---			
Course status: Obligatory			
Number of ECTS:12			
Requirements: Passed exam Organ 6 (OIOR6)			
Course objectives: The direct objective of the course is to develop acquired aesthetic and artistic-technical knowledge through continuous research in order to reach the achievement of authentic artistic interpretation. The ultimate goal is to achieve a high professional organist level through the technical-interpretative work on musical literature for the organ and the development of the individuality of the personality of the organist through the unity of the technical and musical element.			
Course outcomes: Mastering musical and technical requirements stipulated for this course, development of individual performance possibilities of the student, training for successful continuation of studies.			
Contents of the course: Work on the pieces through meticulous formal-structural and interpretation analysis. An analysis of the historical aspect of the creation of a musical piece, with particular reference to the characteristics of the existing instrument. Course requires work on at least one of Trio Sonatas by J.S. Bach. Work on the program involves meticulous learning and mastering the scores, through technical-melodic, formal-structural and registration analysis. Resolving performance problems on the micro plan and achieving tempo. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression.			
Literature: 1. Bach, Johann Sebastian: Sex Sonaten fur zwei Manuale und Pedal, C. F. Peters, Frankfurt, 1844			
Number of active classes:		Lectures: 0	Practice:1
Methods of teaching: Concert activities. Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 30	Final exam:	Points - 70
Activity during lectures	15	Exam - performance	70
Practice	15		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OIOR8 - <b>Organ 8</b>			
Teachers: Smiljanić-Radić B. Maja, Full Professor			
Associates in teaching: ---			
Course status: Obligatory			
Number of ECTS:12			
Requirements: Passed exam Organ 7 (OIOR7)			
Course objectives: The direct objective of the course is to develop acquired aesthetic and artistic-technical knowledge through continuous research in order to reach the achievement of authentic artistic interpretation. The ultimate goal is to achieve a high professional organist level through the technical-interpretative work on musical literature for the organ and the development of the individuality of the personality of the organist through the unity of the technical and musical element.			
Course outcomes: Mastering musical and technical requirements stipulated for this course, development of individual performance possibilities of the student, training for successful continuation of studies.			
Contents of the course: Work on the pieces through meticulous formal-structural and interpretation analysis. An analysis of the historical aspect of the creation of a musical piece, with particular reference to the characteristics of the existing instrument. Course requires work on at least one of Trio Sonatas by J.S. Bach. Work on the program involves meticulous learning and mastering the scores, through technical-melodic, formal-structural and registration analysis. Resolving performance problems on the micro plan and achieving tempo. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression.			
Literature: 1. Mendelssohn, Felix: Six Sonatas op. 65 (1844-45, publ. 1845) Dover Publications Inc. New York, 1991 2. Brahms, Johannes: Eleven Chorale Preludes op. 122 (1896, publ. 1902) Dover Publications Inc. New York, 1991 3. Frank, Cezar: Oeuvres Completes pour Orgue (1-4), Editions Alphonse Leduc, Paris, 1989 4. Vierne, Louis: Six Organ Symphonies, Dover Publications Inc. New York, 1996 5. Hindemith, Paul: Sonaten fur Orgel (1, 2, 3), B. Schott's Sohne, Mainz, 1937 6. Guilmant, Alexandre: First Sonate (Symphonie), op. 42, Wayne Leupold Editions, Boston, 1990 7. Poulenc, Francis: Concerto en Sol mineur, Editions Salabert, Paris, 1939 8. Widor, Charles-Marie: Complete Organ Symphonies (1-5), Dover Publications Inc. New York, 1991			
Number of active classes:		Lectures: 0	Practice:1
Methods of teaching: Concert activities. Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 30	Final exam:	Points - 70
Activity during lectures	15	Exam - performance	70
Practice	15		

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIGT1 - Guitar 1</b>			
<b>Teachers:</b> Ogrizović M. Vera, full professor; Tošić M. Srđan, full professor; Karajić M. Darko, associate professor; HadžiĐorđević D. Aleksandar, assistant professor			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Veljić M. Milivoje, Senior collaborative pianist.; Gligorić G. Vladimir, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> None			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for guitar and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> During the first semester, the targeted technical requirements will be processed through a compulsory concert etude, principles of transcription of musical pieces written for another instrument through the processing of a short baroque sonata, musicality and originality through a piece of free choice, and acquaintance with the language of contemporary music for guitar through a contemporary piece. During the exercises, the various phases in the preparation of the work are processed in detail (fingerings, movement, memorization ...). At least once during the semester, a public performance will be organized, which can also be within the class. At the end of this module, students have to pass the exam where they perform compulsory concert etude, 20th century piece, transcription of the baroque sonata and a piece by choice. The program is performed by heart.			
<b>Literature:</b> 1. Villa Lobos, Heitor Dvanaest etida Max Eschig, Paris 1927 2. Sor, Fernando Sabrana dela za gitaru Tecla editions (B. Jeffery) 1980 3. Giuliani, Mauro Sabrana dela za gitaru Tecla editions (B. Jeffery) 1982 4. Чимароза, Доменико Избранные сонаты Музыка 1936 5. Martin, Frank Cetiri kratka komada Universal edition 1933 6. Rak, S. Tokata Berben, Ankona 1983 7. Coste, Napoleon, 25 Etuden, SCHOTT Mainz, GA 34 8. Pujol, Maximo Diego, 14 Etudes pour guitarre, ed. Henry Lemoine, Paris 9. Zelenka. M., Obrovská J., Snadné etudy pro kytaru, ed. Supraphon, Praha 1977. 10. Aguado, D., Etuden und Tonleiterstudien für Gitarre, SCHOTT Mainz, GA 62 11. Carcassi M., 25 Etudes, Chanterelle Verlag D-69029, Heidelberg, 1998. 12. Rak, Štěpan, Pet etud, ed. Panton, Praha, 1991. 13. Ponce, Manuel, Preludes no. 1-6, SCHOTT Mainz, GA 124 14. Ponce, Manuel, Preludes no. 7-12, SCHOTT Mainz, GA 125 15. Llobet, Miguel, 16 Folksong settings, ed. Chanterelle Verlag, 1989. 16. Regondi, Giulio, The Complete Works for Guitar, ed. Chanterelle S. A., Monaco, ECH 415 17. Noad, Frederick, The Classical Guitar, Ariel Music Publications, Inc., 1976. 18. Brouwer, Leo, Tres Apuntes, SCHOTT Mainz, GA 43 19. Brouwer, Leo, Hika, Gendai Guitar Co. Ltd., Tokyo, 1997. 20. Dyens, Roland, Saudades 1-3, Editions Musicales Hortensio, Paris, 1980.			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Exam	50
Public performance	20		

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIGT2 - Guitar 2</b>			
<b>Teachers:</b> Ogrizović M. Vera, full professor; Tošić M. Srđan, full professor; Karajić M. Darko, associate professor; HadžiĐorđević D. Aleksandar, assistant professor			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Veljić M. Milivoje, Senior collaborative pianist.; Gligorić G. Vladimir, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Guitar 1 (OIGT1)			
<b>Course objectives:</b> The aim is to achieve a high professional level through the technical-interpretative production of music literature for guitar and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Mastering the specifics of baroque dances in a suite and sonata form.			
<b>Contents of the course:</b> J.S.Bach three dance movements from a Suite, Sonata			
<b>Literature:</b> 1. J. S. Bach, Lautenmusik, Hofmeister Musikverlag Leipzig, 1977. 2. J. S. Bach, The Solo Lute Works, Neil A. Kjos Music Company, CA, 1989. 3. J. S. Bach Six Unaccompanied Cello Suites Arranged For Guitar, Mel Bay Publications INC, 1998. 4. Д. Карајић, Музика Ј. С. Баха у обради за гитару, Центар за рану музику Ренесанс, Београд 2000. 5. F. Sor, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1980. 6. M. Giuliani, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1982. 7. M. M. Ponce, Sonata III, SCHOTT, Mainz, 1928. 8. M. M. Ponce, Sonatina Meridional, SCHOTT Mainz, 1939. 9. Klassiker der Gitarre I-VI, VEB Deutscher Verlag fur Musik, Leipzig 10. L. Brouwer, Sonata, Opera tres Ediciones musicales, Madrid, 1991. 11. N. Paganini, Grand Sonata, Columbia Music, Washington D. C. 1976. 12. A. Diabelli, Sonata in A major, Faber Music Ltd., London 13. F. M. Torroba, Sonatina, Columbia Music Co., Washington D. C., 1966. 14. L. Berkeley, Sonatina, ed. J&W Chester Ltd., London 1958. 15. M. C. Tedesco, Sonata, SCHOTT Mainz, GA 31, 1939. 16. D. Bogdanovic, Sonata, ed. Berben, Ancona 1983. 17. D. Bogdanovic, Sonata II, ed. Berben, Ancona 1985. 18. J. Turina, Sonata, SCHOTT Mainz, GA 34 19. A. Lauro, Sonata, ed. G. Zanibon, Padova, 1975. 20. M. M. Ponce, Sonata III, SCHOTT Mainz, GA 28			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Exam	50
Public performance	20		

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIGT3 - Guitar 3</b>			
<b>Teachers:</b> Ogrizović M. Vera, full professor; Tošić M. Srđan, full professor; Karajić M. Darko, associate professor; HadžiĐorđević D. Aleksandar, assistant professor			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Veljić M. Milivoje, Senior collaborative pianist.; Gligorić G. Vladimir, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Guitar 2 (OIGT2)			
<b>Course objectives:</b> The aim is to achieve a high professional level through the technical-interpretative production of music literature for guitar and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Working on a specific technical aspect, mastering reading and playing Renaissance tablatures and reading Baroque French tablatures, working on interpretation, mastering contemporary music styles.			
<b>Contents of the course:</b> Compulsory etude, the transcription and execution of the pieces written in Renaissance and Baroque tablatures, a piece and a 20 <sup>th</sup> century piece.			
<b>Literature:</b> 1. N. Coste, 25 Etuden op. 38, SCHOTT, GA 34 2. F. Sor, 20 Studi per Chitarra, Ed. CURCI, Milano, 1945. 3. H. V. Lobos, Douze Etudes pour Guitarre, Ed. Max Eschig, Paris, 1953. 4. J. Dowland, Complete Lute Works (D. Poulton), Faber Music Limited 5. F. Noad, The Romantic Guitar, Ariel Music Publications, Inc., 1976. 6. F. Noad, The Classical Guitar, Ariel Music Publications, Inc., 1978. 7. F. Noad, The Renaissance Guitar, Ariel Music Publications, Inc., 1979. 8. Pujol, Maximo Diego, 14 Etudes pour guitarre, ed. Henry Lemoine, Paris 9. Aguado, D., Etuden und Tonleiterstudien fur Gitarre, SCHOTT Mainz, GA 62 10. Zelenka. M., Obrovská J., Snadne etudy pro kytaru, ed. Supraphon, Praha 1977. 11. Carcassi M., 25 Etudes, Chanterelle Verlag D-69029, Heidelberg, 1998 12. Rak, Štěpan, Pet etud, ed. Panton, Praha, 1991. 13. Martin, Frank Quatre Piezes Breves, Universal edition 1933 14. Ponce, Manuel, Preludes no. 1-6, SCHOTT Mainz, GA 124 15. Ponce, Manuel, Preludes no. 7-12, SCHOTT Mainz, GA 125 16. Llobet, Miguel, 16 Folksong settings, ed. Chanterelle Verlag, 1989. 17. Regondi, Giulio, The Complete Works for Guitar, ed. Chanterelle S. A., Monaco, ECH 415 18. Dyens, Roland, Saudades 1-3, Editions Musicales Hortensio, Paris, 1980. 19. Brouwer, Leo, Tres Apuntes, SCHOTT Mainz, GA 43 20. Brouwer, Leo, Hika, Gendai Guitar Co. Ltd., Tokyo, 1997.			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Exam	50
Public performance	20		

Study program: Book of Courses, Bachelor Academic Studies			
Course title: OIGT4 - <b>Guitar 4</b>			
Teachers: Ogrizović M. Vera, full professor; Tošić M. Srđan, full professor; Karajić M. Darko, associate professor; HadžiĐorđević D. Aleksandar, assistant professor			
Associates in teaching: Zagorac P. Bojana, Collaborative pianist; Veljić M. Milivoje, Senior collaborative pianist.; Gligorić G. Vladimir, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
Course status: compulsory			
Number of ECTS: 13			
Requirements: Passed exam Guitar 3 (OIGT3)			
Course objectives: The aim is to achieve a high professional level through the technical-interpretative production of music literature for guitar and building individuality through the unity of technical and musical element.			
Course outcomes: Mastering the vertical and horizontal polyphony and the structure of the fugue as well as the sonata form.			
Contents of the course: J.S.Bach - fugue, Sonata (sonata form)			
Literature: 1. J. S. Bach, Lautenmusik, Hofmeister Musikverlag Leipzig, 1977. 2. J. S. Bach, The Solo Lute Works, Neil A. Kjos Music Company, CA, 1989. 3. J. S. Bach Six Unaccompanied Cello Suites Arranged For Guitar, Mel Bay Publications INC, 1998. 4. Д. Карајић, Музика Ј. С. Баха у обради за гитару, Центар за рану музику Ренесанс, Београд 2000 5. M. M. Ponce, Sonata Mexicana, Peer International Corp., 1957. 6. Klassiker der Gitarre I-VI, VEB Deutscher Verlag fur Musik, Leipzig 7. F. Sor, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1980 8. M. Giuliani, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1982. 9. M. M. Ponce, Sonata Classica, SCHOTT Mainz, 1948. 10. A. Diabelli, Sonata in A major, Faber Music Ltd., London 11. L. Brouwer, Sonata, Opera tres Ediciones musicales, Madrid 12. L. Berkeley, Sonatina, ed. J&W Chester Ltd., London 1958 13. M. C. Tedesco, Sonata, SCHOTT Mainz, GA 31, 1939. 14. D. Bogdanovic, Sonata, ed. Berben, Ancona 1983. 15. D. Bogdanovic, Sonata II, ed. Berben, Ancona 1985. 16. J. Turina, Sonata, SCHOTT Mainz, GA 34 17. A. Lauro, Sonata, ed. G. Zanibon, Padova, 1975. 18. F. M. Torroba, Sonatina, Columbia Music Co., Washington D. C., 1966. 19. M. M. Ponce, Sonata III, SCHOTT Mainz, GA 28 20. M. M. Ponce, Sonatina Meridional, SCHOTT Mainz, 1939. 21. N. Paganini, Grand Sonata, Columbia Music, Washington D. C. 1976.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures: individual lessons Practice: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Exam	50
Public performance	20		

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIGT5 - Guitar 5</b>			
<b>Teachers:</b> Ogrizović M. Vera, full professor; Tošić M. Srđan, full professor; Karajić M. Darko, associate professor; HadžiĐorđević D. Aleksandar, assistant professor			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Veljić M. Milivoje, Senior collaborative pianist.; Gligorić G. Vladimir, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Guitar 4 (OIGT4)			
<b>Course objectives:</b> The aim is to achieve a high professional level through the technical-interpretative production of music literature for guitar and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Working on a certain technical aspect, mastering elements of transcription of romantic work, work on interpretation, acquaintance of contemporary music.			
<b>Contents of the course:</b> Compulsory etude, transcription of a romantic piece, piece, 20 <sup>th</sup> century piece.			
<b>Literature:</b> 1. N. Coste, 25 Etuden op. 38, SCHOTT, GA 34 2. F. Sor, 20 Studi per Chitarra, Ed. CURCI, Milano, 1945. 3. H. V. Lobos, Douze Etudes pour Guitarre, Ed. Max Eschig, Paris, 1953 4. D. Aguado, Etudes fur Gitarre, SCHOTT Mainz, GA 62 5. F. Noad, The Romantic Guitar, Ariel Music Publications, Inc., 1976 6. Klassiker der Gitarre, VEB Deutscher Verlag fur Musik, Leipzig 7. L. Brouwer, Danza Caracteristica, SCHOTT Mainz, 1972. 8. L. Brouwer, El Decameron Negro, Ed. TRANSATLANTIQUES, 1983. 9. L. Brouwer, Hika, GENDAI GUITAR Co. Ltd. 1997. 10. Carcassi M., 25 Etudes, Chanterelle Verlag D-69029, Heidelberg, 1998 11. Pujol, Maximo Diego, 14 Etudes pour guitarre, ed. Henry Lemoine, Paris 12. Martin, Frank Quatre Piezes Breves, Universal edition 1933. 13. Rak, Štepan, Pet etud, ed. Panton, Praha, 1991. 14. Regondi, Giulio, The Complete Works for Guitar, ed. Chanterelle S. A., Monaco, ECH 415 15. Brouwer, Leo, Tres Apuntes, SCHOTT Mainz, GA 43 16. Llobet, Miguel, 16 Folksong settings, ed. Chanterelle Verlag, 1989. 17. V. Trajković, Balada za gitaru, Udruženje kompozitora Srbije, Beograd, 1982. 18. D. Bogdanović, A Fairy Tale With Variations, Guitar Solo Publications, San Francisco, CA, USA 19. V. Asencio, Suite Valenciana, ed. Berben, Ancona, 1973. 20. V. Asencio, Collectici intim, SCHOTT Mainz, GA 164			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Exam	50
Public performance	20		

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIGT6 - Guitar 6</b>			
<b>Teachers:</b> Ogrizović M. Vera, full professor; Tošić M. Srđan, full professor; Karajić M. Darko, associate professor; HadžiĐorđević D. Aleksandar, assistant professor			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Veljić M. Milivoje, Senior collaborative pianist.; Gligorić G. Vladimir, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Guitar 5 (OIGT5)			
<b>Course objectives:</b> The aim is to achieve a high professional level through the technical-interpretative production of music literature for guitar and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Mastering the cohesion structure of the silent, as well as sonata form.			
<b>Contents of the course:</b> J.S.Bach Suite, Partita or Sonata, Sonata(sonata form)			
<b>Literature:</b> 1. J. S. Bach, Lautenmusik, Hofmeister Musikverlag Leipzig, 1977. 2. J. S. Bach, The Solo Lute Works, Neil A. Kjos Music Company, CA, 1989. 3. J. S. Bach Six Unaccompanied Cello Suites Arranged For Guitar, Mel Bay Publications INC, 1998. 4. Д. Карајић, Музика Ј. С. Баха у обради за гитару, Центар за рану музику Ренесанс, Београд 2000 5. F. Sor, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1980. 6. M. Giuliani, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1982. 7. Klassiker der Gitarre I-VI, VEB Deutscher Verlag fur Musik, Leipzig 8. N. Paganini, GRAND SONATA, Columbia Music CO, Washington D. C., 1976. 9. Carlos Guastavino, SONATA No. 2, Ricordi Americana S, A. E. C., 1969. 10. M. M. Ponce, Sonatina Meridional, SCHOTT Mainz, 1939. 11. M. M. Ponce, Sonata III, SCHOTT Mainz, GA 28 12. A. Lauro, Sonata, ed. G. Zanibon, Padova, 1975. 13. F. M. Torroba, Sonatina, Columbia Music Co., Washington D. C., 1966. 14. J. Turina, Sonata, SCHOTT Mainz, GA 34 15. M. C. Tedesco, Sonata, SCHOTT Mainz, GA 31, 1939. 16. D. Bogdanovic, Sonata, ed. Berben, Ancona 1983. 17. D. Bogdanovic, Sonata II, ed. Berben, Ancona 1985. 18. L. Berkeley, Sonatina, ed. J&W Chester Ltd., London 1958. 19. M. M. Ponce, Sonata Classica, SCHOTT Mainz, 1948.			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Exam	50
Public performance	20		

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIGT7 - Guitar 7</b>			
<b>Teachers:</b> Ogrizović M. Vera, full professor; Tošić M. Srđan, full professor; Karajić M. Darko, associate professor; HadžiĐorđević D. Aleksandar, assistant professor			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Veljić M. Milivoje, Senior collaborative pianist.; Gligorić G. Vladimir, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Requirements:</b> Passed exam Guitar 6 (OIGT6)			
<b>Course objectives:</b> The aim is to achieve a high professional level through the technical-interpretative production of music literature for guitar and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Mastering the structure of concerto and the sound projectivity, working on interpretation.			
<b>Contents of the course:</b> Guitar concerto with piano accompaniment.			
<b>Literature:</b> 1. H. Villa-Lobos, Concerto pour Guitarre et Petit Orchestre, Ed. Max Eschig, Paris, 1955, 2. M. Giuliani, Concerto op. 30, Ed. TRANSATLANTIQUES SA. 1965. 3. M. C. Tedesco, Concerto en Re op 99, SCHOTT Mainz, GA 166 4. J. Rodrigo, Concierto de Aranjuez, SCHOTT, GA 114 5. J. Rodrigo, Fantasia para un Gentilhombre, SCHOTT Mainz GA 98 6. M. M. Ponce, Concierto del Sur, SCHOTT Mainz, GA 112 7. C. Bresgen, Kammerkonzert, SCHOTT Mainz 1968, GA 144 8. L. Brouwer, Concerto Elegiaco, ed. Max Eschig, Paris 9. L. Brouwer, Concerto no. 4, "Toronto", ed. Domerman-Ypann 10. L. Brouwer, Concerto de Helsinki, ed. Berben, Ancona 11. L. Boccherini, Konzert E-Dur (arr. A. segovia), SCHOTT Mainz, GA 223 12. A. Иванов Крамскои, Концерт, изд. Советский композитор, Москва, 1970. 13. И. Рехин, Концерт но. 2, (Руский), самиздат, Москва, 1994. 14. L. Brouwer, Retratos Catalanes, Editora Musical de Cuba 15. M. C. Tedesco, 2ndo Concerto (in Do), SCHOTT Mainz, GA 137			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Exam	50
Public performance	20		

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title:</b> OIGT8 - <b>Guitar 8</b>			
<b>Teachers:</b> Ogrizović M. Vera, full professor; Tošić M. Srđan, full professor; Karajić M. Darko, associate professor; HadžiĐorđević D. Aleksandar, assistant professor			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Veljić M. Milivoje, Senior collaborative pianist.; Gligorić G. Vladimir, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Requirements:</b> Passed exam Guitar 7 (OIGT7)			
<b>Course objectives:</b> The aim is to achieve a high professional level through the technical-interpretative production of music literature for guitar and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Mastering the structure of concerto and the sound projectivity, and concert interpretation of significant works for solo guitar.			
<b>Contents of the course:</b> Solo resital of notable pieces of guitar literature.			
<b>Literature:</b> 1. Klassiker der Gitarre I-VI, VEB Deutscher Verlag fur Musik, Leipzig 2. F. Sor, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1980 3. M. Giuliani, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1982. 4. W. Walton, Five Bagatelles, Oxford University Press, 1974. 5. A. Tansman, Cavatina, SCHOTT Mainz 6. F. Martin, Quatre Piezes Breves, Universal Editions, Zurrich, 1950. 7. E. Angulo, Segunda Sonata, Verlag Vogt&Fritz, Schweinfurt 8. R. Dyens, Libra Sonatine, ed. Henry Lemoine, Paris, 1986. 9. A. Ginastera, Sonata, ed. Boosey&Hawkes, Inc., 1981. 10. A. Jose, Sonata para guitarra, ed. Berben, Ancona, 1998. 11. J. Manen, Fantasia Sonata, SCHOTT Mainz, GA 157 12. G. Santorsola, Sonata no. 2, "Hispanica", ed. Berben, Ancona, 1973. 13. F. Werthmuller, Sonata in La Maggiore op. 17, ed. Berben, Ancona 14. S. Assad, Aquarelle pour guitare, ed. Henry Lemoine, Paris, 1998. 15. G. Regondi, The Complete Works for Guitar, ed. Chanterelle S. A., Monaco, ECH 415 16. M. Giuliani, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1982. 17. F. Sor, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1980. 18. A. Barrios, Complete Works for Guitar, Belwin-Mills Publishing Corp., 1972. 19. J. Rodrigo, Tres Piezas Espanolas, SCHOTT Mainz, GA 177 20. J. Rodrigo, Invocation et danse, ed. TECHNISONOR, Paris, 1973.			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Exam	50
Public performance	20		

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title:</b> OICL1 - <b>Sight reading- Guitar 1</b> , OICL2 - Sight reading- Guitar 2, OICL3 - Sight reading- Guitar 3, OICL4 - Sight reading- Guitar 4			
<b>Teachers:</b> Karajić M. Darko, associate professor ; HadžiĐorđević D. Aleksandar, assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Requirements:</b> Passed exam from previous modul			
<b>Course objectives:</b> Getting acquainted with guitar literatures with the development of the ability to read more accurately a prima vista technically and structurally simpler musical form and gradually guided towards more complex musical forms.			
<b>Course outcomes:</b> Students gain the skills of fast sight reading.			
<b>Contents of the course:</b> Literature from the Renaissance, through all other stylistic periods to contemporary music for guitar.			
<b>Literature:</b> 1. Огризовић Вера: Guitar-историја, Literature, настава, Самиздат, Београд, 1999. 2. Zlatar Jakša: Metodika, Sveučilište, Zagreb, 1987. 3. Peter Paffgen: Die Gitarre, Schott's Söhne, Mainz, 1988.			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Practice: group teaching, group size up to 22			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	20	Oral exam	50
Colloquium	30		

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title:</b> OIMU1 - <b>Methods of teaching percussion1</b> , OIMU2 - Methods of teaching percussion2, OIMU3 - Methods of teaching percussion3, OIMU4 - Methods of teaching percussion4			
<b>Teachers:</b> Karlović J. Miroslav, full professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Requirements:</b> Passed exam from previous module			
<b>Course objectives:</b> Meticulous mastering of the acquisition of knowledge from the artistic field of percussion and the practical application of acquired experiences in artistic and pedagogical work.			
<b>Course outcomes:</b> Application of diverse knowledge and interpretative cognition in order to create a creative personality of a music pedagogue.			
<b>Contents of the course:</b> <u>Lectures</u> Methodological and pedagogical processing of literature for membrane, melodic and rhythmic percussion. During fifteen weeks the material is processed on selected examples through the discovery of answers and conclusions by practical application and the use of acquired knowledge: instrument - history and role, student approach - motivation for learning, beginning of playing - technique of setting hands depending on instrument type, Membranophone literature, melodic and rhythmic percussion. <u>Practice</u> Teaching a class to a colleague.			
<b>Literature:</b> 1. Joe Morello, "Master studies 1", exercises for development of control and technique - Hal Leonard corp. 2. Joe Morello, "Master studies 2", exercisesfordevelopmentofcontrolandtechnique - Hal Leonard corp. 3. Charley Wilcoxon, "Modern Rudimental Swing solos for advanced drummer" -Ludwigmusic, Ohio, USA 4. Jacques Delecluse, "Twelvestudies" forthe drum - AlphonseLeduc, France 5. Arend Weitzel, "Timpani roll" - GretelVerlagDinklage 6. Francois Dupin, "Thekettledrummer'sbasictraining" - Alfphonse Leduc, France 7. Bruno Hartl, "Etude for two timpani" – Marmor Verlag Wien 8. Jacques Delecluse, "Twenty studies" for timpani – AlphonseLeduc, France 9. Leigh Howard Stevens, "Method of Movement for Marimba" - Copyrightby L. H. Stevens, 1979 10. Nebojša J. Živković, "The principle of Mallet Technique" - Copyrightby Nebojša J. Živković 11. Jacques Delecluse, "Twenty studies for Xylophone" - AlphonseLeduc, Paris 12. David Kovins, "Vibraphone Virtuosity" - Visionary Music Publishing Co. USA 13. Gerard Perotin, "Six etude for Vibraphone" vibrafon solo - Editions Symphony Land			
<b>Number of active classes:</b>		Lectures: 1	Practice: 0
<b>Methods of teaching:</b> Group practice, through apparent musical examples, interpretive study and research. All students of percussion at the Bachelor studies program are participating. Lectures: collective teaching, group size up to 50			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	20	Exam	50
Seminar	30		

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title:</b> OAMI1 - <b>Musical instruments 1</b> , OUAMI1 - Musical instruments1			
<b>Teachers:</b> Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
<b>Associates in teaching:</b> Adžić M. Draško, lecturer			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Requirements:</b> None			
<b>Course objectives:</b> Acquiring knowledge about instruments that are necessary for professional, independent artistic or theoretical work, as well as acquiring competence for pedagogical work in music and general education schools, in different cultural institutions and in the media.			
<b>Course outcomes:</b> The student has gained knowledge of musical instruments and is able to apply this knowledge in his artistic and analytical work			
<b>Contents of the course:</b> <u>Lectures</u> 1. Basic concepts of sound: oscillation, amplitude, frequency; duration, height, strength, color 2. Aliquot string 3. Sound propagation 4. Partition of musical instruments 5. Characteristics of string instruments 6. Violin - history, material, technique of the right hand (strokes, pizzicato) 7. Violin - technique of the left hand (application, positions,) 8. Aliquots - natural, artificial 9. Viola - history, material, technique of playing 10. Cello - history, material, technique of playing 11. Double bass - history, material, technique of playing 12. Revision 13. Harp 14. Guitar 15. Test (acoustics, aliquot string, positions, chords, pedalization on harps) <u>Practice</u> Hosting professors and students from instrumental modules, writing assignments Test Knowledge check (three written assignments) Written exam: test in written form, three to five exam questions Oral exam: oral presentation in response to questions (the note contains two questions)			
<b>Literature:</b> 1. Деспић, Дејан. Музички инструменти. Универзитет Уметности у Београду, 1986. 2. Obradović, Aleksandar. Uvod u orkestraciju. Univerzitet Umetnosti u Beogradu, 1997. 3. Adler, Samuel. Study of Orchestration, Third Edition. W. W. Norton & Company, 2002. 4. Обрадовић, Александар. Концерт за виолину и оркестар. Удружење композитора Србије, 1998. 5. Ерић, Зоран. Шест сцена – коментара. Удружење композитора Србије, 2006.			
<b>Number of active classes:</b>		Lectures: 1	Practice: 1
<b>Methods of teaching:</b> Continuing work with students in realization of the envisaged obligations. Analytical presentation of relevant examples from the subject area. Lectures: collective teaching, group size up to 20 Practice: collective teaching, group size up to 30			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Test	20	Written test	30
Homework	20	Oral exam	30

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OAMI2 - Musical instruments 2</b> , OUAMI2 - Musical instruments 2			
<b>Teachers:</b> Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
<b>Associates in teaching:</b> Adžić M. Draško, lecturer			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Requirements:</b> Passed exam from previous module			
<b>Course objectives:</b> Acquiring knowledge about instruments that are necessary for professional, independent artistic or theoretical work, as well as acquiring competence for pedagogical work in music and general education schools, in different cultural institutions and in the media.			
<b>Course outcomes:</b> The student has gained knowledge of musical instruments and is able to apply this knowledge in his artistic and analytical work			
<b>Contents of the course:</b> <u>Lectures</u> 1. History, division and individual characteristics of percussion 2. Analysis of "Ionization" E. Varèse 3. Characteristics of woodwind instruments - history, materials, transposing instruments, transposition 4. Flute - material, playing technique; piccolo, alt and bass flute 5. Oboe - material, playing technique; English horn, oboe d'amore, baritone oboe, <i>heckelphone</i> 6. Clarinet - material, technique, clarinet types; basset horn; bass clarinet 7. Saxophones - material, playing technique 8. Bassoon - material, playing technique; contrabassoon 9. Characteristics of brass instruments - history, materials, technique of producing sound, sordino 10. French horn - material, playing technique 11. Trumpet - material, types, playing technique; 12. Trombone - material, tenor, tenorbass and bass-trombone; 13. Tuba - the material, playing technique; varieties 14. Organ - materials, playing technique, types of registers 15. Revision, assignments in transposition <u>Practice</u> Hosting professors and students from instrumental modules, writing assignments Test Knowledge check (three written assignments) Written exam: test in written form, three to five exam questions Oral exam: oral presentation in response to questions (the note contains two questions)			
<b>Literature:</b> 1. Деспич, Дејан. Музички инструменти. Универзитет Уметности у Београду, 1985. 2. Obradović, Aleksandar. Uvod u orkestraciju. Univerzitet Umetnosti u Beogradu, 1997. 3. Adler, Samuel. Study of Orchestration, Third Edition. W. W. Norton & Company, 2002. 4. Britten, Benjamin. The Young Persons Guide to the Orchestra. Universal Edition, 1989. 5. Varese, Edgard. Ionisation. Universal Edition, 1986. 6. Mussorgsky, Modest. Pictures at an Exhibition. Universal Edition, 1986.			
<b>Number of active classes:</b>		Lectures: 1	Practice: 1
<b>Methods of teaching:</b> Continuing work with students in realization of the envisaged obligations. Analytical presentation of relevant examples from the subject area. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Test	20	Written exam	30
Homework	20	Oral exam	30

<b>Study program: Book of Courses, Bachelor Academic Studies</b>
<b>Course title: OIUD1 - Percussion 1</b>
<b>Teachers:</b> Karlović J. Miroslav, full professor; Palačković Ž. Srđan, associate
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Ilić D. Milica, Collaborative pianist
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 12
<b>Requirements:</b> None
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for percussion and building individuality through the unity of technical and musical element.
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills
<b>Contents of the course:</b> Work on the selected program through technical-melodic and formal-structural analysis. Work on the program involves studying the text and mastering of the text as well as solving technical problems. At the end of the module, students will perform on membranophone, melodic and rhythmic percussion. On melodic instruments the program is performed by heart.
<b>Literature:</b> 1. Joe Morello, "Master studies 1", exercises for development of control and technique-Hal Leonard corp. USA 2. John Wooton, "The drummer's rudimental reference book" -Row-Loff Productions, USA 3. Eckehardt Keune, "Snare drum", etude for snare drum-VEB Deutscher Verlag fur Musik Leipzig 4. Jacques Delecluse, "Twelve studies" for the drum - Alphonse Leduc, France 5. Charley Wilcoxon, "Modern Rudimental Swing solos for advanced drummer" -Ludwig music, Ohio, USA 6. Arend Weitzel, "Timpani roll" - Gretel Verlag Dinklage 7. Francois Dupin, "The kettledrummer's basic training", Alphonse Leduc, France 8. Eckehardt Keune, "Timpani", etude for timpani - VEB Deutscher Verlag fur Musik Leipzig 9. Jacques Delecluse, "Twenty studies" for timpani – Alphonse Leduc, France 10. Bruno Hartl, "Etude for two timpani" – Marmor Verlag Wien 11. Leigh Howard Stevens, "Method of Movement for Marimba", Copyright by L. H. Stevens, 1979 12. Nancy Zeltsman, "Four-Mallet Marimba playing", Hal Leonard Corporation, USA 13. Nebojša J. Živković, "The principle of Mallet Technique", Copyright by Nebojša J. Živković 14. J. S. Bach, "Sech Suiten" fur Violoncello solo BWV 1007, Edition Breitkopf, 4280 15. Morris Goldenberg, "Modern school for Xylophone - studies No. 1-10, Chappell & Co., Inc, USA 16. George Lawrence Stone, "Mallet Controle" for melodic percussion - by George B. Stone & Son, Inc, USA 17. Сергей Ветров, "Сборник упражнений для ксилофона" Москва 2005 18. Jacques Delecluse, "Twenty studies for Xylophone" No. 1-5, Alphonse Leduc, Paris 19. David Kovins, "Vibraphone Virtuosity", No. 1-8 - Visionary Music Publishing Co. USA 20. David Fridman, "Vibraphone Technique – dampening and pedaling" No. 1 – 5 - Copyright by D. Fridma. USA 21. Joe Morello, "Master studies 1", exercises for development of control and technique-Hal Leonard corp. USA 22. John Wooton, "The drummer's rudimental reference book" -Row-Loff Productions, USA 23. Eckehardt Keune, "Snare drum", etude for snare drum-VEB Deutscher Verlag fur Musik Leipzig 24. Jacques Delecluse, "Twelve studies" for the drum - Alphonse Leduc, France 25. Charley Wilcoxon, "Modern Rudimental Swing solos for advanced drummer" -Ludwig music, Ohio, USA 26. Arend Weitzel, "Timpani roll" - Gretel Verlag Dinklage 27. Francois Dupin, "The kettledrummer's basic training", Alphonse Leduc, France 28. Eckehardt Keune, "Timpani", etude for timpani - VEB Deutscher Verlag fur Musik Leipzig 29. Jacques Delecluse, "Twenty studies" for timpani – Alphonse Leduc, France 30. Bruno Hartl, "Etude for two timpani" – Marmor Verlag Wien 31. Leigh Howard Stevens, "Method of Movement for Marimba", Copyright by L. H. Stevens, 1979 32. Nancy Zeltsman, "Four-Mallet Marimba playing", Hal Leonard Corporation, USA 33. Nebojša J. Živković, "The principle of Mallet Technique", Copyright by Nebojša J. Živković 34. J. S. Bach, "Sech Suiten" fur Violoncello solo BWV 1007, Edition Breitkopf, 4280 35. Morris Goldenberg, "Modern school for Xylophone - studies No. 1-10, Chappell & Co., Inc, USA 36. George Lawrence Stone, "Mallet Controle" for melodic percussion - by George B. Stone & Son, Inc, USA 37. Сергей Ветров, "Сборник упражнений для ксилофона" Москва 2005 38. Jacques Delecluse, "Twenty studies for Xylophone" No. 1-5, Alphonse Leduc, Paris 39. David Kovins, "Vibraphone Virtuosity", No. 1-8 - Visionary Music Publishing Co. USA

40. David Fridman, "Vibraphone Technique – dampening and pedaling" No. 1 – 5 - Copyright by D. Fridma. USA			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Public performance. Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	50	Exam	50

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIUD2 - Percussion 2</b>			
<b>Teachers:</b> Karlović J. Miroslav, full professor; Palačković Ž. Srđan, associate			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Requirements:</b> Passed exam Percussion 1 (OIUD1)			
Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for percussion and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Work on the selected program through technical-melodic and formal-structural analysis. Work on the program involves studying the text and mastering of the text as well as solving technical problems. At the end of the module, students will perform on membranophone, melodic and rhythmic percussion. On melodic instruments the program is performed by heart.			
<b>Literature:</b> 1. Joe Morello, "Master studies 1", exercises for development of control and technique-Hal Leonard corp. USA 2. John Wooton, "The drummer's rudimental reference book" -Row-Loff Productions, USA 3. Ekehardt Keune, "Snare drum", etude for snare drum-VEB Deutcher Verlag fur Musik Leipzig 4. Jacques Delecluse, "Twelve studies" for the drum - Alphonse Leduc, France 5. Charley Wilcoxon, "Modern Rudimental Swing solos for advanced drummer" -Ludwig music, Ohio, USA 6. Arend Weitzel, "Timpani roll" - Gretel Verlag Dinklage 7. Francois Dupin, "The kettledrummer's basic training", Alphonse Leduc, France 8. Ekehardt Keune, "Timpani", etude for timpani - VEB Deutcher Verlag fur Musik Leipzig 9. Jacques Delecluse, "Twenty studies" for timpani – Alphonse Leduc, France 10. Bruno Hartl, "Etude for two timpani" – Marmor Verlag Wien 11. Leigh Howard Stevens, "Method of Movement for Marimba", Copyright by L. H. Stevens, 1979 12. Nancy Zeltsman, "Four-Mallet Marimba playing", Hal Leonard Corporation, USA 13. Nebojša J. Živković, "The principle of Mallet Technique", Copyright by Nebojša J. Živković 14. J. S. Bach, "Sech Suiten" fur Violoncello solo BWV 1007, Edition Breitkopf, 4280 15. Morris Goldenberg, "Modern school for Xylophone - studies No. 1-10, Chappell & Co., Inc, USA 16. George Lawrence Stone, "Mallet Controle" for mellodic percussion - by George B. Stone & Son, Inc. USA 17. Сергей Ветров, "Сборник упражнении длр ксилофона" Москва 2005 18. Jacques Delecluse, "Twenty studies for Xylophone" No. 1-5, Alphonse Leduc, Paris 19. David Kovins, "Vibraphone Virtuosity", No. 1-8 - Visionary Music Publishing Co. USA 20. David Fridman, "Vibraphone Technique – dampening and pedaling" No. 1 – 5 - Copyright by D. Fridma. USA 21. Linn Glassock, "Motion" – set-up, percussion solo – Kendor Music, Inc. USA			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Public performance. Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	50	Exam	50

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIUD3 - Percussion 3</b>			
<b>Teachers:</b> Karlović J. Miroslav, full professor; Palačković Ž. Srđan, associate			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Requirements:</b> Passed exam Percussion 2 (OIUD2)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for percussion and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Work on the selected program through technical-melodic and formal-structural analysis. Work on the program involves studying the text and mastering of the text as well as solving technical problems. At the end of the module, students will perform on membranophone, melodic and rhythmic percussion. On melodic instruments the program is performed by heart.			
<b>Literature:</b> 1. Joe Morello, "Master studies 1", exercises for development of control and technique-Hal Leonard corp. USA 2. John Wooton, "The drummer's rudimental reference book" -Row-Loff Productions, USA 3. Eckehardt Keune, "Snare drum", etude for snare drum-VEB Deutcher Verlag fur Musik Leipzig 4. Jacques Delecluse, "Twelve studies" for the drum - Alphonse Leduc, France 5. Charley Wilcoxon, "Modern Rudimental Swing solos for advanced drummer" -Ludwig music, Ohio, USA 6. Arend Weitzel, "Timpani roll" - Gretel Verlag Dinklage 7. Francois Dupin, "The kettledrummer's basic training", Alphonse Leduc, France 8. Eckehardt Keune, "Timpani", etude for timpani - VEB Deutcher Verlag fur Musik Leipzig 9. Jacques Delecluse, "Twenty studies" for timpani – Alphonse Leduc, France 10. Bruno Hartl, "Etude for two timpani" – Marmor Verlag Wien 11. Leigh Howard Stevens, "Method of Movement for Marimba", Copyright by L. H. Stevens, 1979 12. Nancy Zeltsman, "Four-Mallet Marimba playing", Hal Leonard Corporation, USA 13. Nebojša J. Živković, "The principle of Mallet Technique", Copyright by Nebojša J. Živković 14. J. S. Bach, "Sech Suiten" fur Violoncello solo BWV 1007, Edition Breitkopf, 4280 15. Morris Goldenberg, "Modern school for Xylophone - studies No. 1-10, Chappell & Co., Inc, USA 16. George Lawrence Stone, "Mallet Controle" for mellodic percussion - by George B. Stone & Son, Inc. USA 17. Сергей Ветров, "Сборник упражнений для ксилофона" Москва 2005 18. Jacques Delecluse, "Twenty studies for Xylophone" No. 1-5, Alphonse Leduc, Paris 19. David Kovins, "Vibraphone Virtuosity", No. 1-8 - Visionary Music Publishing Co. USA 20. David Fridman, "Vibraphone Technique – dampening and pedaling" No. 1 – 5 - Copyright by D. Fridma. USA			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Public performance. Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	50	Exam	50

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIUD4 - Percussion 4</b>			
<b>Teachers:</b> Karlović J. Miroslav, full professor; Palačković Ž. Srđan, associate			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Requirements:</b> Passed exam Percussion 3 (OIUD3)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for percussion and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Work on the selected program through technical-melodic and formal-structural analysis. Work on the program involves studying the text and mastering of the text as well as solving technical problems. At the end of the module, students will perform on membranophone, melodic and rhythmic percussion. On melodic instruments the program is performed by heart.			
<b>Literature:</b> 1. Joe Morello, "Master studies 1", exercises for development of control and technique-Hal Leonard corp. USA 2. John Wooton, "The drummer's rudimental reference book" -Row-Loff Productions, USA 3. Eckehardt Keune, "Snare drum", etude for snare drum-VEB Deutcher Verlag fur Musik Leipzig 4. Jacques Delecluse, "Twelve studies" for the drum - Alphonse Leduc, France 5. Charley Wilcoxon, "Modern Rudimental Swing solos for advanced drummer" -Ludwig music, Ohio, USA 6. Arend Weitzel, "Timpani roll" - Gretel Verlag Dinklage 7. Francois Dupin, "The kettledrummer's basic training", Alphonse Leduc, France 8. Eckehardt Keune, "Timpani", etude for timpani - VEB Deutcher Verlag fur Musik Leipzig 9. Jacques Delecluse, "Twenty studies" for timpani – Alphonse Leduc, France 10. Bruno Hartl, "Etude for two timpani" – Marmor Verlag Wien 11. Leigh Howard Stevens, "Method of Movement for Marimba", Copyright by L. H. Stevens, 1979 12. Nancy Zeltsman, "Four-Mallet Marimba playing", Hal Leonard Corporation, USA 13. Nebojša J. Živković, "The principle of Mallet Technique", Copyright by Nebojša J. Živković 14. J. S. Bach, "Sech Suiten" fur Violoncello solo BWV 1008, Edition Breitkopf, 4280 15. Morris Goldenberg, "Modern school for Xylophone - studies No. 11-20, Chappell & Co., Inc, USA 16. George Lawrence Stone, "Mallet Controle" for mellodic percussion - by George B. Stone & Son, Inc. USA 17. Сергей Ветров, "Сборник упражнении длр ксилофона" Москва 2005 18. Jacques Delecluse, "Twenty studies for Xylophone" No. 6 -10, Alphonse Leduc, Paris 19. David Kovins, "Vibraphone Virtuosity", No. 9 -16 - Visionary Music Publishing Co. USA 20. David Fridman, "Vibraphone Technique – dampening and pedaling" No. 6 - 10 - Copyright by D. Fridma. USA 21. Jan Bradley, "Dance for Five Drums" set-up, percussion solo – by Jan Bradley 1996			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Public performance. Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	50	Exam	50

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIUD5 - Percussion 5</b>			
<b>Teachers:</b> Karlović J. Miroslav, full professor; Palačković Ž. Srđan, associate			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Requirements:</b> Passed exam Percussion 4 (OIUD4)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for percussion and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Work on the selected program through technical-melodic and formal-structural analysis. Work on the program involves studying the text and mastering of the text as well as solving technical problems. At the end of the module, students will perform on membranophone, melodic and rhythmic percussion. On melodic instruments the program is performed by heart.			
<b>Literature:</b> 1. Joe Morello, "Master studies 1", exercises for development of control and technique-Hal Leonard corp. USA 2. Joe Morello, "Master Studies 2", Hal Leonard corp. USA 3. John Wooton, "Dr. Throwdown's Rudimental remedies", Row-Loff productions, USA 4. Anthony J. Cirone, "Portraits in rhythm" 50 studies for snare drum, Bel Win Mills Publishing Corp. USA 5. Valentin Snegiriev, "Etude for snare drum", Moskva "Muzika" 1989 6. Joseph Tompkins, "Nine French-American Rudimental Solos", Bachovich Music Pub. USA 7. Nick Woud, "Musical studies for pedal timpani" - PPP, 2011 8. Arend Weitzel, "Paukers Turnstunde" 10 etude for 4 timpani - Arend Weitzel 2009 9. Jean Batigne, "Les Nouvelles Timbales Françaises" studies for timpani - Alphonse Leduc, France 10. Aleks Orfaly, "Studies in Copper", 15 Orchestral Etudes for Timpani - C. Alan Publications, USA 11. Fredric Macarez, "Tim - top" 12 etude for timpani - Alphonse Leduc, France 12. Leigh Howard Stevens, "Method of Movement for Marimba", Copyright by L. H. Stevens, 1979 13. Nancy Zeltsman, "Four-Mallet Marimba playing", Hal Leonard Corporation, USA 14. Nebojša J. Živković, "The principle of Mallet Technique", Copyright by Nebojša J. Živković 15. J. S. Bach, "Sech Suiten" fur Violoncello solo BWV 1009, Edition Breitkopf, 4280 16. Morris Goldenberg, "Modern school for Xylophone - studies No. 21- 30, Chappell & Co., Inc, USA 17. George Lawrence Stone, "Mallet Controle" for mellodic percussion - by George B. Stone & Son, Inc. USA 18. Сергей Ветров, "Сборник упражнении для ксилофона" Москва 2005 19. Jacques Delecluse, "Twenty studies for Xylophone" No. 11-15, Alphonse Leduc, Paris 20. David Kovins, "Vibraphone Virtuosity", No. 17 -24, Visionary Music Publishing Co. USA			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Public performance. Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	50	Exam	50

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIUD6 - Percussion 6</b>			
<b>Teachers:</b> Karlović J. Miroslav, full professor; Palačković Ž. Srđan, associate			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Requirements:</b> Passed exam Percussion 5 (OIUD5)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for percussion and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Work on the selected program through technical-melodic and formal-structural analysis. Work on the program involves studying the text and mastering of the text as well as solving technical problems. At the end of the module, students will perform on membranophone, melodic and rhythmic percussion. On melodic instruments the program is performed by heart.			
<b>Literature:</b> 1. Joe Morello, "Master Studies 2", Hal Leonard corp. USA 2. John Wooton, "Dr. Throwdown's Rudimental remedies", Row-Loff productions, USA 3. Anthony J. Cirone, "Portraits in rhythm" 50 studies for snare drum, Bel Win Mills Publishing Corp. USA 4. Valentin Snegiriev, "Etude for snare drum", Moskva "Muzika" 1989 5. Joseph Tompkins, "Nine French-American Rudimental Solos", Bachovich Music Pub. USA 6. Nick Woud, "Musical studies for pedal timpani" - PPP, 2011 7. Arend Weitzel, "Paukers Turnstunde" 10 etude for 4 timpani - Arend Weitzel 2009 8. Jean Batigne, "Les Nouvelles Timbales Francaises" studies for timpani - Alphonse Leduc, France 9. Aleks Orfaly, "Studies in Copper", 15 Orchestral Etudes for Timpani - C. Alan Publications, USA 10. Fredric Macarez, "Tim - top" 12 etude for timpani - Alphonse Leduc, France 11. Leigh Howard Stevens, "Method of Movement for Marimba", Copyright by L. H. Stevens, 1979 12. Nancy Zeltsman, "Four-Mallet Marimba playing", Hal Leonard Corporation, USA 13. Nebojša J. Živković, "The principle of Mallet Technique", Copyright by Nebojša J. Živković 14. J. S. Bach, "Sech Suiten" fur Violoncello solo BWV 1009, Edition Breitkopf, 4280 15. Morris Goldenberg, "Modern school for Xylophone - studies No. 21- 30, Chappell & Co., Inc, USA 16. George Lawrence Stone, "Mallet Controle" for mellodic percussion - by George B. Stone & Son, Inc. USA 17. Сергей Ветров, "Сборник упражнении длр ксилофона" Москва 2005 18. Jacques Delecluse, "Twenty studies for Xylophone" No. 11-15, Alphonse Leduc, Paris 19. David Kovins, "Vibraphone Virtuosity", No. 17 -24, Visionary Music Publishing Co. USA 20. David Fridman, "Vibraphone Technique – dampening and pedaling" No. 11-15 - Copyright by D. Fridma. USA 21. John Beck, "Episode for Solo Percussion" set-up, percussion solo – Studio 4 productions, 1978			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Public performance. Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	50	Exam	50

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIUD7 - Percussion 7</b>			
<b>Teachers:</b> Karlović J. Miroslav, full professor; Palačković Ž. Srđan, associate			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> Passed exam Percussion 6 (OIUD6)			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for percussion and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Work on the selected program through technical-melodic and formal-structural analysis. Work on the program involves studying the text and mastering of the text as well as solving technical problems. At the end of the module, students will perform on membranophone, melodic and rhythmic percussion. On melodic instruments the program is performed by heart.			
<b>Literature:</b> 1. Joe Morello, "Master Studies 2", Hal Leonard corp. USA 2. John Wooton, "Dr. Throwdown's Rudimental remedies", Row-Loff productions, USA 3. Anthony J. Cirone, "Portraits in rhythm" 50 studies for snare drum, Bel Win Mills Publishing Corp. USA 4. Valentin Snegiriev, "Etude for snare drum", Moskva "Muzika" 1989 5. Joseph Tompkins, "Nine French-American Rudimental Solos", Bachovich Music Pub. USA 6. Nick Woud, "Musical studies for pedal timpani" - PPP, 2011 7. Arend Weitzel, "Paukers Turnstunde" 10 etude for 4 timpani - Arend Weitzel 2009 8. Jean Batigne, "Les Nouvelles Timbales Francaises" studies for timpani - Alphonse Leduc, France 9. Aleks Orfaly, "Studies in Copper", 15 Orchestral Etudes for Timpani - C. Alan Publications, USA 10. Fredric Macarez, "Tim - top" 12 etude for timpani - Alphonse Leduc, France 11. Leigh Howard Stevens, "Method of Movement for Marimba", Copyright by L. H. Stevens, 1979 12. Nancy Zeltsman, "Four-Mallet Marimba playing", Hal Leonard Corporation, USA 13. Nebojša J. Živković, "The principle of Mallet Technique", Copyright by Nebojša J. Živković 14. J. S. Bach, "Sech Suiten" fur Violoncello solo BWV 1009, Edition Breitkopf, 4280 15. Morris Goldenberg, "Modern school for Xylophone - studies No. 21- 30, Chappell & Co., Inc, USA 16. George Lawrence Stone, "Mallet Controle" for mellodic percussion - by George B. Stone & Son, Inc. USA 17. Сергей Ветров, "Сборник упражнении длр ксилофона" Москва 2005 18. Jacques Delecluse, "Twenty studies for Xylophone" No. 11-15, Alphonse Leduc, Paris 19. David Kovins, "Vibraphone Virtuosity", No. 17 -24, Visionary Music Publishing Co. USA 20. David Fridman, "Vibraphone Technique – dampening and pedaling" No. 11-15 - Copyright by D. Fridma. USA			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Public performance. Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	50	Exam	50

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIUD8 - Percussion 8</b>			
<b>Teachers:</b> Karlović J. Miroslav, full professor; Palačković Ž. Srđan, associate			
<b>Associates in teaching:</b> Zagorac P. Bojana, Collaborative pianist; Ilić D. Milica, Collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> Passed exam Percussion 7			
<b>Course objectives:</b> Students gain the capacity for independent artistic activity and participation in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools and cultural institutions. The aim is also to achieve a high professional level through the technical-interpretative production of music literature for percussion and building individuality through the unity of technical and musical element.			
<b>Course outcomes:</b> Students master practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and rehearsing), theoretical knowledge (knowledge and understanding of the repertoire and the context of the music piece), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills			
<b>Contents of the course:</b> Work on the selected program through technical-melodic and formal-structural analysis. Work on the program involves studying the text and mastering of the text as well as solving technical problems. At the end of the module, students will perform on membranophone, melodic and rhythmic percussion. On melodic instruments the program is performed by heart.			
<b>Literature:</b> 1. Joe Morello, "Master Studies 2", Hal Leonard corp. USA 2. John Wooton, "Dr. Throwdown's Rudimental remedies", Row-Loff productions, USA 3. Anthony J. Cirone, "Portraits in rhythm" 50 studies for snare drum, Bel Win Mills Publishing Corp. USA 4. Valentin Snegirev, "Etude for snare drum", Moskva "Muzika" 1989 5. Joseph Tompkins, "Nine French-American Rudimental Solos", Bachovich Music Pub. USA 6. Nick Woud, "Musical studies for pedal timpani" - PPP, 2011 7. Arend Weitzel, "Paukers Turnstunde" 10 etude for 4 timpani - Arend Weitzel 2009 8. Jean Batigne, "Les Nouvelles Timbales Francaises" studies for timpani - Alphonse Leduc, France 9. Aleks Orfaly, "Studies in Copper", 15 Orchestral Etudes for Timpani - C. Alan Publications, USA 10. Fredric Macarez, "Tim - top" 12 etude for timpani - Alphonse Leduc, France 11. Leigh Howard Stevens, "Method of Movement for Marimba", Copyright by L. H. Stevens, 1979 12. Nancy Zeltsman, "Four-Mallet Marimba playing", Hal Leonard Corporation, USA 13. Nebojša J. Živković, "The principle of Mallet Technique", Copyright by Nebojša J. Živković 14. J. S. Bach, "Sech Suiten" fur Violoncello solo BWV 1009, Edition Breitkopf, 4280 15. Morris Goldenberg, "Modern school for Xylophone - studies No. 21- 30, Chappell & Co., Inc, USA 16. George Lawrence Stone, "Mallet Controlle" for mellodic percussion - by George B. Stone & Son, Inc. USA 17. Сергей Ветров, "Сборник упражнении длр ксилофона" Москва 2005 18. Jacques Delecluse, "Twenty studies for Xylophone" No. 11-15, Alphonse Leduc, Paris 19. David Kovins, "Vibraphone Virtuosity", No. 17 -24, Visionary Music Publishing Co. USA 20. David Fridman, "Vibraphone Technique – dampening and pedaling" No. 11-15 - Copyright by D. Fridma. USA 21. Michio Kitazume, "Side By Side" for solo percussion, set-up – by Ongaku No Tomo Sha Corporation, Japan 1993			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Public performance Lectures: individual lessons Practice: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	50	Exam	50

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title: OIKG1 - Elements of construction and aspects of the sound of classical guitar</b>			
<b>Teachers:</b> HadžiĐorđević D. Aleksandar, assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> None			
<b>Course objectives:</b> Detailed knowledge of the instrument from the aspect of construction, knowledge of the work of builders of historical and contemporary guitars and related instruments, as well as knowledge of materials and constructive elements of the instrument			
<b>Course outcomes:</b> Ability for recognizing the influence of the instrument construction and material on the sonority aspects, such as: tone intensity and duration, tone coloring, sound projectivity. Recognition of the quality of a professional instrument related to its construction and materials.			
<b>Contents of the course:</b> Introduction to different types of guitar in relation to the types of wood for construction, comparison of the sound of instruments of different constructions, sizes and materials in order to better assess the choice of a concert instrument.			
<b>Literature:</b> 1. B. Огризовић, GUITAR-историја, Literature, настава (самиздат, Београд 1999.) 2. I. Sloane Classic Guitar Construction, Omnibus Press, 1976. 3. T. & M. Evans, Guitars, Paddington press LTD, 1977. 4. J. Huber, Development of the Modern Guitar, Westport Boldstrummer LTD, 1994. 5. J. Romanillos, Antonio de Torres: Guitar Maker- His Life and Work, Westport Boldstrummer, 1997.			
<b>Number of active classes:</b>		Lectures: 1	Practice: 2
<b>Methods of teaching:</b> Lectures: collective teaching, group size up to 50 Additional teaching: group teaching, group size up to 22			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	30	Oral exam	50
Seminar paper	20		

<b>Study program: Book of Courses, Bachelor Academic Studies</b>			
<b>Course title:</b> SIRM1 - <b>Interpretation and notation of early music</b> , OIRM1 - Interpretation and notation of early music 1, OIRM2 - Interpretation and notation of early music 2			
<b>Teachers:</b> Karajić M. Darko, associate professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> compulsory, elective			
<b>Number of ECTS:</b> 2			
<b>Requirements:</b> Passed exam from previous module			
<b>Course objectives:</b> Interpretation of early music from urtext (tablatures), more appropriate use of ornaments in the context of style, knowledge of aesthetics of ornamentation and improvisation, as well as practical application of the acquired knowledge.			
<b>Course outcomes:</b> Formation of personal interpretive aesthetics and more fundamental knowledge of the style of the epoch from which a work is performed.			
<b>Contents of the course:</b> Interpretation of Renaissance tablatures, depiction of development and use, historical "technique on instruments from the lute family (Renaissance Guitar, Vihuela, Renaissance lute) and their change in contemporary, historically informed interpretation of" early music. Students most often learn Italian and French tablatures, Renaissance authors of music for guitar, vihuela and lute (Alonso Mudara, Luis de Narvaez, Francesco da Milano, Adrian le Roy, John Dowland ...).			
<b>Literature:</b> 1. Lundgren Stefan: Schule für Renaissance Laute, Tree edition, München, 1983. 2. Possiedi Paolo: Introduzione allo studio del Liuto Rinascimentale, Edizioni G, Zanibon, Padova, 1977. 3. Schlegel Andress & Lüdtke Joachim: Die Laute in Europa 2, The Lute Corner, Innsbruck, 2011.			
<b>Number of active classes:</b>		Lectures: 0	Practice: 2
<b>Methods of teaching:</b> Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	20	Oral exam	50
Colloquium	30		

<b>Study program: Book of courses, Bachelor Academic Studies</b>
<b>Course title:</b> MIPC1 - Practicum of harpsichord interpretation with teaching methods, OIPC1 - <b>Practicum of harpsichord interpretation with teaching methods 1</b> , OIPC2 - Practicum of harpsichord interpretation with teaching methods 2, OIPC3 - Practicum of harpsichord interpretation with teaching methods 3, OIPC4 - Practicum of harpsichord interpretation with teaching methods 4
<b>Teachers:</b> Popović D. Milan, Assistant professor
<b>Associates in teaching:</b> ---
<b>Course status:</b> Obligatory, elective
<b>Number of ECTS:</b> 4
<b>Requirements:</b> Passed previous module exam (except module 1)
<b>Course objectives:</b> Acquisition of extra-curricular knowledge from the artistic areas related to the harpsichord (knowledge of the instrument, history of development and literature) and their incorporation into the field of the main subject; mastering disciplines in the field of harpsichord practice (basso continuo and improvisation), as inseparable components in the formation of professional musician - harpsichordist; referring to the methodical processes of the organization of harpsichord teaching process in elementary and secondary music education, with the aim of forming competences in the interpretative and pedagogical fields. Students gain the capacity for independent artistic activity, as well as pedagogical and creative work in music schools, general education schools and cultural institutions.
<b>Course outcomes:</b> Application of various theoretical and practical knowledge to artistic work; encouragement of critical thinking and independent research. Development of student affinity towards expert fields and disciplines within the harpsichord practice and education. Training students for professional engagement in the interpretative and pedagogical fields within the harpsichord artistic area.
<b>Contents of the course:</b> Theoretical and practical disciplines in the field of harpsichord performance and pedagogical practice, with the aim of setting up and identifying problems, as well as finding a system solution. Areas of work <ul style="list-style-type: none"> <li>- the development of the harpsichord from the 15<sup>th</sup> to the 20<sup>th</sup> centuries, the types of instruments and their constructional characteristics</li> <li>- the development of music for the harpsichord from the 16<sup>th</sup> to the 20<sup>th</sup> centuries, with a review of the major works of harpsichord literature</li> <li>- Practical work on the 16th-20th centuries harpsichord literature of the epoch (developing sight reading skills)</li> <li>- basics of figured bass (basso continuo); interpretation of functions of the figures, with reference to the characteristics of notation in music manuscripts and baroque music clefs. Harmonization within the major and minor octave - octave rule.</li> <li>- basics, types and characteristics of Baroque improvisation; performing improvisational procedures on bass template (Baroque standard) in correlation with basso continuo discipline.</li> </ul> Method of teaching harpsichord: <ul style="list-style-type: none"> <li>- educational role of teachers, inclusion and differentiation of educational and teaching processes</li> <li>- school time (preparation, content, manner of teaching, goal)</li> <li>- nurturing and developing work habits and independent work with students</li> <li>- public appearance (psychological aspects, preparation and continuity)</li> <li>- characteristics and styles of realization of the French figured bass through realization of the selected examples from French music of the 17th and 18th centuries</li> <li>- characteristics and styles of realizing the German basso continuo style, through the realization of selected examples from German music of the 17th and 18th centuries</li> <li>- characteristics and features of baroque improvisation through performing improvisational methods within the musical literature of the 17th and the 18<sup>th</sup> centuries.</li> <li>- the distinctiveness of the interpretation of music of the 20th and 21st centuries, through the work of contemporary authors and using a modern type of harpsichord as a creative work area</li> </ul> Method of harpsichord teaching: <ul style="list-style-type: none"> <li>- access to different age and music pre-knowledge in the beginning of learning the harpsichord</li> <li>- influence of previous learning of keyboard instruments (piano, organ) in approach to work with pupil</li> <li>- simulation of school lecture</li> </ul> By acquiring theoretical knowledge, students develop the skills of systematic knowledge transfer, interaction and incorporation between different disciplines of harpsichord interpretive and pedagogical practice. At the end of the first semester, students of the harpsichord take colloquium consisting of theoretical part (presentation of a part of the units) and practical part (sight reading, realization of the example in the field of basso continuo and improvisation). Students of the organ take the colloquium, which includes the realization of three parts for harpsichord, different styles (for example, the piece from early Baroque of English authors, the piece of the French author and polyphonic piece by the German authors).
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Bach, JohannSebastian: InventionenundSinfonien, Barenreiter, 2005</li> <li>2. Bach, JohannSebastian: DasWohltemperierteKlavier 1, HenleVerlag, 1997</li> <li>3. Bach, JohannSebastian: DasWohltemperierteKlavier 2, HenleVerlag, 1997</li> <li>4. Bond, Ann, A guide to theharpsichord, Amadeus press, Portland, USA 2001</li> <li>5. Boxall, Maria, Harpsichordmethod, Schott&amp;Co. Ltd. London 1977</li> <li>6. Dandrieu, Jean-Francois, Principes de l'AccompagnementduClavecin, Paris 1719; facsimileedn. (Geneva: Minkoff, n. d)</li> <li>7. Fuller, J. Maitlandand Barclay, W. Squire: FitzwilliamVirginalBookvolume 1, DoverPublications, 1979</li> <li>8. Fuller, J. Maitlandand Barclay, W. Squire: FitzwilliamVirginalBookvolume 2, DoverPublications, 1979</li> <li>9. Kupren, Fransoa (FrancoisCouperin), Umetnost sviranja na klavsenu, Studio Lirica, Beograd 2014</li> <li>10. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953</li> </ol>

11. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953  
 12. Schott, Howard, Playingtheharpsichord, DoverPublications, Mineola, NewYork 2002

<b>Number of active classes:</b>		Lectures: 1	Practice:1
<b>Methods of teaching:</b> Group teaching for all students of all year modules: harpsichord and organ Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	15	Practical examination work	25
Attendance	15	Oral examination work	25
Colloquium	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OICB1 - Harpsichord 1</b>			
<b>Teachers:</b> Popović D. Milan, Assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> Obligatory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> None			
<b>Course objectives:</b> Acquiring skills for independent artistic activity, participation in ensembles and ability for pedagogic and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Mastering practical skills in the fields of artistic expression, playing in ensembles, public performance, practicing and performing at concerts. Mastering the theoretical knowledge which implies comprehension and understanding of the repertoire and the context of the musical pieces. Acquiring autonomy in work, the abilities of psychological understanding of performing, critical thinking, and creative abilities.			
<b>Contents of the course:</b> Practical work on harpsichord soloist literature, depending on the musical-technical readiness and ability of the student. During the first eight weeks, work on the literature of the Baroque period is planned. From 8 <sup>th</sup> to 15 <sup>th</sup> week, practical, individual work on the chosen exam program is planned. During the lectures, the student becomes acquainted with the musical-technical and stylistic-interpretive elements of music literature. The student must at least once have a public performance, which may also be within the class. Examination requirements are a public performance of the program (duration of 30-40 minutes) consisting of: - a significant musical piece of the 16th or 17th century - a polyphonic piece by J. S. Bach - pieces by the author of the French Baroque - two virtuoso pieces by D. Scarlatti or A. Soler			
<b>Literature:</b> 1. Bach, Johann Sebastian: Inventionen und Sinfonien, Barenreiter, 2005 2. Bach, Johann Sebastian: Das Wohltemperierte Klavier 1, Henle Verlag, 1997 3. Bach, Johann Sebastian: Das Wohltemperierte Klavier 2, Henle Verlag, 1997 4. Boxall, Maria: Harpsichord Method for Harpsichord or spinet, Schott Music, 1977 5. Couperin, Francois: L' Art de toucher le Clavecin, Breitkopf & Hartel, bez podatka o god. izd. 6. Couperin, Francios: Complete Keyboard Works - Series One, Dover Publications, 1988 7. Couperin, Francios: Complete Keyboard Works - Series Two, Dover Publications, 1988 8. Couperin, Louis: Pieces de clavecin, Heugel & Cie, 1975 9. De Chambonnieres, Jacques Champion: Les deux Livres de Clavecin (1670), L'Oiseau-Lyre, 1969 10. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 1, Dover Publications, 1979 11. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 2, Dover Publications, 1979 12. Le Huray, Peter: The Fingering Of Virginal Music, Stainer & Bell, 1997 13. Kupren, Fransoa (Francois Couperin): Umetnost sviranja na klavsenu, Studio Lirica, 2014 14. Lebeque, Nicolas Antoine: Pieces de Clavessin, Ut Orpheus, 2000 15. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953 16. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953 17. Scarlatti, Domenico: 150 Sonaten, volume 1, Peters, 1985 18. Scarlatti, Domenico: 150 Sonaten, volume 2, Peters 1984 19. Scarlatti, Domenico: 150 Sonaten, volume 3, Peters 1985 20. Soler, Antonio: Ausgewahlte Klaviersonaten, Henle Verlag, 2006 21. Ward, John: The Dublin Virginal Manuscript for Cembalo/Harpsichord, Schott Music, 1983			
<b>Number of active classes:</b>		Lectures: 0	Practice:1
<b>Methods of teaching:</b> Lectures: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Attendance	15	Exam- technical realization	25
Activity during lectures	15	Exam – artistic impression	25
Public performance	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OICB2 - Harpsichord 2</b>			
<b>Teachers:</b> Popović D. Milan, Assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> Obligatory			
<b>Number of ECTS:</b> 11			
<b>Requirements:</b> Passed exam Harpsichord 1 (OICB1)			
<b>Course objectives:</b> Acquiring skills for independent artistic activity, participation in ensembles and ability for pedagogic and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Mastering practical skills in the fields of artistic expression, playing in ensembles, public performance, practicing and performing at concerts. Mastering the theoretical knowledge which implies comprehension and understanding of the repertoire and the context of the musical pieces. Acquiring autonomy in work, the abilities of psychological understanding of performing, critical thinking, and creative abilities.			
<b>Contents of the course:</b> Practical work on harpsichord soloist literature, depending on the musical-technical readiness and ability of the student. During the first eight weeks, work on the literature of the Baroque period is planned. From 8-15 weeks, practical, individual work on the chosen exam program is planned. During the lectures, the student becomes acquainted with the musical-technical and stylistic-interpretive elements of music literature. The student must at least once have a public performance, which may also be within the class. Examination requirements are a public performance of the program (duration of 30-40 minutes) consisting of: - a significant musical piece of the 16th or 17th century - polyphonic piece by J. S. Bach - pieces by the author of the French Baroque - two virtuoso pieces by D. Scarlatti or A. Soler			
<b>Literature:</b> 1. Bach, Johann Sebastian: Inventionen und Sinfonien, Barenreiter, 2005 2. Bach, Johann Sebastian: Das Wohltemperierte Klavier 1, Henle Verlag, 1997 3. Bach, Johann Sebastian: Das Wohltemperierte Klavier 2, Henle Verlag, 1997 4. Boxall, Maria: Harpsichord Method for Harpsichord or spinet, Schott Music, 1977 5. Couperin, Francois: L' Art de toucher le Clavecin, Breitkopf & Hartel, bez podatka o god. izd. 6. Couperin, Francios: Complete Keyboard Works - Series One, Dover Publications, 1988 7. Couperin, Francios: Complete Keyboard Works - Series Two, Dover Publications, 1988 8. Couperin, Louis: Pieces de clavecin, Heugel & Cie, 1975 9. De Chambonnières, Jacques Champion: Les deux Livres de Clavecin (1670), L'Oiseau-Lyre, 1969 10. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 1, Dover Publications, 1979 11. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 2, Dover Publications, 1979 12. Le Huray, Peter: The Fingering Of Virginal Music, Stainer & Bell, 1997 13. Kupren, Fransoa (Francois Couperin): Umetnost sviranja na klavsenu, Studio Lirica, 2014 14. Lebeque, Nicolas Antoine: Pieces de Clavessin, Ut Orpheus, 2000 15. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953 16. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953 17. Scarlatti, Domenico: 150 Sonaten, volume 1, Peters, 1985 18. Scarlatti, Domenico: 150 Sonaten, volume 2, Peters 1984 19. Scarlatti, Domenico: 150 Sonaten, volume 3, Peters 1985 20. Soler, Antonio: Ausgewahlte Klaviersonaten, Henle Verlag, 2006 21. Ward, John: The Dublin Virginal Manuscript for Cembalo/Harpsichord, Schott Music, 1983			
<b>Number of active classes:</b>		Lectures: 0	Practice:1
<b>Methods of teaching:</b> Lectures: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Attendance	15	Exam- technical realization	25
Activity during lectures	15	Exam – artistic impression	25
Public performance	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OICB3 - Harpsichord 3</b>			
<b>Teachers:</b> Popović D. Milan, Assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> Obligatory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Harpsichord 2 (OICB2)			
<b>Course objectives:</b> Acquiring skills for independent artistic activity, participation in ensembles and ability for pedagogic and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Mastering practical skills in the fields of artistic expression, playing in ensembles, public performance, practicing and performing at concerts. Mastering the theoretical knowledge which implies comprehension and understanding of the repertoire and the context of the musical pieces. Acquiring autonomy in work, the abilities of psychological understanding of performing, critical thinking, and creative abilities.			
<b>Contents of the course:</b> Practical work on harpsichord soloist literature, depending on the musical-technical readiness and ability of the student. During the first eight weeks, work on the literature of the Baroque period is planned. From 8-15 weeks, practical, individual work on the chosen exam program is planned. During the lectures, the student becomes acquainted with the musical-technical and stylistic-interpretive elements of music literature. The student must at least once have a public performance, which may also be within the class. Examination requirements are a public performance of the program (duration of 30-40 minutes) consisting of: - a significant musical piece of the 16th or 17th century - polyphonic piece by J. S. Bach - pieces by the author of the French Baroque - two virtuoso pieces by D. Scarlatti or A. Soler			
<b>Literature:</b> 1. D'Anglebert, Jean-Henry: Pieces de Clavecin, Heugel & Cie, 1976 2. Bach, Johann Sebastian: Französische Suiten, Barenreiter, 2006 3. Bach, Johann Sebastian: Das Wohltemperierte Klavier 1, Henle Verlag, 1997 4. Bach, Johann Sebastian: Das Wohltemperierte Klavier 2, Henle Verlag, 1997 5. Clerambault, Louis-Nicolas: Pieces de Clavecin, L'Oiseau-Lyre, 1964 6. Couperin, Francios: Complete Keyboard Works - Series One, Dover Publications, 1988 7. Couperin, Francios: Complete Keyboard Works - Series Two, Dover Publications, 1988 8. Couperin, Louis: Pieces de clavecin, Heugel & Cie, 1975 9. Frescobaldi, Girolamo: Il Secondo Libro di Toccate, Canzone, Versi d'Hinni, Magnificat, Gagliarde, Correnti et altre Partite (Rom, Borboni, 1627, 21637), Barenreiter, 2013 10. Frescobaldi, Girolamo: Toccate e Partite dintavolatura di cimbalo... libro primo (Rom, Borboni, 1615, 21616), Barenreiter, 2010 11. Froberger, Johann Jakob: Keyboard and Organ Works from Copied Sources: Toccatas, Barenreiter, 2011 12. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 1, Dover Publications, 1979 13. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 2, Dover Publications, 1979 14. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953 15. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953 16. Scarlatti, Domenico: 150 Sonaten, volume 1, Peters, 1985 17. Scarlatti, Domenico: 150 Sonaten, volume 2, Peters 1984 18. Scarlatti, Domenico: 150 Sonaten, volume 3, Peters 1985 19. Soler, Antonio: Ausgewahlte Klaviersonaten, Henle Verlag, 2006 20. Sweelinck, Jan Pieterszoon: Works for Organ and Keyboard, Dover Publications, 1985			
<b>Number of active classes:</b>		Lectures: 0	Practice:1
<b>Methods of teaching:</b> Lectures: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Attendance	15	Exam- technical realization	25
Activity during lectures	15	Exam – artistic impression	25
Public performance	20		

<b>Study program: Book of courses, Bachelor Academic Studies</b>			
<b>Course title: OICB4 - Harpsichord 4</b>			
<b>Teachers:</b> Popović D. Milan, Assistant professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> Obligatory			
<b>Number of ECTS:</b> 13			
<b>Requirements:</b> Passed exam Harpsichord 3 (OICB3)			
<b>Course objectives:</b> Acquiring skills for independent artistic activity, participation in ensembles and ability for pedagogic and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Mastering practical skills in the fields of artistic expression, playing in ensembles, public performance, practicing and performing at concerts. Mastering the theoretical knowledge which implies comprehension and understanding of the repertoire and the context of the musical pieces. Acquiring autonomy in work, the abilities of psychological understanding of performing, critical thinking, and creative abilities.			
<b>Contents of the course:</b> Practical work on harpsichord soloist literature, depending on the musical-technical readiness and ability of the student. During the first eight weeks, work on the literature of the Baroque period is planned. From 8-15 weeks, practical, individual work on the chosen exam program is planned. During the lectures, the student becomes acquainted with the musical-technical and stylistic-interpretive elements of music literature. The student must at least once have a public performance, which may also be within the class. Examination requirements are a public performance of the program (duration of 30-40 minutes) consisting of: - a significant musical piece t of the 16th or 17th century - polyphonic piece by J. S. Bach - pieces by the author of the French Baroque - two virtuoso pieces by D. Scarlatti or A. Soler			
<b>Literature:</b> 1. D'Anglebert, Jean-Henry: Pieces de Clavecin, Heugel & Cie, 1976 2. Bach, Johann Sebastian: Französische Suiten, Barenreiter, 2006 3. Bach, Johann Sebastian: Das Wohltemperierte Klavier 1, Henle Verlag, 1997 4. Bach, Johann Sebastian: Das Wohltemperierte Klavier 2, Henle Verlag, 1997 5. Clerambault, Louis-Nicolas: Pieces de Clavecin, L'Oiseau-Lyre, 1964 6. Couperin, Francios: Complete Keyboard Works - Series One, Dover Publications, 1988 7. Couperin, Francios: Complete Keyboard Works - Series Two, Dover Publications, 1988 8. Couperin, Louis: Pieces de clavecin, Heugel & Cie, 1975 9. Frescobaldi, Girolamo: Il Secondo Libro di Toccate, Canzone, Versi d'Hinni, Magnificat, Gagliarde, Correnti et altre Partite (Rom, Borboni, 1627, 21637), Barenreiter, 2013 10. Frescobaldi, Girolamo: Toccate e Partite dintavolatura di cimbalo... libro primo (Rom, Borboni, 1615, 21616), Barenreiter, 2010 11. Froberger, Johann Jakob: Keyboard and Organ Works from Copied Sources: Toccatas, Barenreiter, 2011 12. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 1, Dover Publications, 1979 13. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 2, Dover Publications, 1979 14. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953 15. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953 16. Scarlatti, Domenico: 150 Sonaten, volume 1, Peters, 1985 17. Scarlatti, Domenico: 150 Sonaten, volume 2, Peters 1984 18. Scarlatti, Domenico: 150 Sonaten, volume 3, Peters 1985 19. Soler, Antonio: Ausgewahlte Klaviersonaten, Henle Verlag, 2006 20. Sweelinck, Jan Pieterszoon: Works for Organ and Keyboard, Dover Publications, 1985			
<b>Number of active classes:</b>		Lectures: 0	Practice:1
<b>Methods of teaching:</b> Lectures: individual lessons			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Attendance	15	Exam- technical realization	25
Activity during lectures	15	Exam – artistic impression	25
Public performance	20		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance		
<b>Course:</b> OICB5 - <b>Harpsichord 5</b>		
<b>Teachers:</b> Popović D. Milan, Assistant professor		
<b>Assistants:</b> /		
<b>Course status:</b> Obligatory		
<b>Number of ECTS:</b> 10		
<b>Prerequisites:</b> Passed exam Harpsichord 4 (OICB4)		
<b>Course objective:</b> Acquiring skills for independent artistic activity, participation in ensembles and ability for pedagogic and creative work in music schools, general education schools and cultural institutions.		
<b>Course outcomes:</b> Mastering practical skills in the fields of artistic expression, playing in ensembles, public performance, practicing and performing at concerts. Mastering the theoretical knowledge which implies comprehension and understanding of the repertoire and the context of the musical pieces. Acquiring autonomy in work, the abilities of psychological understanding of performing, critical thinking, and creative abilities.		
<b>Course content:</b> Practical work on harpsichord soloist literature, depending on the musical-technical readiness and ability of the student. During the first eight weeks, work on the literature of the Baroque period as well as 20th century is planned. From 8-15 weeks, practical, individual work on the chosen exam program is planned. During the lectures, the student becomes acquainted with the musical-technical and stylistic-interpretive elements of music literature. The student must at least once have a public performance, which may also be within the class. Examination requirements are a public performance of the program (duration of 30-40 minutes) consisting of: - a significant musical piece of the 16 <sup>th</sup> or 17 <sup>th</sup> century* - polyphonic piece by J. S. Bach, G.F. Handel, or D. Buxtehude - pieces by the author of the French Baroque - two virtuoso pieces by D. Scarlatti or A. Soler * The piece of the 16 <sup>th</sup> or 17 <sup>th</sup> century can be, if desired, replaced by one of the 20 <sup>th</sup> century.		
<b>Literature:</b> 1. D'Anglebert, Jean-Henry: Pieces de Clavecin, Heugel & Cie, 1976 2. Bach, Johann Sebastian: Das Wohltemperierte Klavier 1, Henle Verlag, 1997 3. Bach, Johann Sebastian: Das Wohltemperierte Klavier 2, Henle Verlag, 1997 4. Bach, Johann Sebastian: Englische Suiten, Henle Verlag, 1986 5. Buxtehude, Dietrich: Ausgewählte Werke für Cembalo, Breitkopf & Hartel, 1957 6. Buxtehude, Dietrich: Samtliche Suiten und Variationen, Breitkopf & Hartel, bez podataka o godini 7. Couperin, Francois: Complete Keyboard Works - Series One, Dover Publications, 1988 8. Couperin, Francois: Complete Keyboard Works - Series Two, Dover Publications, 1988 9. Francaix, Jean: Deux pieces pour clavecin, Schott Music, 1996 10. Frescobaldi, Girolamo: Il Secondo Libro di Toccate, Canzone, Versi d'Hinni, Magnificat, Gagliarde, Correnti et altre Partite (Rom, Borboni, 1627, 21637), Barenreiter, 2013 11. Frescobaldi, Girolamo: Toccate e Partite d'intavolatura di cimbalo... libro primo (Rom, Borboni, 1615, 21616), Barenreiter, 2010 12. Froberger, Johann Jakob: Keyboard and Organ Works from Copied Sources: Toccatas, Barenreiter, 2011 13. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 1, Dover Publications, 1979 14. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 2, Dover Publications, 1979 15. Handel, George Frideric: Keyboard Works for Solo Instrument, Dover Publications, 1982 16. Ligeti, György: Passacaglia ungherese, Schott Music, 1979 17. Martinu, Bohuslav: Deux impromptus pour clavecin, Max Eschig, 2006 18. Purcell, Henry: Keyboard Works, Dover Publications, 1990 19. Rameau, Jean-Philippe: Pieces de Clavecin, Nouvelle edition integrale, Barenreiter, 2004 20. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953 21. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953 22. Scarlatti, Domenico: 150 Sonaten, volume 1, Peters, 1985 23. Scarlatti, Domenico: 150 Sonaten, volume 2, Peters 1984 24. Scarlatti, Domenico: 150 Sonaten, volume 3, Peters 1985 25. Soler, Antonio: Ausgewählte Klaviersonaten, Henle Verlag, 2006		
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons		

<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Attendance	15	Exam- technical realization	25
Activity during lectures	15	Exam – artistic impression	25
Public performance	20		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance		
<b>Course:</b> OICB6 - <b>Harpsichord 6</b>		
<b>Teachers:</b> Popović D. Milan, Assistant professor		
<b>Assistants:</b>		
<b>Course status:</b> Obligatory		
<b>Number of ECTS:</b> 10		
<b>Prerequisites:</b> Passed exam Harpsichord 5 (OICB5)		
<b>Course objective:</b> Acquiring skills for independent artistic activity, participation in ensembles and ability for pedagogic and creative work in music schools, general education schools and cultural institutions.		
<b>Course outcomes:</b> Mastering practical skills in the fields of artistic expression, playing in ensembles, public performance, practicing and performing at concerts. Mastering the theoretical knowledge which implies comprehension and understanding of the repertoire and the context of the musical pieces. Acquiring autonomy in work, the abilities of psychological understanding of performing, critical thinking, and creative abilities.		
<b>Course content:</b> Practical work on harpsichord soloist literature, as well as literature for the Harpsichord solo instrument with orchestra. The choice of literature is made depending on the musical-technical readiness, abilities and affinity of the student. During the first eight weeks, work on the literature of the Baroque period, as well as literature of the 20th century, is planned. From 8-15 weeks, there is a practical, individual work on the chosen exam program. During the lectures, the student becomes acquainted with the musical-technical and stylistic-interpretive elements of music literature. The student must at least once have public performance, which can also be within the class. Examination requirements: public performance of the program (duration of 30-40 minutes) consisting of: - significant musical piece of the 16th or 17th century * - capital polyphonic part by J. S. Bach, G. F. Handel or D. Buxtehude* - pieces by the author of the French Baroque - two virtuoso pieces by D. Scarlatti or A. Soler * The piece of the 16th or 17th century can be, if desired, replaced by a part of the 20th century. Also, according to the student's wishes, piece of the 16th or 17th century (i.e. the work of the 20th century) and the capital polyphonic work can be replaced by a baroque concert for the Harpsichord and Orchestra, which can be realized accompanied by a string quartet or artistic associate. Note: The Harpsichord and Orchestra Concert can be performed in only one module within the Exam Requirements during Bachelor Academic Studies.		
<b>Literature:</b> 1. Bach, Johann Sebastian: Die sechs Partiten, Henle Verlag, 1979 2. Bach, Johann Sebastian: Concerto no. V in f-moll für Cembalo und Streicher, Barenreiter, 2007 3. Bach, Johann Sebastian: Concerto no. I in d-moll für Cembalo und Streicher, Barenreiter, 2008 4. Bach, Johann Sebastian: Das Wohltemperierte Klavier 1, Henle Verlag, 1997 5. Bach, Johann Sebastian: Das Wohltemperierte Klavier 2, Henle Verlag, 1997 6. Buxtehude, Dietrich: Ausgewählte Werke für Cembalo, Breitkopf & Hartel, 1957 7. Buxtehude, Dietrich: Samtliche Suiten und Variationen, Breitkopf & Hartel, bez podataka o godini izdavanja 8. Byrd, William: My Ladye Nevells Booke, Dover Publications, 1969 9. Corrette, Michel: Premier Livre de Pieces de Clavecin, Oeuvre XlIe, Schott Music, 1981. 10. Couperin, Francios: Complete Keyboard Works - Series One, Dover Publications, 1988 11. Couperin, Francios: Complete Keyboard Works - Series Two, Dover Publications, 1988 12. Forqueray, Antoine: Pieces de Clavecin, Heugel & Cie, 2003 13. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 1, Dover Publications, 1979 14. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 2, Dover Publications, 1979 15. Handel, George Frideric: Keyboard Works for Solo Instrument, Dover Publications, 1982 16. Ligeti, György: Hungarian Rock, for Harpsichord, Schott Music, 1979 17. Ligeti, György: Passacaglia ungherese, Schott Music, 1979 18. Martinu, Bohuslav: Deux pieces pour clavecin, Universal, 2001 19. Purcell, Henry: Keyboard Works, Dover Publications, 1990 20. Rameau, Jean-Philippe: Pieces de Clavecin, Nouvelle edition integrale, Barenreiter, 2004 21. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953 22. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953 23. Scarlatti, Domenico: 150 Sonaten, volume 1, Peters, 1985 24. Scarlatti, Domenico: 150 Sonaten, volume 2, Peters 1984 25. Scarlatti, Domenico: 150 Sonaten, volume 3, Peters 1985		
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons		

<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Attendance	15	Exam- technical realization	25
Activity during lectures	15	Exam – artistic impression	25
Public performance	20		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance		
<b>Course:</b> OICB7 - <b>Harpsichord 7</b>		
<b>Teachers:</b> Popović D. Milan, Assistant professor		
<b>Assistants:</b> Zagorac P. Bojana, Collaborative pianist; Veljić M. Milivoje, Senior collaborative pianist		
<b>Course status:</b> Obligatory		
<b>Number of ECTS:</b> 12		
<b>Prerequisites:</b> Passed exam Harpsichord 6 (OICB6)		
<b>Course objective:</b> Acquiring skills for independent artistic activity, participation in ensembles and ability for pedagogic and creative work in music schools, general education schools and cultural institutions.		
<b>Course outcomes:</b> Mastering practical skills in the fields of artistic expression, playing in ensembles, public performance, practicing and performing at concerts. Mastering the theoretical knowledge which implies comprehension and understanding of the repertoire and the context of the musical pieces. Acquiring autonomy in work, the abilities of psychological understanding of performing, critical thinking, and creative abilities.		
<b>Course content:</b> Practical work on harpsichord soloist literature, as well as literature for the Harpsichord solo instrument with orchestra. The choice of literature is made depending on the musical-technical readiness, abilities and affinity of the student. During the first eight weeks, work on the literature of the Baroque period, as well as literature of the 20th century, is planned. From 8-15 weeks, there is a practical, individual work on the chosen exam program. During the lectures, the student becomes acquainted with the musical-technical and stylistic-interpretive elements of music literature. The student must at least once have public performance, which can also be within the class. Examination requirements: public performance of the program (duration of 30-40 minutes) consisting of: - significant musical piece of the 16 <sup>th</sup> or 17 <sup>th</sup> century* - capital polyphonic part by J. S. Bach, G. F. Handel or D. Buxtehude* - pieces by the author of the French Baroque - two virtuoso pieces by D. Scarlatti or A. Soler * The piece of the 16 <sup>th</sup> or 17 <sup>th</sup> century can be, if desired, replaced by a part of the 20th century. Also, according to the student's wishes, piece of the 16 <sup>th</sup> or 17 <sup>th</sup> century (i.e. the work of the 20th century) and the capital polyphonic work can be replaced by a baroque concert for the Harpsichord and Orchestra, which can be realized accompanied by a string quartet or artistic associate. Note: The Harpsichord and Orchestra Concert can be performed in only one module within the Exam Requirements during Bachelor Academic Studies.		
<b>Literature:</b> 1. Bach, Johann Sebastian: Die sechs Partiten, Henle Verlag, 1979 2. Bach, Johann Sebastian: Concerto no. V in f-moll für Cembalo und Streicher, Barenreiter, 2007 3. Bach, Johann Sebastian: Concerto no. I in d-moll für Cembalo und Streicher, Barenreiter, 2008 4. Bach, Johann Sebastian: Das Wohltemperierte Klavier 1, Henle Verlag, 1997 5. Bach, Johann Sebastian: Das Wohltemperierte Klavier 2, Henle Verlag, 1997 6. Buxtehude, Dietrich: Ausgewählte Werke für Cembalo, Breitkopf & Hartel, 1957 7. Buxtehude, Dietrich: Samtliche Suiten und Variationen, Breitkopf & Hartel, bez podataka o godini izdavanja 8. Byrd, William: My Ladye Nevells Booke, Dover Publications, 1969 9. Corrette, Michel: Premier Livre de Pieces de Clavecin, Oeuvre XlIe, Schott Music, 1981. 10. Couperin, Francios: Complete Keyboard Works - Series One, Dover Publications, 1988 11. Couperin, Francios: Complete Keyboard Works - Series Two, Dover Publications, 1988 12. Forqueray, Antoine: Pieces de Clavecin, Heugel & Cie, 2003 13. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 1, Dover Publications, 1979 14. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 2, Dover Publications, 1979 15. Handel, George Frideric: Keyboard Works for Solo Instrument, Dover Publications, 1982 16. Ligeti, György: Hungarian Rock, for Harpsichord, Schott Music, 1979 17. Ligeti, György: Passacaglia ungherese, Schott Music, 1979 18. Martinu, Bohuslav: Deux pieces pour clavecin, Universal, 2001 19. Purcell, Henry: Keyboard Works, Dover Publications, 1990 20. Rameau, Jean-Philippe: Pieces de Clavecin, Nouvelle edition integrale, Barenreiter, 2004 21. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953 22. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953 23. Scarlatti, Domenico: 150 Sonaten, volume 1, Peters, 1985 24. Scarlatti, Domenico: 150 Sonaten, volume 2, Peters 1984 25. Scarlatti, Domenico: 150 Sonaten, volume 3, Peters 1985		
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons		

<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Attendance	15	Exam- technical realization	25
Activity during lectures	15	Exam – artistic impression	25
Public performance	20		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance		
<b>Course:</b> OICB8 - <b>Harpsichord 8</b>		
<b>Teachers:</b> Popović D. Milan, Assistant professor		
<b>Assistants:</b>		
<b>Course status:</b> Obligatory		
<b>Number of ECTS:</b> 12		
<b>Prerequisites:</b> Passed exam Harpsichord 7 (OICB7)		
<b>Course objective:</b> Acquiring skills for independent artistic activity, participation in ensembles and ability for pedagogic and creative work in music schools, general education schools and cultural institutions.		
<b>Course outcomes:</b> Mastering practical skills in the fields of artistic expression, playing in ensembles, public performance, practicing and performing at concerts. Mastering the theoretical knowledge which implies comprehension and understanding of the repertoire and the context of the musical pieces. Acquiring autonomy in work, the abilities of psychological understanding of performing, critical thinking, and creative abilities.		
<b>Course content:</b> Practical work on harpsichord soloist literature, as well as literature for the Harpsichord solo instrument with orchestra. The choice of literature is made depending on the musical-technical readiness, abilities and affinity of the student. During the first eight weeks, work on the literature of the Baroque period, as well as literature of the 20th century, is planned. From 8-15 weeks, there is a practical, individual work on the chosen exam program. During the lectures, the student becomes acquainted with the musical-technical and stylistic-interpretive elements of music literature. The student must at least once have public performance, which can also be within the class. Examination requirements: public performance of the program (duration of 30-40 minutes) consisting of: - significant musical piece of the 16 <sup>th</sup> or 17 <sup>th</sup> century * - capital polyphonic part by J. S. Bach, G. F. Handel or D. Buxtehude* - pieces by the author of the French Baroque - two virtuoso pieces by D. Scarlatti or A. Soler * The piece of the 16 <sup>th</sup> or 17 <sup>th</sup> century can be, if desired, replaced by a part of the 20 <sup>th</sup> century. Also, according to the student's wishes, piece of the 16 <sup>th</sup> or 17 <sup>th</sup> century (i.e. the work of the 20 <sup>th</sup> century) and the capital polyphonic work can be replaced by a baroque concert for the Harpsichord and Orchestra, which can be realized accompanied by a string quartet or artistic associate. Note: The Harpsichord and Orchestra Concert can be performed in only one module within the Exam Requirements during Bachelor Academic Studies.		
<b>Literature:</b> 1. Bach, Johann Sebastian: Die sechs Partiten, Henle Verlag, 1979 2. Bach, Johann Sebastian: Concerto no. V in f-moll für Cembalo und Streicher, Barenreiter, 2007 3. Bach, Johann Sebastian: Concerto no. I in d-moll für Cembalo und Streicher, Barenreiter, 2008 4. Bach, Johann Sebastian: Das Wohltemperierte Klavier 1, Henle Verlag, 1997 5. Bach, Johann Sebastian: Das Wohltemperierte Klavier 2, Henle Verlag, 1997 6. Buxtehude, Dietrich: Ausgewählte Werke für Cembalo, Breitkopf & Hartel, 1957 7. Buxtehude, Dietrich: Samtliche Suiten und Variationen, Breitkopf & Hartel, bez podataka o godini izdavanja 8. Byrd, William: My Ladye Nevells Booke, Dover Publications, 1969 9. Corrette, Michel: Premier Livre de Pieces de Clavecin, Oeuvre Xlle, Schott Music, 1981. 10. Couperin, Francois: Complete Keyboard Works - Series One, Dover Publications, 1988 11. Couperin, Francois: Complete Keyboard Works - Series Two, Dover Publications, 1988 12. Forqueray, Antoine: Pieces de Clavecin, Heugel & Cie, 2003 13. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 1, Dover Publications, 1979 14. Fuller, J. Maitland and Barclay, W. Squire: Fitzwilliam Virginal Book volume 2, Dover Publications, 1979 15. Handel, George Frideric: Keyboard Works for Solo Instrument, Dover Publications, 1982 16. Ligeti, György: Hungarian Rock, for Harpsichord, Schott Music, 1979 17. Ligeti, György: Passacaglia ungherese, Schott Music, 1979 18. Martinu, Bohuslav: Deux pieces pour clavecin, Universal, 2001 19. Purcell, Henry: Keyboard Works, Dover Publications, 1990 20. Rameau, Jean-Philippe: Pieces de Clavecin, Nouvelle edition integrale, Barenreiter, 2004 21. Scarlatti, Domenico: Sixty Sonatas, volume 1, G. Schirmer 1953 22. Scarlatti, Domenico: Sixty Sonatas, volume 2, G. Schirmer 1953 23. Scarlatti, Domenico: 150 Sonaten, volume 1, Peters, 1985 24. Scarlatti, Domenico: 150 Sonaten, volume 2, Peters 1984 25. Scarlatti, Domenico: 150 Sonaten, volume 3, Peters 1985		
<b>No. of active teaching classes:</b>	Lectures: 0	Practical work: 1
<b>Teaching methods:</b>		

Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Attendance	15	Exam- technical realization	25
Activity during lectures	15	Exam – artistic impression	25
Public performance	20		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance
<b>Course:</b> OIHF1 - <b>Harp 1</b>
<b>Teachers:</b> Nestorovska B. Ljiljana, full professor; Stanišić D. Milena, associate professor
<b>Assistants:</b> Zagorac P. Bojana, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist
<b>Course status:</b> Obligatory
<b>Number of ECTS:</b> 12
<b>Prerequisites:</b> None
<b>Course objective:</b> The main objective of the subject is to develop aesthetic and artistic-technical knowledge through continuous research aiming to achieve authentic artistic interpretation. The ultimate goal is to achieve a level of professional harpist through technical-interpretative work on music literature for the harp and to nurture distinctive personality of the soloist and orchestra musician, through the unity of the technical and musical element. Students gain the capacity for independent artistic activity, for performing in ensembles, and the proficiency for pedagogical and creative work in music schools, general education schools and cultural institutions.
<b>Course outcomes:</b> Students learn practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and participating in rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.
<b>Course content:</b> During the first module, according to the program, technical exercises, studies, pieces and sonata are studied. Detailed studying of the music score through technical and melodic aspect as well with formal-structural analysis (Bach-Grandjany: choice of studies, concert etude of choice, one classic or modern sonata, composition of virtuoso character). Meticulous work on performance problems and memorizing the music. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression. Lectures are held by the professor, and the exercises by the teaching associate. At the exercises, students are in general trained for joint work, music communication and cooperation, but also focus on dealing with particular technical and performing problems in concrete works. At least once, a public performance is organized, which can also be within the class. Exam requirements at the end of the module: etude, sonata, concert piece, lasting up to 20 minutes. The exam program is performed by heart.
<b>Literature:</b> 1. Bach, Johann Sebastian – Grandjany, Marcel. 12 Etudes for Harp, Carl Fischer, New York, 1970 2. Hasselmans, Alphonse: Rouet, Salvi Publications, London 3. Godefroid, Félix. Le Desir, The Clive Morley Collection, Lechlade 4. Tournier, Marcel. Vers la source dans le bois, Alphonse Leduc, Paris, 1922 5. Albeniz, Mateo. Sonata en Re, Lyra Music Company, New York 6. Cardon, Jean Baptiste. Sonata in f minor, Salvi Publications, London 7. Dussek, Jan Ladislav. Sonata in E flat Major, Salvi Publications, London, 1977 8. Krumpholz, Jean Baptiste, Sonata, Schott, Mainz, 1966 9. Mayer, Philipp Jacob. Sonata, Schott, Mainz, 1966 10. Migot, Georges. Sonata, Leduc, Paris, 1953 11. Rosetti: Franc Anton. Sonate No 2, Schott, Mainz, 1966 12. Andres, Bernars. Preludes, J. Hamelle & Cie, Paris 13. Tournier, Marcel, Quatre Preludes Op 16, Alphonse Leduc, Paris 14. Watkins, David. Petite Suite, United Music Publishers, London, 1984 15. Rosetti: Franc Anton. Six Harp Sonatas, Nuove Music, Tuscon, Arizona 16. Albeniz, Isaac. Malaguena, Union Musical Espanola, Madrid, 1991 17. Debussy, Claude. La Fille aux cheveux de lin, Durand, Paris, 1931 18. De Falla, Manuel. Homenaje. J & W Chester Editions, London, 1976 19. Granados, Enrique. Danza Espanola No. 2, Union Musical Espanola, Madrid, 1989 20. Godefroid, Félix. La Harpe Eolienne, Lyra Music Company, New York 21. Hasselmans, Alphonse. Berceuse, Gerard Billaudot Editeur, Paris 22. Ibert, Jacques. Scherzetto, Alphonse Leduc, Paris, 1917 23. Parish-Alvars, Elias, Romances Vol 1, The Clive Morley Collection, Lechlade 24. Zabel, Albert. Marguerite douloureuse au Rouet op 26, Salvi Publications, London, 1990 25. Guridi, Jesus. Viejo Zortzico, Union Musical Ediciones, Madrid 26. Lara, Agustin – Salzedo, Carlos. Granada, concert fantasy, Lyra Music Company, New York 27. Liszt, Franz – Renie, Henriette. Nocturne No 3, Alphonse Leduc, Paris, 1958 28. Natra, Sergiu. Prayer for harp, Israel Music Institute, Tel Aviv, 1972 29. Parish-Alvars, Elias. Introduction, Cadenza & Rondo, Stainer & Bell Ltd., London, 1972 30. Pieme, Gabriel. Impromptu Caprice, Alphonse Leduc, Paris 31. Roussel, Albert. Impromptu, Durand, Paris, 1919 32. Saint-Saens, Camille. Fantasia pour harpe Op 95, Durand, Paris 33. Handel, Georg Friedrich. Passacaille, Alphonse Leduc, Paris, 1951

34. Handel, Georg Friedrich. Chaconne, Henry Lemoine, Paris, 1950			
35. Handel, Georg Friedrich. Tema con Variazioni, Schott, Mainz, 1956			
No. of active teaching classes:		Lectures: 0	Practical work: 2
Teaching methods:			
Lectures: individual classes			
Exercises: individual classes			
Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Concert practices, public appearances, competitions	20	Exam - technical realization	25
Activity during lectures	30	Exam - artistic impression	25

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance
<b>Course:</b> OIHF2 - <b>Harp 2</b>
<b>Teachers:</b> Nestorovska B. Ljiljana, full professor; Stanišić D. Milena, associate professor
<b>Assistants:</b> Zagorac P. Bojana, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist
<b>Course status:</b> Obligatory
<b>Number of ECTS:</b> 12
<b>Prerequisites:</b> Passed Harp 1 (OIHF1)
<b>Course objective:</b> The main objective of the subject is to develop aesthetic and artistic-technical knowledge through continuous research aiming to achieve authentic artistic interpretation. The ultimate goal is to achieve a level of professional harpist through technical-interpretative work on music literature for the harp and to nurture distinctive personality of the soloist and orchestra musician, through the unity of the technical and musical element. Students gain the capacity for independent artistic activity, for performing in ensembles, and the proficiency for pedagogical and creative work in music schools, general education schools and cultural institutions.
<b>Course outcomes:</b> Students learn practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and participating in rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.
<b>Course content:</b> During the second module, according to the program, technical exercises, studies, pieces and sonata are studied. Detailed studying of the music score through technical and melodic aspect as well with formal-structural analysis (Bach-Grandjany: choice of studies, concert etude of choice, one classic or modern sonata, composition of virtuoso character). Meticulous work on performance problems and memorizing the music. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression. Lectures are held by the professor, and the exercises by the associate. At the exercises, students are in general trained for joint work, music communication and cooperation, but also focus on dealing with particular technical and performing problems in concrete works. At least once, a public performance is organized, which can also be within the class. Exam requirements at the end of the module: etude, sonata, concert piece, lasting up to 20 minutes. The exam program is performed by heart.
<b>Literature:</b> 1. Bach, Johann Sebastian – Grandjany, Marcel. 12 Etudes for Harp, Carl Fischer, New York, 1970 2. Godefroid, Félix. Les Gouttes de rosée, The Clive Morley Collection, Lechlade 3. Hasselmans, Alphonse: La Source Op 44, Salvi Publications, London 4. Posse, Wilhelm. Concert studies 1-7, Zimmermann, Frankfurt, 1957 5. Cardon, Jean Baptiste. Sonata op 7 No 1, Alice Lawson Harp Publications, California, 1970 6. Dussek, Jan Ladislav. Sonata in B flat Major, Salvi Publications, London, 1977 7. Houdy, Pierick. Sonata, Leduc, Paris, 1955 8. Maingueneau, Louis. Sonata, Durand, Paris, 1946 9. Mortari, Virgilio. Sonatina Prodigio, Carichi, Milano 10. Rosetti: Franc Anton. Six Harp Sonatas, Nuove Music, Tuscon, Arizona 11. Flagello, Nicolas. Two pieces for harp, Lyra Music Company, New York, 1970 12. Lupi, Roberto. Partita, Carish, Milano, 1942 13. Tournier, Marcel, Pieces Negres Op 41, Henry Lemoine, Paris 14. Tournier, Marcel, Images No 1, Henry Lemoine, Paris 15. Albeniz, Isaac. Rumores de la Caleta, Union Musical Espanola, Madrid, 1991 16. Challan, Annie, Valse pour un Ange, Harposphere, Paris, 2006 17. Debussy, Claude. Premiere Arabesque, Durand, Paris, 1931 18. Desangles, Anny. Souvenir a Montcalm, Alphonse Leduc, Paris, 1977 19. Glinka, Mahail. Nocturne, Salvi Publications, 1978 20. Hasselmans, Alphonse. Gitana, Gerars Billaudot, Paris, 1982 21. Ibert, Jacques. Reflets dans l'eau, Alphonse Leduc, Paris, 1917 22. Respighi, Ottorino – Grandjany, Marcel. Siciliana, Ricordi, Milano, 1955 23. Rodrigo, Joaquin. Impromptu para arpa, Union Musical Ediciones, Madrid, 1963 24. Parish-Alvars, Elias, Romances Vol 2, The Clive Morley Collection, Lechlade 25. Alberstoetter, Carl. Concert – Walzer, Harpiana Publications, 2007 26. Andres, Bernard. Absidioles pour Harpe, Durand, Paris 27. Gallon, Noel. Fantasia pour harpe, Alphonse Leduc, Paris 28. Gradnjany, Marcel. Rhapsodie pour la Harpe, Alphonse Leduc, Paris, 1923 29. Liszt, Franz – Posse Wilhelm. Liebestraume, Musikverlag Zimmermann, Frankfurt am Main 30. Parish-Alvars, Elias. La Danse des Fées, Salvi Publications, London, 1993 31. Presle, Jacques de la. Le jardin mouille, Louis Rouhier Editeur, Paris, 1913

32. Tournier, Marcel. <i>Féerie, prelude et dance</i> , Alphonse Leduc, Paris			
33. Walter Kune, Ekaterina. <i>Fantasie sur un theme de l'opera Eugene Onegin</i> , Salvi Publications, London, 1992			
34. Beethoven, Ludwig van. <i>Variations on a Swiss Air</i> , Schott, London, 1954			
35. Grandjany, Marcel. <i>Fantasie on a Theme of Haydn</i> , Alphonse Leduc, Paris			
36. Hasselmans, Alphonse. <i>Variations on a Theme of Haydn</i> , Rene Gilles, Paris			
37. Petrini, Franz. <i>Variations</i> , Lyra Music Company, New York, 1967			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: individual classes Exercises: individual classes			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Concert practices, public appearances, competitions	20	Exam - technical realization	25
Activity during lectures	30	Exam - artistic impression	25

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OIHF3 - <b>Harp 3</b>			
<b>Teachers:</b> Nestorovska B. Ljiljana, full professor; Stanišić D. Milena, associate professor			
<b>Assistants:</b> Zagorac P. Bojana, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist			
<b>Course status:</b> Obligatory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed Harp 2 (OIHF2)			
<b>Course objective:</b> The main objective of the subject is to develop aesthetic and artistic-technical knowledge through continuous research aiming to achieve authentic artistic interpretation. The ultimate goal is to achieve a level of professional harpist through technical-interpretative work on music literature for the harp and to nurture distinctive personality of the soloist and orchestra musician, through the unity of the technical and musical element. Students gain the capacity for independent artistic activity, for performing in ensembles, and the proficiency for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students learn practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and participating in rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Course content:</b> During the third module, according to the program, technical exercises, studies and concerto are studied. Detailed studying of the music score through technical and melodic aspect as well with formal-structural analysis (Bach-Grandjany: choice of studies, concert etude of choice, one concerto from classical repertoire). Meticulous work on performance problems and memorizing the music. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression. Lectures are held by the professor, and the exercises by the associate. At the exercises, students are in general trained for joint work, music communication and cooperation, but also focus on dealing with particular technical and performing problems in concrete works. At least once, a public performance is organized, which can also be within the class. Exam requirements at the end of the module: concerto. The exam program is performed by heart.			
<b>Literature:</b> 1. Bach, Johann Sebastian – Grandjany, Marcel. 12 Etudes for Harp, Carl Fischer, New York, 1970 2. Posse, Wilhelm. Concert studies 1-7, Zimmermann, Frankfurt, 1957 3. Saint-Saens, Camille. Morceau de concert, Durand, Paris, 1919 4. Pierne, Gabriel. Concertstuck pour harpe et orchestra, Hamelle & Cie, Paris 5. Grandjany, Marcel. Aria in Classic Style, Associated Music Publishers, New York, 1944 6. Wagenseil, Georg Christoph. Concerto for Harp, VEB Deutscher Verlag, Leipzig 7. Albrechtsberger, Johann Georg. Konzert, Kiado, Budapest, 1968 8. Dittersdorf, Karl D. Concerto for Harp, Salvi Publications, 1977 9. Handel, Georg Fridrich – Grandjany, Marcel. Concerto en si bemol, Durand & Cie, Paris, 1933 10. Malecki, Maciej. Concertino in an old style for two harps and strings, Salvi Publications, London 11. Rota, Nino. Concerto para arpa, Ricordi, Milano, 1956 12. Villa-Lobos, Heitor. Concerto pour harpe et orchestra, Editions Max Eschig, Paris, 1964 13. Watkins, David. Concerto Grosso for Two Harps, Tick Tock Publications, London 14. Gossec, Francois-Joseph. Concertante du Ballet de Mirza, Editions Jobert, Paris, 1964 15. Rodrigo, Joaquin. Concierto Serenata, Union Musical Espanola, Madrid, 1962			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: individual classes Exercises: individual classes			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Concert practices, public appearances, competitions	20	Exam - technical realization	25
Activity during lectures	30	Exam - artistic impression	25

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance
<b>Course:</b> OIHF4 - <b>Harp 4</b>
<b>Teachers:</b> Nestorovska B. Ljiljana, full professor; Stanišić D. Milena, associate professor
<b>Assistants:</b> Zagorac P. Bojana, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist
<b>Course status:</b> Obligatory
<b>Number of ECTS:</b> 12
<b>Prerequisites:</b> Passed Harp 3 (OIHF3)
<b>Course objective:</b> The main objective of the subject is to develop aesthetic and artistic-technical knowledge through continuous research aiming to achieve authentic artistic interpretation. The ultimate goal is to achieve a level of professional harpist through technical-interpretative work on music literature for the harp and to nurture distinctive personality of the soloist and orchestra musician, through the unity of the technical and musical element. Students gain the capacity for independent artistic activity, for performing in ensembles, and the proficiency for pedagogical and creative work in music schools, general education schools and cultural institutions.
<b>Course outcomes:</b> Students learn practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and participating in rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.
<b>Course content:</b> During the fourth module, according to the program, technical exercises, studies, pieces and sonata are studied. Detailed studying of the music score through technical and melodic aspect as well with formal-structural analysis (Bach-Grandjany: choice of studies, concert etude of choice, one classic or modern sonata, composition of virtuoso character). Meticulous work on performance problems and memorizing the music. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression. Lectures are held by the professor, and the exercises by the associate. At the exercises, students are in general trained for joint work, music communication and cooperation, but also focus on dealing with particular technical and performing problems in concrete works. At least once, a public performance is organized, which can also be within the class. Exam requirements at the end of the module: etude, sonata, concert piece, lasting up to 25 minutes. The exam program is performed by heart.
<b>Literature:</b> 1. Bach, Johann Sebastian – Grandjany, Marcel. 12 Etudes for Harp, Carl Fischer, New York, 1970 2. Posse, Wilhelm. Concert studies 1-7, Zimmermann, Frankfurt, 1957 3. Zabel, Albert. Am Springbrunnen Op 23, Salvi Publications, London 4. Godefroid, Félix. Le Coucou, The Clive Morley Collection, Lechlade 5. Benda, Franz. Sonata 6. Cardon, Jean Baptiste. Sonata op 7 No 4, Alice Lawson Harp Publications, California, 1974 7. Dussek, Jan Ladislav. Sonata in c-minor, Schott, London, 1954 8. Giuranna, Barbara. Sonatina para arpa, Ricordi, Milano, 1971 9. Hoddinott, Alun. Sonata for harp, Oxford University Press, London, 1964 10. Krumpholtz, Jean Baptiste, Sonata I in C Major "Comme Scene Pathetique," Urtext 11. Scarlatti, Domenico. Sonata K. 208 12. Scarlatti, Domenico. Sonata K. 209 13. Chertok, Pearl. Around the Clock Suite, Salvi Publications 14. Радић, Душан. Прелудијум, аријета и токатиња, ФМУ, Београд, 1954 15. Rota, Nino. Sarabanda e Toccata, Ricordi, Milano, 1976 16. Tournier, Marcel. Images No 2, Henry Lemoine, Paris 17. Albeniz, Isaac. Torre Bermeja, Union Musical Espanola, Madrid, 1927 18. Bax, Arnold. Valse, Fatrock Ink, Los Angeles, 1995 19. Bozza, Eugene. Evocations, Alphonse Leduc, Paris, 1958 20. Debussy, Claude. Clair de Lune, Jean Jobert, Paris 21. De Falla, Manuel. Danse du Corregidor. J & W Chester Editions, London, 1976 22. Gliere, Reinhold. Impromptu for Harp, Salvi Publications, London, 1992 23. Granados, Enrique. Danza Espanola No. 5, Union Musical Espanola, Madrid, 1989 24. Hasselmans, Alphonse. Ballade, Leduc, Paris 25. Zabel, Albert. Balade op 20. Rahter, Leipzig 26. Parish-Alvars, Elias, Romanses Vol 3, The Clive Morley Collection, Lechlade 27. Cras, Jean. Deux Impromptus, Salabert, Paris, 1926 28. Liszt, Franz – Renie, Henriette. Consolations No. 2, Alphonse Leduc, Paris, 1958 29. Maayani, Ami. Toccata, Israel Music Publications Ltd., Jerusalem, 1962 30. Schuecker, Edmund. Mazurka, Bretkopf & Hartel, Leipzig 31. Tournier, Marcel. Jazz Band Op 33, Henry Lemoine, Paris 32. Glinka, Mahail. Variations on a Theme of Mozart, Salvi Publications, 1978

33. Samuel-Rousseau, Marcel. Variations pastorals sur un vieux Noël, Salvi Publications, London, 1990			
No. of active teaching classes:		Lectures: 0	Practical work: 2
Teaching methods: Lectures: individual classes Exercises: individual classes			
Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Concert practices, public appearances, competitions	20	Exam - technical realization	25
Activity during lectures	30	Exam - artistic impression	25

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OIHF5 - <b>Harp 5</b>			
<b>Teachers:</b> Nestorovska B. Ljiljana, full professor; Stanišić D. Milena, associate professor			
<b>Assistants:</b> Zagorac P. Bojana, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist			
<b>Course status:</b> Obligatory			
<b>Number of ECTS:</b> 10			
<b>Prerequisites:</b> Passed Harp 4 (OIHF4)			
<b>Course objective:</b> The main objective of the subject is to develop aesthetic and artistic-technical knowledge through continuous research aiming to achieve authentic artistic interpretation. The ultimate goal is to achieve a level of professional harpist through technical-interpretative work on music literature for the harp and to nurture distinctive personality of the soloist and orchestra musician, through the unity of the technical and musical element. Students gain the capacity for independent artistic activity, for performing in ensembles, and the proficiency for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students learn practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and participating in rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Course content:</b> During the fifth module, according to the program, technical exercises, studies and concerto are studied. Detailed studying of the music score through technical and melodic aspect as well with formal-structural analysis (Bach-Grandjany: choice of studies, concert etude of choice, one concerto from classical repertory). Meticulous work on performance problems and memorizing the music. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression. Lectures are held by the professor, and the exercises by the associate. At the exercises, students are in general trained for joint work, music communication and cooperation, but also focus on dealing with particular technical and performing problems in concrete works. At least once, a public performance is organized, which can also be within the class. Exam requirements at the end of the module: concerto. The exam program is performed by heart.			
<b>Literature:</b> 1. Bach, Johann Sebastian – Grandjany, Marcel. 12 Etudes for Harp, Carl Fischer, New York, 1970 2. Posse, Wilhelm. Concert studies 1-7, Zimmermann, Frankfurt, 1957 3. Damase, Jean Michele. Concertino pour harpe et instruments a cordes, Editions Henry Lemoine, Paris 4. Dussek, Jan Ladislav. Concerto in E flat for Harp, Salvi Publications, London 5. Glenville-Hicks, Peggy. Concertino Antico, Lyon & Healy Publications 6. Milhaud, Darius. Concert for harp, Max Eschig, Paris, 1954 7. Mortari, Virgilio. Concerto per arpa e orchestra, Carisch, Milano 8. Mozart, Wolfgang Amadeus. Konzert C-Dur, Edition Breitkopf, Leipzig 9. Parish-Alvars, Elias. Concertino for Harp, op 34, The Clive Morley Collection, Lechlade 10. Petrini, Franz. Concerto No 4, Musikverlag Hans Gerig, Koln, 1973 11. Rodrigo, Joaquin. Concierto de Aranjuez 12. Zabel, Albert. Concerto c-moll, Musik Verlag Wilhelm Zimmermann, Frankfurt am Main, 1904 13. Debussy, Claude. Danses, Durand & Cie, Paris, 1910 14. Ravel, Maurice. Introduction et Allegro, Lyra Music Company, New York			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: individual classes Exercises: individual classes			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Concert practices, public appearances, competitions	20	Exam - technical realization	25
Activity during lectures	30	Exam - artistic impression	25

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance
<b>Course:</b> OIHF6 - <b>Harp 6</b>
<b>Teachers:</b> Nestorovska B. Ljiljana, full professor; Stanišić D. Milena, associate professor
<b>Assistants:</b> Zagorac P. Bojana, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist
<b>Course status:</b> Obligatory
<b>Number of ECTS:</b> 10
<b>Prerequisites:</b> Passed Harp 5 (OIHF5)
<b>Course objective:</b> The main objective of the subject is to develop aesthetic and artistic-technical knowledge through continuous research aiming to achieve authentic artistic interpretation. The ultimate goal is to achieve a level of professional harpist through technical-interpretative work on music literature for the harp and to nurture distinctive personality of the soloist and orchestra musician, through the unity of the technical and musical element. Students gain the capacity for independent artistic activity, for performing in ensembles, and the proficiency for pedagogical and creative work in music schools, general education schools and cultural institutions.
<b>Course outcomes:</b> Students learn practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and participating in rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.
<b>Course content:</b> During the sixth module, according to the program, technical exercises, studies, pieces and sonata are studied. Detailed studying of the music score through technical and melodic aspect as well with formal-structural analysis (Bach-Grandjany: choice of studies, concert etude of choice, one classic or modern sonata, composition of virtuoso character). Meticulous work on performance problems and memorizing the music. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression. Lectures are held by the professor, and the exercises by the associate. At the exercises, students are in general trained for joint work, music communication and cooperation, but also focus on dealing with particular technical and performing problems in concrete works. At least once, a public performance is organized, which can also be within the class. Exam requirements at the end of the module: etude, sonata, concert piece, lasting up to 30 minutes. The exam program is performed by heart.
<b>Literature:</b> 1. Bach, Johann Sebastian – Grandjany, Marcel. 12 Etudes for Harp, Carl Fischer, New York, 1970 2. Posse, Wilhelm. Concert studies 1-7, Zimmermann, Frankfurt, 1957 3. Godefroid, Félix. Etude de Concert en Mi bémol Mineur op 193, Salvi, London 4. Hasselmans, Alphonse: Follets Op 48, Salvi Publications, London 5. Dizi, Francois-Joseph. Grande Sonate, Durand, Paris 6. Glanville-Hicks, Peggy. Sonata for harp, Weintaub Music Company, New York, 1953 7. Natra, Sergiu. Sonatina for Harp, Israel Music Institute, Tel Aviv, 1964 8. Pescetti, Giovanni Baptista. Sonata in c minor, Schirmer Inc., New York 9. Tournier, Marcel. Sonatine Op 30, Editions Henry Lemoine, Paris 10. Silvestri, Constantin. Sonata op 21, No 1, Schott, Mainz, 1964 11. Tailleferre, Germaine. Sonate pour Harpe, Les Nouvelles Editions Meridian, Paris, 1957 12. Frank, Maurice. Suite, Editions Musicales Transatlantiques, Paris, 1959 13. Patterson, Paul. Spiders, Universal Editions, Vienna 14. Renie, Henriette. Piece Symphonique, En Trois Episodes, Alphonse Leduc, Paris 15. Tournier, Marcel. Images No 3, Henry Lemoine, Paris 16. Busser, Henri. Impromptu sur des airs japonais, Alphonse Leduc, Paris 17. Debussy, Claude. En Bateau, Lauren Publications 18. De Falla, Manuel. Danse du Meunier. J & W Chester Editions, London, 1976 19. Granados, Enrique. Danza Espanola No. 4, Union Musical Espanola, Madrid, 1989 20. Hasselmans, Alphonse. Valse de Concert, Lyra Music Company, New York 21. Piazzolla Astor- Rayan Forero, Luisa. Libertango, Lyon & Healy Publications, 2009 22. Martelli, Henri. Divertissement, Ricordi, Milano, 1956 23. Flothuis, Marius. Pour le tombeau d'Orphee, Donemus, Amsterdam, 1950 24. Godefroid, Félix. La Danse des Sylphes, Salvi Publications, London, 1993 25. Handel, Georg Friedrich – Grandjany, Marcel. Prelude and Toccata, Associated Music Publishers Inc, New York, 1949 26. Liszt, Franz – Renie, Henriette. Consolations No. 3, Alphonse Leduc, Paris, 1958 27. Parish-Alvars, Elias. Fantasia on Themes from "Oberon", Adlais 28. Renie, Henriette. Contemplation, Lyra Music Company, New York 29. Spohr, Louis. Fantasie c-moll Op 35, Safari Publications 30. Tournier, Marcel. Scherzo Romantique op 38, Henry Lemoine, Paris, 1932 31. Parish-Alvars, Elias. Introduction & Variations on theme from Bellini's opera Norma, Safari Publications, Redwood Shores, 1994 32. Tournier, Marcel. Theme et Variations, Alphonse Leduc, Paris, 1913

No. of active teaching classes:	Lectures: 0	Practical work: 2	
Teaching methods: Lectures: individual classes Exercises: individual classes			
Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Concert practices, public appearances, competitions	20	Exam - technical realization	25
Activity during lectures	30	Exam - artistic impression	25

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OIHF7- Harp 7			
<b>Teachers:</b> Nestorovska B. Ljiljana, full professor; Stanišić D. Milena, associate professor			
<b>Assistants:</b> Zagorac P. Bojana, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist			
<b>Course status:</b> Obligatory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed Harp 6 (OIHF6)			
<b>Course objective:</b> The main objective of the subject is to develop aesthetic and artistic-technical knowledge through continuous research aiming to achieve authentic artistic interpretation. The ultimate goal is to achieve a level of professional harpist through technical-interpretative work on music literature for the harp and to nurture distinctive personality of the soloist and orchestra musician, through the unity of the technical and musical element. Students gain the capacity for independent artistic activity, for performing in ensembles, and the proficiency for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students learn practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and participating in rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Course content:</b> During the seventh module, according to the program, technical exercises, studies and concerto are studied. Detailed studying of the music score through technical and melodic aspect as well with formal-structural analysis (Bach-Grandjany: choice of studies, concert etude of choice, one concerto from classical repertory). Meticulous work on performance problems and memorizing the music. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression. Lectures are held by the professor, and the exercises by the associate. At the exercises, students are in general trained for joint work, music communication and cooperation, but also focus on dealing with particular technical and performing problems in concrete works. At least once, a public performance is organized, which can also be within the class. Exam requirements at the end of the module: concerto. The exam program is performed by heart.			
<b>Literature:</b> 1. Bach, Johann Sebastian – Grandjany, Marcel. 12 Etudes for Harp, Carl Fischer, New York, 1970 2. Posse, Wilhelm. Concert studies 1-7, Zimmermann, Frankfurt, 1957 3. Boieldieu, Francois-Adrien. Concerto pour Harp, Ricordi, Milano, 1934 4. Francaix, Jean. Concerto pour 2 harpes et 11 instruments a cordes, Schott, Mainz. 5. Francaix, Jean. Concerto pour harpe, Schott, Mainz. 6. Francaix, Jean. Jeux Poetique, Schott, Mainz. 7. Ginastera, Albero. Harp Concerto op 25, Boowey & Hawkes, London, 1975 8. Глиер, Райнар. Концерт, Музыка, Москва, 1977 9. Jolivet, Andre. Concetro pour harpe, G Billaudot, Paris, 1952 10. Maayani, Ami. Concerto, Israel Music Associates, Jerusalem 11. Parish-Alvars, Elias. Concerto in E flat Major for Harp, op 98, Salvi Publications, London 12. Parish-Alvars, Elias. Concertino in D-Minor for Two Harps, op 91, Lyon & Healy Publications, 2007 13. Reinecke, Carl. Concerto for Harp and Orchestra, Salvi Publications, London 14. Renie, Henriette. Concerto en ut mineur, Alphonse Leduc, Paris, 1948			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: individual classes Exercises: individual classes			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Concert practices, public appearances, competitions	20	Exam - technical realization	25
Activity during lectures	30	Exam - artistic impression	25

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance
<b>Course:</b> OIHF8- Harp 8
<b>Teachers:</b> Nestorovska B. Ljiljana, full professor; Stanišić D. Milena, associate professor
<b>Assistants:</b> Zagorac P. Bojana, collaborative pianist; Veljić M. Milivoje, senior collaborative pianist; Gligorić G. Vladimir, senior collaborative pianist; Ilić D. Milica, adjunct collaborative pianist
<b>Course status:</b> Obligatory
<b>Number of ECTS:</b> 12
<b>Prerequisites:</b> Passed Harp 7 (OIHF7)
<b>Course objective:</b> The main objective of the subject is to develop aesthetic and artistic-technical knowledge through continuous research aiming to achieve authentic artistic interpretation. The ultimate goal is to achieve a level of professional harpist through technical-interpretative work on music literature for the harp and to nurture distinctive personality of the soloist and orchestra musician, through the unity of the technical and musical element. Students gain the capacity for independent artistic activity, for performing in ensembles, and the proficiency for pedagogical and creative work in music schools, general education schools and cultural institutions.
<b>Course outcomes:</b> Students learn practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and participating in rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.
<b>Course content:</b> During the eighth module, according to the program, technical exercises, studies, pieces and sonata are studied. Detailed studying of the music score through technical and melodic aspect as well with formal-structural analysis (Bach-Grandjany: choice of studies, concert etude of choice, one classic or modern sonata, composition of virtuoso character). Meticulous work on performance problems and memorizing the music. Research and experimentation in order to learn and master style and interpretation, with particular encouragement of individual expression. Lectures are held by the professor, and the exercises by the associate. At the exercises, students are in general trained for joint work, music communication and cooperation, but also focus on dealing with particular technical and performing problems in concrete works. At least once, a public performance is organized, which can also be within the class. Exam requirements at the end of the module: early music piece, etude, sonata, concert piece, a piece by domestic composer. The exam program is performed by heart.
<b>Literature:</b> 1. Bach, Johann Sebastian – Grandjany, Marcel. 12 Etudes for Harp, Carl Fischer, New York, 1970 2. Posse, Wilhelm. Concert studies 1-7, Zimmermann, Frankfurt, 1957 3. Godefroid, Félix. La someil des dieux, Salvi, London 4. Tournier, Marcel. Au Matin (etude de concert), Alphonse Leduc, Paris 5. Bach, Carl Philipp Emanuel. Sonata in G Major, Willow Hall Press, 1979 6. Casella, Alfredo. Sonata per Arpa, Edizioni Suvini Zerboni, Milano, 1946 7. Flagello, Nicolas. Sonata for Harp, Lyra Music Company, New York, 1963 8. Hindemith, Paul. Sonate, Schott, Mainz, 1940 9. Krenek, Ernst. Sonata for Harp Op 150, Barenreiter, London 10. Tournier, Marcel. Deuxieme Sonatine Op 45, Alphonse Leduc, Paris 11. Bach, Johann Sebastian. Suite No 1 BWV 996, Alphonse Leduc, Paris, 1984 12. Britten, Benjamin. Suite for Harp Op 83 13. Francaix, Jean. Suite pour Harpe, Schott, Mainz 14. Tournier, Marcel. Images No 4, Henry Lemoine, Paris 15. Комади за харфу београдских композитора. Факултет музичке уметности, Београд, 1987 16. Daquin – Renie, Henriette. L'Hirondelle, Alphonse Leduc, Paris, 1954 17. Gaubert, Philippe. Legende, Mathot, Paris, 1912 18. Granados, Enrique. Danza Espanola No. 7, Union Musical Espanola, Madrid, 1927 19. Прокофьев, Сергей Сергеевич. Прелюд, Советский композитор, Москва, 1979 20. Renie, Henriette. Danse des Lutins, Alphonse Leduc, Paris, 1949 21. Berio, Luciano. Sequenza II for harp solo, Universal Edition, London, 1965 22. De Falla, Manuel – Grandjany, Marcel. Spanish Dance No. 1, Associated Music Publishers, London 23. Faure, Gabriel. Impromptu pour la harpe, Durand, Paris, 1904 24. Faure, Gabriel. Une Chatelaine en sa Tour, Durand, Paris 25. Liszt, Franz – Renie, Henriette. Consolations No. 5, Alphonse Leduc, Paris, 1958 26. Maayani, Ami. Maqamat, Boosew & Hawkes, London 27. Parish-Alvars, Elias. Serenade, Stainer & Bell Ltd., London, 1972 28. Rossini –Bochs- Moretti. Zitti, Zitti du Barbier de Seville 29. Salzedo, Carlos. Ballade, Lyra Music Company, New York 30. Smetana, Bedzih – Trneček, Hans. Moldau, Salvi Publications, London 31. Van Delden, Lex. Impromptu, Donemus, Amsterdam 32. Godefroid, Félix. Carnival de Venice Op. 184, Salvi Publications, London

33. Мchedlov, Михаил. Вариации на тему Паганини, Музыка, Москва, 1986			
34. Salzedo, Carlos. Variations on a Theme in the Ancient Style, Lyon & Healy editions, Chicago, 1989			
No. of active teaching classes:		Lectures: 0	Practical work: 2
Teaching methods: Lectures: individual classes Exercises: individual classes			
Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Concert practices, public appearances, competitions	20	Exam - technical realization	25
Activity during lectures	30	Exam - artistic impression	25

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> MIRH1 - Renaissance harp with teaching methods 1, SIRH1 - Renaissance harp with teaching methods 1, OIRH1 - <b>Renaissance harp with teaching methods 1</b> , OIRH2 - Renaissance harp with teaching methods 2, OIRH3 - Renaissance harp with teaching methods 3			
<b>Teachers:</b> Stanišić D. Milena, associate professor			
<b>Assistants:</b> /			
<b>Course status:</b> Obligatory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Passed exam of the previous module (except for Module 1)			
<b>Course objective:</b> Students gain the capacity for independent artistic activity in this instrument, as well as for participating in the work of the ensemble. Also, the goal is to acquire the skills for pedagogical and creative work in music schools, general education schools and cultural institutions.			
<b>Course outcomes:</b> Students learn practical skills (in the fields of artistic expression, playing in ensembles, public performance, practicing and participating in rehearsal), theoretical knowledge (knowledge and understanding of the repertoire and the context of the work), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.			
<b>Course content:</b> During the first module, the technique of playing of lever harp is studied on selected examples of literature for this instrument. Literature for this instrument is primarily found in the early music pieces and in the traditional music of various countries.  Students get acquainted with the technique of playing of this instrument, as well as the technique of using levers. Different variants of tuning are learned. At least once, a public performance is organized, which can also be within the class. At the end of the module, the exam is organized. The exam program lasts up to 15 minutes.			
<b>Literature:</b> 1. Henson-Conant, Deborah. Baroque Flamenco 2. Pachelbel, Johann. Canon in D 3. Henson-Conant, Deborah. Nataliana 4. Andres, Bernard. Amarantes, Hamelle & Cie Editeurs, Paris 5. Andres, Bernard. Aquatintes, Hamelle & Cie Editeurs, Paris 6. Andres, Bernard. Automates, Hamelle & Cie Editeurs, Paris 7. Andres, Bernard. Danses d'Automne, Hamelle & Cie Editeurs, Paris 8. Purcell, Henry. Ground in F with Variations, Salvi publications, London 9. Stadler, Monika. Scandinavia 10. Friou, D. Scarborough Fair 11. Henson-Conant, Deborah. The Nightingale 12. Ortiz, Alfredo Rolando. The International Rhythmic Collection for all Harps, Vol 1, Aroy music, Corona, 1994 13. Ortiz, Alfredo Rolando. The International Rhythmic Collection for all Harps, Vol 2, Aroy music, Corona, 1996 14. Ortiz, Alfredo Rolando. The International Rhythmic Collection for all Harps, Vol 1, Aroy music, Corona, 2002 15. Ortiz, Alfredo Rolando. From Harp to Harp, with Love, Aroy music, Corona, 1983 16. Ortiz, Alfredo Rolando. Latin American Harps, History, Music and Techniques for Pedal and Non-Pedal Harpists, Aroy music, Corona, 1979 17. Ortiz, Alfredo Rolando. Niagara Moon, Aroy music, Corona, 2011 18. Tournier, Marcel, Pieces Negres Op 41, Henry Lemoine, Paris			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> The lecture is listened to by all Harf module students together. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Public appearance	20	Exam - technical realization	20
Activity during lectures	15	Exam - artistic impression	20
Colloquium	25		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OIMH1 Harp teaching methods 1, OIMH2 Harp teaching methods 2, OIMH3 Harp teaching methods 3, OIMH4 Harp teaching methods 4			
<b>Teachers:</b> Nestorovska B. Ljiljana, full professor; Stanišić D. Milena, associate professor			
<b>Assistants:</b> /			
<b>Course status:</b> Obligatory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed exam of the previous steam module (except for Module 1)			
<b>Course objective:</b> Thorough mastering of the learning process, the acquisition of knowledge from the artistic field of the harp and the practical application of acquired experiences in artistic and pedagogical work.			
<b>Course outcomes:</b> Understanding of the pedagogical process, knowledge of different techniques of playing the harp, the stages in the teaching, the practice of memorizing and organization of the lesson (30 or 45 minutes). Application of diverse knowledge and interpretative experience in order to create a creative personality of a music pedagogue.			
<b>Course content:</b> Theoretical lessons Introducing various theoretical approaches to the technique of harp playing. Various historical, sociological, artistic and technological aspects of the development of creativity, as well as distinguishing of the role of instrumental music in society. The student is able, theoretically and practically, to understand and apply the basic technique on the instrument, to distinguish the appropriate stages of the preparation of the work, to introduce the pupil to different types of memory, to prepare a pupil for public performance, and to achieve appropriate teaching approaches. Practical lessons Practical exercises (fingering, articulation, memorization, pedalization), as well as the application of acquired knowledge by giving lesson to junior student and discussion of pedagogical procedures of all other students.			
<b>Literature:</b> 1. Bochsá, R. N. C. / Hasselmans. VingtCelebresEtudes), vol. 1 (Etude No. 1 - 10) EditionsMusicalesAlphonseLeduc, Paris 2. Bochsá, R. N. C. / Hasselmans. VingtCelebresEtudes), vol. 2 (Etude No. 11 - 20) EditionsMusicalesAlphonseLeduc, Paris 3. Bochsá, R. N. C. / Hasselmans. Vingt-CinqCelebresExercises-Etudes) Op 62 (LHS) Salvi Publications 4. Bochsá, R. N. C. QuaranteCelebresEtudes (EasyStudies) Op. 318 Book 1 (LHS) Study No. 1 - 20 Salvi Publications 5. Bochsá, R. N. C. QuaranteCelebresEtudes (EasyStudies) Op. 318 Book 2 (LHS) Study No. 21 - 40 Salvi Publications 6. Bochsá, R. N. C. CinquanteCelebresEtudes (Studies Op. 34, vol. 1 LHS) (Study No. 1 - 25) Salvi Publications 7. Bochsá, R. N. C. CinquanteCelebresEtudes (Studies Op. 34, vol. 2 LHS) (Study No. 26 - 50) Salvi Publications 8. Dizi, F. J. /Hasselmans. 48 Etudes in TwoBooks, Book 1 Salvi Publications 9. Dizi, F. J. /Hasselmans. 48 Etudes in TwoBooks, Book 2 Salvi Publications 10. Grossi, M. /Pozzoli, E. Metodo perArpa (ItalianText) by M. Grossiand 65 Little Studies Easy and Progressive by E. Pozzoli, Ricordi 11. Lariviere, L. Exercices et Études Op. 9 (LHS) Salvi Publications, London, 1992 12. Lawrence, Lucile. /SalzedoCarlos. The Art ofModulating. G Schirmer. Inc, NewYork 13. Lawrence, Lucile. /SalzedoCarlos. MethodfortheHarp 14. McDonaldSusan/WoodRollo, Linda. HarpforToday: A UniversalMethodfortheHarp, MusicWorks, 2008 15. Renie, H. MethodforHarp, vol. I and II Combined (EnglishText) EditionsMusicalesAlphonseLeduc, Paris 16. Salzedo, C. Conditioning Exercises G Schirmer. Inc, NewYork 17. Salzedo, C. Daily Dozen, Lyra Music Company, NewYork 18. Salzedo, Carlos. Modern Study of the Harp, G SchirmerInc, NewYork, 1921			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> All students of the harp module listen together. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	15	Exam	50
Colloquium	25		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OLPA Psychological aspect of preparation for public performance, OULPA1 – <b>Psychological aspects of preparation for public performance</b>			
<b>Teachers:</b> Mirović M. Tijana, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> Obligatory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Goal of this course is to introduce students to psychological aspect of preparation for different forms of public performance, as well as to introduce them to the theoretical concepts and main research findings in this area. On the other hand, development of different techniques that might be useful as a part of preparation for public performance will provide students with the opportunity to improve their own public performance and, once they become music teachers, to better prepare their own students for public performance.			
<b>Course outcomes:</b> Understanding cognitive, emotional and social mechanisms in the basis of preparation for public performance in narrow and expanded sense. Introducing students to different forms of stress and performance anxiety. Introducing students to concrete techniques for managing performance anxiety and their application.			
<b>Course content:</b> Theoretical classes Long-term form of preparation for public performance; Performance anxiety and stress in musicians; Cognitive-emotional aspects of preparation (recognizing and removing irrational beliefs and cognitive distortions; establishing and stabilizing efficient and positive forms of thinking about public performance and achievement); Bodily-kinesthetic aspects of preparation; Behavioral aspects of preparation (behavior before and during the public performance); Preparation at the task level; Preparation at performance situation level; Understanding the role and significance of the teacher in the process of forming and managing stage fright; Preparation for public performance in media; Self-presentation of competences when looking for job. Practical classes Practical application of different methods and techniques of preparation for public performance. Practicing in situations of public performance. Exam is in the written form and consists of three essay questions.			
<b>Literature:</b> 1. Лундеберг, А. (2001). Трема. Уметност наступања под притиском. Зарепб: Music Play. 2. Арон, С. (1998). Старх од наступа. Београд: Art Press 3. Purncutt & McPherson (2002) (Eds.). The Science and Psychology of Music Performance. Creative Strategies for teaching and learning. Oxford, New York: Oxford University Press. 4. Williamon, A. (2006) (Ed.). Musical Excellence. Oxford: Oxford University Press. 5. Robin, M. W. & Balter, R. (1995). Performance anxiety. Holbrook, Massachusetts. Adams publishing			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures with practicing the practice of learning in the situations of public appearance Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Written examination	60
Practical work	10		
Seminars	20		

<b>Study program:</b> Bachelor academic studies ; Composition			
<b>Course:</b> OATS1 - Music recording technology, OUATS1 - Music recording technology			
<b>Teachers:</b> Petrović R. Djordje, full professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory / elective			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Introduction to technology of music recording, where "technology" means both studio equipment used in music recording and process of recording. Deepening the knowledge about the sound of musical instruments and possibilities of transferring it to recording media. Getting acquainted with studio technology and procedures of processing frequency, dynamics and performing final mix. Introducing digital music production and new technologies in the domain.			
<b>Course outcomes:</b> Acquiring knowledge in the field of Music recording technology that is essential for the job of a music producer. Students are able to choose type of recording and necessary equipment regarding instruments, ensembles and genre of music to be recorded. They are aware of the significance of the role of a music producer and have learned to critically evaluate the process of music production and take active part in it.			
<b>Course content:</b> Short history of music recording Definition of music production, recording as a part of production. Sound in the air - propagation, speed, frequency, period Frequency spectrum of periodical and nonperiodical sound Basics of psychoacoustics, loudness vs. frequency Elements of the sound of musical instruments - transients, tones and noises Microphones: construction types, directivity characteristics Microphones setup: distant miking and close miking The role of a music producer in choosing and setting up the microphones Speakers, studio monitors Studio equipment: mixing desk, multitrack recorder. Recording analogue sound: setting levels and pans, processing frequency, dynamics, adding reverberation and effects Analogue vs. digital sound recording Digital sound recording - computer systems Loudness and dynamic range of recorded sound - formal and informal standards Characteristics of various media: magnetic tape, gramophone record, hard disk, CD, DVD, Digital formats New technologies			
<b>Literature:</b> 1. Mijić, Milomir Audiotehnika ETF, Beograd 2004 2. Mijić, Miomir Uvod u akustiku ETF, Beograd 2004 3. Petrović, Đorđe Tehnologija snimanja muzike 1, skripta, FMU, Beograd 2012 4. Rumsey, Francis, McCormick, Tim Sound and Recording: An Introduction, Third edition, Focal Press 1997 5. Petrović, Đorđe Snimanje i produkcija muzike I FMU, Beograd 1991 6. Stanley, Alen Audio in media, 5th edition, Wadsworth publishing 1999 7. Tomlinson, Holman 5. 1 surround sound, Focal Press 2000			
<b>No. of active teaching classes:</b>		Lectures:2	Practical work: 0
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity during classes	20	Written examination	70
Colloquiums	10		

<b>Study program:</b> Bachelor academic studies ; Composition			
<b>Course:</b> OMGT1- <b>Jazz guitar 1</b>			
<b>Teachers:</b> Kevrešan Lj. Vanja, assistant professor; Kegerer M. Helmut, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Work on jazz idioms, good "timing" in jazz interpretation. Work on harmonic examples, jazz harmony – modal and tonal language. Important examples for history of jazz guitar; different jazz styles. Making and analysis of simple transcriptions of jazz solos. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital (25-30 minutes)			
<b>Literature:</b> 1. Jack Grassel, GUITAR SEEDS, Columbia Pictures Publications, USA 2. Joe Pass, THE RED BOOK, 3. Pat Martino, CREATIVE FORCE 1-2 4. Gary Campbell, TRIAD PAIRS FOR JAZZ 5. Ted Green, MODERN JAZZ PROGRESSIONS 1 6. Mick Goodrick, THE ADVANCING GUITARIST			
<b>No. of active teaching classes:</b>		Lectures:0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ; Composition			
<b>Course:</b> OMGT2- <b>Jazz guitar 2</b>			
<b>Teachers:</b> Kevrešan Lj. Vanja, assistant professor; Kegerer M. Helmut, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed Jazz guitar 1 ( OMGT1)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Work on jazz idioms, good "timing" in jazz interpretation. Particularities of interpretations of melodic examples of different jazz styles. Work on harmonic examples, jazz harmony – modal and tonal language. Important examples for history of jazz guitar; different jazz styles. Making and analysis of simple transcriptions of jazz solos. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital( 25-30 minutes)			
<b>Literature:</b> 1. David Baker, HOW TO PLAY BE-BOP VOL 1 2. Howard Rees, THE BARRY HARRIS WORKBOOK " 3. Peter O'Mara, A CHORDAL CONZEPT, Advance Music 4. Lenny Breue, FINGERSTYLE JAZZ 5. Jerry Cooker, PATTERNS FOR AZZ 6. John Stowell, HANDOUTS			
<b>No. of active teaching classes:</b>		Lectures:0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ; Composition			
<b>Course:</b> OMGT3- <b>Jazz guitar 3</b>			
<b>Teachers:</b> Kevrešan Lj. Vanja, assistant professor; Kegerer M. Helmut, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed Jazz guitar 2 ( OMGT2)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Development of personal style of jazz improvisation. Understanding of different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping and dynamic capacities of the instrument. Jazz improvisations. Making, analyzing and interpretation of transcriptions of different examples. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital( 25-30 minutes)			
<b>Literature:</b> 1. Walt Weiskopf, TRIADS 2. Don Mock, MELODIC MINOR "warner bross publication 3. Ted Green, CHORD CHEMISTRY " 4. Ted Green, SINGLE NOTE SOLOING VOL 1-2 5. Lenny Breue, FINGERSTYLE JAZZ 6. Ted Green, MODERN JAZZ PROGRESSIONS 1-2 " 7. Ted Green, MODERN JAZZ PROGRESSIONS 1-2 "			
<b>No. of active teaching classes:</b>		Lectures:0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ; Composition			
<b>Course:</b> OMGT4- <b>Jazz guitar 4</b>			
<b>Teachers:</b> Kevrešan Lj. Vanja, assistant professor; Kegerer M. Helmut, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed Jazz guitar 3 ( OMGT3)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Development of personal style of jazz improvisation. Understanding of different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping and dynamic capacities of the instrument. Jazz improvisations. Making, analyzing and interpretation of transcriptions of different examples. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital( 25-30 minutes)			
<b>Literature:</b> 1. George Russel, THE LYDIAN CHROMATIC CONCEPT OF TONAL ORGANISATION FOR IMPROVISATION, Concept Publishing Company 2. John Stowell, HANDOUTS 3. Don Mock, MELODIC MINOR "Warner Bross publication 4. Jerry Cooker, PATTERNS FOR JAZZ 5. Walt Weiskopf, TRIADS			
<b>No. of active teaching classes:</b>		Lectures:0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ; Composition			
<b>Course:</b> OMGT5- <b>Jazz guitar 5</b>			
<b>Teachers:</b> Kevrešan Lj. Vanja, assistant professor; Kegerer M. Helmut, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed Jazz guitar 4 ( OMGT4)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Development of personal style of jazz improvisation. Understanding of different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping and dynamic capacities of the instrument. Jazz improvisations. Making, analyzing and interpretation of transcriptions of different examples. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital( 25-30 minutes)			
<b>Literature:</b> 1. Ted Green, SINGLE NOTE SOLOING VOL 2 2. Frank Gamballe, TECHNIQUE BOOK 1-2 3. David Baker, HOW TO PLAY BE-BOP VOL 1 4. Ted Green, CHORD CHEMISTRY 5. Frank Gamballe, SWEEP PICKING 6. David Baker, HOW TO PLAY BE-BOP VOL 2			
<b>No. of active teaching classes:</b>		Lectures:0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ; Composition			
<b>Course:</b> OMGT6- <b>Jazz guitar 6</b>			
<b>Teachers:</b> Kevrešan Lj. Vanja, assistant professor; Kegerer M. Helmut, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed Jazz guitar 5 ( OMGT5)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Development of personal style of jazz improvisation. Understanding of different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping and dynamic capacities of the instrument. Jazz improvisations. Making, analyzing and interpretation of transcriptions of different examples. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital( 25-30 minutes)			
<b>Literature:</b> 1. Peter O'Mara, MODAL CONCEPT 2. David Liebman, A CHROMATIC APPROACH TO JAZZ HARMONY AND MELODY 3. Nicolas Slonimsky, THESAURUS OF SCALES AND MELODIC PATTERNS, Amsco Publications 4. Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL 1 5. George Van Eps, HARMONIC MECHANISMS VOL 2 6. Hal Crook, HOW TO COMP, Boston Publishing, USA 7. Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL 2 8. George Van Eps, HARMONIC MECHANISMS VOL 1			
<b>No. of active teaching classes:</b>		Lectures:0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ; Composition			
<b>Course:</b> OMGT7- <b>Jazz guitar 7</b>			
<b>Teachers:</b> Kevrešan Lj. Vanja, assistant professor; Kegerer M. Helmut, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed Jazz guitar 6 ( OMGT6)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Development of personal style of jazz improvisation. Understanding of different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping and dynamic capacities of the instrument. Jazz improvisations. Making, analyzing and interpretation of transcriptions of different examples. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital( 25-30 minutes)			
<b>Literature:</b> 1. Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL 3 2. George Van Eps, HARMONIC MECHANISMS VOL 2 3. Hal Crook, HOW TO IMPROVISE 4. Barry Galbraith, JAZZ GIUTAR STUDY SERIES1 5. Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL 4 6. George Van Eps, HARMONIC MECHANISMS VOL 3			
<b>No. of active teaching classes:</b>		Lectures:0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ; Composition			
<b>Course:</b> OMGT8- <b>Jazz guitar 8</b>			
<b>Teachers:</b> Kevrešan Lj. Vanja, assistant professor; Kegerer M. Helmut, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed Jazz guitar 7 ( OMGT7)			
<b>Course objective:</b> Mastering of jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Development of personal style of jazz improvisation. Understanding of different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping and dynamic capacities of the instrument. Jazz improvisations. Making, analyzing and interpretation of transcriptions of different examples. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital( 25-30 minutes)			
<b>Literature:</b> 1. Barry Galbraith, JAZZ GUITAR STUDY SERIES 2 2. Ted Green, MODERN JAZZ PROGRESSIONS 2 3. David Baker, HOW TO PLAY BE-BOP VOL 3 4. Ted Green, SINGLE NOTE SOLOING VOL 2 5. Joe Pass, THE RED BOOK, Concept Publishing Company 6. David Liebman, A CHROMATIC APPROACH TO JAZZ HARMONY AND MELODY			
<b>No. of active teaching classes:</b>		Lectures:0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Composition			
<b>Course:</b> OHST1 – Analysis of musical style 1, <b>OUHST 1– Analysis of musical style 1</b>			
<b>Teachers:</b> Stefanović M. Ana, Associate professor; Ilić R. Ivana, Teacher; Teparić V. Srdan, Teacher			
<b>Assistants:</b> Pavličić B. Filip, Assistant; Sabo I. Atila, Assistant			
<b>Course status:</b> compulsory / elective			
<b>Number of ECTS:</b> 3			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training students for analytical approach to style in music			
<b>Course outcomes:</b> Upon finalizing the attendance of the course, students should have basic knowledge about the music style problems and be capable of analytical approach to the music style.			
<b>Course content:</b> <i>Theoretical lectures</i> General problematic relating to phenomenon of musical style and music-style analysis (analytical approach) 1. History of the term style 2. Relations between Language and Style 3. Definitions of style (systematization of style definitions as regards on the different conceptualization of the Style) 4. Definitions of the term style in collective meaning. 5. Definitions of the term style in individual meaning. 6. Historical categories of the style: tradition, style of the epoch, style of the period, style of the group (school), individual style, style of the piece; particular status (historical/unhistorical), style of the nation. 7. Distinction of the terms; style-direction-movement 8. Changes of style: representative form of style and border stylistic areas 9. Nonhistorical/analytical categories: stylistic features, unity of the stylistic features (closer, wider). 10. Relation between stylistic feature and stylistic unity – “wholes”; stylistic matrix; stylistic corpus 11. Relation between historical and nonhistorical aspect of musical style. 12. Methodological courses of analysis of the musical style, systematization; structural and semantic settings: Nattiez, Molino... 13. Modelization: normative stylistic; Meyer, LaRue... 14. Qualitative stylistic; Rosen, Rattner... Hermeneutical approach – Goodman 15. Universal models of musical style <i>Practical lectures</i> Seminar analysis of the chosen corpus examples which follows the content of lectures and seminar discussions about literature. Writing a seminar work which consists analysis of the chosen pieces. Exam requirement: 1. Question from obligatory literature 2. Analysis of example (style formation and style complex (XVII-XIX century)).			
<b>Literature:</b> 1. Dejan Despić: Harmonija sa harmonskom analizom, Beograd: Zavod za udžbenike i nastavna sredstva, 1997, (poglavlja: 2. 1, 3. 1, 3. 2, 4. 1, 4. 2, 4. 5, 5. 1, 5. 2, 5. 3, 11. 1, 12. 1). 2. Dejan Despić: Muzički stilovi, Srpsko Sarajevo, Zavod za udžbenike i nastavna sredstva, 2004. 3. Dragutin Gostuški: Vreme umetnosti, Beograd: Prosveta, 1968 (prvi deo) 4. Vladislav Tatarkevič: Istorija šest pojmova, Beograd: Nolit, s. a. (glava peta, poglavlja IX, X i XI). 5. Čarls Rozen: Klasični stil, Beograd: Nolit, 1979 (I, 1, 2, 3; II, 1 - str. 19-120). 6. Hans Hajnc Štukenšmit "Nova muzika", Treći program, leto, 1974, str. 339-512. 7. Zbirka tekstova za predmet Analiza muzičkih stilova, Beograd: FMU, 1995. 8. Izbor iz sekundarne literature			
<b>No. of active teaching classes:</b>		Lectures:2	Practical work: 2
<b>Teaching methods:</b> Lectures, seminar, consultations, discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Oral Exam	60
Practical work	10		
Preparation of seminar paper	20		

<b>Study program:</b> Book of courses Bachelor academic studies ; Composition			
<b>Course:</b> OHST2 - Analysis of musical styles 2, <b>OUHST2 - Analysis of musical styles 2</b>			
<b>Teachers:</b> Stefanović M. Ana, Associate professor; Ilić R. Ivana, Teacher; Teparić V. Srdan, Teacher			
<b>Assistants:</b> Pavličić B. Filip, Assistant; Sabo I. Atila, Assistant			
<b>Course status:</b> compulsory / elective			
<b>Number of ECTS:</b> 3			
<b>Prerequisites:</b> Fulfilled preexam obligation from Analysis of musical styles 1			
<b>Course objective:</b> Training students for analytical approach to style in music			
<b>Course outcomes:</b> Upon finalizing the attendance of the course, students should have basic knowledge about the music style problems and be capable of analytical approach to the music style.			
<b>Course content:</b> <u>Theoretical lectures</u> General problematic relating to phenomenon of musical style and music-style analysis (analytical approach) 1. Relation between renaissance and baroque style and stylistic formation of baroque 2. Stylish complexes of baroque: monodic style 3. Concertante style and bel canto 4. Interrelation between Italian and French style: French classicism of the second half of the XVIIth and first half of the XVIIIth century 5. Stylus luxurians and German national style of the first half of the XVIIIth century. 6. Stylistic formation of classicism 7. Stylistic complexes of classicism: style galant and empfindsamkeit 8. Sturm und Drang and high classicalism 9. Stylistic formation of Romanticism. 10. Complex of romance. 11. Musical-dramatic style. 12. Impressionism 13. Styles and movements in the music of XXth century; expressionism 14. Modernism 15. Postmodernism <u>Practical lectures</u> Seminar analysis of the chosen corpus examples which follows the content of lectures and seminar discussions about literature. Writing a seminar work which consists analysis of the chosen pieces. Exam requirement: 1. Answer on theoretical question; 2. Question from obligatory literature; 3. Analysis of examples from well-known corpus.			
<b>Literature:</b> 1. Dejan Despić: Harmonija sa harmonskom analizom, Beograd: Zavod za udžbenike i nastavna sredstva, 1997, (poglavlja: 2. 1, 3. 1, 3. 2, 4. 1, 4. 2, 4. 5, 5. 1, 5. 2, 5. 3, 11. 1, 12. 1). 2. Dejan Despić: Muzički stilovi, Srpsko Sarajevo, Zavod za udžbenike i nastavna sredstva, 2004. 3. Dragutin Gostuški: Vreme umetnosti, Beograd: Prosveta, 1968 (prvi deo) 4. Vladislav Tatarkjevič: Istorija šest pojmova, Beograd: Nolit, s. a. (glava peta, poglavlja IX, X i XI). 5. Čarls Rozen: Klasični stil, Beograd: Nolit, 1979 (I, 1, 2, 3; II, 1 - str. 19-120). 6. Hans Hajnc Štukešmit "Nova muzika", Treći program, leto, 1974, str. 339-512. 7. Zbirka tekstova za predmet Analiza muzičkih stilova, Beograd: FMU, 1995. 8. Izbor iz sekundarne literature			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 2
<b>Teaching methods:</b> Lectures, seminar, consultation, discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Oral Exam	60
Practical work	10		
Preparation of seminar paper (final version)	20		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OHSP1 – Analysis of musical styles, <b>OUHSP 1 – Analysis of musical styles</b>			
<b>Teachers:</b> Stefanović M. Ana, Associate professor; Teparić V. Srđan, Teacher			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training students for analytical approach to style in music			
<b>Course outcomes:</b> Upon finalizing the attendance of the course, students should have basic knowledge about the music style problems and be capable of analytical approach to the music style			
<b>Course content:</b> <u>Theoretical lectures</u> General problematic relating to phenomenon of musical style and music-style analysis (analytical approach) 1. History of the term style 2. Relation between Language and Style 3. Definitions of style (systematization of style definitions as regards on the different conceptualization of the Style) 4. Definitions of the term style in collective meaning. 5. Definitions of the term style in individual meaning. 6. Historical categories of the style: tradition, style of the epoch, style of the period, style of the group (school), individual style, style of the piece; particular status (historical/unhistorical), style of the nation. 7. Distinction of the terms; style-direction-movement 8. Changes of style: representative form of style and border stylistic areas 9. Nonhistorical/analytical categories: stylistic features, unity of the stylistic features (closer, wider). 10. Relation between stylistic feature and stylistic unity – “wholes”; stylistic matrix; stylistic corpus 11. Relation between historical and nonhistorical aspect of musical style. 12. Methodological courses of analysis of the musical style, systematization; structural and semantic settings: Nattiez, Molino... 13. Modelization: normative stylistic; Meyer, LaRue... 14. Qualitative stylistic; Rosen, Rattner... Hermeneutical approach – Goodman 15. Universal models of musical style  <u>Practical teaching</u> Seminar analysis of the chosen corpus examples which follows the content of lectures and seminar discussions about literature. Writing a seminar work which consists analysis of the chosen pieces			
<b>Literature:</b> 1. Dejan Despić: Harmonija sa harmonskom analizom, Beograd: Zavod za udžbenike i nastavna sredstva, 1997, (poglavlja: 2. 1, 3. 1, 3. 2, 4. 1, 4. 2, 4. 5, 5. 1, 5. 2, 5. 3, 11. 1, 12. 1). 2. Dejan Despić: Muzički stilovi, Srpsko Sarajevo, Zavod za udžbenike i nastavna sredstva, 2004. 3. Dragutin Gostuški: Vreme umetnosti, Beograd: Prosveta, 1968 (prvi deo) 4. Vladislav Tatarkjevič: Istorija šest pojmova, Beograd: Nolit, s. a. (glava peta, poglavlja IX, X i XI). 5. Čarls Rozen: Klasični stil, Beograd: Nolit, 1979 (I, 1, 2, 3; II, 1 - str. 19-120). 6. Hans Hajnc Štukešmit "Nova muzika", Treći program, leto, 1974, str. 339-512. 7. Zbirka tekstova za predmet Analiza muzičkih stilova, Beograd: FMU, 1995. 8. Izbor iz sekundarne literature			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Lectures, seminar, consultation, discussions. Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Oral Exam	60
Practical work	10		
Preparation of seminar paper (final version)	20		

Study program: Book of courses, Bachelor Academic Studies				
Course title: <b>OLSF1 - Solfeggio 1</b>				
Teachers: Drobni Đ. Ivana, Full Professor; Karan M. Gordana, Full Professor; Kršić-Sekulić M. Vesna, Full Professor; Matorkić-Ivanović D. Bojana, Full Professor; Milanković D. Vera, Full Professor; Petrović Č. Milena, Associate Professor; Hrpka Veškovac A. Ivana, Assistant Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher				
Associates in teaching: Branković T. Aleksandra, Lecturer				
Course status: obligatory				
Number of ECTS:4				
Requirements: None				
Course objectives: Applying knowledge acquired in Solfeggio to vocal-instrumental and theoretical teaching with the aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation.				
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from the music literature).				
Contents of the course: <u>Theory classes</u> Diatonic, diatonic modulation, chromatic, alterations (unison and polyphony). One and two voices dictations. Polyphony. Rhythm: breathing, articulation and phrasing. Rhythmic systematization. Different counting units; isochrony; ternary subdivision; fast tempo; slow tempo and eight part subdivision; reading and singing music from the instructive and existing music literature. Music theory: to master what has already been learned. <u>Practice sessions</u> To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.				
Literature: 1. Vasiljević, Z. M. (1996): Melodika I, Univerzitet umetnosti u Beogradu. 2. Vasiljević, Z. M. (2003): Solfedo - Metodski praktikum, Knjaževac: "Nota" 3. Drobni, I. (1995): Melodika III, Etide sa klavirskom pratnjom, Beograd: FMU 4. Drobni, I. (2004): Sofeggio - A prima vista, Beograd Kona 5. Drobni, I. Ristić, T. (2003): Bahovi korali - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 6. Noel-Gallon (1964): 50 Leçons de Solfège rythmiques, Paris: Ed. Max Eschig 7. Примери из литературе 8. Noel-Gallon, 50 Dicteès musicales, Paris: Alphonse Leduc				
Number of active classes:		Lectures:1	Practice:1	
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 30				
Knowledge assessment (maximum number of points 100):				
Pre-exam obligations:		Points - 60	Final exam:	Points - 40
Activity during lectures		10	Written Exam	10
Colloquiums		50	Oral Exam	30

Study program: Book of courses, Bachelor Academic Studies			
Course title: <b>OLSF2 - Solfeggio 2</b>			
Teachers: Drobni Đ. Ivana, Full Professor; Karan M. Gordana, Full Professor; Kršić-Sekulić M. Vesna, Full Professor; Matorkić-Ivanović D. Bojana, Full Professor; Milanković D. Vera, Full Professor; Petrović Č. Milena, Associate Professor; Hrpka Veškovic A. Ivana, Assistant Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher			
<b>Associates in teaching:</b> Branković T. Aleksandra, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: Passed exam Solfeggio 1 (OLSF1)			
Course objectives: Applying knowledge acquired in Solfeggio to vocal-instrumental and theoretical teaching in aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation .			
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from music literature).			
Contents of the course: Theory classes Diatonic, diatonic modulation, chromatic, alterations, chromatic modulations (unison and polyphony); modality and bitonality. One, two and three voices dictations. Polyphony. Rhythm: fast tempo – the relation between the tempo, texture and music character; metrical changes; non-isochrony; slow tempo and metric subdivision. Metrical changes; moderate tempo – the relation between the tempo, texture and music character; metric and tempo changes; fast tempo; non-isochrony. Music theory. Practice sessions To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.			
Literature: 1. Vasiljević, Z. M. (1996): Melodika I, Univerzitet umetnosti u Beogradu 2. Vasiljević, Z. M. (2003): Solfedo - Metodski praktikum, Knjaževac: "Nota" 3. Vasiljević-Drobni, M. (1999): Melodika II, Beograd: FMU 4. Drobni, I. (2013): Hromatika i alteracije – izbor iz zbirki bugarskih autora. Bijeljina: Slobomir P Univerzitet, TEMPUS 5. Drobni, I., (1995): Melodika III, Etide sa klavirskom pratnjom, Beograd: FM 6. Drobni, I. (2004): Sofeggio - A prima vista, Beograd Kona 7. Drobni, I., Ristić, T. (2003): Bahovi korali - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 8. Noel-Gallon (1964): 50 Leçons de Solf ége rythmiques, Paris: Ed. Max Eschig 9. Ristić, T. Drobni, I. (2005): Modusi - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 10. Diktati domaćih, francuskih i ruskih autora			
Number of active classes:	Lectures:1	Practice:1	
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Written Exam	10
Colloquiums	50	Oral Exam	30

Study program: Book of courses, Bachelor Academic Studies				
Course title: <b>OLSF3 - Solfeggio 3</b>				
Teachers: Drobni Đ. Ivana, Full Professor; Karan M. Gordana, Full Professor; Kršić-Sekulić M. Vesna, Full Professor; Matorkić-Ivanović D. Bojana, Full Professor; Milanković D. Vera, Full Professor; Petrović Č. Milena, Associate Professor; Hrpka Veškovac A. Ivana, Assistant Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher				
<b>Associates in teaching:</b> Branković T. Aleksandra, Lecturer				
Course status: obligatory				
Number of ECTS:4				
Requirements: Passed exam Solfeggio 2 (OLSF2)				
Course objectives: Applying knowledge acquired in Solfeggio to vocal-instrumental and theoretical teaching with the aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation.				
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from music literature).				
Contents of the course: Theory classes Chromatic and enharmonic modulations (unison and polyphony); polytonality, polymodality; repetitorium – alterations – instructive literature; diatonic (different musical clefs), modulations, alterations, bitonality. Folklore scales. Introducing tonal lability. One, two and three voices dictations. Rhythm: the alto clef; metric and tempo changes; metric and tempo changes in different rhythmic and melodic examples; the rhythms of Balkan. The tenor clef; polyrhythm and polimetria; non-metric etudes. Practice sessions To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.				
Literature: 1. Vasiljević, Z. M. (1996): Melodika I, Univerzitet umetnosti u Beogradu 2. Vasiljević, Z. M. (2003): Solfedo - Metodski praktikum, Knjaževac: "Nota" 3. Vasiljević-Drobni, M. (1999): Melodika II, Beograd: FMU 4. Drobni, I. (2013): Hromatika i alteracije – izbor iz zbirki bugarskih autora. Bijeljina: Slobomir P Univerzitet, TEMPUS 5. Drobni, I., (1995): Melodika III, Etide sa klavirskom pratnjom, Beograd: FM 6. Drobni, I. (2004): Sofeggio - A prima vista, Beograd Kona 7. Drobni, I., Ristić, T. (2003): Bahovi koralni - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 8. Noel-Gallon (1964): 50 Leçons de Solfège rythmiques, Paris: Ed. Max Eschig 9. Ristić, T. Drobni, I. (2005): Modusi - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 10. Diktati domaćih, francuskih i ruskih autora 11. Primeri iz muzičke literature				
Number of active classes:		Lectures:1	Practice:1	
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 30				
Knowledge assessment (maximum number of points 100):				
Pre-exam obligations:		Points - 60	Final exam:	Points - 40
Activity during lectures		10	Written Exam	10
Colloquiums		50	Oral Exam	30

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> MBHO1 - Choir, OBHO1 - <b>Choir1</b> , OBHO2 - <b>Choir2</b> , OBHO3 - <b>Choir3</b>			
<b>Teachers:</b> Radovanović-Brkanović R. Biljana, Full Professor; Jovanović V. Dragana, Assistant Professor			
<b>Associates in teaching:</b> Marković M. Ivan, Lecturer			
<b>Course status:</b> obligatory, elective			
<b>Number of ECTS:</b> 6			
<b>Requirements:</b> Passed Choir examination on previous level			
<b>Course objectives:</b> The subject is directed towards introduction, development and mastering elements of choral singing, first of all, harmonic hearing and vocal technique. The aim is to train a student to apply his theoretical knowledge (Solfeggio, Counterpoint, Harmony, structural and stylistic analysis) in practice.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to practically apply the acquired knowledge in this discipline, which sums up the knowledge of theoretical and practical music subjects. Knowledge of vocal technique, musical stylistics, ways and organization of work with different vocal ensembles must train student to sing in the choir, active participation in the preparation and realization of performances with the ensemble. Also, it is expected that in future work, students will be able to lead a choir ensemble (children, women, men or mixed).			
<b>Contents of the course:</b> Course Choir is designed as a basis for introducing students with all the essential elements of the musical work. In addition to the necessary analytical part of teaching, priority and focus is on practical work. Technical practice is dedicated to the development of the vocal abilities of students and the composition of all the leading stylistic periods are represented, from Renaissance to contemporary music. Selected works can be vocal or vocal-instrumental, spiritual or worldwide, and used as instructive literature or a program for public performance. The teaching is of a collective type, and the student chooses to be attending a female or mixed choir. FoM Mixed Choir or Academic Choir "Collegium musicum" is available. Colloquium is singing in a group (from four to ten students, depending on the requirements of the course) as a knowledge check of mastered units. Students with the best results of Colloquium participate in the realization of the concert project - final exam, while the other students take the final exam by singing a concert program in the group (from four to ten students, depending on the requirements of the score).			
<b>Literature:</b> 1. Мотети, мадригали, мисе (G. P. Palestrina, O. Lasso, J. Gallus, C. Monteverdi) 2. Корали, кантате, ораторијуми (J. S. Bach, G. F. Handel, A. Bruckner, S. Prokofiev, C. Orff) 3. Хорови, мисе, реквијеми, симфоније (G. B. Pergolesi, A. Vivaldi, Caplet, G. Rossini, J. Haydn, W. A. Mozart, L. van Beethoven, H. Berlioz, G. Faure, G. Puccini, A. Dvorak, G. Mahler) 4. Хорови (R. Schumann, J. Brahms, B. Smetana, B. Britten) 5. Литургије, опела, духовни комади (P. I. Caikovski, P. Cesnokov, D. Grecaninov, D. Bortnanski, S. Ramaninov, St. St. Mokranjac, K. Stankovic, P. Konjovic, K. Manojlovic, S. Hristic, M. Tajcevic) 6. Вокална световна музика домаћих и аутора из региона (St. St. Mokranjac, M. Milojevic, V. Ilic, T. Skalovski, R. Petrovic, D. Kostic, K. Babic, R. Maksimovic, Z. Mirkovic, S. Hofman, Z. Eric, M. Mihajlovic) 7. Савремена хорска музика 8. У обзир долази сва доступна литература одговарајуће тежине			
<b>Number of active classes:</b>		Lectures: 0	Practice: 6
<b>Methods of teaching:</b> Lectures: collective teaching, group size up to 300 Practice: collective teaching, group size up to 300			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Attendance	15	Oral Exam/concert	40
Activity during lectures	15		
Colloquium	30		

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> OUGEN1 - <b>English language</b> , OGEN1 - English language 1			
<b>Teachers:</b> Grkajac P. Milijana, Teacher; Ličina M. Jelena, Teacher			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> That the student attended English classes in high school			
Course objectives: The aim of the course is to capacitate students to use professional music literature in English, informative reading in order to understand the content of the text, as well as independent expression in English.			
<b>Course outcomes:</b> At the end of the course, the student is expected to master the envisaged grammar and lexical units of the English language and adopt a general and musical vocabulary that will enable him to read the texts readily, to independently reproduce the text in the form of related exposure or conversational exchange of attitudes, as well as a critical review and presentation own attitudes regarding a particular topic from different study programs.			
<b>Contents of the course:</b> Texts of a general character will be used to practice understanding and reproduction of the read text, to increase the knowledge of the basic vocabulary and phraseology, as well as to express their own opinion about text. It will be discussed on subjects such as music as a professional choice, stage fright, sight reading, methods of learning music, accompaniment, the reasons for artistic creation, composer's lives, instruments, etc. Therefore, during the two semesters, at least 8 texts should be processed, such as: Music, Concert-going, Performance, Accompaniment, Sight-reading, Why Do Artists Create, Is Music a Universal Language, Mozart, The Orchestra, Franz Liszt - Virtuoso, Charlatan and Prophet, The Ideal Listener, etc. Translation of English texts from individual study programs is obligatory, as well as writing of seminar papers, especially for students of musicology, ethnomusicology and music theory. Special accent will be put on the productive adoption of professional musical terminology. The established precondition for the subject implies that the grammatical units and lexical constructions will be revisioned and expanded, with accent on their use in a specific musical discourse: Participle Present, Present Infinitive, Tenses, Comparison of Adverbs / Adjectives, Word Building (prefixes and suffixes) etc. Colloquium consists of a written examination of the knowledge of previously adopted on lectures. Written Exam: grammar test and reading comprehension. Oral Exam: reproducing at least 6 (known) texts and discussions presenting their own opinion on topics from the texts.			
Literature: 1. Гркајац, Милијана: Jazz Up Your English 1, Уџбеник енглеског језика за студенте I годинеФакултета музичке уметности, 3. прерађено издање, Завод за уџбенике, Београд, 2009.			
<b>Number of active classes:</b>		Lectures:1	Practice:1
<b>Methods of teaching:</b> All lectures are based on an interactive and communicative method that involves: constant involvement of students in the work on text, re-learning of grammar and lexis; discussion about texts as well as the presentation and tolerant opposing of students' personal opinions about the text topic; homework; shorter oral presentations on the chosen topic. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:		Points - 40	Final exam:
Presence on teaching classes		5	Written Exam
Preparation and activity		5	Oral Exam
Colloquium		30	

<b>Study program:</b> Bachelor Academic Studies		
<b>Course title:</b> OUGFR1 - <b>French language</b> , OGFR1 - French language 1		
<b>Teachers:</b> Novaković Skopljak D. Bojana, Lecturer		
<b>Associates in teaching:</b> ---		
<b>Course status:</b> elective		
<b>Number of ECTS:</b> 4		
<b>Requirements:</b> That the student had attended French language lectures in high school		
<b>Course objectives:</b> By adopting a participatory approach in the methodology of language learning, students are put into real life situations in which they will use spoken and written language. Introduction of short texts from professional literature. Students are increasingly independent in understanding and expressing themselves in French. Emphasis is put on expressing attitudes, opinions, knowledge, comparisons, as well as analysis of mastered written and audio-visual documents. A written and oral form of the argumentative text is separately processed. Students acquire more complex sentence structures, their sentences are clear and coherent, and they are able to explain and defend their stance. Accent is placed on formal written documents such as curricula and motivation letters, presentation of their education and professional experience.		
<b>Course outcomes:</b> Written understanding and expression: student is able to understand the key elements of the statement, if it is a clear and standard language from a familiar context. Students is introduced to principles of argumentative writing in French by reading analytical texts Students use simple language structures in writing, they can compose shorter texts dealing with topics of their field of interests; students can tell about their experience and observations. Students develop ability to express their opinions through clearly defined formal structures by analyzing linguistic means, conjunctions, complex sentences. Students learn about the structure of writing argumentative text, motivational letter, and curricula. Oral understanding and expression: student can easily read and express his/her opinion. If expressed clearly and explicitly, student can understand the essence of information from television or radio, as well as conversations with subjects from a close environment or topics that are of interest to them on a personal and professional level. Student can deal with all situations, to search for information and understand the answer. Students can talk about their professional experience, plans and goals, to explain and defend their stance.		
<b>Contents of the course:</b> Grammar: Conditionnel present, past tenses le passé composé, l'imparfait; sequence of tenses and indirect speech; chronological conjunctions avant + nom, avant de + infinitif, après + nom/infinitif passé; prepositions of time and place; construction si+ imparfait, present subjunctive, reflexive verbs, subjunctive and infinitive, future proche, relative pronouns in function of direct and indirect object, past participles, conditional sentences si + présent / futur; si + imparfait / conditionnel present; past perfect tense, past tenses in sentences, passive, adverbial pronouns en, y; subjunctive with verbs of emotion, past conditional, conditional sentences si + plus-que-parfait / conditionnel passé; possessive and demonstrative pronouns; present participle and gerund, conjunctions of cause and purpose etc. Lexicology and communicative functions: to express feelings, opinions, seek and give information, accurately situate events in time and space, tell events from the past, describe the circumstances and facts, talk about plans, evaluate and describe an artwork or activity, give suggestions, participate in debates, make arguments, use hypothetical sentences. Comment and analyze texts, understand news on the radio, tell a story or an anecdote, write a news story or a brief overview of an work of art or event, understand an interview for a job, present yourself and your professional experience, express motivation, suspicion, fear, dissatisfaction, regret, express an unrealized hypothesis, explain the cause and the goal, express a negation. Culture: Texts and audio-visual documents from various areas of contemporary French society: films, theater, exhibitions, artists, literature, music, media, newspapers, television, current events and problems on the social and political agenda of today's France. Colloquium is a written check of grammatical and lexical knowledge. The written part of the exam implies comprehension of the text and answers to the questions, while the oral part consists of the conversation and interpretation of the mastered texts.		
<b>Literature:</b> 1. Catherine Dollez, Sylvie Pons, Alter Ego 3, Livre de l'élève, méthode de français, niveau B1, Hachette FLE, Paris, 2006. 2. Emmanuelle Daill, Pascale Trévisiol, Alter Ego 3, Cahier d'activités, niveau B1, Hachette FLE, Paris, 2007. 3. Catherine Flumian, Josiane Labascoule, Serge Priniotakis, Corinne Royer, Nouveau Rond-Point 2, Livre de l'élève + CD audio, niveau B1, Editions Maison des Langues, Paris, 2011. 4. S. Poisson-Quinton, R. Mimran, M. Mahéo-Le Coadic, Grammaire expliquée du français, Exercices, Niveau intermédiaire, CLE International, 2007. 5. Yvonne Delatour, Dominique Jennepin, Maylis Léon-Dufour, Brigitte Teyssier, Nouvelle grammaire du français, Cours de Civilisation Française de la Sorbonne, Hachette FLE, Paris, 2004. 6. Michèle Boulares, Jean-Louis Frérot, Grammaire progressive du français avec 400 exercices, Niveau avancé, CLE International, Paris, 1997. 7. Осим основних уџбеника за учење француског језика, наставни материјал ће се допуњавати из других извора, као и различитих сајтова са лекцијама, граматичким објашњењима, видео снимцима, интерактивним вежбањима: www. lepointdufle. net www. bonjourdefrance. com www. tv5monde. com 8. Речници: • Јовановић, С. са сарадницима, Савремени француско - српски речник са граматиком, Просвета, Београд, 2005. или • Марковић, Е. Ранка, Папић, Марко, Француско – српски речник, БИГЗ, Београд, 1993. • Једнојезични речник (Le Petit Robert, Larousse, Hachette)		
<b>Number of active classes:</b>	Lectures:1	Practice:1

Methods of teaching:

In addition to the communicative method in learning a foreign language, verbal-textual (monologue, dialogue-monologue, dialogue), textual, demonstrative, text re-telling, grammatical analysis and compression of texts are applied. Use of audio-visual material. Interactive practice on the Internet. Group and consulting classes. Independent work.

Lectures: collective teaching, group size up to 200

Practice: collective teaching, group size up to 30

**Knowledge assessment (maximum number of points 100):**

Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Attendance and activity on lectures	10	Written exam	40
Colloquiums	40	Oral exam	10

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> OUGRU1 - <b>Russian language</b> , OGRU1 - Russian language 1			
<b>Teachers:</b> Uspenski M. Enisa, Associate Professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> elective			
Number of ECTS:4			
Requirements: That the student had attended Russian language lectures in high school			
Course objectives: The objective of the course is to introduce students to texts in domain of music and culture in Russian language: biographies of Russian composers, studies about certain musical works. Processing of certain grammatical categories. Training students to actively read literature about music, in Russian.			
Course outcomes: The student is expected to know the lexicon of the text, at the semantic and grammatical levels.			
Contents of the course: The course includes lectures and exercises on the following issues: 1) Phonetic specificities of the Russian language. 2) The verbal tenses. 3) Biographies of selected composers. 4) Reading and translating text. 5) Grammatical analysis of the text. 6) Semantic analysis of the text 7) Homework 8) Subject and predicate: statement. 9) Dictation 10) Using the dictionary. 11) Oral answers to questions from the text. 12) Colloquium 13) Adjectives. 14) The masterpiece of Russian music. 15) Reading and translating text. 16) Semantic analysis of the text. 17) Syntax analysis of the text. 18) Homework 19) Grammatical analysis of the text 20) Conjunctions 21) Accents in Russian. 22) Choice from Russian poetry (Pushkin and Fet) 23) Reading poetry: rhythm, rhyme and natural accent. 24) Music features of the verse. Colloquium: Written test of knowledge of mastered units: grammar test. Exam: reading and translation of a known text, answering questions from a known text.			
Literature: 1. Ениса Успенски: Избор текстова за прву годину Факултета музичке уметности (скрипта) 2. Радмило Маројевић; Граматика руског језика, Београд 1989 (И друга издања); 3. Богољуб Станковић Руско-српски речник, Београд: Прометеј.			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: Lectures, practice (text analysis, reading, translation) and writing homework. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
Attendance		10	Oral Exam
Homework		10	
Colloquium(s)		20	

Study program: Book of courses, Bachelor Academic Studies			
Course title: OUGNE1 - <b>German language</b> , OGNE1 - German language 1			
Teachers: Kozomarić Z. Zorana, Teacher			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: That the student attended German classes in high school			
<p>Course objectives:</p> <p>Expanding and enriching language communicative competencies;</p> <p>Developing the ability to engage in an area specific to everyday and future professional activities - the language of the profession;</p> <p>Improving language skills (reading, understanding ...)</p> <p>Development of language skills in the language of the profession (reading and understanding of shorter texts);</p> <p>Improvement of communication competence in the field of profession (understanding of speech);</p> <p>Understanding, expressing and interacting in a professional context</p>			
<p>Course outcomes:</p> <p>Mastering the techniques of understanding written texts of general themes and texts in the field of profession (spotting specific lexical, grammatical and expressive tools);</p> <p>Adoption of basic professional terminology;</p> <p>Expanding speaking patterns</p> <p>Overcoming extended forms of speech activity - ability to discuss professional issues;</p> <p>Further development of the ability to read specific expert texts at the level of global, selective and orientational</p>			
<p>Contents of the course:</p> <p>Improvement of previously adopted knowledge at the level of morphological, syntax and lexical units;</p> <p>Work on problems of spelling and writing;</p> <p>Analysis and creation of language units at the level of sentence, passage, discourse;</p> <p>Processing texts from the field of art</p> <p>Expanding the terminology fund of the immanent professional area;</p> <p>Working on problems of structures typical of the written language of the profession (nominal and verbal phrases, active and passive constructions ...);</p> <p>Mastering techniques of verbal expression about problems and results from the art field (reviews, presentations, and shorter written works).</p> <p>The Colloquium consists of a written test of previously adopted knowledge - in the form of a test.</p> <p>The written part of the exam consists of a written check of the lexical and grammatical competences of students acquired in the first and second semesters, as well as the understanding of the read.</p> <p>The oral part of the exam consists of presentations and discussions on topics in the field of art and topics specific to the German-speaking field.</p>			
<p>Literature:</p> <p>1. Axel Hering, Magdalena Massek, Michaela Prlmann – Balme: em Übungsgrammatik Deutsch als Fremdsprache, Max Hueber Verlag, Ismaning 2002.</p> <p>2. Gabriele und Manfred Richter: Interessantes, Kurioses, Wissenswertes, Verlag für Deutsch, Ismaning, 1994.</p> <p>3. Зорана Козомарић, Наташа Вукајловић: "Spiel mit!" Sprechspiele für kommunikativen Deutschunterricht, Приручник за Teachere (игре у настави), Завод за уџбенике, Београд, 2009.</p>			
Number of active classes:	Lectures:1	Practice:1	
<p>Methods of teaching:</p> <p>All lectures are communicatively oriented, which implies active participation of students in work, discussions on specific topics, homework and short presentations on a topic in the field of profession.</p> <p>Lectures: collective teaching, group size up to 200</p> <p>Exercises: collective teaching, group size up to 30</p>			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during the lessons	20	Written Exam	30
Colloquium(s)	30	Oral Exam	20

Study program: Book of courses, Bachelor Academic Studies			
Course title: OLPS1 - Psychology, OULPS1 - <b>Psychology</b>			
Teachers: Bogunović D. Blanka, Full Professor; Mirović M. Tijana, Assistant Professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS:3			
Requirements: None			
Course objectives: 1. Gaining basic psychological knowledge in the field of ability, motivation, personality. 2. Acquiring knowledge about basic approaches to psychological study of music (psychometric, cognitive, developmental, social psychological) 3. Understanding basic psychological principles within receptive, performing and creative musical activities and psychological aspects of musical skills			
Course outcomes: 1. Knowledge of basic psychological terms and concepts of psychology of music. 2. Understanding and applying psychological principles in the framework of their own musical activities (performance and creation) and in the practice of music education. 3. Development of critical thinking and ability to evaluate music experiences.			
Contents of the course: Introduction to Psychology subject and methods, basic psychological features and processes and relevant directions and topics of musical phenomena studying from the point of view of psychology of music. Treatment of the following topics: Subject of Psychology and Psychology as a System of Scientific Disciplines; The subject of psychology of music and the most represented thematic area; ABILITY (Intelligence, H. Gardner's Multiple types of intelligence concept, Jean Piaget's Theory of intellectual and cognitive development, Definition and understanding of the nature of musical capabilities, Determinants of the development of musical capabilities (heritage - environment), Relation to other psychological features; DEVELOPMENT (development - general review - emotional, motor, social and moral development, adolescence, prenatal music development, early, preschool and school musical development; MOTIVATION (Theoretical concepts of motivation, Motivation as a factor of musical success at adolescent age); PERSONALITY (Theoretical Approaches in music personality research, Personality and value orientation of musicians at adolescent age; PSYCHOLOGICAL ASPECTS OF MUSIC SKILLS (Relation: performer - audience, social aspect of group performance; Expression and interpretation as communication, Learning of interpretation; Sight reading, memorizing and playing by ear, Psychological aspects of composing and improvisation, mastering the stage fright), MUSIC IN SOCIAL CONTEXT (Music and film, Commercial context of music, Subcultures in music). The exam is written and consists of 3 essay questions.			
Literature: 1. Леман, А. К., Слобода Џ. Е. и Вуди, Р. Х. (2012). Psychology за музичаре. Београд, Факултет музичке уметности и Психополис. (одабрана поглавља) 2. Леман, А. К., Слобода Џ. Е. и Вуди, Р. Х. (2012). Psychology за музичаре. Београд, Факултет музичке уметности и Психополис. (одабрана поглавља) 3. Богуновић, Б. (2010). Музички таленат и успешност. Београд, Факултет музичке уметности и Институт за педагошка истраживања. (одабрани делови) 4. Радни / испитни материјал - одабране теме у области Социјалне психологије музике и Развојне психологије			
Number of active classes:		Lectures:2	Practice: 0
Methods of teaching: Discussions and practice (oral or written) for selected topics. Writing and oral defense of seminar work. Perform small research, in group. Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	5	Written Exam	60
Activity during lectures	5		
Research group work	10		
Seminars	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OLPE1 - Pedagogy, OULPE1 - <b>Pedagogy</b>			
Teachers: Bogunović D. Blanka, Full Professor; Mirović M. Tijana, Assistant Professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS:3			
Requirements: None			
Course objectives: Introduction to the basic problems of learning and teaching, especially those that are present in the current musical activity of the individual and his future work in teaching.			
Course outcomes: Knowledge of the basic principles of the learning process. Knowledge of basic didactic principles and methods. Understanding and applying the principles of learning within their own musical activities and in the practice of music education. Knowledge of the principle of formulating adequate strategies in student progress guidance. Creating critical thinking and developing the ability to evaluate the results of the teaching process.			
Contents of the course: Introduction to the subject and tasks of Pedagogy, Pedagogical Psychology and Didactics; with the basic characteristics and psychological foundations of different types of learning; with the basic features of the educational process; with didactic principles and basic methods and forms of teaching, correlating specific conditions and forms of teaching in music education. Processing of the following topics: The subject of Pedagogy and Pedagogical Psychology; connection with related disciplines; Learning - the term, function and types; Advancement in learning; Learning transfer - the concept, types, theories and factors of successful transfer; Successful learning methods and vocal-instrumental practice strategies; Memorizing and forgetting; Techniques for successful music memorization; Examination, assessment and evaluation of knowledge and music performance; Motivational incentives for learning and practicing - internal and external; Teacher; Teacher Competencies; Personality traits of Music Teacher and student performance; Cooperation in the triad Teacher-student-parent; Learning music in general music education; Music and alternative educational schools; Course and basic problems of didactics; Didactic principles; Teaching methods; Organizational forms of teaching; Planning in teaching; Preparing pupils for a public appearance. Students in groups perform a little research that is presented at a conference that is held at the end of the semester. The exam is written and consists of 3 essay questions.			
Literature: 1. Вучић, Л. (1999). Педагошка Psychology. Београд, Центар за примењену психологију Друштва психолога Србије. (одабрани делови) 2. Трнавац, Н. и Ђорђевић, Ј. (2005). Pedagogy II део - Дидактика. Београд, Научна књига комерц. (одабрани делови) 3. Богуновић, Б. (2010). Музички таленат и успешност. Београд, Факултет музичке уметности и Институт за педагошка истраживања. (одабрани делови) 4. Леман, А. К., Слобода Џ. Е. и Вуди, Р. Х. (2012). Psychology за музичаре. Београд, Факултет музичке уметности и Психополис. (одабрана поглавља) 5. Радни / испитни материјал - одабране теме у области развоја, техника меморисања, компетенција Teacherа, општег музичког образовања и алтернативних образовних школа.			
Number of active classes:		Lectures:2	Practice: 0
Methods of teaching: Discussions and practice (oral or written) for selected topics. Writing and oral defense of seminar work. Perform small research, in group. Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	5	Written Exam	60
Activity during lectures	5		
Research group work	10		
Seminars	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGOU1 - General overview of History of Arts, OUGOU1 - <b>General overview of History of Arts</b>			
<b>Teachers:</b> Dedić R. Nikola, Associate Professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> obligatory, elective			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> None			
<b>Course objectives:</b> General overview of History of Arts within the mentioned study programs should introduce students to the development of art and visual culture, different models of representation depending on the dominant ideological matrices in a certain historical epoch. The intention is to provide students with a broad insight into movements in the field of painting, sculpture and architecture and thus enrich / supplement the knowledge of historical epochs.			
<b>Course outcomes:</b> Ability of recognition and location of an artwork in time and space; understanding the work of art in the context of the social and political characteristics of the epoch in which the piece was created and the recognition and understanding of the epoch through the analysis and interpretation of the work; developing the possibilities for a comparative conclusion on the main characteristics of music and fine arts of given historical epochs.			
<b>Contents of the course:</b> Historical, religious and philosophical foundations of ancient Greek art; Crete(Minoan)-Mycenaean culture; Achaean and Classic Era of Greek art; Hellenistic period of Greek art; Ancient Roman art; Early Christianity and Byzantine art; Romanesque art; Gothic art; Early Renaissance; High Renaissance; Renaissance outside the Italy; Mannerism; Baroque in Italy; Baroque in France; Baroque in Spain, the Netherlands and England; Modernity and Modernism: definition of the term; Neoclassicism; Romanticism; Realism; ; Impressionism and Post-Impressionism; Avant-garde; Neo- Avant-garde; Conceptual art; Postmodern and Postmodernism: the definition of concept; Colloquiums: a test with two essay questions on selected topics Written exam: test with questions from the teaching units			
<b>Literature:</b> 1. Horst Valdemar Janson, Anthony F. Janson, Istorija umetnosti, Stanek i Prometej, Varaždin i Novi Sad, 2005. (одабрана поглавља) 2. Branko Gavella, Istorija umetnosti antičke Grčke, Naučna knjiga, Beograd, 1991. 3. Žorž Dibi, Umetnost i društvo u srednjem veku, Clio, Beograd, 2001. 4. Entoni Blant, Umetnička teorija u Italiji, Clio, Beograd, 2004. 5. Eudenio Garin (ur.), Čovek renesanse, Clio, Beograd, 2005. 6. H. H. Arnason, Istorija moderne umetnosti, Orion Art, Beograd, 2003. (одабрана поглавља) 7. Đulio Karlo Argan i Filiberto Mena, Moderna umetnost 1770-1970-2000 knj. 1, 2, 3 Clio, Beograd, 2004. 8. Miško Šuvaković, Pojmovnik teorije umetnosti, Orion art, Beograd, 2012. (одабрани pojmovi) 9. Nikos Stangos (ed.), Concepts of Modern Art, (revised and enlarged edition), Thames&Hudson, London, New York, 1981; 1990 (одабрана поглавља) 10. Deni Laure, Istorija umetnosti XX veka, Clio, Beograd, 2014.			
<b>Number of active classes:</b>		Lectures:2	Practice: 0
<b>Methods of teaching:</b> Lectures, analysis of works of art and debate on case studies Lectures: collective teaching, group size up to 200			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	10	Oral Exam	50
Colloquium(s)	40		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGIM1 – History of Music 1, OUGIM1 - <b>History of Music 1</b>			
Teachers: Perković B. Ivana, Full Professor; Popović Mladenović B. Tijana, Full Professor; Leković M. Biljana, Assistant Professor			
Associates in teaching: Marković J. Marina, Lecturer; Petković R. Ivana, Lecturer; Cvetković A. Stefan, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: None			
Course objectives: The aim of the course is to master content, understand the historical processes, key phenomena and specificities of the music of the primal human community, Antique, the Middle Ages and Renaissance. Acquiring the ability of creative application of acquired knowledge in the field of study.			
Course outcomes: Upon completion of the module, students are expected to demonstrate knowledge of the historical development of music from the primal human community, through the Ancient epoch, the Middle Ages, and the Renaissance. Students will be trained to use terminology related to this period of musical history and for the proper application of certain knowledge acquired within the course.			
Contents of the course: History of Music 1 includes lectures, listening and analyzing examples from literature. Topics: 1) Music of the primal society; 2) Music of slavery period society: Sumer and Babylon, Egypt, India; 3) Music of a slavery period: China, Japan, music of Islamic countries; 4) Music of ancient Greece; 5) Medieval music: Byzantine music, Serbian music until the 18th century; 6) Music of the Middle Ages: Gregorian Coral, early forms of polyphony; 7) Music of the Middle Ages: profane music; 8) Music of the Middle Ages: the development of musical theory and writing; 9) Renaissance in art and music; 10) Motet and Mass in the Renaissance; 11) Profane and instrumental music of the Renaissance; 12) Palestrina and Lasso 13) Music theory in Renaissance; 14) Stylistic characteristics of Baroque; 15) Opera in the 17th century; 16) Opera in the first half of the 18th century; 17) Vocal-instrumental music of Baroque; 18) Instrumental music of Baroque; 19) Bach and Handel 20) Stylistic characteristics of Classicism in music; 21) The development of the Symphony in Classicism (Haydn and Mozart); 22) Beethoven: Symphonies; 23) The development of chamber music in Classicism; 24) Music for instruments with keys in Classicism (concerts and solo compositions); 25) Mozart: opera Colloquium (test): written verification of knowledge of previously mastered units - from the music of the primal society to the Renaissance music. Hearing test: sound recognition of musical styles and works from the entire curriculum - ten sound questions - written answer. Oral Exam: oral answer to two questions from Baroque music and Classicism.			
Literature: 1. Abraham Džerald, Oksfordska istorija muzike I, Beograd, 2001; 2. Andreis Josip, Povijest glazbe, Zagreb, 1975; 3. Judkin Džeremi, Muzika u srednjovekovnoj Evropi, Beograd, 2003; 4. Muzička enciklopedija I-III, Zagreb, 1971-1977; 5. Пејовић Роксанда, History of Music 1, Београд, 1991; 6. Пејовић Роксанда и сарадници, Српска музика од насељавања словенских племена на Балканско полуострво до 18. века, Београд, 1998; 7. Пејовић Роксанда и сарадници, Музика минулог доба, Београд, 2004; 8. Saks Kurt, Muzika starog sveta, Beograd, 1980; 9. Ajnštajn Alfred, Mocart, Beograd, 1991; 10. Grout Donald J., A History of Western Music (одабрана поглавља), прев. др Весна Микић, интерно издање ФМУ; 11. Muzička enciklopedija I-III, Zagreb, 1971–1977; 12. Pejović Roksanda, Barokni koncert, Beograd, 1982; 13. Пејовић Роксанда, Музика минулог доба, Београд, 2004; 14. Пејовић Роксанда, History of Music I, Београд, 1991; 15. Perić Vlastimir, Instrumentalni i vokalno-instrumentalni kontrapunkt, Beograd, 1987; 16. Rozen Čarls, Klasični stil, Beograd, 1979.			
Number of active classes:		Lectures:2	Practice: 0
Methods of teaching: Lectures, listening and analysis of selected examples, discussions Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Attendance	10	Oral Exam	40
Colloquium (test)	30		
Auditory test	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGIM2 - History of Music 2, OUGIM2 - <b>History of Music 2</b>			
Teachers: Jeremić Molnar V. Dragana, Full Professor; Marinković D. Sonja, Full Professor; Leković M. Biljana, Assistant Professor			
Associates in teaching: Miladinović-Prca R. Ivana, Lecturer; Mitrović D. Radoš, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: None			
Course objectives: The aim of the course is to introduce the students with protagonists, genres, forms, music practices and key aesthetic judgments of the epoch and to show deep infiltration of music in political, social, economic and wider cultural circumstances. The course is designed to present the music of various European cultures of the 19th century through the study of the most eminent genres, the main representatives and their most important works.			
Course outcomes: Insight into the main development processes and tendencies in the history of 19th century music. Ability to creatively connect acquired knowledge and main study areas.			
Contents of the course: Part I: 1. Music of the 19th century; 2. Lied; 3. Music for piano; 4. Symphony after Beethoven: Schubert, Mendelsohn, Schuman; 5. Symphony after Beethoven: Berlioz; 6. Liszt's alternative to symphony; 7. Return of the symphony: Brahms, Bruckner, Franck; 8. Analysis of selected works; Part II: 9. Romanticism opera in Italy and France; 10. Romanticism Opera in Germany; 11. Verdi; 12. Wagner; 13. Analysis of the selected opera; 14. Music in Europe from the end of the 19th century and the beginning of the 20th century; 15. Symphony as a world: Mahler; 16. Opera after Wagner: Strauss; Part III: 17. The origins of musical culture in Serbia; 18. Music in Serbia in Mokranjac's time; 19. Serbian music between two wars (institutions, stylistic and genre development, representatives); 20. Composer's creation of Konjović, Hristić, Milojević and Slavenski; 21. Music in the Czech Republic; 22. Society, culture and music in Russia; 23. Opera in Russia: representatives, genres, characteristics; 24. Analysis of selected works. Colloquium: written verification of knowledge of previously mastered units (19th century music). Essay: written work in volume of three pages on a given topic from the curricula. Oral Exam: oral answer to two questions (music in Europe from the end of the 19th century and the beginning of the 20th century).			
Literature: 1. Petar Bingulac: "Stevan Mokranjac i njegove Rukoveti", u: Napisi o muzici, Beograd, Univerzitet umetnosti, 1988, 94–122; 2. Stana Đurić-Klajn, "Nacionalno u delu Glinke", u: Muzika i muzičari, Beograd, Prosveta, 149–154; 3. Dragana Jeremić-Molnar: Rihard Wagner, konstruktor "istinske" realnosti, Beograd: Fabrika knjiga, 2007, str. 135–149 i 161–179; 4. Jurij Keldiš, "Čajkovski kao simfoničar. Osnove njegovog simfonijskog metoda", u: Petar Iljič Čajkovski – život i stvaralaštvo, Beograd: Muzička omladina Srbije, 1970, 41–60; 5. Leksikon opera, ur. Gordan Dragović, Beograd: Univerzitet umetnosti, 2008, 238–250, 261–264, 359–363 i 479–481; Соња Маринковић: Историја музике, Београд: Завод за уџбенике и наставна средства, 2003, стр. 3–69; 6. Соња Маринковић: Историја српске музике, Београд: Завод за уџбенике и наставна средства, 2008, 41–57, 102–107 и 109–118; 7. Tatjana Marković: Transfiguracije srpskog romantizma, Beograd: Univerzitet umetnosti, 2005, str. 128–145; 8. Милоје Милојевић, Сметана – живот и дела, Београд, 115–124; 9. Zdeněk Nejedlý, Bedřich Smetana, Prag: Orbis, 1946, 30–39; 10. Vlastimir Peričić i Dušan Skovran, "M. P. Musorgski: Boris Godunov", u: Nauka o muzičkim oblicima, Beograd, FMU, 1991; 11. Tijana Popović-Mladenović, Klod Debisi i njegovo doba: od Zmaja iz Alke do Zaljubljenog fauna: povodom devedeset godina od kompozitorove smrti, Beograd, Muzička omladina Srbije, 26–34 и 54–61; 12. Dragana Stojanović-Novičić, Đuzepe Verdi, Beograd: Muzička omladina Srbije, 2002, 20–43; 13. E. T. A. Хофман: "Бетовенова инструментална музика (1813)", Нови Звук, 1997, бр. 9: 91–95; 14. Arnold Šonberg, Veliki pijanisti, Beograd: Nolit, 1983, 110–125;			
Number of active classes:		Lectures:2	Practice: 0
Methods of teaching: Lectures; listening and analyzing selected examples; discussion. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Class attendance and activity	20	Oral Exam	40
Essay	20		
Colloquium	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGIM3 - History of Music 3, OUGIM3 - <b>History of Music 3</b>			
<b>Teachers:</b> Stojanović-Novičić P. Dragana, Associate Professor; Leković M. Biljana, Assistant Professor			
<b>Associates in teaching:</b> Miladinović-Prca R. Ivana, Lecturer			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> None			
<b>Course objectives:</b> Exploring European, world and national music of the 20th and 21st centuries - the context (social, political, economic), the most important genres, techniques of composing and individual creative contributions. The course, therefore, is directed towards a complex knowledge of the various phenomena of musical life in their interrelation. The goal is also to master learning methods, gain a habit of self-education and build the basis of musical and historical thinking.			
<b>Course outcomes:</b> Basic knowledge of developmental processes in the history of music. Understanding musical styles: historical, theoretical-analytical and cultural understanding of the characteristics of the learned epoch, genres and problems. Mastering the curricula and the ability to creatively apply acquired knowledge in the main field of study.			
<b>Contents of the course:</b> 1. Introduction to genres of the first half of the 20th century (socio-historical context, directions, methods); 2. Neoclassicism in France (Erik Satie and six); 3. Igor Stravinsky - folklore conditioned expressionism; 4. Igor Stravinsky - neoclassicism; 5. Bela Bartok; 6. Sergei Prokofiev and Dmitry Shostakovich; 7. Second Viennese School: Arnold Schoenberg - Atonal Expressionism; 8. Arnold Schoenberg - Dodecaphony; 9. Second Viennese School - Alban Berg and Anton Webern; 10. German music of the first half of the 20th century (Paul Hindemith, Kurt Weill, Carl Orff); 11. Serbian music between the two world wars - Prague group; 12. Socio-historical context and music practice after 1945; 13. Olivier Messiaen 14. Integral Serialism (Pierre Boulez, Karlheinz Stockhausen); 15. Music and architecture / physics, mathematics (Iannis Xenakis); 16. Aleatory (Pierre Boulez, Karlheinz Stockhausen); 17. Indeterminism - John Cage; 18. Polish School (Krzysztof Penderecki, Witold Lutoslawski) and Gyorgy Ligeti; 19. Instrumental and Music Theater (Mauricio Kagel, Luciano Berio, Vinko Globokar); 20. Development of electronic music; 21. The development directions of contemporary American music; 22. Serbian music after 1945 - authors, directions, genres; Ljubica Marić, Stanojlo Rajičić, Milan Ristić; 22. Neoclassicism in Serbian music (Dušan Radić, Dejan Despić); 23. Avant-garde innovations in Serbian music of the sixties and seventies (Vladan Radovanović, Rajko Maksimović); 24. Minimalism in Serbian music; 25. Postmodern in Serbian music (Srđan Hoffman, Milan Mihajlović, Vlastimir Trajković, Zoran Erić) Knowledge test - written test (Colloquium): written verification of knowledge of mastered units (teaching unit 1- 11). Hearing test: sound recognition of music styles and works from the curricula - ten sound questions – written answer. Oral Exam: oral answer to two questions (teaching units 12-25).			
<b>Literature:</b> 1. The Norton Introduction to Music History. Robert P. Morgan: Twentieth Century Music, A History of Musical Style in Modern Europe and America, New York – London, W. W. Norton & Company, 1991. (превод извода у рукопису; са енглеског превела Весна Микић) 2. Ридер History of Music 5 и History of Music 6, уредници др Драгана Стојановић-Новичић и Lecturer Ивана Миладиновић Прица, Београд, Факултет музичке уметности у Београду, 2015. 3. Компакт-диск са музичким примерима за слушање – History of Music 5, Београд, Факултет музичке уметности у Београду, 2013. (Приредиле др Весна Микић и Биљана Лековић) 4. Компакт-диск са музичким примерима за слушање – History of Music 5, Београд, Факултет музичке уметности у Београду, 2013. (Приредиле др Драгана Стојановић-Новичић и Ивана Миладиновић Прица) 5. The Grove's Dictionary of Music and Musicians, 2001. 6. Историја српске музике, ур. Мирјана Веселиновић-Хофман, Београд, Завод за уџбенике, 2007. 7. Andreis, Josip, Povjest glazbe 3, Zagreb, Liber, 1989. 8. Bergamo, Marija, Elementi ekspresionističke orijentacije u srpskoj muzici do 1945. godine, Beograd, Univerzitet umetnosti, 1977. 9. Veselinović, Mirjana, Stvaralačka prisutnost evropske avangarde u nas, Beograd, Univerzitet umetnosti, 1983. 10. Kohoutek, Ctirad, Tehnike komponovanja u muzici 20. veka, Beograd, Univerzitet umetnosti, 1984. 11. Mikić, Vesna, Lica srpske muzike: neoklasicizam, Beograd, Katedra za muzikologiju, FMU, 2009. 12. Peričić, Vlastimir, Muzički stvaraoči u Srbiji, Prosveta, Beograd, 1969. 13. Стојановић-Новичић, др Драгана, Винко Глобокар: музичка одисеја једног емигранта, Београд, Факултет музичке уметности, ИП "Сигнатуре", 2013. 14. Стојановић-Новичић, др Драгана, Области и звуци савремене музике, Београд, Факултет музичке уметности, ИП "Сигнатуре", 2007. 15. Veselinović-Hofman, Mirjana, Fragmenti o muzičkoj postmoderni, Novi Sad, Matica srpska, 1997.			
<b>Number of active classes:</b>		Lectures:2	Practice: 0
<b>Methods of teaching:</b> Lectures, listening to selected examples and their analysis and debates, continuous checking of knowledge. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40

Class attendance and activity	10	Oral Exam (two questions)	40
Knowledge test - written test (Colloquium)	30		
Auditory test	20		

<b>Study program:</b> Book of courses, Bachelor Academic Studies
<b>Course title:</b> OGPU1 - Introduction to applied aesthetics, sciences and art theories, OUGPU1 - <b>Introduction to applied aesthetics, sciences and art theories</b>
<b>Teachers:</b> Nikolić D. Sanela, Assistant Professor
<b>Associates in teaching:</b> ---
<b>Course status:</b> obligatory, elective
<b>Number of ECTS:</b> 4
<b>Requirements:</b> None
<b>Course objectives:</b> The aim of the course is to introduce students to the study of aesthetics, art theory and art sciences, as well as researching various forms of arts speech - philosophy of art, aesthetics, poetics, and art theory and art sciences.
<b>Course outcomes:</b> The student is expected to learn and adopt the basic concepts and procedures of aesthetic, scientific and theoretical and art interpretation, as well as to adopt the basic concepts and methodologies of various discourses of art speech, and to approach them analytically and critically.
<b>Contents of the course:</b> The course includes lectures and debates on the following topics: 1) The term of art and work of art 2) Aesthetics and history of aesthetics 3) Construction of the source: ancient Greek aesthetics 4) Performing aesthetics of the Middle Ages 5) Toward feminist aesthetics and art 6) Renaissance Neoplatonism and Modernist Neoplatonism 7) Baroque aesthetics and mass culture: contemporary fascination with baroque 8) Ideology of Enlightenment - on the contexts of classical style in art 9) Autonomy of art and aesthetics: romanticism and formalism 10) Fantasy and fantasm in Western art and theory 11) Modernity and modernism: styles, directions, tendencies and phenomena 12) Postmodern interpreted to children: Jean Francois Lyotard 13) Colloquium-written test of 15 questions related to mastered topics 14) Philosophy and reasons for Philosophy 15) The term of the Philosophy of art 16) Philosophy and aesthetics of music 17) Aesthetic and aesthetization 18) Questions about aesthetic value and canon 19) Questions about aesthetics and the Other 20) Poetics and poetic interpretation of art and work of art; Art Sciences: Musicology, Ethnomusicology, Theatrology, Filmology, Fine Art Sciences 21) Theory and theory of art 22) The theory of artists and theories in art 23) The theory of art critics 24) Studies of culture and popular art 25) Media studies Exam - written knowledge check: written answers to thirty questions regarding mastered topics.
<b>Literature:</b> 1. Бел-Вилгада, Џин Х.: Уметност ради ументости и књижевни живот, Нови Сад, Светови, 2004. 2. Еко, Umberto: Уметност и лепо у естетичи средњег века, Нови Сад, Светови, 1992. 3. Francois Lyotard, Jean: Postmoderna protumačena djeci, Zagreb, August Cesarec, 1990. 4. Grlić, Danko: Estetika. Povijest filozofskih problema, Zagreb, Naprijed, 1983. 5. Kelner, Daglas: Medijska kultura – Studije kulture, identiteta i politika između modernizma i postmodernizma, Beograd, Clio, 2004. 6. Nikolić, Sanela: Avangardna umetnost kao teorijska praksa – Black Mountain College, Darmštatski internacionalni letnji kursevi za Novu muziku i Tel Quel, Beograd, Fakultet muzičke umetnosti, 2015. 7. Nikolić, Sanela: Bauhaus – primenjena estetika muzike, teatra i plesa, Beograd, FMK–Orion Art, 2016. 8. Перниола, Марио: Естетика двадесетог века, Нови Сад, Светови, 2005. 9. Šuvaković, Miško: Diskurzivna analiza. Prestupi i/ili pristupi 'diskurzivne analize' filozofiji, poetici, estetici, teoriji i studijama umetnosti i kulture, Beograd, Univerzitet umetnosti, 2006. 10. Šuvaković, Miško i Aleš Erjavec (ur.): Figure u pokretu, Beograd, Atoča, 2009. 11. Šuvaković, Miško: Pojmovnik savremene umetnosti i teorije, Beograd, Orion Art, 2011. 12. Šuvaković, Miško, Estetika muzike. Modeli, metode i epistemologije o/u modernoj i savremenoj muzici i umetnostima, Beograd, FMK–Orion Art, 2016. 13. Tatarskijevič, Vladislav: Istorija šest pojmova, Beograd, Nolit, 1978. 14. Uzelac, Milan: Filozofija muzike, Novi Sad, Stylos, 2008.

Number of active classes:	Lectures:2	Practice: 0	
Methods of teaching: Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	10	Written Exam	60
Colloquium	30		

<b>Study program:</b> Book of courses, Bachelor Academic Studies			
<b>Course title:</b> OGSK1 - Sociology of Culture, OUGSK1 - <b>Sociology of Culture</b>			
<b>Teachers:</b> Drezgić M. Rada, Assistant Professor			
<b>Associates in teaching:</b> ---			
<b>Course status:</b> obligatory, elective			
<b>Number of ECTS:</b> 4			
<b>Requirements:</b> None			
<b>Course objectives:</b> Introducing students with the most important sociological, philosophical and cultural reflections on the relation between human being, poetry, culture and art. Reflection of the issues of culture, the most widely understood, should familiarize students with the sociological understanding of culture and art, with the main theoretical directions and concepts, themes and problems in the study of the relation between society, culture and art. Students will also be introduced with some important cultural phenomena and processes in contemporary society.			
<b>Course outcomes:</b> At the end of the process, students are expected to be able to present and compare the main theoretical trends in the Sociology of Culture; to understand the basic concepts, issues and problems of the relation between culture, art, and especially music and modern society; to critically reflect on all aspects of the relation between modern society, culture and art; to understand the reciprocal relation between the art and society, i.e. the influence of society on culture in its various forms of manifestation, types and products; as well as the influence of culture on social trends.			
<b>Contents of the course:</b> Within the Sociology of Culture course, students will be introduced to the most important orientations in the understanding of culture and art. They will be especially instructed in understanding the emergence of concepts of culture and civilization as well as their historical development. Within this course, the multiplicity of the meaning of the term "culture" will be considered; General typology of the forms of culture; Different approaches to reflecting the relation between art and society; Process of creation of art and the influence of society on this process, as well as the processes and ways of reception and participation in culture; Cultural policy and globalization in culture. The relation between the sociology of culture and cultural studies as well as the relationship between music and society will be discussed - the possibility of criticizing the social order and transforming society. Pre-examination obligations are consisting of 2 Colloquiums, written knowledge check of mastered units. Each Colloquium carries 30 ECTS. Exam: oral presentation of the knowledge gained during course– units that are not included in colloquia and carry 30 Points.			
<b>Literature:</b> 1. Александер, Викторија. Социологија уметности, Београд: Клио, 2007. 2. Ђорђевић, Јелена. Посткултура, Београд: Клио, 2009. 3. Ђорђевић, Јелена (ур.). Студије културе, Београд: Службени гласник, 2008 4. Хол, Стјуарт. Медији и моћ, Карпос, 2013. 5. Келнер, Даглас. Медијска култура, Београд: Клио, 2004 6. Митровић, Веселин. Џез као социокултурна импровизација, Београд Филозофски факултет, 2012 7. Фиск, Џон. Популарна култура, Београд: Клио, 2001. 8. Спасић, Ивана (прир.). Интерпретативна социологија, Београд: Завод за уџбенике и наставна средства, 1998 9. Тодорова, Марија. Имагинарни Балкан, Београд: XX век, Чигоја 2006. 10. Чејни, Дејвид, Животни стилови, Београд: Клио, 2003. 11. Група аутора, избор текстова, 2009.			
<b>Number of active classes:</b>		Lectures:2	Practice: 0
<b>Methods of teaching:</b> Lectures - theoretically practical - with demonstrations for selected topics. Discussions and short practice (oral or written) for selected topics. Writing seminar work (optional). Lectures: collective teaching, group size up to 200			
<b>Knowledge assessment (maximum number of points 100):</b>			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during lectures	10	Oral Exam	30
Colloquium(s)	60		

<b>Study program:</b> Bachelor academic studies ;
<b>Course:</b> ODKB1 – Piano –comparative subject 1
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor
<b>Associates in teaching:</b> Marjanović L. Gordana, ind. art. ass.; Mladenović A. Natalija, ind. art. ass.; Petković M. Sanja, ind. art. ass.; Ovaskainen R. Uk Lauri Aleks, senior art. ass.; Pavlović S. Ivana, senior art. ass.; Radojčić-Firevski A. Katarina, senior art. ass.; Hadži-Antić A. Katarina, senior art. ass.; Hofman-Sretenović S. Neda, senior art. ass.; Egerić M. Dušan, art. ass.; Kravarušić-Bajić M. Dejana, art. ass.
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 4
<b>Prerequisites:</b> None
<b>Course objective:</b> Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.
<b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.
<b>Course content:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. In addition to the wide repertoire of standard piano literature, it is necessary to include solo singing, arias, concerts, four-piece playing pieces and symphony. Teaching was conceived in groups of up to 8 students, of the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etude or virtuosic composition One polyphonic work (coral, prelude and fugue, fantasy) A single composition of free form, or accompanying a piano concert, or accompanying arias or solo songs in collaboration with a vocal soloist, Exam requirements: One sonata, a chamber sonata in collaboration with an instrumental soloist, or a piano concert One free-form composition, or accompanying a piano concert, or accompanying an aria or solo song in collaboration with a vocal soloist, or accompanying a free-form composition in collaboration with an instrumental soloist
<b>Literature:</b> 1. Černi, Karl: Etide op. 299, Prosveta, 1976; 2. Kramer-Bilov: Etide, MuzičkanakladaZagreb, 1973; 3. Bertini, Henri: Etide, Prosveta, 1978; 4. Berens, Herman: Etide, Prosveta, 1979, 5. Lešhorn: Etiden, Baerenreiter, 1939; 6. Heler, Stefan: Etuden, Peters, 1968; 7. Nojper, Edmund: EtidePeters 1939, 8. List Franc: Etuden op. 1, Peters, 1973, 9. Bah, Johan Sebastijan: 12 Malihpreludijuma i fuga, MuzičkaNakladaZagreb, 1973; 10. Bah, Johan Sebastijan: Dvoglasne i troglasne invencije, Prosveta, 1978; 11. Bah, Johan Sebastijan: Francuske svite, Prosveta, 1979; 12. Hendl, Georg Fridrih: Suiten, Peters, 1939; 13. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 14. Mocart, Wolfgang Amadeus: Sonate, Wieneredition, 1998, 15. Betoven, Ludvig van: Klavirske sonate, EditionPeters 1986, 16. Mocart, Wolfgang Amadeus: Koncerti za klavir i orkestar, Peters, Frankfurt, 1984; 17. Betoven Ludvig van: Koncerti za klavir i orkestar, Leipzig, Peters, 1982; 18. Šopen, Frederik: Sabrana dela, Warsyawa, PWM, 1949; 19. Šuman, Robert: SamtlicheKlavierwerke, Universal, 1980; 20. Rahmanjinov, Sergej: Prelidi, Muzgiz, 1978; 21. Prokofjev, Sergej: Sabrana dela za klavir, Muzika 1978, 22. Debisi, Klod: Prelidi, Pariz, Durand, 1916, 23. Ravel, Moris: Sonatina, Leduc, 1963; 24. Razni autori: Antologija srpske klavirske muzike, Beograd, UKS, 2005,

25. Frank, Sezar: Sabrana dela, Durand, 1967, 26. Mišević, Milanka-Dimitrijević, Srđan: Virtuozne kompozicije za klavir, FMU, 1998; 27. Mišević, Milanka-Dimitrijević, Srđan: 100 Godina muzike za klavir, FMU, 2000.			
No. of active teaching classes:		Lectures: 1	Practical work: 0
Teaching methods:  Lectures: group teaching, group size up to 3 Exercises: group teaching, group size up to 3			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity and teaching advancement	20	Oral examination	40
Colloquium	40		

<b>Study program:</b> Bachelor academic studies ;
<b>Course:</b> ODKB2 – Piano – comparative subject 2
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor
<b>Associates in teaching:</b> Marjanović L. Gordana, ind. art. ass.; Mladenović A. Natalija, ind. art. ass.; Petković M. Sanja, ind. art. ass.; Ovaskainen R. Uk Lauri Aleks, senior art. ass.; Pavlović S. Ivana, senior art. ass.; Radojčić-Firevski A. Katarina, senior art. ass.; Hadži-Antić A. Katarina, senior art. ass.; Hofman-Sretenović S. Neda, senior art. ass.; Egerić M. Dušan, art. ass.; Krvarušić-Bajić M. Dejana, art. ass.
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 4
<b>Prerequisites:</b> None
<b>Course objective:</b> Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.
<b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.
<b>Course content:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. In addition to the wide repertoire of standard piano literature, it is necessary to include solo singing, arias, concerts, four-piece playing pieces and symphony. Teaching was conceived in groups of up to 8 students, of the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etide or virtuosic composition One polyphonic work (coral, prelude and fugue, fantasy) A single composition of free form, or accompanying a piano concert, or accompanying arias or solo songs in collaboration with a vocal soloist, Exam requirements: One sonata, a chamber sonata in collaboration with an instrumental soloist, or a piano concert One free-form composition, or accompanying a piano concert, or accompanying an aria or solo song in collaboration with a vocal soloist, or accompanying a free-form composition in collaboration with an instrumental soloist
<b>Literature:</b> 1. Černi, Karl: Etide op. 299, Prosveta, 1976; 2. Kramer-Bilov: Etide, MuzičkanakladaZagreb, 1973; 3. Bertini, Henri: Etide, Prosveta, 1978; 4. Berens, Herman: Etide, Prosveta, 1979, 5. Lešhorn: Etiden, Baerenreiter, 1939; 6. Heler, Stefan: Etuden, Peters, 1968; 7. Nojper, Edmund: EtidePeters 1939, 8. List Franc: Etuden op. 1, Peters, 1973, 9. Bah, Johan Sebastijan: 12 Malihpreludijuma i fuga, MuzičkaNakladaZagreb, 1973; 10. Bah, Johan Sebastijan: Dvoglasne i troglasne invencije, Prosveta, 1978; 11. Bah, Johan Sebastijan: Francuske svite, Prosveta, 1979; 12. Hendl, Georg Fridrih: Suiten, Peters, 1939; 13. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 14. Mocart, Wolfgang Amadeus: Sonate, Wieneredition, 1998, 15. Betoven, Ludvig van: Klavirske sonate, EditionPeters 1986, 16. Mocart, Wolfgang Amadeus: Koncerti za klavir i orkestar, Peters, Frankfurt, 1984; 17. Betoven Ludvig van: Koncerti za klavir i orkestar, Leipzig, Peters, 1982; 18. Šopen, Frederik: Sabrana dela, Warsyawa, PWM, 1949; 19. Šuman, Robert: SamtlicheKlavierwerke, Universal, 1980; 20. Rahmanjinov, Sergej: Prelidi, Muzgiz, 1978; 21. Prokofjev, Sergej: Sabrana dela za klavir, Muzika 1978, 22. Debisi, Klod: Prelidi, Pariz, Durand, 1916, 23. Ravel, Moris: Sonatina, Leduc, 1963; 24. Razni autori: Antologija srpske klavirske muzike, Beograd, UKS, 2005,

25. Frank, Sezar: Sabrana dela, Durand, 1967, 26. Mišević, Milanka-Dimitrijević, Srđan: Virtuozne kompozicije za klavir, FMU, 1998; 27. Mišević, Milanka-Dimitrijević, Srđan: 100 Godina muzike za klavir, FMU, 2000.			
No. of active teaching classes:		Lectures: 1	Practical work: 0
Teaching methods:  Lectures: group teaching, group size up to 3 Exercises: group teaching, group size up to 3			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity and teaching advancement	20	Oral examination	40
Colloquium	40		

<b>Study program:</b> Bachelor academic studies ;
<b>Course:</b> ODKB3 – Piano – comparative subject 3
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor
<b>Associates in teaching:</b> Marjanović L. Gordana, ind. art. ass.; Mladenović A. Natalija, ind. art. ass.; Petković M. Sanja, ind. art. ass.; Ovaskainen R. Uk Lauri Aleks, senior art. ass.; Pavlović S. Ivana, senior art. ass.; Radojčić-Firevski A. Katarina, senior art. ass.; Hadži-Antić A. Katarina, senior art. ass.; Hofman-Sretenović S. Neda, senior art. ass.; Egerić M. Dušan, art. ass.; Kravarušić-Bajić M. Dejana, art. ass.
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 4
<b>Prerequisites:</b> None
<b>Course objective:</b> Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.
<b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.
<b>Course content:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. In addition to the wide repertoire of standard piano literature, it is necessary to include solo singing, arias, concerts, four-piece playing pieces and symphony. Teaching was conceived in groups of up to 8 students, of the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etide or virtuosic composition One polyphonic work (coral, prelude and fugue, fantasy) A single composition of free form, or accompanying a piano concert, or accompanying arias or solo songs in collaboration with a vocal soloist, Exam requirements: One sonata, a chamber sonata in collaboration with an instrumental soloist, or a piano concert One free-form composition, or accompanying a piano concert, or accompanying an aria or solo song in collaboration with a vocal soloist, or accompanying a free-form composition in collaboration with an instrumental soloist
<b>Literature:</b> 1. Černi, Karl: Etide op. 299, Prosveta, 1976; 2. Kramer-Bilov: Etide, MuzičkanakladaZagreb, 1973; 3. Bertini, Henri: Etide, Prosveta, 1978; 4. Berens, Herman: Etide, Prosveta, 1979, 5. Lešhorn: Etiden, Baerenreiter, 1939; 6. Heler, Stefan: Etuden, Peters, 1968; 7. Nojper, Edmund: EtidePeters 1939, 8. List Franc: Etuden op. 1, Peters, 1973, 9. Bah, Johan Sebastijan: 12 Malihpreludijuma i fuga, MuzičkaNakladaZagreb, 1973; 10. Bah, Johan Sebastijan: Dvoglasne i troglasne invencije, Prosveta, 1978; 11. Bah, Johan Sebastijan: Francuske svite, Prosveta, 1979; 12. Hendl, Georg Fridrih: Suiten, Peters, 1939; 13. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 14. Mocart, Wolfgang Amadeus: Sonate, Wieneredition, 1998, 15. Betoven, Ludvig van: Klavirske sonate, EditionPeters 1986, 16. Mocart, Wolfgang Amadeus: Koncerti za klavir i orkestar, Peters, Frankfurt, 1984; 17. Betoven Ludvig van: Koncerti za klavir i orkestar, Leipzig, Peters, 1982; 18. Šopen, Frederik: Sabrana dela, Warsyawa, PWM, 1949; 19. Šuman, Robert: SamtlicheKlavierwerke, Universal, 1980; 20. Rahmanjinov, Sergej: Prelidi, Muzgiz, 1978; 21. Prokofjev, Sergej: Sabrana dela za klavir, Muzika 1978, 22. Debisi, Klod: Prelidi, Pariz, Durand, 1916, 23. Ravel, Moris: Sonatina, Leduc, 1963; 24. Razni autori: Antologija srpske klavirske muzike, Beograd, UKS, 2005,

25. Frank, Sezar: Sabrana dela, Durand, 1967, 26. Mišević, Milanka-Dimitrijević, Srđan: Virtuozne kompozicije za klavir, FMU, 1998; 27. Mišević, Milanka-Dimitrijević, Srđan: 100 Godina muzike za klavir, FMU, 2000.			
No. of active teaching classes:		Lectures: 1	Practical work: 0
Teaching methods:  Lectures: group teaching, group size up to 3 Exercises: group teaching, group size up to 3			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity and teaching advancement	20	Oral examination	40
Colloquium	40		

<b>Study program:</b> Book of courses Bachelor academic studies;
<b>Course:</b> ODKB4 – Piano – comparative subject 4
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor
<b>Assistants:</b> Marjanović L. Gordana, ind. art. ass.; Mladenović A. Natalija, ind. art. ass.; Petković M. Sanja, ind. art. ass.; Ovaskainen R. Uk Lauri Aleks, senior art. ass.; Pavlović S. Ivana, senior art. ass.; Radojčić-Firevski A. Katarina, senior art. ass.; Hadži-Antić A. Katarina, senior art. ass.; Hofman-Sretenović S. Neda, senior art. ass.; Egerić M. Dušan, art. ass.; Kravarušić-Bajić M. Dejana, art. ass.
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 4
<b>Prerequisites:</b> None
<b>Course objective:</b> Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.
<b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.
<b>Course content:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. In addition to the wide repertoire of standard piano literature, it is necessary to include solo singing, arias, concerts, four-piece playing pieces and symphony. Teaching was conceived in groups of up to 8 students, of the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etude or virtuosic composition One polyphonic work (coral, prelude and fugue, fantasy) A single composition of free form, or accompanying a piano concert, or accompanying arias or solo songs in collaboration with a vocal soloist, Exam requirements: One sonata, a chamber sonata in collaboration with an instrumental soloist, or a piano concert One free-form composition, or accompanying a piano concert, or accompanying an aria or solo song in collaboration with a vocal soloist, or accompanying a free-form composition in collaboration with an instrumental soloist.
<b>Literature:</b> 1. Černi, Karl: Etide op. 299, Prosveta, 1976; 2. Kramer-Bilov: Etide, MuzičkanakladaZagreb, 1973; 3. Bertini, Henri: Etide, Prosveta, 1978; 4. Berens, Herman: Etide, Prosveta, 1979, 5. Lešhorn: Etiden, Baerenreiter, 1939; 6. Heler, Stefan: Etuden, Peters, 1968; 7. Nojper, Edmund: EtidePeters 1939, 8. List Franc: Etuden op. 1, Peters, 1973, 9. Bah, Johan Sebastijan: 12 Malihpreludijuma i fuga, MuzičkaNakladaZagreb, 1973; 10. Bah, Johan Sebastijan: Dvoglasne i troglasne invencije, Prosveta, 1978; 11. Bah, Johan Sebastijan: Francuske svite, Prosveta, 1979; 12. Hendl, Georg Fridrih: Suiten, Peters, 1939; 13. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 14. Mocart, Wolfgang Amadeus: Sonate, Wieneredition, 1998, 15. Betoven, Ludvig van: Klavirske sonate, EditionPeters 1986, 16. Mocart, Wolfgang Amadeus: Koncerti za klavir i orkestar, Peters, Frankfurt, 1984; 17. Betoven Ludvig van: Koncerti za klavir i orkestar, Leipzig, Peters, 1982; 18. Šopen, Frederik: Sabrana dela, Warsyawa, PWM, 1949; 19. Šuman, Robert: SamtlicheKlavierwerke, Universal, 1980; 20. Rahmanjinov, Sergej: Prelidi, Muzgiz, 1978; 21. Prokofjev, Sergej: Sabrana dela za klavir, Muzika 1978, 22. Debisi, Klod: Prelidi, Pariz, Durand, 1916, 23. Ravel, Moris: Sonatina, Leduc, 1963; 24. Razni autori: Antologija srpske klavirske muzike, Beograd, UKS, 2005, 25. Frank, Sezar: Sabrana dela, Durand, 1967,

26. Mišević, Milanka-Dimitrijević, Srđan: Virtuozne kompozicije za klavir, FMU, 1998;			
27. Mišević, Milanka-Dimitrijević, Srđan: 100 Godina muzike za klavir, FMU, 2000.			
No. of active teaching classes:		Lectures: 1	Practical work: 0
Teaching methods:			
Lectures: group teaching, group size up to 3			
Exercises: group teaching, group size up to 3			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity and teaching advancement	20	Exam	40
Colloquium	40		

<b>Study program:</b> Book of courses Bachelor academic studies;
<b>Course:</b> OCGL1 - <b>Acting 1</b>
<b>Teachers:</b> Karajica J. Ferid, full professor; Marković N. Marina, full professor
<b>Assistants:</b> ---
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 6
<b>Prerequisites:</b> No prerequisites to enroll to course Acting 1.
<p><b>Course objective:</b> Lectures and discussions aim to learn the students basic elements of acting - playing, action and conflict, thus enable them to develop skills of body language as well as to introduce the diverse usage of movement in opera. The student starts from getting to know his/her own physical abilities, enlarging their possibilities, and using them correctly in relationship to meaning and acting - craftsmanship. The lectures and discussions also aim to introduce the study of character and provide the methods of creating it (imitation, identification, alienation etc.). Special lectures and training should direct the student to diverse manners of dealing with the text, and to suggest certain techniques regarding role studying.</p>
<p><b>Course outcomes:</b> Lectures and practical training are learning the student to play freely and truthfully on stage, to make actions throughout dramatic situations, build relationships with partners, to adjust to the given stage circumstances, create the role consciously using his/her body as a mean of total acting expression. The student creates a character, searching for diverse and strong expression. The student is able to create, control and perform a clearly determined "body stature", adequate gesticulation and a particular physical rhythm of his character. The student discovers the "physical expression of the character", and also how to transform the anatomic and motorical possibilities of the body throughout creating the physical expression of the character. Performing scenes from drama or comedy enables the student to complement the acquired knowledge by playing different roles.</p>
<p><b>Course content:</b> Because of the small number of students, as well as reasons of efficiency and the sole nature of the course which potentiates communication and discussion, the course is to be followed by all the students of the 1st and 2nd year of study at the Vocal Studies dept. During two years of course all methodical units will be processed by yearly rotation of subjects a) and b) a) I Play - improvisation, presenting - naming - attention, playing together - relaxing the muscles II Action (exercises) action (oral, physical), process situation (given circumstances) getting to know one's physical abilities changing the accidental physical action into a clear and deliberate acting action. III Conflict (scenes) conflict, action, anti-action relationships, obstacle adjusting; tempo and rhythm Text and Acting (scenes from drama or comedy) - fabula, action and conflict. Event. Fragments. - movement, speech, singing. Text and sub-text. - conditionality of stage, space and time. b) 1. Character (methods of creating - working on a role) Imitation method (sketching the character) Identification method (studying the character) 2. Role study (text from a drama or comedy) First impresssion. Event, dividing into fragments. Actions and features of the character. The essence of the role Relationships and obstacles. The biography of the character The model of the character (the idea and the plan of creating a character) 3. The character (methods of creating - presenting the character); drama (scenes); comedy (scenes) 4. Creating the character (methods - stage rehearsals of fragments of drama/comedy (monologues, scenes)); mise en scène</p>
<p><b>Literature:</b> 1. K. S. Stanislavski – "Sistem", Beograd, Partizanska knjiga, 1982. 2. M. Čehov – "O tehničar glumca", Beograd, NNK Internacional, 2005. 3. En Denis, Artikulisano telo, Institut za pozorište, film, radio i TV, FDU, Beograd, 1997. 4. Euđenio Barba, Nikolo Savareze, Rečnik pozorišne antropologije, Institut za pozorište, film, radio i TV, FDU, Beograd, 1996. 5. Ježi Grotovski – "Ka siromašnom pozorištu", Beograd, ICS, 1976. 6. Marina Marković, Rider, 2012. 7. Zbornici radova, Beograd, FDU 8. Po izboru zadataka (drame, proznog teksta i dr), koje vrši student, uz saglasnost nastavnika, bira se i odgovarajuća literatura, video i audio materijal i dr.</p>

No. of active teaching classes:	Lectures: 1	Practical work: 2	
<b>Teaching methods:</b> Theoretical and practical; methods: improvisations, demonstrations; group and individual classes and exercises Lectures: collective teaching, group size up to 300 Exercises: collective teaching, group size up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	10	Oral exam	40
Practical work	20		
Colloquium-s	30		

<b>Study program:</b> Book of courses Bachelor academic studies;
<b>Course:</b> OCGL2 - <b>Acting 2</b>
<b>Teachers:</b> Karajica J. Ferid, full professor; Marković N. Marina, full professor
<b>Assistants:</b> ---
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 6
<b>Prerequisites:</b> The prerequisite to enroll in course Acting 2 is successfully passing the course Acting 1
<p><b>Course objective:</b> Lectures and discussions aim to learn the students basic elements of acting - playing, action and conflict, thus enable them to develop skills of body language as well as to introduce the diverse usage of movement in opera. The student starts from getting to know his/her own physical abilities, enlarging their possibilities, and using them correctly in relationship to meaning and acting - craftsmanship. The lectures and discussions also aim to introduce the study of character and provide the methods of creating it (imitation, identification, alienation etc.). Special lectures and training should direct the student to diverse manners of dealing with the text, and to suggest certain techniques regarding role studying.</p>
<p><b>Course outcomes:</b> Lectures and practical training are learning the student to play freely and truthfully on stage, to make actions throughout dramatic situations, build relationships with partners, to adjust to the given stage circumstances, create the role consciously using his/her body as a mean of total acting expression. The student creates a character, searching for diverse and strong expression. The student is able to create, control and perform a clearly determined "body stature", adequate gesticulation and a particular physical rhythm of his character. The student discovers the "physical expression of the character", and also how to transform the anatomic and motorical possibilities of the body throughout creating the physical expression of the character. Performing scenes from drama or comedy enables the student to complement the acquired knowledge by playing different roles.</p>
<p><b>Course content:</b> Because of the small number of students, as well as reasons of efficiency and the sole nature of the course which potentiates communication and discussion, the course is to be followed by all the students of the 1st and 2nd year of study at the Vocal Studies dept. During two years of course all methodical units will be processed by yearly rotation of subjects a) and b) a) I Play - improvisation, presenting - naming - attention, playing together - relaxing the muscles II Action (exercises) action (oral, physical), process situation (given circumstances) getting to know one's physical abilities changing the accidental physical action into a clear and deliberate acting action. III Conflict (scenes) conflict, action, anti-action relationships, obstacle adjusting; tempo and rhythm Text and Acting (scenes from drama or comedy) - fabula, action and conflict. Event. Fragments. - movement, speech, singing. Text and sub-text. - conditionality of stage, space and time. b) 1. Character (methods of creating - working on a role) Imitation method (sketching the character) Identification method (studying the character) 2. Role study (text from a drama or comedy) First impression. Event, dividing into fragments. Actions and features of the character. The essence of the role Relationships and obstacles. The biography of the character The model of the character (the idea and the plan of creating a character) 3. The character (methods of creating - presenting the character); drama (scenes); comedy (scenes) 4. Creating the character (methods - stage rehearsals of fragments of drama/comedy (monologues, scenes)); mise en scène</p>
<p><b>Literature:</b> 1. K. S. Stanislavski – "Sistem", Beograd, Partizanska knjiga, 1982. 2. M. Čehov – "O tehnici glumca", Beograd, NNK Internacional, 2005. 3. En Denis, Artikulisano telo, Institut za pozorište, film, radio i TV, FDU, Beograd, 1997. 4. Euđenio Barba, Nikolo Savareze, Rečnik pozorišne antropologije, Institut za pozorište, film, radio i TV, FDU, Beograd, 1996. 5. Ježi Grotovski – "Ka siromašnom pozorištu", Beograd, ICS, 1976. 6. Marina Marković, Rider, 2012. 7. Zbornici radova, Beograd, FDU 8. Po izboru zadataka (drame, proznog teksta i dr), koje vrši student, uz saglasnost nastavnika, bira se i odgovarajuća literatura, video i audio materijal i dr.</p>

No. of active teaching classes:	Lectures: 1	Practical work: 2	
<b>Teaching methods:</b> Theoretical and practical; methods: improvisations, demonstrations; group and individual classes and exercises Lectures: collective teaching, group size up to 300 Exercises: collective teaching, group size up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	10	Oral exam	40
Practical work	20		
Colloquium-s	30		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> OCOS1 - <b>Opera scenes 1</b>			
<b>Teachers:</b> Mihajlović K. Darijan, Assistant Professor			
<b>Assistants:</b> Stoković Ž. Ivana, senior collaborative pianist; Kostandinović M. Valentina, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training a student for a public performance, or performance on the stage, accompanied by a piano, or an orchestra.			
<b>Course outcomes:</b> Student knows a wide range of styles, develops an individual stage craft and a recognisable scenic speech within a certain musical - theatre piece which he/she can present in front of an audience, on public events or other projects corrects mistakes concerning body posture and develops consciousness regarding stage movement. learns about character dances throughout centuries. Learns about stage presence, gesticulation characteristic for a certain age and style. Develops the ability to adapt to different approaches and demands of the regie. develops the ability of analytical reading and interpreting the libretto as a literary and dramatical introduction to creating and performing a role. the student is able to understand and use the relationship between the musical and scenic part of the his/her training.			
<b>Course content:</b> Student accompanied on the piano, and with the help of the regisseur, he/she works on acting improvisation, while interpreting an operatic aria analysis and prepares the given musical material for regie rehearsals prepares ensemble numbers alongside other students for regie rehearsals works with props and costume on stage. The programme is adjusted to fit the technical and vocal development level of each student, which is made possible through constant communication with the principal subject teacher. At the end of the course, the students are asked to perform the material studied (arias or ensembles) On concert performances of the pieces (partial or integral performances of operas), a conductor is also involved.			
<b>Literature:</b> 1. V. A. Mocart: Figarova ženidba, Čarobna frula, Don Džovani, Tako čine sve – Peters edicije 1966. g. 2. G. Doniceti: Ljubavni napitak, Don Paskuale, Ana Bolena, Lučija od Lamermura, Marija Stjuard, Lukrecija Bordžija, Roberto Devere, Kći Puka, Favorita, - Rikordi 2007. g. 3. V. Belini: Kapuleti i Monteki, Norma, Puritani, Pirata, La sonambula – Rikordi 2007. g. 4. Đ. Rosini: seviljski Berberin, Pepeljuga, Italijanka u Alžiru – Rikordi 2007. g. 5. Đ. Verdi: Aida, Atila, Bal pod maskama, Don Karlos, Ernani, Falstaf, Moć sudbine, Lombardi, Luiza Miler, Makbet, Nabuko, Otelo, Rigoletto, Simon Bokanegra, Traviata, Trubadur, Sicilijanske večeri – Rikordi 2007. g. 6. Đ. Pučini: Boemi, Edgar, Devojka sa sapada, Đani Skiki, Madam Baterflaj, Manon Lesko, Suor andželika, Tabaro, Turandot, Vili – Rikordi 2007. g. 7. P. Maskanji: Kavalirija rustikana, Iris – Sonzonjo 2000. g. 8. Š. Guno: Faust, Romeo i Julija – Kalmus 1999. g. 9. Ž. Bize: Karmen – Kalmus 1999. g. 10. R. Boito: Mefistofele – Rikordi 1997. g. 11. S. Binički: Na uranki – adaptacija angel Šurev 1999. g. 12. P. Čajkovski: Evgenije Onjegin, Pikova dama, Jolanta – Muzika Moskva 1999. g. 13. Borodin: Knez Igor – Muzika Moskva 1999. g.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Exercises: group teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artistic impression	30
Attendance at lectures	10		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> OCOS2 - <b>Opera scenes 2</b>			
<b>Teachers:</b> Mihajlović K. Darijan, Assistant Professor			
<b>Assistants:</b> Stoković Ž. Ivana, senior collaborative pianist; Kostandinović M. Valentina, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training a student for a public performance, or performance on the stage, accompanied by a piano, or an orchestra.			
<b>Course outcomes:</b> Student knows a wide range of styles, develops an individual stage craft and a recognisable scenic speech within a certain musical - theatre piece which he/she can present in front of an audience, on public events or other projects corrects mistakes concerning body posture and develops consciousness regarding stage movement. learns about character dances throughout centuries. Learns about stage presence, gesticulation characteristic for a certain age and style. Develops the ability to adapt to different approaches and demands of the regie. develops the ability of analytical reading and interpreting the libretto as a literary and dramatical introduction to creating and performing a role. the student is able to understand and use the relationship between the musical and scenic part of the his/her training.			
<b>Course content:</b> Student accompanied on the piano, and with the help of the regisseur, he/she works on acting improvisation, while interpreting an operatic aria analysis and prepares the given musical material for regie rehearsals prepares ensemble numbers alongside other students for regie rehearsals works with props and costume on stage. The programme is adjusted to fit the technical and vocal development level of each student, which is made possible through constant communication with the principal subject teacher. At the end of the course, the students are asked to perform the material studied (arias or ensembles) On concert performances of the pieces (partial or integral performances of operas), a conductor is also involved.			
<b>Literature:</b> 1. V. A. Mocart: Figarova ženidba, Čarobna frula, Don Džovani, Tako čine sve – Peters edicije 1966. g. 2. G. Doniceti: Ljubavni napitak, Don Paskuale, Ana Bolena, Lučija od Lamermura, Marija Stjuard, Lukrecija Bordžija, Roberto Devere, Kći Puka, Favorita, - Rikordi 2007. g. 3. V. Belini: Kapuleti i Monteki, Norma, Puritani, Pirata, La sonambula – Rikordi 2007. g. 4. Đ. Rosini: seviljski Berberin, Pepeljuga, Italijanka u Alžiru – Rikordi 2007. g. 5. Đ. Verdi: Aida, Atila, Bal pod maskama, Don Karlos, Ernani, Falstaf, Moć sudbine, Lombardi, Luiza Miler, Makbet, Nabuko, Otelo, Rigoletto, Simon Bokanegra, Traviata, Trubadur, Sicilijanske večeri – Rikordi 2007. g. 6. Đ. Pučini: Boemi, Edgar, Devojka sa sapada, Đani Skiki, Madam Baterflaj, Manon Lesko, Suor andželika, Tabaro, Turandot, Vili – Rikordi 2007. g. 7. P. Maskanji: Kavalarija rustikana, Iris – Sonzonjo 2000. g. 8. Š. Guno: Faust, Romeo i Julija – Kalmus 1999. g. 9. Ž. Bize: Karmen – Kalmus 1999. g. 10. R. Boito: Mefistofele – Rikordi 1997. g. 11. S. Binički: Na uranki – adaptacija angel Šurev 1999. g. 12. P. Čajkovski: Evgenije Onjegin, Pikova dama, Jolanta – Muzika Moskva 1999. g. 13. Borodin: Knez Igor – Muzika Moskva 1999. g.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Exercises: group teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artistic impression	30
Attendance at lectures	10		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> OCOU1 - <b>Operatic role studies 1,</b>			
<b>Teachers:</b> Radaković B. Dragana Branislava, assistant professor			
<b>Assistants:</b> Stoković Ž. Ivana, senior collaborative pianist; Kostandinović M. Valentina, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> For the students of solo singing, the 3rd year of studies was enrolled, and for the students of conducting, the 4th year of studies was enrolled			
<b>Course objective:</b> Enabling the students of the Vocal Studies and Conducting dept. to interpret and perform easier operatic repertoire.			
<b>Course outcomes:</b> Musical - psychological interpretation of roles from the operatic repertoire (Voice Studies dept.) Accompanying from piano reductions of operas (Conducting dept.)			
<b>Course content:</b> The student shall: - master a certain number of scenes from an operatic piece, depending on the level of his/her level of vocal development, along with one or two middle sized roles from the operatic repertoire, if possible from the age of <i>Bel canto</i> , becoming able to publicly present his/her progress, thus taking part in the University's projects. - master the performance of recitativi, arias, ensembles, scenes as well as entire middle range or principal roles from different stylistical periods. The programme is built around the particular vocal abilities of each student - in communication with their principal subject teacher. Exam: Public performance of pieces, fragments, scenes studied during the course.			
<b>Literature:</b> 1. V. A. Mocart: Figarova ženidba, Čarobna frula, Don Džovani, Tako čine sve – Peters edicije 1966. g. 2. G. Doniceti: Ljubavni napitak, Don Paskuale, Ana bolena, Lučija od Iamermura, Marija stjuard, Lukrecija Bordžija, Roberto Devere, Kći Puka, Favorita, - Rikordi 2007. g. 3. V. Belini: Kapuleti i Monteki, Norma, Puritani, Pirata, La sonambula – Rikordi 2007. g. 4. Đ. Rosini: seviljski Berberin, Pepeljuga, Italijanka u Alžiru – Rikordi 2007. g. 5. Đ. Verdi: Aida, Atila, Bal pod maskama, Don Karlos, Ernani, Falstaf, Moć sudbine, Lombardi, Luiza Miler., akbet, Nabuko, Otelo, Rigoletto, Simon Bokanegra, Traviata, Trubadur, Sicilijanske večeri – Rikordi 2007. g. 6. Đ. Pučini: Boemi, Edgar, Devojka sa sapada, Đani Skiki, Madam Baterflaj, Manon Lesko, Suor andželika, Tabaro, Turandot, Vili – Rikordi 2007. g. 7. P. Maskanji: Kavalerija rustikana, Iris – Sonzonjo 2000. g. 8. Š. Guno: Faust, Romeo i Julija – Kalmus 1999. g. 9. Ž. Bize: Karmen – Kalmus 1999. g. 10. R. Boito: Mefistofele – Rikordi 1997. g. 11. S. Binički: Na uranki – adaptacija angel Šurev 1999. g. 12. P. Čajkovski: Evgenije Onjegin, Pikova dama, Jolanta – Muzika Moskva 1999. g. 13. Borodin: Knez Igor – Muzika Moskva 1999. g.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Exercises: group teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artistic impression	30
Attendance at lectures	10		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> OCOU2 - <b>Operatic role studies 2</b>			
<b>Teachers:</b> Radaković B. Dragana Branislava, assistant professor			
<b>Assistants:</b> Stoković Ž. Ivana, senior collaborative pianist; Kostandinović M. Valentina, adjunct collaborative pianist			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> For the students of solo singing, the 3rd year of studies was enrolled, and for the students of conducting, the 4th year of studies was enrolled			
<b>Course objective:</b> Enabling the students of the Vocal Studies and Conducting dept. to interpret and perform easier operatic repertoire.			
<b>Course outcomes:</b> Musical - psychological interpretation of roles from the operatic repertoire (Voice Studies dept.) Accompanying from piano reductions of operas (Conducting dept.)			
<b>Course content:</b> The student shall: - master a certain number of scenes from an operatic piece, depending on the level of his/her level of vocal development, along with one or two middle sized roles from the operatic repertoire, if possible from the age of <i>Bel canto</i> , becoming able to publicly present his/her progress, thus taking part in the University's projects. - master the performance of recitativi, arias, ensembles, scenes as well as entire middle range or principal roles from different stylistical periods. The programme is built around the particular vocal abilities of each student - in communication with their principal subject teacher. Exam: Public performance of pieces, fragments, scenes studied during the course.			
<b>Literature:</b> 1. V. A. Mocart: Figarova ženidba, Čarobna frula, Don Džovani, Tako čine sve – Peters edicije 1966. g. 2. G. Doniceti: Ljubavni napitak, Don Paskuale, Ana bolena, Lučija od Iamermura, Marija stjuard, Lukrecija Bordžija, Roberto Devere, Kći Puka, Favorita, - Rikordi 2007. g. 3. V. Belini: Kapuleti i Monteki, Norma, Puritani, Pirata, La sonambula – Rikordi 2007. g. 4. Đ. Rosini: seviljski Berberin, Pepeljuga, Italijanka u Alžiru – Rikordi 2007. g. 5. Đ. Verdi: Aida, Atila, Bal pod maskama, Don Karlos, Ernani, Falstaf, Moć sudbine, Lombardi, Luiza Miler., akbet, Nabuko, Otelo, Rigoletto, Simon Bokanegra, Traviata, Trubadur, Sicilijanske večeri – Rikordi 2007. g. 6. Đ. Pučini: Boemi, Edgar, Devojka sa sapada, Đani Skiki, Madam Baterflaj, Manon Lesko, Suor andželika, Tabaro, Turandot, Vili – Rikordi 2007. g. 7. P. Maskanji: Kavalerija rustikana, Iris – Sonzonjo 2000. g. 8. Š. Guno: Faust, Romeo i Julija – Kalmus 1999. g. 9. Ž. Bize: Karmen – Kalmus 1999. g. 10. R. Boito: Mefistofele – Rikordi 1997. g. 11. S. Binički: Na uranki – adaptacija angel Šurev 1999. g. 12. P. Čajkovski: Evgenije Onjegin, Pikova dama, Jolanta – Muzika Moskva 1999. g. 13. Borodin: Knez Igor – Muzika Moskva 1999. g.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Exercises: group teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam - technical realization	30
Public appearance	20	Exam - artistic impression	30
Attendance at lectures	10		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> ODKA1 – Piano – comparative subject 1			
<b>Teachers:</b> Gligorijević B. Jelica, associate professor; Pavlović T. Miloš, associate professor; Đajić-Lajević N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.			
<b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.			
<b>Course content:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. With a wide repertoire of standard piano literature it is possible to include solo singing, four-part play, all in accordance with the study program's priorities. Teaching was conceived in groups of up to 6 students, the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etude or virtuosic composition A polyphonic work (if cyclical work, two paragraphs) One position is sonata (sonata form) or variation Piece (composition of free form) Exam requirements: One etude or virtuosic composition One polyphonic work (if it's cyclical, then three paragraphs, one of which is obligatory fast) Two betting sonata or concerts Piece (composition of free form).			
<b>Literature:</b> 1. Černi, Karl: Etide op. 299 Prosveta, 1976; 2. Kramer-Bilov: Etide, Muzička naklada Zagreb, 1973; 3. Nojper, Edmund: Etide Peters 1939, 4. Bah, JohanSebastijan: Dvoglasne i troglasneinvencije, Prosveta, 1978; 5. Bah, JohanSebastijan: Francuskesvite, Prosveta, 1979; 6. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 7. Mocart, WolfgangAmadeus: Sonate, Wieneredition, 1998, 8. Betoven, Ludvigvan: Klavirskesonate, EditionPeters 1986, 9. Šopen, Frederik: Sabranadela, Warszawa, PWM, 1949; 10. Šuman, Robert: SaemtlicheKlavierwerke, Universal, 1980			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 0
<b>Teaching methods:</b> Lectures with practical demonstration Lectures: group teaching, group size up to 3			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity and teaching advancement	20	Exam	40
Colloquium	40		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> ODKA2 – Piano – comparative subject 2			
<b>Teachers:</b> Gligorijević B. Jelica, associate professor; Pavlović T. Miloš, associate professor; Đajić-Lajević N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.			
<b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.			
<b>Course content:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. With a wide repertoire of standard piano literature it is possible to include solo singing, four-part play, all in accordance with the study program's priorities. Teaching was conceived in groups of up to 6 students, the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etide or virtuosic composition A polyphonic work (if cyclical work, two paragraphs) One position is sonata (sonata form) or variation Piece (composition of free form) Exam requirements: One etide or virtuosic composition One polyphonic work (if it's cyclical, then three paragraphs, one of which is obligatory fast) Two betting sonata or concerts Piece (composition of free form).			
<b>Literature:</b> 1. Černi, Karl: Etide op. 299 Prosveta, 1976; 2. Kramer-Bilov: Etide, Muzička naklada Zagreb, 1973; 3. Nojper, Edmund: Etide Peters 1939, 4. Bah, JohanSebastijan: Dvoglasne i troglasneinencije, Prosveta, 1978; 5. Bah, JohanSebastijan: Francuskesvite, Prosveta, 1979; 6. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 7. Mocart, WolfgangAmadeus: Sonate, Wieneredition, 1998, 8. Betoven, Ludvigvan: Klavirskesonate, EditionPeters 1986, 9. Šopen, Frederik: Sabranadela, Warszawa, PWM, 1949; 10. Šuman, Robert: SaemtlicheKlavierwerke, Universal, 1980			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 0
<b>Teaching methods:</b> Lectures with practical demonstration Lectures: group teaching, group size up to 3			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity and teaching advancement	20	Exam	40
Colloquium	40		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> ODKA3 – Piano – comparative subject 3			
<b>Teachers:</b> Gligorijević B. Jelica, associate professor; Pavlović T. Miloš, associate professor; Đajić-Lajević N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.			
<b>Course outcomes:</b> Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.			
<b>Course content:</b> Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. With a wide repertoire of standard piano literature it is possible to include solo singing, four-part play, all in accordance with the study program's priorities. Teaching was conceived in groups of up to 6 students, the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etide or virtuosic composition A polyphonic work (if cyclical work, two paragraphs) One position is sonata (sonata form) or variation Piece (composition of free form) Exam requirements: One etide or virtuosic composition One polyphonic work (if it's cyclical, then three paragraphs, one of which is obligatory fast) Two betting sonata or concerts Piece (composition of free form).			
<b>Literature:</b> 1. Černi, Karl: Etide op. 299 Prosveta, 1976; 2. Kramer-Bilov: Etide, Muzička naklada Zagreb, 1973; 3. Nojper, Edmund: Etide Peters 1939, 4. Bah, JohanSebastijan: Dvoglasne i troglasneinencije, Prosveta, 1978; 5. Bah, JohanSebastijan: Francuskesvite, Prosveta, 1979; 6. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 7. Mocart, WolfgangAmadeus: Sonate, Wieneredition, 1998, 8. Betoven, Ludvigvan: Klavirskesonate, EditionPeters 1986, 9. Šopen, Frederik: Sabranadela, Warszawa, PWM, 1949; 10. Šuman, Robert: SaemtlicheKlavierwerke, Universal, 1980			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 0
<b>Teaching methods:</b> Lectures with practical demonstration Lectures: group teaching, group size up to 3			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity and teaching advancement	20	Exam	40
Colloquium	40		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> ODKL1 – <b>Piano 1</b>			
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 16			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Developing critical thinking, communication skills and autonomy in work.			
<b>Course outcomes:</b> Gaining all the segments of the professional requirements necessary for the successful and comprehensive realization of one musical work. Managing the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.			
<b>Course content:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogy, intonation, pedalization, articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Test requirements: Technical part - tone design - all scales and breaks by Timakin's system from white races and one set composition; Examination - one polyphonic work and two compositions of virtuoso character, one of which must be etida F. Chopin.			
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate I sveska; New York: G. Schirmer 1985 2. Bach, Johann Sebastian: Dobro temperovani klavir I sveska; Haenle Verlag 1980 3. Bach, Johann Sebastian: Dobro temperovani klavir II sveska; Haenle verlag 1980 4. Schumann, Robert: Samtliche Klavierwerke; Bd. I Universal 1983 5. Brahms, Johannes: Sabrana dela za klavir 1. sveska; Baerenreiter 1985 6. Liszt, Franz: Sabrana dela za klavir 1. sveska; Leipzig: Edition Peters 1980 7. Schubert, Franz: Sabrana dela za klavir 1. sveska; Wiener Edition 1974 8. Скрјабин, Александар: Етиде и прелиди; Музика 1988 9. Прокофјев, Сергеј: Сабрана дела за клавир 1. свеска; Музгиз 1969 10. Debussy, Claude: Preludes Paris; Durand 1910 11. Прокофјев, Сергеј: Сабрана дела за клавир 2. свеска; Музгиз 1969 12. Рахмањинов, Сергеј: Етиде оп. 33, 39; Музика 1978 13. Chopin, Fryderyk: Etude op. 25; Peters 1978 14. Chopin, Fryderyk: Etude op. 10; Peters 1975 15. Bach, Johann Sebastian: Toccaten; Breitkopf 1968 16. Schubert, Franz: Samtliche Klavierwerke; Breitkopf 1989			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity and teaching advancement	15	Exam	70
Attendance at lectures	15		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> ODKL2 – <b>Piano 2</b>			
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 16			
<b>Prerequisites:</b> Passed exam Piano 1 (ODKL1)			
<b>Course objective:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Developing critical thinking, communication skills and autonomy in work.			
<b>Course outcomes:</b> Gaining all the segments of the professional requirements necessary for the successful and comprehensive realization of one musical work. Managing the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.			
<b>Course content:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogia, intonation, pedalization, articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Test requirements: One polyphonic work, one great form of work, one composition of free form, two compositions of virtuosic character, one of which must be virtuosic etida F. Chopped in a total duration of 30 to 40 minutes.			
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate II sveska, Schirmer 1980 2. Bach, Johann Sebastian: WTK I, Leipzig, Peters 1990 3. Bach, Johann Sebastian: WTK II, Leipzig, Peters 1990 4. Bach, Johann Sebastian: Partite, Universal 1950 5. Haydn, Joseph: Samtliche Klaviersonaten, Bd. II Universal 1964 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener Edition 1998 7. Beethoven, Ludwig van: Sonate za klavir II sveska, Haenle Verlag 1952 8. Chopin, Fryderyk: Sabrana dela II sveska, Warsyawa, PWM 1949 9. Schumann, Robert: Samtliche Klavierwerke, Bd. II Universal 1980 10. Brahms, Johannes: Samtliche Klavierwerke, Bd. II Baerenreiter 1968 11. Liszt, Franz: Sabrana dela za klavir II sveska, Leipzig, Peters 1960 12. Rahmanjinov, Sergej: Prelidi, Muzgiz 1972 13. Скрјабин, Александар: Сонате за клавир, Музика 1985 14. Prokofjev, Sergej: Sabrana dela za klavir II sveska, Muzika 1969 15. Debussy, Claude: Etudes, Paris, Durand 1926 16. Ravel, Maurice: Sonatina, Durand 1980 17. Debussy, Claude: Pour le piano, Paris, Jobert 1901 18. Razni autori: Antologija srpske klavirske muzike I sveska, Beograd: UKS 2005			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity and teaching advancement	15	Exam	70
Attendance at lectures	15		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> ODKL3 – <b>Piano 3</b>			
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed exam Piano 2 (ODKL2)			
<b>Course objective:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Developing critical thinking, communication skills and autonomy in work.			
<b>Course outcomes:</b> Gaining all the segments of the professional requirements necessary for the successful and comprehensive realization of one musical work. Managing the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.			
<b>Course content:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogia, intonation, pedalization, articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Test requirements: Student chooses one of the following two options: Option 1: One concert or concert work for piano and orchestra; Option 2: A polyphonic work, one piece of great form, one composition of free form, two compositions of virtuoso character, one of which must be virtuoso etid F. Chopped in a total duration of 30 to 40 minutes.			
<b>Literature:</b> 1. Mozart, Wolfgang Amadeus Koncert za klavir i orkestar d-moll KV 466, Frankfurt, Peters 1963 2. Mozart, Wolfgang Amadeus Koncert za klavir i orkestar C-dur KV 467, Frankfurt, Peters 1984 3. Mozart, Wolfgang Amadeus Koncert za klavir i orkestar A-dur KV 414, Frankfurt, Peters 1963 4. Mozart, Wolfgang Amadeus Koncert za klavir i orkestar A-dur KV 488, Frankfurt, Peters 1984 5. Beethoven, Ludwig van Koncert za klavir i orkestar br. 3 c-moll, Leipzig, Peters 1965 6. Mozart, Wolfgang Amadeus Koncert za klavir i orkestar B-dur KV 595, Leipzig, Breitkopf und Hartel 1964 7. Beethoven, Ludwig van Koncert za klavir i orkestar br. 1 C-dur, Leipzig, Peters 1965 8. Beethoven, Ludwig van Koncert za klavir i orkestar br. 2, B-dur, Leipzig, Peters 1965 9. Rahmaninov, Sergej Koncert za klavir i orkestar br. 2, c-mol, I London, Boosey and Hawkes 1947			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity and teaching advancement	15	Exam	70
Attendance at lectures	15		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> ODKL4 – <b>Piano 4</b>			
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed exam Piano 3 (ODKL3)			
<b>Course objective:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Developing critical thinking, communication skills and autonomy in work.			
<b>Course outcomes:</b> Gaining all the segments of the professional requirements necessary for the successful and comprehensive realization of one musical work. Managing the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.			
<b>Course content:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogy, intonation, pedalization, articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Test requirements: If the student selected Option 1 for the Piano 3 exam, the Piano 4 exam examines the following: One polyphonic work, one great form of work, one composition of free form, two compositions of virtuoso character, one of which must be virtuoso etud F. Chopped in a total duration of 30 to 40 minutes; If the student selected Option 2 for the Piano 3 exam, the Piano 4 exam takes the following: One concert or concert for piano and orchestra.			
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate II sveska, Schirmer 1980 2. Bach, Johann Sebastian: WTK I, Leipzig, Peters 1990 3. Bach, Johann Sebastian: WTK II, Leipzig, Peters 1990 4. Bach, Johann Sebastian: Partite, Universal 1950 5. Haydn, Joseph: Samtliche Klaviersonaten, Bd. II Universal 1964 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener Edition 1998 7. Beethoven, Ludwig van: Sonate za klavir II sveska, Haenle Verlag 1952 8. Chopin, Fryderyk: Sabrana dela II sveska, Warsyawa, PWM 1949 9. Schumann, Robert: Samtliche Klavierwerke, Bd. II Universal 1980 10. Brahms, Johannes: Samtliche Klavierwerke, Bd. II Baerenreiter 1968 11. Liszt, Franz: Sabrana dela za klavir II sveska, Leipzig, Peters 1960 12. Rahmanjinov, Sergej: Prelidi, Muzgiz 1972 13. Скрјабин, Александар: Сонате за клавир, Музика 1985 14. Prokofjev, Sergej: Sabrana dela za klavir II sveska, Muzika 1969 15. Debussy, Claude: Etudes, Paris, Durand 1926 16. Ravel, Maurice: Sonatina, Durand 1980 17. Debussy, Claude: Pour le piano, Paris, Jobert 1901 18. Razni autori: Antologija srpske klavirske muzike I sveska, Beograd: UKS 2005			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity and teaching advancement	15	Exam	70
Attendance at lectures	15		

<b>Study program:</b> Book of courses Bachelor academic studies;
<b>Course:</b> ODKL5 – <b>Piano 5</b>
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor
<b>Assistants:</b> /
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 11
<b>Prerequisites:</b> Passed exam Piano 4 (ODKL4)
<b>Course objective:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Developing critical thinking, communication skills and autonomy in work.
<b>Course outcomes:</b> Gaining all the segments of the professional requirements necessary for the successful and comprehensive realization of one musical work. Managing the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.
<b>Course content:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogia, intonation, pedalization, articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Test requirements: Student chooses one of the following two options: Option 1: One concert or concert work for piano and orchestra or half-life of free program for 25 to 30 minutes; Option 2: A polyphonic work, one piece of great form, one composition of free form, two compositions of virtuoso character, one of which must be virtuoso etid F. Chopped in a total duration of 30 to 40 minutes.
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate I sveska, New York: G. Schirmer 1980 2. Bach, Johann Sebastian: Dobro temperovani klavir I sveska, Universal 1986 3. Bach, Johann Sebastian: Dobro temperovani klavir II sveska, Universal 1986 4. Haydn, Joseph: Sonate za klavir I sveska, Universal 1980 5. Mozart, Wolfgang Amadeus: Sonate za klavir I sveska, Wiener Edition 1980 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener Edition 1980 7. Beethoven, Ludwig van: Sonate za klavir I sveska, Munhen, G. Henle Verlag 1952 8. Beethoven, Ludwig van: Sonate za klavir II sveska, Munhen, G. Henle Verlag 1952 9. Schumann, Robert: Samtliche Klavierwerke, Bd. I Universal 1980 10. Brahms, Johannes: Sabrana dela za klavir I sveska, Breitkopf 1984 11. Liszt, Franz: Sabrana dela za klavir I sveska, Leipzig: Edition Peters 1979 12. Skrjabin, Aleksandar: Etide i prelidi, Muzika 1980 13. Prokofjev, Sergej: Sabrana dela za klavir I sveska, Muzika 1967 14. Debussy, Claude: Preludes, Paris: Durand 1910 15. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar d-moll KV 466, Frankfurt, Peters 1963 16. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar C-dur KV 467, Frankfurt, Peters 1980 17. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar A-dur KV 414, Frankfurt, Peters 1963 18. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar A-dur KV 488, Frankfurt, Peters 1980 19. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 3 c-moll, Leipzig, Peters 1980 20. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar B-dur KV 595, Leipzig, Breitkopf und Hartel 1964 21. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 1 C-dur, Leipzig, Peters 1980 22. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 2, B-dur, Leipzig, Peters 1980 23. Rahmaninov, Sergej: Koncert za klavir i orkestar br. 2, c-moll, London, Boosey and Howkes 1947 24. Рахмањинов, Сергеј: Етиде оп. 33, 39, Музика 1978 25. Chopin, Fryderyk: Etude op. 25, Leduc 1978 26. Chopin, Fryderyk: Etude op. 10, Leduc 1975 27. Bach, Johann Sebastian: Toccaten, Schott 1968 28. Schubert, Franz: Samtliche klavierwerke, Breitkopf 1989 29. Chopin, Fryderyk: Koncerti za klavir i orkestar, Warsawa 1956

30. Liszt, Franz: Klavierkonzerten, Breitkopf 1975			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Lectures: individual lessons			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity and teaching advancement	15	Exam	70
Attendance at lectures	15		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> ODKL6 – <b>Piano 6</b>			
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate proffesor; Mitrović S. Nataša, associate proffesor; Mihajlović D. Miloš, associate proffesor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed exam Piano 5 (ODKL5)			
<b>Course objective:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Developing critical thinking, communication skills and autonomy in work.			
<b>Course outcomes:</b> Gaining all the segments of the professional requirements necessary for the successful and comprehensive realization of one musical work. Managing the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.			
<b>Course content:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogy, intonation, pedalization, articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Test requirements: If the student selected Option 1 for the Piano 5 exam, the Piano 6 exam takes the following: One polyphonic work, one great form of work, one composition of free form, two compositions of virtuoso character, one of which must be virtuoso etid F. Chopped in a total duration of 30 to 40 minutes; If the student selected Option 2 for the Piano 5 exam, the Piano 6 exam takes the following: One concert or concert work for piano and orchestra or half-life free program for 25 to 30 minutes.			
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate II sveska, Ricordi 1981 2. Bach, Johann Sebastian: Dobro temperovani klavir I sveska, Baerenreiter 1968 3. Bach, Johann Sebastian: Dobro temperovani klavir II sveska, Baerenreiter 1968 4. Bach, Johann Sebastian: Partite, Baerenreiter 1950 5. Haydn, Joseph: Samtliche Klaviersonaten Bd. II, Universal 1964 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener edition 1988 7. Beethoven, Ludwig van: Sonate za klavir II sveska, Munhen, G. Henle Verlag 1952 8. Chopin, Fryderyk: Sabrana dela II sveska, Warsyawa, PWM 1949 9. Schumann, Robert. Samtliche Klavierwerke Bd. II, Universal 1980 10. Brahms, Johannes: Samtliche Klavier-Werke Bd. II, Peters 1968 11. Liszt, Franz: Sabrana dela za klavir II sveska, Leipzig, Peters 1978 12. Рахманинов, Сергей: Прелиди, Музгиз 1978 13. Скрјабин, Александар: Сонате за клавир, Музика 1988 14. Прокофьев, Сергей Сергеевич: Сабрана дела за клавир 2. свеска, Музика 1978 15. Debussy, Claud: Etide, Paris, Durand 1916 16. Ravel, Mauric: Sonatina, Leduc 1963 17. Debussy, Claud: Pour le piano, Paris, Jobert 1901 18. Razni autor: Antologija srpske klavirske muzike I sveska, Beograd: UKS 2005 19. Franck, Cesa: Sabrana dela, Durand 1967			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity and teaching advancement	15	Exam	70

Attendance at lectures	15		
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<b>Study program:</b> Book of courses Bachelor academic studies;
<b>Course:</b> ODKL7 – Piano 7
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor
<b>Assistants:</b> /
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 11
<b>Prerequisites:</b> Passed exam Piano 6 (ODKL6)
<b>Course objective:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Developing critical thinking, communication skills and autonomy in work.
<b>Course outcomes:</b> Gaining all the segments of the professional requirements necessary for the successful and comprehensive realization of one musical work. Managing the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.
<b>Course content:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogy, intonation, pedalization, articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Examination Requirements: One concert or concert work for piano and orchestra or half-life of free program for 25 to 30 minutes.
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate I sveska, New York: G. Schirmer 1980 2. Bach, Johann Sebastian: Dobro temperovani klavir I sveska, Universal 1986 3. Bach, Johann Sebastian: Dobro temperovani klavir II sveska, Universal 1986 4. Haydn, Joseph: Sonate za klavir I sveska, Universal 1980 5. Mozart, Wolfgang Amadeus: Sonate za klavir I sveska, Wiener Edition 1980 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener Edition 1980 7. Beethoven, Ludwig van: Sonate za klavir I sveska, Munhen, G. Henle Verlag 1952 8. Beethoven, Ludwig van: Sonate za klavir II sveska, Munhen, G. Henle Verlag 1952 9. Schumann, Robert: Samtliche Klavierwerke, Bd. I Universal 1980 10. Brahms, Johannes: Sabrana dela za klavir I sveska, Breitkopf 1984 11. Liszt, Franz: Sabrana dela za klavir I sveska, Leipzig: Edition Peters 1979 12. Skrjabin, Aleksandar: Etide i prelidi, Muzika 1980 13. Prokofjev, Sergej: Sabrana dela za klavir I sveska, Muzika 1967 14. Debussy, Claude: Preludes, Paris: Durand 1910 15. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar d-moll KV 466, Frankfurt, Peters 1963 16. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar C-dur KV 467, Frankfurt, Peters 1980 17. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar A-dur KV 414, Frankfurt, Peters 1963 18. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar A-dur KV 488, Frankfurt, Peters 1980 19. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 3 c-moll, Leipzig, Peters 1980 20. Mozart, Wolfgang Amadeus: Koncert za klavir i orkestar B-dur KV 595, Leipzig, Breitkopf und Hartel 1964 21. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 1 C-dur, Leipzig, Peters 1980 22. Beethoven, Ludwig van: Koncert za klavir i orkestar br. 2, B-dur, Leipzig, Peters 1980 23. Rahmaninov, Sergej: Koncert za klavir i orkestar br. 2, c-moll, London, Boosey and Howkes 1947 24. Рахмањинов, Сергеј: Етиде оп. 33, 39, Музика 1978 25. Chopin, Fryderyk: Etude op. 25, Leduc 1978 26. Chopin, Fryderyk: Etude op. 10, Leduc 1975 27. Bach, Johann Sebastian: Toccaten, Schott 1968 28. Schubert, Franz: Samtliche klavierwerke, Breitkopf 1989 29. Chopin, Fryderyk: Koncerti za klavir i orkestar, Warsawa 1956 30. Liszt, Franz: Klavierkonzerten, Breitkopf 1975 31. Beethoven, Ludwig van: Klavierkonzert no. 4 G-du, r Peters 1978 32. Beethoven, Ludwig van: Klavierkonzert no. 5 Es-dur, Peters 1978 33. Прокофјев, Сергеј: Концерти 1-5, Музика 1988

34. Schumann, Robert: Klavierkonzer, t Lienau 1957			
35. Grieg, Edvard: Klavierkonzert, Baerenreiter 1967			
36. Скрябин, Александр: Николаевич Концерт: для фп. с оркестром Оп. 20, Музыка 1979			
37. Mozart, Wolfgang Amadeus: Variationen, Wiener edition 1997			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Lectures: individual lessons			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity and teaching advancement	15	Exam	70
Attendance at lectures	15		

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> ODKL8 – <b>Piano 8</b>			
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajović Đ. Marija, full professor; Serdar M. Aleksandar, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović D. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Jovanović-Petrović R. Jelena, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed exam Piano 7 (ODKL7)			
<b>Course objective:</b> Development of all components of the student's musical personality through the process of acquiring knowledge and skills necessary for layered understanding and realization of musical work. Developing critical thinking, communication skills and autonomy in work.			
<b>Course outcomes:</b> Gaining all the segments of the professional requirements necessary for the successful and comprehensive realization of one musical work. Managing the instrument, knowledge of styles and forms, understanding of musical content, individuality in expression.			
<b>Course content:</b> The process of work includes the understanding of the styles of composers of different epochs, the interpretation of content and form of compositions, research in the field of tonal design and the dynamic possibilities of the instrument, as well as the work on phrasing, agogia, intonation, pedalization, articulation. The selection of the program and the work plan depend on the current possibilities of each student and they are in line with the level of previously acquired knowledge and their intellectual, emotional and psychophysical predispositions. Special attention is paid to the formation of a free personality of individual expression and autonomy in the process of work. At least once, a public appearance is organized, which can also be within the class. Test requirements: A minimum 40 minutes program with at least three different epochs. One work must be in the form of a sonata.			
<b>Literature:</b> 1. Scarlatti, Domenico: Sonate II sveska, Ricordi 1981 2. Bach, Johann Sebastian: Dobro temperovani klavir I sveska, Baerenreiter 1968 3. Bach, Johann Sebastian: Dobro temperovani klavir II sveska, Baerenreiter 1968 4. Bach, Johann Sebastian: Partite, Baerenreiter 1950 5. Haydn, Joseph: Samtliche Klaviersonaten Bd. II, Universal 1964 6. Mozart, Wolfgang Amadeus: Sonate za klavir II sveska, Wiener edition 1988 7. Beethoven, Ludwig van: Sonate za klavir II sveska, Munhen, G. Henle Verlag 1952 8. Chopin, Fryderyk: Sabrana dela II sveska, Warsyawa, PWM 1949 9. Schumann, Robert. Samtliche Klavierwerke Bd. II, Universal 1980 10. Brahms, Johannes: Samtliche Klavier-Werke Bd. II, Peters 1968 11. Liszt, Franz: Sabrana dela za klavir II sveska, Leipzig, Peters 1978 12. Рахманинов, Сергей: Прелиди, Музгиз 1978 13. Скрјабин, Александар: Сонате за клавир, Музика 1988 14. Прокофьев, Сергей Сергеевич: Сабрана дела за клавир 2. сveska, Музика 1978 15. Debussy, Claud: Etide, Paris, Durand 1916 16. Ravel, Mauric: Sonatina, Leduc 1963 17. Debussy, Claud: Pour le piano, Paris, Jobert 1901 18. Razni autor: Antologija srpske klavirske muzike I sveska, Beograd: UKS 2005 19. Franck, Cesa: Sabrana dela, Durand 1967			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity and teaching advancement	15	Exam	70
Attendance at lectures	15		

<b>Study program:</b> Book of courses Bachelor academic studies;		
<b>Course:</b> ODKC1 - <b>Correspondence and reading from the list 1</b>		
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorićević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor		
<b>Assistants:</b> Marjanović L. Gordana, ind. art. ass.; Mladenović A. NATALIJA, ind. art. ass.; Petković M. Sanja, ind. art. ass.; Ovaskainen R. Uk Lauri Aleks, senior art. ass.; Pavlović S. Ivana, senior art. ass.; Radojčić-Firevski A. Katarina, senior art. ass.; Hadži-Antić A. Katarina, senior art. ass.; Hofman-Sretenović S. Neda, senior art. ass.; Egerić M. Dušan, art. ass.; Krvarušić-Bajić M. Dejana, art. ass.		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 6		
<b>Prerequisites:</b> None		
<b>Course objective:</b> Students gain the ability to quickly and skillfully navigate into unknown material, as well as the ability to technically reliable, stylish and interpretively adequate piano accompaniment of all types of soloists.		
<b>Course outcomes:</b> Students master practical skills in artistic expression in the field of piano accompaniment, communication with all types of soloists and instantaneous navigation in unknown material.		
<b>Course content:</b> Working on the basic principles in the acclaim of vocal soloists: the analysis of stocks, sound balance, harmonization in time, communication with the soloist (harmonized attack, breathing and diction of singers), common interpretation (content of text, dynamics and phrasing), introduction to the technical- representatives of all styles. Work on techniques of rapid percipulation of the notion of text, recognition of style and character in piano works that roughly correspond to level 3 and 4 grade school for basic music education: spotting vertical and tracking the horizontal music line, setting priorities in reading and interpreting text, respecting the music stream at any cost, the anticipation of material (viewing, thinking and listening in advance), the application of the acquired theoretical knowledge (harmonics, chord classes and pivotal positions), compression (simplification of complex scores), memories dreams and the reproduction of smaller entities by mere observation and analysis of the text. Due to the cost-effectiveness of teaching and the nature of the subject, which emphasizes interpersonal performance communication, classes take place in groups of up to 5 students, with special emphasis on individual work in proportion to individual affinities and abilities. Colloquium Requirements: - solo song of an old master or aria from the oratory - two lids of German authors - reading from a piano composition of the appropriate weight Exam requirements: - two lids of Slovenian authors - a solo song by a local author - reading from a piano composition of the appropriate weight.		
<b>Literature:</b> 1. Schumann, Robert: Solo pesme, Peters 1976 2. Schubert, Franz: Solo pesme, Peters 1978 3. Sight reading tests Grade 1-8, Schott 1976 4. Wolf, Hugo: Solo pesme, Breitkopf 1974 5. Reger, Max: Solo pesme, Baerenreiter 1977 6. Kršić, Jela: Klavirska Hrestomatija 3, Nota Knjaževac 1979 7. Kršić, Jela: Klavirska Hrestomatija 4, Nota Knjaževac 1980 8. Bach, Johann Sebastian: Mali preludijumi, Muzička Naklada Zagreb 1970 9. Mozart, Wolfgang Amadeus: Bečke sonatine, Prosveta 1976 10. Чайковский, Петр Ильич: Vremena goda, Muzigiz 1968 11. Чайковский, Петр Ильич: Романы и песни, Muzgiz 1965 12. Više autora: Zbirka srpskih solo pesama, Nota Knjaževac 2000 13. Više autora: Zbirka solo pesama, Prosveta 1972 14. Haendel, Georg Friedrich: Israel in Egypt, Judas Maccabaeus, Messiah, Peters 1994 15. Rahmaninov, Sergey: Романы и песни, Edicija Moskva 1978 16. Korsakov, Nikolaj Rimskij: Романы и песни, Muzgiz 1968		
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 3

<b>Teaching methods:</b> Lectures: group teaching, group size up to 5 Exercises: group teaching, group size up to 5			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity and teaching advancement	20	Exam	40
Colloquium	40		

<b>Study program:</b> Book of courses Bachelor academic studies;
<b>Course:</b> ODKC2 - <b>Correspondence and reading from the list 2</b>
<b>Teachers:</b> Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor
<b>Assistants:</b> Marjanović L. Gordana, ind. art. ass.; Mladenović A. NATALIJA, ind. art. ass.; Petković M. Sanja, ind. art. ass.; Ovaskainen R. Uk Lauri Aleks, senior art. ass.; Pavlović S. Ivana, senior art. ass.; Radojčić-Firevski A. Katarina, senior art. ass.; Hadži-Antić A. Katarina, senior art. ass.; Hofman-Sretenović S. Neda, senior art. ass.; Egerić M. Dušan, art. ass.; Krvarušić-Bajić M. Dejana, art. ass.
<b>Course status:</b> compulsory
<b>Number of ECTS:</b> 6
<b>Prerequisites:</b> None
<b>Course objective:</b> Students gain the ability to quickly and skillfully navigate into unknown material, as well as the ability to technically reliable, stylish and interpretively adequate piano accompaniment of all types of soloists.
<b>Course outcomes:</b> Students master practical skills in artistic expression in the field of piano accompaniment, communication with all types of soloists and instantaneous navigation in unknown material.
<b>Course content:</b> Co-ordination in time, communication with the soloist (concerted attack, joint breathing, strings of the strings, profiling of sound relations of two pianos), common interpretation (content and character of the text, dynamics and phrasing), familiarization with the technical-interpretative characteristics of the most important representatives of all styles. Students choose personal affinities to accompany piano, string or wind concert or concert for piano, string or blues instrument and orchestra. Transcription of orchestral scores, identification of instrumental groups and profiling of adequate sound. The program is adapted to the program of the demonstrator (students of piano, wind and strings). Work on techniques of rapid perception of the notion of text, recognition of style and character in piano works that correspond approximately to the level of the 1st grade of the middle music school: spotting vertical and tracking the horizontal music line, setting priorities in reading and interpreting the text, respecting the music flow at all costs, anticipating materials (viewing, thinking and listening in advance), application of acquired theoretical knowledge (harmony, chord and position positions), compression (simplification of complex scores), memorization and reproductions and smaller units by observing and analyzing the text. Due to the cost-effectiveness of teaching and the nature of the subject, which emphasizes interpersonal performance communication, classes take place in groups of up to 5 students, with special emphasis on individual work in proportion to individual affinities and abilities. Colloquium Requirements: - piano accompaniment of one piano, string or wind concert or concert piece for piano, string or blues instrument and orchestra, - reading from a piano composition of the appropriate weight Exam requirements: - piano accompaniment of one piano, string or wind concert or concert for piano, string or wind instrument and orchestra. The condition is that the student follows the student solicitor at the exam plays the instrument belonging to the second group of instruments in relation to the soloist he followed on the colloquium. - reading from a piano composition of the appropriate weight.
<b>Literature:</b> 1. Рахманинов, Сергей Романсы и песни Едиција Москва 1978; 2. Mozart, Wolfgang Amadeus Koncert za violinu A-dur Peters 1975; 3. Brahms, Johannes Koncert za violinu D-dur Peters 1990; 4. Saint Saens, Camille Introduction et rondo capriccioso Henle 1980; 5. Корсаков, Николай Римский Романсы и песни Музгиз 1968; 6. Bach, Johann Sebastian Dvoglasne invencije Muzička Naklada Zagreb 1973; 7. Cimarosa, Domenico Sonate Ricordi 1978; 8. Haydn, Joseph Sonate Peters 1972; 9. Mozart, Wolfgang Amadeus Sonate Wiener edition 1998; 10. Ranković, Ružica Zbirka klavirskih komada 1, 2, 3 Univerzitet Umetnosti, FMU 1987; 11. Schumann, Robert Album za mladež Prosveta 1973; 12. Чайковский, Петр Ильич Времена года Музгиз 1968; 13. Beethoven, Ludwig van Violin konzert Schott 1971 14. Tchaikovsky, Pyotr Ilyich Violin konzert Breitkopf 1974; 15. Dvorak, Antonin Koncert op. 53 Breitkopff 1973; 16. Sibelius, Jan Koncert op. 47 Lienau 1976; 17. Bruch, Max Koncert op. 26 Peters 1949; 18. Wieniawski, Henryk Koncerti op. 14 i 22 Peters 1963; 19. Mendelssohn-Bartholdy, Felix Koncert e-moll Schott 1915;

20. Mozart, Wolfgang Amadeus Koncerti KV216, 218, 219 Universal 1968;
21. Elgar, Edward Koncert za violončelo i orkestar Boosey and Hawkes 1950;
22. Dvorak, Antonin Koncert h-moll Breitkopf 1950;
23. Lalo, Edouard Cellokonzert Peters 1956;
24. Čajkovski, Petar Iljič Rokoko varijacije Boosey and Hawkes 1934;
25. Mercadante, Saverio Flute Koncert e-moll Milano 1973;
26. Mozart, Wolfgang Amadeus Flute konzerten D-dur, G-dur Peters 1968;
27. Mozart, Wolfgang Amadeus Oboa koncert C-dur Henle 1934;
28. Vivaldi, Antonio Oboa koncert C-dur Schott 1940;
29. Bellini, Vincenzo Concerto per oboa Ricordi 1933;
30. Weber, Carl Maria von Introduction, Thema und Variationen Peters 1972;
31. Stamitz, Karl Klarinetkonzert Es-dur Schott 1980;
32. Tartini Sonata Didona Ricordi 1977;
33. Bach, Johann Sebastian Violin Sonate Schott 1957

<b>No. of active teaching classes:</b>		Lectures: 1		Practical work: 3	
<b>Teaching methods:</b> Lectures: group teaching, group size up to 5 Exercises: group teaching, group size up to 5					
<b>Grading (max. no. of points 100):</b>					
Exam prerequisites:		Points - 60		Final exam:	
Activity and teaching advancement		20		Exam	
Colloquium		40			

<b>Study program:</b> Book of courses Bachelor academic studies;			
<b>Course:</b> MIMG1 -Methods of teaching guitar, OIMG1 - <b>Methods of teaching guitar 1</b> , OIMG2 - <b>Methods of teaching guitar 2</b> , OIMG3 - <b>Methods of teaching guitar 3</b> , OIMG4 - <b>Methods of teaching guitar 4</b>			
<b>Teachers:</b> Karajić M. Darko, associate professor ; HadžiĐorđević D. Aleksandar, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> Passed exam from previous modul			
<b>Course objective:</b> Theoretical and practical introduction to the basics of the instrument setting, the stages of the preparation of the music piece, the problems of various types of memory, the problems of public performance as well as with the pedagogical procedure in the elementary music school.			
<b>Course outcomes:</b> Knowledge of the pedagogical process - the technique of playing, the stages in the teaching, the practice of memorizing and organization of the class (30 or 45 minutes).			
<b>Course content:</b> The student is enabled, theoretically and practically, to understand and apply the basic technical settings of the instrument, to apply the appropriate stages in the preparation of the music piece, to familiarize the student with different types of memory, to prepare him for public appearance, as well as to achieve appropriate access to elementary music school classes.			
<b>Literature:</b> 1. Ogrizović Vera: Guitar-istorija, Literature, nastava, Samizdat, Beograd, 1999. 2. ScottTennant: Pumpingnylon, MelBay, LosAngeles, 1990. 3. Pujol Emilio: Ecoleraisonnéedelaguitare, Ricordi Americana, BuenosAires, 1956			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 3
<b>Teaching methods:</b> Combined method. Lectures on given topics. Discussions within lectures. All students of the Guitar module are attending the classes together. Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity and teaching advancement	20	Oral exam	50
Colloquium	30		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBPC1 - <b>Musical Scores 1</b> , OBPK1 - Musical Scores 1, OUBPK1 - Musical Scores 1			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> The student enrolled for the appropriate year of the basic studies of the Composition Department or Music Theory			
<b>Course objective:</b> The aim of the subject is to read the score and to tidy up its essential elements in order to gain the impression of the artistic qualities of the work.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to get to know the artistic qualities of the work, and as a composer or music theoretician, the student will be able to analyze the compositional procedures and stylistic characteristics of the composition. Student compositions of playing partituras also enable him to gain insight into the artistic musical heritage of the world and to create his own music based on this knowledge.			
<b>Course content:</b> The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. In the first semester, the student is introduced to playing old keys and classical string quartets, and in the second semester, through practical introduction to the transpositions of wind instruments and the basics of the orchestra of the classical little symphony orchestra, the student is able to perform the score of a small symphony orchestra. The student is obliged to perform 4 corals in the old keys J. S. Baha, one string quartet J. Haydn, two positions of one string quartet. A. Моцарта и Л. van Betoven from opus 18, one symphony V. A. Mozart and two sets of symphony J. Хайдн и L. van Betoven. The student should perform at least 70% of the material during the course, and a maximum of 30% of the exam materials.			
<b>Literature:</b> 1. J. S. Bach – Korali u starim ključevima (Mužička Akademija, Beograd, 1968) 2. J. Haydn- Streichquartett op. 3 Nr. 4 (Eulenburg, Leipzig, 1932) 3. W. A. Mozart- Streichquartett KV421 (Philharmonia, Wien, 1968) 4. L. v. Beethoven- Streichquartett op. 18 Nr. 5 (Peters, Leipzig, 1969) 5. Creutzburg, Heinrich, Partituerspiel (Schott, Mainz, 1956) 6. W. A. Mozart- Sinfonie KV 183 g-moll (Philharmonia, Wien, 1954) 7. W. A. Mozart- Sinfonie KV 201 A-dur (Peters, Leipzig, 1962) 8. J. Haydn- Sinfonie Nr. 92 "Oxford" (Doblinger, Wien, 1936) 9. L. v. Beethoven –Sinfonie Nr. 1 C-dur (Peters, Leipzig, 1936)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBPD1 - <b>Musical Scores 1</b>			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> The corresponding OAS year was entered in the conductor section			
<b>Course objective:</b> The aim of the course is to read the score and to analyze its essential elements in an effort to gain an impression of the artistic qualities of the work, as part of the preparation for working with different ensembles.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to learn the artistic qualities of the works and to be able to analyze the compositional procedures and stylistic characteristics of the composition as a conductor with the aim of more efficient work with choral, orchestral and vocal-instrumental ensembles in preparing the work for its performance.			
<b>Course content:</b> The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the musical piece. In the first semester, the student becomes acquainted with the keys of old through the corals of J. S. Bach, string quartets of classical authors. In the second semester. the student becomes acquainted with the concept of transposition as well as with the basics of the instrumentation of a small classical symphony orchestra The student is obliged to perform 6 corals J. S. Bach in the old keys, the whole string quartet J. Haydn, two sets of String Quartets of Mozart and Betoven, one full Mozart Symphony (No. 25 ge-mol or 29 A-Dur) and two Hajdn's "London" symphonies. During classes, a student should have at least 70% of the material in classes and 30% at the exam.			
<b>Literature:</b> 1. J. S. Bach – Korali u starim Ključevima (Muzička Akademija, Beograd, 1968) 2. J. Haydn-Streichquartett op. 76 Nr. 2 (Breitkopf, Leipzig, 1935) 3. W. A. Mozart-Streichquartett KV 387 (Eulenburg, Leipzig, 1938) 4. L. v. Beethoven- Streichquartett op. 18 Nr. 4 (Peters, Leipzig, 1968) 5. H. Creutzburg- Partiturspiel I-IV (Schott, Mainz, 1956) 6. W. A. Mozart- Sinfonie KV 183 g-moll (Philharmonia, Wien, 1954) 7. W. A. Mozart- Sinfonie KV 201 A-dur (Peters, Leipzig, 1962) 8. J. Haydn- Sinfonie Nr. 92 "Oxford" (Doblinger, Wien, 1936) 9. J. Haydn-Sinfonie Nr. 104 (Doblinger, Wien, 1936)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Colloquium	30		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBPD2 - <b>Musical Scores 2</b>			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Bruić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> The corresponding OAS year was entered in the conductor section			
<b>Course objective:</b> The aim of the course is to read the score and to analyze its essential elements in an effort to gain an impression of the artistic qualities of the work, as part of the preparation for working with different ensembles.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to learn the artistic qualities of the works and to be able to analyze the compositional procedures and stylistic characteristics of the composition as a conductor with the aim of more efficient work with choral, orchestral and vocal-instrumental ensembles in preparing the work for its performance.			
<b>Course content:</b> The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. In the first semester, the student becomes acquainted with the symphony of the classical epoch. In the second semester, the student becomes acquainted with the use of a small symphony orchestra in early romantics and with the playing and singing of operatic songs from the piano excerpt. The student is obliged to perform one Mozart Symphony (choice from number 35 to number 41) and two Beethoven symphonies by choice, one Symphony F. Schubert, one symphony of F. Mendelssohn, and one act of Mozart's opera. During the course, the student should perform at least 70% of the material, and at the exam maximum 30%.			
<b>Literature:</b> 1. L. v. Beethoven – Sinfonie Nr. 1 C-dur (Peters, Leipzig, 1936) 2. L. v. Beethoven- Sinfonie Nr. 5 c-moll (Peters, Leipzig, 1964) 3. W. A. Mozart- Sinfonie Nr. 38 D-dur KV504 (Peters, Leipzig, 1972) 4. F. Schubert- Sinfonien Nr. 1-3 (Baerenreiter, Kassel, 1967) 5. F. Mendelssohn – Sinfonie Nr. 3 "Italienische" (Breitkopf und Haertel, Leipzig, 1964) 6. W. A. Mozart-Le Nozze di Figaro (Ricordi, Milano, 1976)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 2			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBPD3 - <b>Musical Scores 3</b>			
<b>Teachers:</b> : Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> The corresponding OAS year was entered in the conductor section			
<b>Course objective:</b> The aim of the course is to read the score and to analyze its essential elements in an effort to gain an impression of the artistic qualities of the work, as part of the preparation for working with different ensembles.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to learn the artistic qualities of the works and to be able to analyze the compositional procedures and stylistic characteristics of the composition as a conductor with the aim of more efficient work with choral, orchestral and vocal-instrumental ensembles in preparing the work for its performance			
<b>Course content:</b> The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. In the first semester, symphonic examples composed for the great romantic symphony orchestra are played. The student becomes acquainted with the basics of instrumentation for the big symphony orchestra. In the second semester, the student is also acquainted with playing and singing a romantic opera from a piano excerpt. The student is obliged to screen one of the Shuman's and one Brams Symphony, one Symphony P. Tchaikovsky and one act of Verdi's opera. During the course, the student should perform at least 70% of the material and at the exam maximum 30%.			
<b>Literature:</b> 1. Creutzburg, Heinrich, Partiturspiel (Schott, Mainz, 1956) 2. J. Brahms- Sinfonie Nr. 2 D-dur Op. 73 (Philharmonia, Wien, 1938) 3. R. Schumann-Sinfonie Nr. 1 B-dur (Peters, Leipzig, 1960) 4. P. Tschaikowsky- Sinfonie Nr. 4 f-moll (Peters, Leipzig, 1968) 5. P. Tschaikowsky- Sinfonie Nr. 5 e-moll (Peters, Leipzig, 1968) 6. G. Verdi-Rigoletto (Ricordi, Milano, 1976) 7. G. Verdi-II Trovatore (Ricordi, Milano, 1972)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 2			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Performance			
<b>Course:</b> OBPD4 - <b>Musical Scores 4</b>			
<b>Teachers:</b> Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> The corresponding OAS year was entered in the conductor section			
<b>Course objective:</b> The aim of the course is to read the score and to analyze its essential elements in an effort to gain an impression of the artistic qualities of the work, as part of the preparation for working with different ensembles.			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to learn the artistic qualities of the works and to be able to analyze the compositional procedures and stylistic characteristics of the composition as a conductor with the aim of more efficient work with choral, orchestral and vocal-instrumental ensembles in preparing the work for its performance			
<b>Course content:</b> The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. In this semester the symphonic compositions of the impressionists and the opera of Puccini are worked out through playing and singing from the piano excerpt of Puccini's opera. In the second semester, the student is referred to the complex analytical procedures that make it easy for him to complete the score of the symphonic works of the 20th century, as well as to play and sing vocal and instrumental parts from the stage (not necessarily scenic). The student is obliged to perform at least two impressionistic symphonic poems and one act of Puccini's opera, one Prokof's symphony of choice (except for "Classical" No. 1) or one Shostakovich symphony, also by choice. The student is obliged to perform and sing from the scoreboard one vocal-instrumental (non-obligatory stage) work, for example, Bah's Magnifique, or Mozart's Requiem. The student should perform at least 70% of the course material and maximum 30% of the exam material.			
<b>Literature:</b> 1. Creutzburg, Heinrich, Partiturspiel (Schott, Mainz, 1956) 2. C. Debussy- La Mer (Durand, Paris, 1936) 3. M. Ravel- Pavane pour une infante defunte (Durand, Paris, 1910) 4. G. Puccini –La Boheme (Ricordi, Milano, 1961) 5. S. Prokofieff- Symohony No7 (Leeds Music Corporation, New York, 1958) 6. Д. Шостакович- Симфонија бр. 1 (Музгиз, Москва, 1963) 7. J. S. Bach- Magnificat (Eulenburg, London, 1961) 8. W. A. Mozart-Requiem (Peters, Leipzig, 1978)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 2			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

Study program: Book of courses, Bachelor Academic Studies			
Course title: MIPO1 - Practicum of organ interpretation with teaching methods, OIPO1 - <b>Practicum of organ interpretation with teaching methods 1</b> , OIPO2 - <b>Practicum of organ interpretation with teaching methods 2</b> , OIPO3 - <b>Practicum of organ interpretation with teaching methods 3</b> , OIPO4 - <b>Practicum of organ interpretation with teaching methods 4</b>			
Teachers: Smiljanić-Radić B. Maja, Full Professor			
Associates in teaching: ---			
Course status: Obligatory			
Number of ECTS:4			
Requirements: Passed exam in previous module (except module 1)			
Course objectives: Acquisition of expert knowledge from the artistic field of the organ (knowledge of the instrument, history of construction, development of instruments and literature) and their application within the main subject; mastering the organ practice in the field of orchestral and chamber playing, as an inseparable component in the formation of a professional musician - organist; referring to the methodical processes of organizing the teaching process of the organ in elementary and secondary music education with the aim of acquiring competences in the interpretative and pedagogical field. Students gain the capacity for independent artistic activity, as well as pedagogical and creative work in music schools, general education schools and cultural institutions.			
Course outcomes: Application of various theoretical and practical types of knowledge in artistic work; encouraging the processes of critical thinking and independent research work. Development of affinity of the student towards expert fields and disciplines within the framework of organ practice and education. Training students for professional work in the artistic area of organ in the fields of interpretation and pedagogy.			
Contents of the course: Students get acquainted with theoretical and practical disciplines in the field of organ performance and pedagogical practice, with the aim of setting and recognizing the problems, as well as finding a system solution. Teaching methodology is carried out through practical work - a simulation of school lesson that contains new and theoretical knowledge processed within lessons of the previous module. Units are processed on selected examples through "discovering" answers and conclusions, practical application and use of acquired knowledge. Working on organ parts in literature for the Baroque orchestra and chamber ensembles, with a particular emphasis on sound and dynamic relations in the ensemble, collective work, listening, articulation specifics, mastering the score. By acquiring theoretical knowledge, students develop the skill of systematic knowledge transfer, as well as the specific interaction of organ interpretational and pedagogical practice. At the end of the module, the students of the organ take the exam of playing one orchestral or chamber part of the organ in relation to the number of modules, as well as the presentation of school lecture. The students of the harpsichord take an exam that involves the realization of selected works from organ literature. Due to the small number of students per year (planned up to 2), and due to the economics of teaching and the nature of the subject, which emphasizes the mutual performance of the team, all the students of the organ and harpsichord will be united in the same course, which will process all the foreseen method units during the schooling.			
Literature: 1. Germani, Fernando: Metodo per Organo 1, 2, 3, 4, Edizioni De Santis, Roma, 1944 2. Oortmerssen, Jacques van: Organ tehnikue, GOArtPublications, Goeteborg, 2002 3. Oortmerssen, Jacques van: A guide to duo and trio playing, EditionBoeuenga, Holland, 1987 4. Goode, Jack C.: Pipe organ registration, ParthenonPress, Nashville, Tennessee, 1964 5. Suthoff-Gross, Rudolf: Orgelschule, K. H. M. Verlag, Wolfenbuttel, 1978 6. Laukvik, Jon: OrgelschulezurhistorischenAufführungspraxis, Carus-Verlag, Stuttgart, 1990 7. MusicaAntiquaBohemica: ClassiciBoemici, Praha, Czechoslovakia, 1953 8. Pergolesi, GiovanniBattista: Stabat Mater, EditionPeters, Leipzig, Nr. 821 9. Purcell, Henry: Trumpet tune, CollectionMarie-ClaireAlain, Billaudot, Paris, 1971 10. Bach, JohannSebastian: Aria, Trans. J. Thilde, Billaudot, Paris, 1974 11. Bach, JohannSebastian: TroisBourrees, Trans. J. Thilde, Billaudot, Paris, 1972 12. Huizinga, Johan 1970 (1956), Homo ludens. O podrijetlu kulture u igri. Matica hrvatska, Zagreb.			
Number of active classes:		Lectures: 1	Practice:1
Methods of teaching: Group teaching for all students of all years- modules: Harpsichord and Organ Lectures: collective teaching, group size up to 50 Practice: group teaching, group size up to 22			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 50	Final exam:
Seminary work		20	Practical examination work
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Parts	30		
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Study program: Book of courses, Bachelor Academic Studies			
Course title: ODRL1 - <b>Development of pianism and studying piano literature 1</b>			
Teachers: Đukić M. Maria, full professor; Penčić D. Branko, full professor; Šobajić V. Dragoljub, full professor			
Associates in teaching: ---			
Course status: Obligatory			
Number of ECTS:8			
Requirements: None			
Course objectives: Introduction to the historical development of piano performances.			
Course outcomes: Knowledge and understanding of the essences of piano performance as well as the instrument's repertoire. Ability to critically observe and understand the characteristics of performance of a certain historical period, and transposing them into the context of contemporary pianistic practice.			
Contents of the course: 1) Introduction. 2) English virginalists - characteristics and importance of their oeuvre for virginal. 3) Virginal, spinet, harpsichord and clavichord as predecessors of the modern piano. 4) William Bird - pieces for virginal. 5) John Bull - pieces for virginal. 6) Orlando Gibbons and the other virginalists - pieces for virginal. 7) French clavecinists, handbooks about playing keyboard instruments. 8) Francois Couperin - performance style and oeuvre for keyboard instruments. 9) J.S. Bach - performance style and oeuvre for string and keyboard instruments. 10) Characteristics and relevance of didactical - methodical work of J. S. Bach. 11) Inventions as the basis of Bach's approach to performance on keyboard instruments. 12) Air with 30 variations - analysis of the interpretative possibilities. 13) Tempered system - features and importance. 14) G. F. Haendel - oeuvre for keyboard instruments, and the style of performance. 15) D. Scarlatti - oeuvre for keyboard instruments, and the style of performance. 16) C.F.E. Bach - oeuvre for keyboard instruments. 17) The performative style of C. F. E. Bach. 18) J. C. Bach and W. F. Bach - oeuvre for keyboard instruments, and the style of performance. 19) B. Galuppi, P. Paradisi, P. Cimarosa - oeuvre for keyboard instruments. 20) Virtuosos from London and Vienna - M. Clementi, J.B. Cramer, J. N. Huml - oeuvre for piano, performative style, and pedagogical work. 21) J. Haydn - oeuvre for keyboard instruments. 22) Haydn's piano sonatas - comparative analysis of interpretation. 23) W. A. Mozart - oeuvre for piano, style of performance. 24) Mozart's piano concertos; Concert cadences. 25) Mozart's sonatas, rondos, fantasies and variations - comparative analysis of interpretation. Colloquium: oral part: responding to two questions concerning the studied material; practical part: playing from score priorly given compositions of the authors studied during the particular part of the course. Final exam: oral part: responding to two questions concerning the studied material; practical part: playing from score priorly given compositions of the authors studied during the particular part of the course.			
Literature: 1. Donington, Robert. The Interpretation of Early Music. Faber & Faber, London, 1975. 2. Šobajić, Dragoljub. Temelji savremenog pijanizma. Novi Sad, Svetovi, 1996. 3. Šobajić, Dragoljub Dragan. Zbirka tekstova za predmete Istorija i teorija pijanizma i Istorija izvođaštva. Beograd, 3. sam. izd. autora, 2012. 4. Friskin, James and Irwin Freundlich. Music For the Piano – A Handbook of Concert and Teaching Material from 1580 to 1952. New York, Dover Publications Inc., 1973. 5. Alekseev, Aleksandr Dimitrievič. Istorija fortepiannogo iskusstva. Čast' 1 i 2. Moskva, Muzyka, 1988.			
Number of active classes:		Lectures: 2	Practice:0
Methods of teaching: Lectures: collective teaching, group size up to 50			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during classes	20	Practical exam	10
Colloquium-s	20	Oral exam	40
Seminar-s	10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: ODRL2 - <b>Development of pianism and studying piano literature 2</b>			
Teachers: Šobajić V. Dragoljub, full professor			
Associates in teaching: ---			
Course status: Obligatory			
Number of ECTS:8			
Requirements: None			
Course objectives: Getting acquainted with the historical development of the art of piano performance, as well as the repertoire of the given period.			
Course outcomes: Knowledge and understanding of the essences of piano performance as well as the instrument's repertoire. Ability to critically observe and understand the characteristics of performance of a certain historical period, and transposing them into the context of contemporary pianistic practice. A comprehensive knowledge of the oeuvre of the important composers of the time.			
Contents of the course: 1) L. van Beethoven - oeuvre for piano. 2) Beethoven's pianistic style. 3) Interpretative analysis of selected pieces. 4) Beethoven as a romantic pianist. 5) Pianistic style and oeuvre for piano - J. Field, C. M. von Weber, F. Schubert. 6) Romantic pianism - characteristics and development. 7) Felix Mendelssohn - pianistic style and oeuvre for piano. 8) Robert Schumann - oeuvre for piano; comparative analysis of selected pieces. 9) Schumann's "Rules and Maxims for Young Musicians" as the basis for the contemporary ethical and aesthetical relationship towards music; Performing activity of Clara Schumann. 10) Chopin - oeuvre for piano. 11) Chopin's pianistic style. 12) Chopin as a pedagogue. 13) Chopin's " Sketch for a Method". 14) F. Liszt - oeuvre for piano. 15) The metamorphosis of the idea as the essential principle in Liszt's creation, pianism, pedagogy and life. 16) Liszt - his pianistic style. 17) Liszt as a pedagogue. 18) Comparative analysis of the interpretation of the selected pieces of F. Liszt. 19) German school of pianism. 20) Russian school of pianism. 21) Other important schools of the 19th and 20th century. 22) Oeuvre for piano - S. Rachmaninoff, F. Busoni, A. Skrjabin. 23) Oeuvre for piano - C. Debussy and M. Ravel. 24) Oeuvre for piano of B. Bartók. 25) Pianism and oeuvre for piano of I. Stravinsky, S. Prokofjev, D. Shostakovich. 26) Perspectives of contemporary pianism. Colloquium: oral part: responding to two questions concerning the studied material; practical part: playing from score priorly given compositions of the authors studied during the particular part of the course. Final exam: oral part: responding to two questions concerning the studied material; practical part: playing from score priorly given compositions of the authors studied during the particular part of the course.			
Literature: 1. Šobajić Dragoljub Dragan. Franc List – stvaralac i izvođač, 2. izd. Beograd, FMU, 2001. 2. Šobajić, Dragoljub Dragan. Slušanje zamišljenog – Betoven, Šopen, Brahms. Cetinje, Muzička akademija, 1999. 3. Kirby, F. E. Music for Piano – A Short History. Amadeus Press, 2003. 4. Шобажич, Драгољуб. Темељи савременог пијанизма. Нови Сад, Светови, 1996. 5. Eigeldinger, Jean-Jacques. Chopin – Pianist and Teacher, As Seen by His Pupils, third English edition. Cambridge, Cambridge University Press, reprint 2006. 6. Walker, Alan. Liszt - Vol. 1–3. Cornell University Press, 1997.			
Number of active classes:		Lectures: 2	Practice:0
Methods of teaching: Lectures: collective teaching, group size up to 50			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 50	Final exam:
Activity during classes		20	Practical exam
Colloquium-s		20	Oral exam
Seminar-s		10	

Study program: Book of courses, Bachelor Academic Studies			
Course title: ODRL3 - <b>Development of pianism and studying piano literature 3</b>			
Teachers: Šobajić V. Dragoljub, full professor			
Associates in teaching: ---			
Course status: Obligatory			
Number of ECTS:8			
Requirements: None			
Course objectives: Introduction to the piano repertoire and performance style of the 20th and 21st century.			
Course outcomes: Knowledge concerning repertoire and performance style of the 20th and 21st century. Mastering the practical skills required for performing contemporary music for piano.			
Contents of the course: Introducing the contemporary piano repertoire through playing certain pieces and listening to existing recordings. Mastering the non-standard ways of using the keyboard and the piano in total. Researching new approaches to piano sound and liberty in interpretation. Due to the nature of the subject and the programme requirements, the lectures are theoretical as well as practical. The need for artistic dialogue and idea exchange asks for group type of course, but still aiming to preserve an individual approach to each student. Homework: Performing a piece\pieces of the repertoire studied. Colloquium: oral part: responding to two questions concerning the studied material; practical part: playing from score priorly given compositions of the authors studied during the particular part of the course. Final exam: oral part: responding to two questions concerning the studied material; practical part: playing from score priorly given compositions of the authors studied during the particular part of the course.			
Literature: 1. Schoenberg, Arnold Klavirski komadi op. 19 Univerzal 1965 2. Berg, Alban Sonata za klavir op. 1 Peters 1973 3. Ligeti, Gyorgy Etide za klavir, Editio Budapest. 1995 4. Stockhausen, Karlheinz Klavirski komadi op. 12, Editio Budapest. 1995.			
Number of active classes:		Lectures: 2	Practice:0
Methods of teaching: Lectures: collective teaching, group size up to 50 Exercises: group teaching, group size up to 22			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 50	Final exam:
Activity during classes		20	Practical exam
Colloquium-s		20	Oral exam
Seminar-s		10	

Study program: Book of courses, Bachelor Academic Studies			
Course title: OBD11 - <b>Conducting 1</b>			
Teachers: Radovanović-Brkanović R. Biljana, Full Professor ; Sudić D. Bojan, Full Professor			
Associates in teaching: Radojković D. Sonja, collaborative pianist ; Stefanović D. Mladen, adjunct collaborative pianist			
Course status: compulsory			
Number of ECTS:22			
Requirements: None			
Course objectives: A thorough expansion of all aspects that the student's musical personality constitutes, through the knowledge acquisition necessary for different levels of comprehension and realization of set musical pieces. This is followed by conscientization of criticism (objective analysis), communication skill sets and self sustainability while engaged in ensemble conducting.			
Course outcomes: Students will master practical skills (allocated within artistic expressions, public performances, rehearsal and ensembles conducting, and practice sessions), theoretical knowledge (knowledge and understanding of the repertoire and the context of the piece), gain autonomy in work, psychological understanding of interpretations, awareness of criticisms and communication skills.			
Contents of the course: First Semester: Study of basic elements of conducting technique (preparatory movement, schemes, articulation, <i>agogics</i> ...) and practical application in vocal, three and four voices part pieces (motets, madrigals and pieces of domestic composers of simpler structure). Introduction to stylistic directions, characteristics and types of choral ensembles, practical application of beforehand acquired knowledge (harmony analysis, musical forms, counterpoint). Second semester: Theoretical processing of more complex choral works of various stylistic epochs and musical directions (liturgies, operas, spiritual concerts, choral suites and similar).Through practical work with the ensemble (mixed and female choir), students further improve their conducting technique, get acquainted with the process of work (from the initial sight reading piece with the ensemble, to the final mastering of the basic elements of the interpretation). Examination requirements: The exam is in the form of a public appearance, the student conducts at least one work of a cyclic form, or a series of compositions of different weights of at least 20 minutes duration.			
Literature: 1. Lasso, Orlando di Moteti Muzička akademija, Beograd 1972; 2. Ilić, Vojislav Vežbe iz horskog dirigovanja Muzička akademija, Beograd 1970 3. Monteverdi, Claudio Madrigali Muzička akademija, Beograd 1970; 4. Mokranjac, Stevan Stojanović Opelo Muzička akademija, Beograd 1968; 5. Mokranjac, Stevan Stojanović Akatist Muzička akademija, Beograd 1971; 6. Mokranjac, Stevan Stojanović Rukoveti Zavod za udžbenike i nastavna sredstva, Beograd 1995; 7. Rahmanjinov, Sergej Svenočno bdenije Muzička akademija, Beograd 1979; 8. Mokranjac, Stevan Stojanović Liturgija Svetog Jovana Zlatoustog Zavod za udžbenika i nastavna 9. Sredstva, Beograd 1995; 10. Чайковский, Петр Ильич Liturgija Svetog Jovana Zlatoustog Fakultet muzičke umetnosti, Beograd 1981; 11. Hristić, Stevan Opelob moll Muzička akademija, Beograd 1968; 12. Česnokov, Pavel Liturgija Svetog Jovana Zlatoustog Fakultet muzičke umetnosti, Beograd 2002; 13. Britten, Benjamin Ceremony of Carols Fakultet muzičke umetnosti, Beograd 1983.			
Number of active classes:		Lectures: 1	Practice:2
Methods of teaching: Lectures: individual teaching Practical work: individual teaching			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam - Technical realization	30
Practical work	20	Exam - Artistic impression	30
Attend lectures	10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OBDI2 – <b>Conducting 2</b>			
Teachers: Radovanović-Brkanović R. Biljana, Full Professor ; Sudić D. Bojan, Full Professor			
Associates in teaching: Radojković D. Sonja, collaborative pianist ; Stefanović D. Mladen, adjunct collaborative pianist			
Course status: compulsory			
Number of ECTS:22			
Requirements: Passed exam Conducting 1 (OBDI1)			
<p>Course objectives:</p> <p>A thorough expansion of all aspects that the student's musical personality constitutes, through the knowledge acquisition necessary for different levels of comprehension and realization of set musical pieces. This is followed by conscientization of criticism (objective analysis), communication skill sets and self sustainability while engaged in ensemble conducting.</p>			
<p>Course outcomes:</p> <p>Students will master practical skills (allocated within artistic expressions, public performances, rehearsal and ensembles conducting, and practice sessions), theoretical knowledge (knowledge and understanding of the repertoire and the context of the piece), gain autonomy in work, psychological understanding of interpretations, awareness of criticisms and communication skills.</p>			
<p>Contents of the course:</p> <p>First semester: In the second year of the study we begin with orchestral scores ie. symphonies and other classical masterpieces (foremostly Haydn and Mozart). For the first time, the student is presented with orchestral scores, followed by basic elements of orchestration, while renewing knowledge regarding musical instruments (sound range, keys, transpositions, etc.), followed by an improvement of conducting technique. The course program includes comprehension and interpretation of content and form of compositions, research in the field of tonal design and dynamic possibilities of the orchestra, work on phrasing, agogia, articulation.</p> <p>Second semester: Complex compositions of the classical repertoire (Haydn, Mozart, Beethoven). The focus is on practical lessons, for the first time the student meets with the orchestra and in the work with the ensemble begins to apply the acquired knowledge (technique of conducting, orchestration, knowledge of instruments ...). Exam requirements: the exam is in the form of a public performance where a student is to conduct overtures, or one or two movements of classical symphonies.</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Haydn, Joseph Simphonie no. 104 Peters, Leipzig 1936</li> <li>2. Haydn, Joseph Sinfonie "Mit dem Paukenschlag" Philharmonia, Wien 1938;</li> <li>3. Haydn, Joseph Sinfonie "Mit dem Paukenwirbel" Peters, Leipzig 1948</li> <li>4. Mozart, Wolfgang Amadeus Sinfonie Nr. 39 Es-dur Peters, Leipzig 1952;</li> <li>5. Mozart, Wolfgang Amadeus Simphonie no. 40 g- moll Peters, Leipzig 1952;</li> <li>6. Beethoven, Ludwig van Simphonie no. 1 C major Peters, Leipzig 1938;</li> <li>7. Beethoven, Ludwig van Sinfonie Nr. 2 D-dur Peters, Leipzig 1938;</li> <li>8. Beethoven, Ludvig van Ouverture Coriolan Peters, Leipzig 1936;</li> <li>9. Beethoven, Ludwig van Ouverure Egmont Peters, Leipzig 1935;</li> <li>10. Mozart, Wolfgang Amadeus Sinfonie KV 551 C-dur Nr. 41 Peters, Leipzig 1937;</li> <li>11. Beethoven, Ludwig van Sinfonie B-dur Nr. 4 Peters, Leipzig 1938;</li> <li>12. Beethoven, Ludvig van Sinfonie A-dur Nr. 7 Peters, Leipzig 1938.</li> </ol>			
Number of active classes:		Lectures: 1	Practice:2
<p>Methods of teaching:</p> <p>Lectures: individual teaching</p> <p>Practical work: individual teaching</p>			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam - Technical realization	30
Practical work	20	Exam - Artistic impression	30
Attend lectures	10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OBDI3 - <b>Conducting 3</b>			
Teachers: Radovanović-Brkanović R. Biljana, Full Professor ; Sudić D. Bojan, Full Professor			
Associates in teaching: Radojković D. Sonja, collaborative pianist ; Stefanović D. Mladen, adjunct collaborative pianist			
Course status: compulsory			
Number of ECTS:22			
Requirements: Passed exam Conducting 2 (OBDI2)			
<p>Course objectives:</p> <p>A thorough expansion of all aspects that the student's musical personality constitutes, through the knowledge acquisition necessary for different levels of comprehension and realization of set musical pieces. This is followed by conscientization of criticism (objective analysis), communication skill sets and self sustainability while engaged in ensemble conducting.</p>			
<p>Course outcomes:</p> <p>Students will master practical skills (allocated within artistic expressions, public performances, rehearsal and ensembles conducting, and practice sessions), theoretical knowledge (knowledge and understanding of the repertoire and the context of the piece), gain autonomy in work, psychological understanding of interpretations, awareness of criticisms and communication skills.</p>			
<p>Contents of the course:</p> <p>First semester: Composers and compositions of early Romanticism. The selection of the program and the work plan depend on the current technical capabilities of the student and are in line with the level of previously acquired knowledge, as well as with his intellectual and psychophysical predispositions. The process of work includes an understanding of the style of the early romantic epoch, the interpretation of the content and the form of the composition, the work on phrasing, agogic, articulation ... Working on further refinement of conducting technique.</p> <p>Second semester: The process of work involves understanding the styles of various epochs, with particular reference to the compositions of the romantic period, interpretation of content and form, further research in the field of tone emission of the orchestra, work on phrasing, articulation, agogics. The selection of the program is in line with the level of previously acquired knowledge of each student and is conditioned by his intellectual and psychophysical potentials. Exam requirements: Public performance. The program is conditioned by the current repertoire of the Symphonic Orchestra with which students will perform the exam - one or two movements of a symphony from romantic period or a symphonic poems, or an overture.</p>			
<p>Literature:</p> <ol style="list-style-type: none"> <li>1. Mendelssohn-Bartholdy, Felix Sinfonie Nr. 3 "Italienische" Peters, Leipzig 1953;</li> <li>2. Mendelssohn-Bartholdy, Felix Ouverture "Hebriden" Peters, Leipzig 1956;</li> <li>3. Schubert, Franz Sinfonie Nr. 5 B-dur Eulenburg, Leipzig 1958;</li> <li>4. Schubert, Franz Sinfonie Nr. 8 h-moll Eulenburg, Leipzig 1956;</li> <li>5. Beethoven, Ludwig van Sinfonie F-dur no. 6 Peters, Leipzig 1938;</li> <li>6. Beethoven, Ludwig van Ouverture "Leonore" nr. 3 Peters, Leipzig 1952;</li> <li>7. Brahms, Johannes Simphonie no. 8, Philharmonie, Wien 1962;</li> <li>8. Brahms, Johannes Sinfonie Nr. 5 e-moll Philharmonie, Wien 1962;</li> <li>9. Tschaikowsky, Peter Ilic Sinfonie Nr. 4 f-moll Peters, Leipzig 1963;</li> <li>10. Tschaikowsky, Peter Ilic Sinfonie Nr. 5 e-moll Peters, Leipzig 1963;</li> <li>11. Tschaikowsky, Peter Ilic Sinfonie Nr. 6 h-moll Peters, Leipzig 1967;</li> <li>12. Čajkovski, Petar Iljič Fantasie-Ouverture "Romeo und Julie" Peters, Leipzig 1976.</li> </ol>			
Number of active classes:		Lectures: 1	Practice:2
<p>Methods of teaching:</p> <p>Lectures: individual teaching Practical work: individual teaching</p>			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam - Technical realization	30
Practical work	20	Exam - Artistic impression	30
Attend lectures	10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OBDI4 – <b>Conducting 4</b>			
Teachers: Radovanović-Brkanović R. Biljana, Full Professor ; Sudić D. Bojan, Full Professor			
Associates in teaching: Radojković D. Sonja, collaborative pianist ; Stefanović D. Mladen, adjunct collaborative pianist			
Course status: compulsory			
Number of ECTS:24			
Requirements: Passed exam Conducting 3 (OBDI3)			
Course objectives: A thorough expansion of all aspects that the student's musical personality constitutes, through the knowledge acquisition necessary for different levels of comprehension and realization of set musical pieces. This is followed by conscientization of criticism (objective analysis), communication skill sets and self sustainability while engaged in ensemble conducting.			
Course outcomes: Students will master practical skills (allocated within artistic expressions, public performances, rehearsal and ensembles conducting, and practice sessions), theoretical knowledge (knowledge and understanding of the repertoire and the context of the piece), gain autonomy in work, psychological understanding of interpretations, awareness of criticisms and communication skills.			
Contents of the course: The first semester: The process of further improving of the student's conducting technique through it's practical implementation on works from various periods, interpretation of content and the form of more complex compositions, with particular reference to the works of late romanticism. Basic introduction with conducting opera arias and soloist accompaniment ... Program selection and the work plan depend on the current possibilities of the student, assimilating it with the level of previously acquired knowledge and their intellectual and psychophysical predispositions. Second semester: The process of course includes further improvement of conducting technique, research in the field of sound emission, dynamic scaling, phrasing, agogics, articulation. Practical application of previously acquired knowledge in the field of styles, harmony, forms, orchestration. Diagnosing opera arias and soloists accompaniment. The selection of the program and the work plan depend on the current possibilities of the student and are in line with the level of previously acquired knowledge and their intellectual and psychophysical predispositions. Exam requirements: Public performance - concert (concert program is conditioned by the current repertoire of the ensemble with which the candidate takes the exam).			
Literature: 1. Dvorak, Antonin Sinfonie op. 88 Nr. 8 G-dur Philharmonia, Wien 1968; 2. Dvorak, Antonin Sinfonie "Aus der Neuen Welt" Universal, Wien 1937; 3. Franck, Cesar Sinfonie d-moll Eulenburg, Leipzig 1973 4. Liszt, Franz Les Preludes Boosey and Hawkes, London 1976; 5. Mussorgsky, Modest Eine Nacht auf dem kahlen Berge Breitkopf, Leipzig 1976; 6. Prokofieff, Sergej Symphonie classique op. 25 Boosey and Hawkes 1978; 7. Verdi, Giuseppe Messa da Requiem Peters, Leipzig 1963; 8. Mozart, Wofgang Amadeus Requiem Eulenburg, Leipzig 1983; 9. Mozart, Wolfgang Amadeus Klavierkonzert KV. 537 D-dur Peters, Leipzig 1961; 10. Mozart, Wolfgang Amadeus Klavierkonzert KV 466 d-moll Peters, Leipzig 1961; 11. Schumann, Robert Klavierkonzert a-moll Peters, Leipzig 1961; 12. Verdi, Giuseppe Il Trovatore Ricordi, Milano 1963.			
Number of active classes:		Lectures: 1	Practice:2
Methods of teaching: Lectures: individual teaching Practical work: individual teaching			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Exam - Technical realization	30
Practical work	20	Exam - Artistic impression	30
Attend lectures	10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: ODMK1 - <b>Methodology of piano teaching 1</b>			
Teachers: Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligoriјеvić B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović L.J. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
Associates in teaching: ---			
Course status: Obligatory			
Number of ECTS: 6			
Requirements: None			
Course objectives: Introduction to students with the problems of piano pedagogy at the level of basic music education.			
Course outcomes: Training a student for professional piano pedagogy at the level of basic music education.			
Contents of the course: Introduction to various methods of access to piano technique written in the period from the end of the HJH to the middle of the HH century. A detailed introduction to the development of piano technique through the epoch as well as the history of technology development in Russia and France. Introduction to the Alfredo Corto method through his book "Rational Principles of Piano Approach". Working on five areas that include, equality, independence and mobility of fingers, thumb, scale and armpit embroidering, double note and polyphonic music techniques, hand stretching technique, hand wrist technique and performing acorades. Special attention is paid to the daily piano gymnastics shown in this method. After completing a lecture on the Alfredo Corto method, students will demonstrate their learning and show how they perceive the time-consuming method. The next method to be studied is the Dorothy Taubman method. An American pianist who founded a piano center and along with her lecturers promoted her method internationally. It involves the study of articulation, rotation, design, and octave. Students will study each subject in detail. Comparison of Alfred Corto and Dorothy Taubman's methods. Finding common approaches to piano technique in both methods by studying each segment of piano technique. During the second semester, the method of Teodor Leshetsky will be studied through the presentation of the books Mari Prentner and Malvin Bre, who as his assistants detailed the method of Teodor Lešetsky. Based on the presented method, they themselves pointed out, and as an assistant to Lešetsky, they were preparing young pianists so that technically trained would be ready to access Professor Lesheetsky's classes. The display involves studying the position of the hand and fingers, the various ways of touching the race, the thumbing, the thriller, the chord, the arpeggee, the double notes, the stretching of the small hand, the octaves, the fingertips, the general rules, the movements of the hand and arm. Students will show the learned elements at a time in relation to a student-student as well as student-student of a lower or middle school of music. Studying the Isidor Philip's method through his book "The Complete Piano Technique School". The method involves different areas of piano technique such as finger flexibility, speed training, different exercises, finger stretching and their independence, arpeggiations, double notes, octaves from the wrist of the hand, the triller of the repeated note. Special attention will be devoted to the analysis of Isidor Phillip's independent exercise exercises based on a reduced septic tank. Introduction to the book by Vasil Ilic Safonova "New formula for piano pedagogues and piano students". Practical classes where a student keeps track of elementary or secondary music school, where a group discussion follows. Seminar work which involves the presentation in written form of one of the fields from both methods. Analytical student-student lessons as well as demonstration lessons. The colloquium involves an analysis of the approach of Alfredo Corto and Dorota Taubman. The exam represents an analysis of the approach of the technical methods processed during the year.			
Literature: 1. Nejgauz, Henrik: O umetnosti sviranja na klaviru, Univerzitet umetnosti, Bepgrad 1970 2. Timakin, Evgenij: Vaspitanje pijaniste, Udruženje muzičkih i baletskih pedagoga Srbije 1983 3. Šćapov, Arsenij: Metodika nastave klavira, FMU, Beograd 1963 4. Serdar, Aleksandar: Razvoj pijanističke tehnike, Crnogorski kulturni centar, Podgorica 2012 5. Šobajić, Dragoljub: Temelji savremenog pijanizma, Svetovi, Novi Sad 1996 6. Mihelis, V L: Prvi časovi mladog pijaniste, Savez muzičkih društava Vojvodine 1992 7. Liberman, J: Rad na usvršavanju klavirske tehnike, izd. Saša Stojanović 2001.			
Number of active classes:		Lectures: 2	Practice:0
Methods of teaching: Lectures: group teaching, group size up to 50 Exercises: group teaching, group size up to 22			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
Activity and teaching advancement		30	Exam
			Points - 60
			60

Colloquium	10		
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Study program: Book of courses, Bachelor Academic Studies			
Course title: ODMK2 - <b>Methodology of piano teaching 2</b>			
Teachers: Đukić M. Marija, full professor; Živković J. Ninoslav, full professor; Jovičić J. Dubravka, full professor; Penčić D. Branko, full professor; Rajković Đ. Maja, full professor; Sinadinović M. Dejan, full professor; Stanković Ž. Lidija, full professor; Humo-Rajevac A. Tijana, full professor; Šandorov S. Aleksandar, full professor; Vukelja D. Ljiljana, associate professor; Gligorijević B. Jelica, associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Pavlović T. Miloš, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Cvijić T. Vladimir, associate professor; Đajić-Levajac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Jovanović-Petrović R. Jelena, assistant professor; Maksimović L.J. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
Associates in teaching: ---			
Course status: obliged			
Number of ECTS:8			
Requirements: None			
Course objectives: Introduction to students with the problems of piano pedagogy at the level of basic music education.			
Course outcomes: Training a student for professional piano pedagogy at the level of basic music education.			
Contents of the course: Learning literature for lower and middle school music. In the framework of introducing literary analysis of the same works as well as solving technical and interpretive problems. An analysis of the means through which a pupil can lead to a state of superiority over the given musical work. Work to overcome difficulty in playing scales. These include all already learned techniques that involve the application of knowledge to master arpe, chord, thriller, tremol, glissand, octave, double notes and jumps. Awareness of the piano characteristics that implies the specificity of piano sound and its expansion, the pedal characteristics and the expressive possibilities of the instrument. Analysis and consideration of the physiological problems of playing on the piano. Getting acquainted with the etales of Karl Cherry and Clementi, which are the basic repertoire of students of lower and middle music schools. Different groups of ethics are dedicated to specific technical requirements, so in every ethic young pianists have to concentrate on mastering specific technical problems. By meeting certain etudes, they consider with their attendants their vision of working on a technical solution to the problem of dealing with each individual etud. Students will have classes for each other as well as students of lower and middle music schools. A colloquium in the form of a practical presentation will refer to the material that has been processed so far. In the second semester, further studies will be continued on the literacy for the education of students of lower and middle music schools. Lecture by a renowned professor of junior and high school who will methodologically introduce students with beginners in working with young children. Education on how to approach the youngest age and how young pianists get into the world of music and pianism. Talk about the concept of time, the problem of initial learning, the relationship to pre-school and school age. Introduction to students with phases of music work. An analysis of the process of learning a musical piece, the problems of a public appearance, the process of practicing one musical piece and bringing it to the stage when the work can be performed on a public front. Forming students' work habits as well as training students for independent work. Further learning of literary periods of various periods, primarily intended for the education of pupils such as small preludiums, double and triangular invention of Johan Sebastian Bach, certain lighter sonatas Bethoven, Mozart and Haydn, as well as sonatas and literature HJH and HH century are most often present on the student repertoire. Seminar work will be in written form and refer to observation from classes with high school professor. Colloquium involves technical work with students on scales and etudas. The exam will include the literature of Nejgauz and Timakin, as well as observations from the classes.			
Literature: 1. Nejgauz, Henrik: O umetnosti sviranja na klaviru, Univerzitet umetnosti, Bepgrad 1970 2. Timakin, Evgenij: Vaspitanje pijaniste, Udruženje muzičkih i baletskih pedagoga Srbije 1983 3. Šćapov, Arsenij: Metodika nastave klavira, FMU, Beograd 1963 4. Serdar, Aleksandar: Razvoj pijanističke tehnike, Crnogorski kulturni centar, Podgorica 2012 5. Šobajić, Dragoljub: Temelji savremenog pijanizma, Svetovi, Novi Sad 1996 6. Mihelis, V L: Prvi časovi mladog pijaniste, Savez muzičkih društava Vojvodine 1992 7. Liberman, J: Rad na usvršavanju klavirske tehnike, izd. Saša Stojanović 2001..			
Number of active classes:		Lectures: 2	Practice:2
Methods of teaching: Lectures: collective teaching, group size up to 50 Exercises: group teaching, group size up to 22			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Attendance at lectures	20	Exam	40
Activity and teaching advancement	30		
Colloquium	10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMKL 1- <b>Jazz piano 1</b>			
Teachers: Miletić S. Sava, assistant professor; Zulfikarpašić E. Bojan, visiting professor			
Associates in teaching: ---			
Course status: compulsory			
Number of ECTS:10			
Requirements: None			
Course objectives: Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
Course outcomes: Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
Contents of the course: Work on jazz language (bebop, blues). Jazz standards and Broadway songs. Work on chords and scales. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (30-35 minutes).			
Literature: 1. The Real Book-Vol. 2, Hal Leonard; 2nd edition (June 1, 2005) 2. The Real Book-Vol. 3, Hal Leonard; 2nd edition (July 1, 2006) 3. Jazz Piano Solos- Vol. 12 – Swinging Jazz, Leonard Corporation (August 1, 2009) 4. Best of Blues Piano, Hal Leonard Corporation (February 1, 2005) 5. Art Tatum Jazz Masters, Sales America (January 1, 1992) 6. The Genius of Thomas "Fats" Waller: Piano Solos, Alfred Publishing Co., Inc. (June 1983).			
Number of active classes:		Lectures: 0	Practice:1
Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
		Points - 60	
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMKL 2- <b>Jazz piano 2</b>			
Teachers: Miletić S. Sava, assistant professor; Zulfikarpašić E. Bojan, visiting professor			
Associates in teaching: ---			
Course status: compulsory			
Number of ECTS:10			
Requirements: Passed Jazz piano 1 (OMKL1)			
Course objectives: Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
Course outcomes: Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
Contents of the course: Work on jazz language (bebop, blues) and on other traditional jazz styles (stride, swing). Jazz standards and Broadway songs. Work on phrasing and technique. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (30-35 minutes).			
Literature: 1. The Real Book-Vol. 2, Leonard; 2nd edition (June 1, 2005) 2. The Real Book-Vol. 3, Leonard; 2nd edition (July 1, 2006) 3. Jazz Piano Solos - Vol. 4 - Bebop Jazz, Leonard (2005) 4. Jazz Masters - Bud Powell, Music Sales America (January 1, 1992) 5. Charlie Parker for Piano, Music Sales America (May 1, 1992) 6. Hank Jones Piano Works, Hal Leonard (2011).			
Number of active classes:		Lectures: 0	Practice:1
Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
		Points - 60	
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMKL 3- <b>Jazz piano 3</b>			
Teachers: Miletić S. Sava, assistant professor; Zulfikarpašić E. Bojan, visiting professor			
Associates in teaching: ---			
Course status: compulsory			
Number of ECTS:13			
Requirements: Passed Jazz piano 2 (OMKL2)			
Course objectives: Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
Course outcomes: Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
Contents of the course: Work on jazz language (hard bop). Work on "solo piano". Jazz standards and Broadway songs. Work on tone and accompaniment. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (30-35 minutes).			
Literature: 1. The Real Book-Vol. 2, Leonard; 2nd edition (June 1, 2005) 2. The Real Book-Vol. 3, Leonard; 2nd edition (July 1, 2006) 3. How To Play Piano In A Big Band, music (2004) 4. Thelonious Monk - Easy Piano Solos, Hal Leonard Corporation (December 1, 1998) 5. Jazz Piano Solos - Vol. 6 - Hard Bop, Hal Leonard Corporation (Nov, 2001) 6. The Art of Comping, Advance Piano Music, Advance Music (1992).			
Number of active classes:		Lectures: 0	Practice:1
Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
Activity		10	Technical realization
Public performance		20	Artistic impression
Attendance		10	

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMKL 4- <b>Jazz piano 4</b>			
Teachers: Miletić S. Sava, assistant professor; Zulfikarpašić E. Bojan, visiting professor			
Associates in teaching: ---			
Course status: compulsory			
Number of ECTS:13			
Requirements: Passed Jazz piano 3 (OMKL3)			
Course objectives: Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
Course outcomes: Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
Contents of the course: Work on jazz language (cool jazz, hard bop). Jazz standards and Broadway songs. Phrasing. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (30-35 minutes).			
Literature: 1. The Real Book-Vol. 2, Leonard; 2nd edition (June 1, 2005) 2. The Real Book-Vol. 3, Leonard; 2nd edition (July 1, 2006) 3. The Jazz Piano Book - By Mark Levine, Music (January 12, 2011) 4. Bill Evans - 19 Arrangements for Solo Piano, The Richmond Organization (June 1, 2001) 5. Thelonious Monk - Intermediate Piano Solos, Leonard Corporation (January 1, 2000) 6. The Harmony of Bill Evans, Leonard Corporation (May 1, 1994).			
Number of active classes:		Lectures: 0	Practice:1
Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
			Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMKL 5- <b>Jazz piano 5</b>			
Teachers: Miletić S. Sava, assistant professor; Zulfikarpašić E. Bojan, visiting professor			
Associates in teaching: ---			
Course status: compulsory			
Number of ECTS:11			
Requirements: Passed Jazz piano 4 (OMKL4)			
Course objectives: Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
Course outcomes: Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
Contents of the course: Work on jazz language (cool jazz, hard bop) and “modal” playing. Jazz standards and Broadway songs. Contemporary jazz standards and modal songs. Program and work plan depend on students’ individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (30-35 minutes).			
Literature: 1. The New Real Book, Music Co.; 1st edition (1988) 2. The New Real Book, Volume 2, Sher Music (June 1, 2005) 3. The New Real Book, Vol. 3, Sher Music Co. (June 1, 2005) 4. The Harmony of Bill Evans - Volume 2, Hal Leonard Corporation; (December 30, 2009) 5. Jazz Piano And Harmony: An Advanced Guide, Jamey Aebersold; Pap/Com edition (January 17, 2012) 6. Oscar Peterson - Jazz Exercises, Minuets, Etudes & Pieces for Piano, Hal Leonard Corporation; 2 edition (October 1, 2005).			
Number of active classes:		Lectures: 0	Practice:1
Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam: Points - 60
Activity		10	Technical realization 30
Public performance		20	Artistic impression 30
Attendance		10	

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMKL 6- <b>Jazz piano 6</b>			
Teachers: Miletić S. Sava, assistant professor; Zulfikarpašić E. Bojan, visiting professor			
Associates in teaching: ---			
Course status: compulsory			
Number of ECTS:11			
Requirements: Passed Jazz piano 5 (OMKL5)			
Course objectives: Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
Course outcomes: Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
Contents of the course: Work on “outside” playing. Contemporary jazz standards and modal songs. Boosting students' individuality. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (30-35 minutes).			
Literature: 1. The New Real Book, Sher Music Co.; 1st edition (1988) 2. The New Real Book, Volume 2, Sher Music (June 1, 2005) 3. The New Real Book, Vol. 3, Sher Music Co. (June 1, 2005) 4. Connecting Chords with Linear Harmony (Jazz Book), Hal Leonard Corporation (May 1, 1996) 5. A Creative Approach to Jazz Piano Harmony By Bill Dobbins, Advance Music (1994) 6. Jazz Piano Solos - Vol. 5 - Cool Jazz, Hal Leonard Corporation (Jun, 1997).			
Number of active classes:		Lectures: 0	Practice:1
Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
			Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMKL 7- <b>Jazz piano 7</b>			
Teachers: Miletić S. Sava, assistant professor; Zulfikarpašić E. Bojan, visiting professor			
Associates in teaching: ---			
Course status: compulsory			
Number of ECTS:11			
Requirements: Passed Jazz piano 6 (OMKL6)			
Course objectives: Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
Course outcomes: Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
Contents of the course: Work on “modal” and “free “playing. Contemporary jazz standards and modal songs. Accompanying signers on piano. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (30-35 minutes).			
Literature: 1. The New Real Book, Music Co.; 1st edition (1988) 2. The New Real Book, Volume 2, Sher Music (June 1, 2005) 3. The New Real Book, Vol. 3, Music Co. (June 1, 2005) 4. The McCoy Tyner Collection: Piano Transcriptions, Leonard Corporation (November 1, 1992) 5. Harmonic Exercises For Piano By Clare Fischer, Music (Dec, 1995) 6. Herbie Hancock Classic Jazz Compositions and Piano Solos, Advance Music (2001).			
Number of active classes:		Lectures: 0	Practice:1
Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
Activity		10	Technical realization
Public performance		20	Artistic impression
Attendance		10	

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMKL 8- <b>Jazz piano 8</b>			
Teachers: Miletić S. Sava, assistant professor; Zulfikarpašić E. Bojan, visiting professor			
Associates in teaching: ---			
Course status: compulsory			
Number of ECTS:11			
Requirements: Passed Jazz piano 7 (OMKL7)			
Course objectives: Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
Course outcomes: Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
Contents of the course: Contemporary jazz standards and modal songs. Accompanying signers on piano. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (30-35 minutes).			
Literature: 1. The New Real Book, Sher Music Co.; 1st edition (1988) 2. The New Real Book, Volume 2, Sher Music (June 1, 2005) 3. The New Real Book, Vol. 3, Sher Music Co. (June 1, 2005) 4. Comprehensive Technique for Jazz Musicians, Publishing, Inc.; 2 edition (January 1, 1999) 5. Harmonic Exercises For Piano By Clare Fische, Music (Dec, 1995) 6. Contemporary Jazz Piano: Hal Leonard Keyboard Style Series, Leonard Corporation; Pap/Com edition (March 1, 2010).			
Number of active classes:		Lectures: 0	Practice:1
Lectures: individual lessons			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
Activity		10	Technical realization
Public performance		20	Artistic impression
Attendance		10	

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMIP1- <b>Jazz Improvisations 1</b>			
Teachers: Milošević B. Aleksandar, visiting professor			
Associates in teaching: ---			
Course status: compulsory			
Number of ECTS:4			
Requirements: None			
Course objectives: Understanding jazz improvisations. Improvement of motivation and skills necessary for independent and mutually improvised performing..			
Course outcomes: Students are able to use the usual methods of jazz improvisations, to use their theoretical concepts and develop high level of their artistic realizations.			
Contents of the course: Melody: Analysis and coding system. Functional harmony: steps in main harmonic rotations and cadence. Functional analysis and interpretation of chords – triads, seventh-chords. Vertically performance planning: arpeggio, inversions, permutations, different rhythms. Leading tones and lines of leading tones. Making of simple thematic patterns for performance and rhythmisation. “On”/”Off” concept, Notes Per Bar concept. Blues, rhythm changes. Discussion on selected examples and problematic situations and their practical use on instrument or voice. Performance of the program based on jazz standards. Harmonic patterns with diminished chordes. Functional analysis and reharmonisation with diminished chordes. Transposition of lines of leading tones with harmonization. Concept of melodic changes in improvisation.			
Literature: 1. Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL 1 2. Pat Martino, CREATIVE FORCE 1 3. George Van Eps, HARMONIC MECHANISMS VOL 1-3 4. Hal Crook, HOW TO IMPROVISE 4. Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL2 6. Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL3 5. Pat Martino, CREATIVE FORCE 2 Hal Crook, HOW TO IMPROVISE.			
Number of active classes:		Lectures: 1	Practice:1
Lectures: group of 50 students Practise: group of 22 students			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
Attendance		10	Oral part
Activity		10	Practical part
Public performance		20	

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMIP2- <b>Jazz Improvisations 2</b>			
Teachers: Milošević B. Aleksandar, visiting professor			
Associates in teaching: ---			
Course status: compulsory			
Number of ECTS:4			
Requirements: Passed Jazz Improvisations 1 (OMIP1)			
Course objectives: Understanding jazz improvisations. Improvement of motivation and skills necessary for independent and mutually improvised performing.			
Course outcomes: Students are able to use the usual methods of jazz improvisations, to use their theoretical concepts and develop high level of their artistic realizations.			
Contents of the course: Theory of scales and tonal chords: basic scales for improvisations, exercises for scales, intervals and scale patterns. Functional harmony: the most important minor patterns, elliptic relations. Functional analysis, interpretation of chords – ninth-chords and poly chords. Concept of chords in improvisations. Further improvement of jazz standards improvisation skills. Discussion on selected examples and problematic situations and their practical use on instrument or voice. Transcription of solo parts. Performance of the program based on jazz standards. "Approach Notes" and "Target Notes" concepts in improvisation. Different combinations in performance: scales, chromatics, double chromatics, consonant structure. Functional harmony: complex harmonic patterns. Alterations based on mutual tones and essential chords. Further improvement of jazz standards improvisation skills. Transcription of solo parts. Discussion on selected examples and problematic situations and their practical use on instrument or voice. Performance of the program based on jazz standards.			
Literature: 1. Nicolas Slonimsky, THESAURUS OF SCALES AND MELODIC PATTERNS, Amsco Publications Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL 3 2. Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL 4 3. Jerry Cooker, PATTERNS FOR JAZZ 4. Don Mock, MELODIC MINOR, Warner bross publication 5. David Liebman, A CHROMATIC APPROACH TO JAZZ HARMONY AND MELODY 6. Nicolas Slonimsky, THESAURUS OF SCALES AND MELODIC PATTERNS, Amsco Publications Jerry Cooker, PATTERNS FOR JAZZ 7. Frank Gamballe, TECHNIQUE BOOK 1-2.			
Number of active classes:		Lectures: 1	Practice:1
Lectures: group of 50 students Practise: group of 22 students			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam: Points - 60
Attendance		10	Oral part 30
Activity		10	Practical part 30
Public performance		20	

Study program: Book of courses, Bachelor Academic Studies			
Course title: OMIP3- <b>Jazz Improvisations 3</b>			
Teachers: Milošević B. Aleksandar, visiting professor			
Associates in teaching: ---			
Course status: compulsory			
Number of ECTS:4			
Requirements: Passed Jazz Improvisations 2 (OMIP2)			
Course objectives: Understanding jazz improvisations. Improvement of motivation and skills necessary for independent and mutually improvised performing.			
Course outcomes: Students are able to use the usual methods of jazz improvisations, to use their theoretical concepts and develop high level of their artistic realizations.			
Contents of the course: Functional harmony: summarizing of patterns learned during semesters 1-4: major scales, dominant and subdominant chords, chains of dominant chords, cadence and turns, patterns with diminished chords. Bebop scales: basic concepts, the most important bebop scales and their implementation in improvisations. Writing of solo parts and practical exercises of improvisation. Discussion on selected examples and problematic situations and their practical use on instrument or voice. Performance of the program based on jazz standards. Work on basic concepts of reharmonization: dominant substitute, substitute of second degree, modal changes. Implementation of reharmonization when arranging. Use of reharmonization when creating solo parts. Further work on concepts of essential chords in improvisation. Identifying and analyzing of basic guidelines in improvisation. "Notes Per Bar" performance. Rhythmus" performance. Rhythmus Per Bar" performance. Mastering of different rhythmic principles of improvisation: time, plus, swing, equal quavers, accents. Writing of solo parts and practical exercises of improvisation. Transcription of different parts. Performance of the program based on jazz standards.			
Literature: 1. Peter O'Mara, A CHORDAL CONZEPT, Advance Music 2. Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL 5 3. Gary Campbell, TRIAD PAIRS FOR JAZZ John Stowell, HANDOUTS 4. Peter O'Mara, MODAL CONZEPT, Advance Music 5. Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL 5 Ted Green, CHORD CHEMISTRY 6. Jerry Bergonzi, INSIDE IMPROVISATION SERIES VOL 6 7. Ted Green, CHORD CHEMISTRY 8. John Stowell, HANDOUTS.			
Number of active classes:		Lectures: 1	Practice:1
Lectures: group of 50 students Practise: group of 22 students			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	10	Oral part	30
Activity	10	Practical part	30
Public performance	20		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OAOO1 - <b>Principles of orchestration 1</b> , OUAOO1 - Principles of orchestration 1			
<b>Teachers:</b> Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
<b>Assistants:</b> Adžić M. Draško, assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain the capacity for independent artistic professional activity in the field of composition and orchestration.			
<b>Course outcomes:</b> The student has acquired a basic knowledge of orchestration practice and is able to implement this knowledge in his creative work. He mastered the theoretical basis orchestration for string orchestra and the theoretical and practical aspects of classical orchestration for symphony orchestra a2.			
<b>Course content:</b> <u>Theoretical classes</u> String Orchestra. Characteristics string orchestra. The technique of string instruments. Transferring piano bet into the string orchestra. Techniques and characteristics of wind instruments. Classical Symphony Orchestra a2 <u>Practical classes</u> Orchestrating five (5) short piano compositions for string orchestra. Orchestrating 5 small piano bets of classical symphony orchestra a2. Test requirements: Orchestration short piano pieces for the classical symphony orchestra a2			
<b>Literature:</b> 1. Obradović, Aleksandar. Uvod u orkestraciju. Univerzitet Umetnosti u Beogradu, 1997. 2. Adler, Samuel. Study of Orchestration, Third Edition. W. W. Norton & Company, 2002. 3. Раков, Николай Петрович. Практический курс инструментовки. Москва: Музыка, 1967. 4. Bach, Johann Sebastian. Branderburgisches Konzert No. 3. Edition Peters, 1986. 5. Bach, Johann Sebastian. Branderburgisches Konzert, No. 5. Edition Peters, 1965. 6. Mozart, Wolfgang Amadeus. Eine kleine Nachtmusik. Edition Peters, 1986. 7. Tchaikovsky, Pyotr Ilyich. Serenade for Strings in C major. Edition Peters, 1985. 8. Rimsky-Korsakov, Nikolay. Principles of Orchestration. Dover Publications Inc., 1964. 9. Beethoven, Ludwig van. Symphony No. 1. Edition Peters, 1964. 10. Beethoven, Ludwig van. Symphony No. 3. Edition Peters, 1964. 11. Beethoven, Ludwig van. Symphony No. 5. Edition Peters, 1964			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Analytical presentation of the relevant musical work in the subject area. Classes are held in the form of lectures, which are theoretical and practical, and in the form of exercises that are practical Lectures: collective classes, group size to 200 exercises: collective classes, group size to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
The presence of classes	10	Oral examination	30
Activity during classes	30	Written examination	30

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OAOO2 - <b>Principles of orchestration 2</b> , OUAOO2 - Principles of orchestration 2			
<b>Teachers:</b> Žebeljan P. Isidora, full professor; Milošević Mijanović S. Tatjana, associate professor; Savić M. Svetlana, associate professor; Latinčić M. Dragan, assistant professor; Popović B. Branka, assistant professor			
<b>Assistants:</b> Adžić M. Draško, assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed Principles of orchestration 1			
<b>Course objective:</b> Students gain the capacity for independent artistic professional activity in the field of composition and orchestration.			
<b>Course outcomes:</b> The student has acquired a basic knowledge of orchestration practice and he is able to implement this knowledge in his creative work. He mastered the theoretical basis orchestration for string orchestra and the theoretical and practical aspects of classical orchestration for symphony orchestra a3.			
<b>Course content:</b> <u>Theoretical classes</u> A large symphony orchestra a3. Processing of all instruments of a symphony orchestra. Melodies and harmonies in the orchestra. Proportional dynamics. Features and characteristics Symphony Orchestra. Transferring piano movement in a symphony orchestra. The organization scores. <u>Practical classes</u> Making tasks. Analytical presentation of a parts from orchestra literature. Orchestrating 5 small piano movement for large symphony orchestra a3. Test requirements: Orchestration short piano pieces for large symphony orchestra a3.			
<b>Literature:</b> 1. Obradović, Aleksandar. Uvod u orkestraciju. Univerzitet Umetnosti u Beogradu, 1997. 2. Adler, Samuel. Study of Orchestration, Third Edition. W. W. Norton & Company, 2002. 3. Раков, Николай Петрович. Практический курс инструментовки. Москва: Музыка, 1967. 4. Rimsky-Korsakov, Nikolay. Principles of Orchestration. Dover Publications Inc., 1964. 5. Зряковский, Николай Николаевич. Задачи по общему курсу инструментоведения. Москва: Музыка, 1966. 6. Schubert, Franz. Symphony No. 8, Unfinished. Edition Peters, 1978. 7. Rimsky-Korsakov, Nikolai. Scheherazade. Edition Peters, 1986. 8. Mahler, Gustav. Symphony No. 5, Unfinished. Edition Peters, 1968. 9. Tchaikovsky, Piotr Ilyich. Symphony No. 4 in F minor, Op. 36. Edition Peters, 1978.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Analytical presentation of the relevant musical work in the subject area. Classes are held in the form of lectures, which are theoretical and practical, and in the form of exercises that are practical. Lectures: collective classes, group size to 200 exercises: collective classes, group size to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
The presence of classes	10	Oral examination	30
Activity during classes	30	Written examination	30

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMBS 1- <b>Jazz double bass 1</b>			
<b>Teachers:</b> Nikolić M. Milan, assistant professor; O' Leary Partick, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> /			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Work on jazz idioms. Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Important examples from history of jazz double bass; different styles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Barry Sahagian, Essential Bass Theory 2. Brian Emmel, 5 String Bass Fundamentals 3. Fred Cockfield, Power Tools for Bass 4. Gary Willis, Bass Builders Fingerboard Harmony for Bass 5. Peter Murray, Essential Bass Technique 6. Adam Kadmon, The Bass Grimoire 7. Eugene Levinson, The School of Agility - A Technical Method of the Scale System for String Bass			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMBS 2- <b>Jazz double bass 2</b>			
<b>Teachers:</b> Nikolić M. Milan, assistant professor; O' Leary Partick, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz double bass 1 (OMBS1)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Students acquire the ability to express themselves in the most important traditional and modern jazz styles. Students gain the ability to actualize their artistic ideas.			
<b>Course content:</b> Further work on jazz idioms; good "timing" in jazz interpretation. Particularities of interpretations of melodic examples of different jazz styles. Work on harmonic examples, jazz harmony – modal and tonal language. Continuous work on technique, tonal exercises, harmonic jazz language and jazz repertoire. Transcriptions of solo parts and their performances. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Barry Sahagian, Essential Bass Theory 2. Harvey Vinson, The Bass Guitar Scale Manual 3. Fred Cockfield, Power Tools for Bass 4. Gary Willis, Bass Builders Fingerboard Harmony for Bass 5. Peter Murray, Essential Bass Technique 6. Len Berryman, Intonation Plus 7. Wendi Hrehovcsik, Music Reading For Bass - The Complete Guide 8. Gary Willis, Ultimate Ear Training For Guitar and Bass			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMBS 3- <b>Jazz double bass 3</b>			
<b>Teachers:</b> Nikolić M. Milan, assistant professor; O' Leary Partick, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz double bass 2 (OMBS2)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Further work on technique, tonal exercises, harmonic jazz language and jazz repertoire. Development of individual style. Transcriptions of jazz songs, interpretation of transcriptions. Understanding different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping. Jazz improvisations. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Gary Willis, Ultimate Ear Training For Guitar and Bass 2. Johnny Rector, Walking Bass 3. Alexis Sklarevski, BASS PLAYING TECHNIQUES - The Complete Guide 4. Jim Sinnett, Reading Bass 5. Dominik Hauser, Chords for Bass 6. Mark Johnson, Concepts For Bass Soloing 7. Bunny Brunel, BUNNY BRUNEL'S POWER BASS - SOLOING SECRETS - Bk & CD			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMBS 4 - <b>Jazz double bass 4</b>			
<b>Teachers:</b> Nikolić M. Milan, assistant professor; O' Leary Partick, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz double bass 3 (OMBS3)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Further work on technique, tonal exercises, harmonic jazz language and jazz repertoire. Development of individual style. Transcriptions of jazz pieces, interpretation of transcriptions. Understanding different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping. Jazz improvisations. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Alexis Sklarevski, BASS PLAYING TECHNIQUES - The Complete Guide 2. Jim Sinnett, Reading Bass 3. Mark Johnson, Concepts For Bass Soloing 4. Bunny Brunel, BUNNY BRUNEL'S POWER BASS - SOLOING SECRETS - Bk & CD 5. Chuck Archard, Building Bass Lines 6. Emile De Cosmo, The Woodshedding Sourcebook - - Bk & CD 7. Bunny Brunel, Mel Bay's Complete Book of Bass Technique			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMBS 5 - <b>Jazz double bass 5</b>			
<b>Teachers:</b> Nikolić M. Milan, assistant professor; O' Leary Partick, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz double bass 4 (OMBS4)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Further work on technique, tonal exercises, harmonic jazz language and jazz repertoire. Development of individual style. Transcriptions of jazz pieces, interpretation of transcriptions. Understanding different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping. Jazz improvisations. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Alexis Sklarevski, BASS PLAYING TECHNIQUES - The Complete Guide 2. Bunny Brunel, Mel Bay's Complete Book of Bass Technique 3. Bruce Gertz, Mastering the Bass Book 1 4. Chuck Sher, The Improvisors Method 5. Al Hendrickson and Art Orzeck, Mel Bay's Deluxe Bass Chords, Arpeggios and Scales 6. Ed Friedland, Bass Improvisation - The Complete Guide to Soloing 7. Chris Matheos, Percussive Slap Bass 8. Charles Colin, Bass Clef Rhythms Complete			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMBS 6 - <b>Jazz double bass 6</b>			
<b>Teachers:</b> Nikolić M. Milan, assistant professor; O' Leary Partick, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz double bass 5 (OMBS5)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Further work on technique, tonal exercises, harmonic jazz language and jazz repertoire. Development of individual style. Transcriptions of jazz pieces, interpretation of transcriptions. Understanding different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping. Jazz improvisations. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Bunny Brunel, Mel Bay's Complete Book of Bass Technique 2. Bruce Gertz, Mastering the Bass Book 2 3. Chuck Sher, The Improvisors Method 4. Al Hendrickson and Art Orzeck, Mel Bay's Deluxe Bass Chords, Arpeggios and Scales 5. Ed Friedland, Bass Improvisation - The Complete Guide to Soloing 6. David Gross, 6-String Basics 7. Bernard "Bunny" Brunel, Complete Book of Bass Essentials			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMBS 7 - <b>Jazz double bass 7</b>			
<b>Teachers:</b> Nikolić M. Milan, assistant professor; O' Leary Partick, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz double bass 6 (OMBS6)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Further work on technique, tonal exercises, harmonic jazz language and jazz repertoire. Development of individual style. Transcriptions of jazz pieces, interpretation of transcriptions. Understanding different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping. Jazz improvisations. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Ed Friedland, Bass Improvisation - The Complete Guide to Soloing 2. Bernard "Bunny" Brunel, Complete Book of Bass Essentials 3. Bunny Brunel, Bunny Brunel's Power Bass: - Soloing Secrets - Bk & Cd 4. Gary Hess, Encyclopedia Of Reading Rhythms 5. Kenny Werner, Effortless Mastery 6. Michael Moore, Melodic Playing in the Thumb Position - A Method for the String Bass 7. Brian J. Kane, Creative Jazz Sight Reading			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMBS 8 - <b>Jazz double bass 8</b>			
<b>Teachers:</b> Nikolić M. Milan, assistant professor; O' Leary Partick, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz double bass 7 (OMBS7)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Further work on technique, tonal exercises, harmonic jazz language and jazz repertoire. Development of individual style. Transcriptions of jazz pieces, interpretation of transcriptions. Understanding different jazz styles, interpretation of content and form of compositions; research in the field of tonal shaping. Jazz improvisations. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Ed Friedland, Bass Improvisation - The Complete Guide to Soloing 2. Bernard "Bunny" Brunel, Complete Book of Bass Essentials 3. Bunny Brunel, Bunny Brunel's Power Bass: - Soloing Secrets - Bk & Cd 4. Gary Hess, Encyclopedia Of Reading Rhythms 5. Kenny Werner, Effortless Mastery 6. Michael Moore, Melodic Playing in the Thumb Position - A Method for the String Bass 7. Brian J. Kane, Creative Jazz Sight Reading 8. Oneida James, Groove Mastery - Tab			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMPV 1- <b>Jazz singing 1</b>			
<b>Teachers:</b> Petković S. Vesna, assistant professor; Griffit S. Miles, visiting professor; Hendricks J. Michelle, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> /			
<b>Course objective:</b> Improving vocal technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Jazz idioms. Vocal technique. Harmonic jazz language and jazz repertoire of different styles. Development of harmonic hearing. Important examples from history of jazz; different styles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. David Berkman: The Jazz Singer's Guidebook 2. Michelle Weir: Jazz Singers Handbook 3. Denis DiBlasio: Guide for Jazz and Scat Vocalists 4. Jamey Aebersold: Jazz Ear Training 5. Phil Mattson: Vocal Jazz, The Art & Technique 6. Susan Anders: Singing with Style: Jazz Vocal Warm Up, Singing Technique & Vocal Style Singing Lessons			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMPV 2- <b>Jazz singing 2</b>			
<b>Teachers:</b> Petković S. Vesna, assistant professor; Griffit S. Miles, visiting professor; Hendricks J. Michelle, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz singing 1 ( OMPV 1)			
<b>Course objective:</b> Improving vocal technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Jazz idioms. Vocal technique. Harmonic jazz language and jazz repertoire of different styles. Development of harmonic hearing. Important examples from history of jazz; different styles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. David Berkman: The Jazz Singer's Guidebook 2. Michelle Weir: Jazz Singers Handbook 3. Denis DiBlasio: Guide for Jazz and Scat Vocalists 4. Jamey Aebersold: Jazz Ear Training 5. Phil Mattson: Vocal Jazz, The Art & Technique 6. Susan Anders: Singing with Style: Jazz Vocal Warm Up, Singing Technique & Vocal Style Singing Lessons			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMPV 3- <b>Jazz singing 3</b>			
<b>Teachers:</b> Petković S. Vesna, assistant professor; Griffit S. Miles, visiting professor; Hendricks J. Michelle, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz singing 2 ( OMPV 2)			
<b>Course objective:</b> Improving vocal technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Vocal technique, tonal exercises, harmonic jazz language and jazz repertoire. Concept of jazz solo, continuous work on performing jazz solo. Collaboration of instrumentalists and singers in performances. Important examples from history of jazz; different styles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. David Berkman: The Jazz Singer's Guidebook 2. Phil Mattson: Vocal Jazz, The Art & Technique 3. David Berkman, The Harmonic Basis of the Melody of Songs 4. Michelle Weir: Vocal Improvisation 5. Denis DiBlasio: Guide for Jazz and Scat Vocalists 6. Stephanie Nakasian: It's Not on The Page!			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMPV 4- <b>Jazz singing 4</b>			
<b>Teachers:</b> Petković S. Vesna, assistant professor; Griffit S. Miles, visiting professor; Hendricks J. Michelle, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz singing 3 ( OMPV 3)			
<b>Course objective:</b> Improving vocal technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Personal style. Vocal improvisation. Vocal technique, tonal exercises, harmonic jazz language and jazz repertoire. Mastering concept of jazz solo, continuous work on performing jazz solo. Collaboration of instrumentalists and singers in performances. Important examples from history of jazz; different styles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Jay Clayton, Sing Your Story 2. Denis DiBlasio: Guide for Jazz and Scat Vocalists 3. Stephanie Nakasian: It's Not on The Page! 4. Phil Mattson: Vocal Jazz, The Art & Technique 5. David Berkman, The Harmonic Basis of the Melody of Songs 6. Michelle Weir: Vocal Improvisation			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMPV 5- <b>Jazz singing 5</b>			
<b>Teachers:</b> Petković S. Vesna, assistant professor; Griffit S. Miles, visiting professor; Hendricks J. Michelle, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz singing 4 ( OMPV 4)			
<b>Course objective:</b> Improving vocal technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Personal style. Vocal improvisation. Vocal technique, tonal exercises, harmonic jazz language and jazz repertoire. Transcriptions. Phrasing. Collaboration of instrumentalists and singers in performances. Important examples from history of jazz; different styles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Dr Gloria Cooper & Don Sickler, Jazz Phrasing - A Workshop For The Jazz Vocalist 2. Ramon Ricker, Technique Development in Fourths for Jazz Improvisation 3. Jay Clayton, Jazz Vocal Practice Series Vol 2 4. Kirby Shaw, Vocal Jazz Style 5. Ken Pullig, Ted Pease, Modern Jazz Voicings 6. Chet Baker, Greatest Scat Solos 7. Steve Zegree, The Complete Guide To Teaching Vocal Jazz 8. Carl Strommen, The Contemporary Chorus - A Director's Guide For The Jazz-Rock Choir 9. Doug Anderson, Jazz and Show Choir Handbook 2nd Edition			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMPV 6- <b>Jazz singing 6</b>			
<b>Teachers:</b> Petković S. Vesna, assistant professor; Griffit S. Miles, visiting professor; Hendricks J. Michelle, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz singing 5 ( OMPV 5)			
<b>Course objective:</b> Improving vocal technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Personal style. Vocal improvisation. Vocal technique, tonal exercises, harmonic jazz language and jazz repertoire. Transcriptions. Phrasing. Collaboration of instrumentalists and singers in performances. Important examples from history of jazz; different styles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Doug Anderson, Jazz and Show Choir Handbook 2nd Edition 2. Dr Gloria Cooper & Don Sickler, Jazz Phrasing - A Workshop For The Jazz Vocalist 3. Ramon Ricker, Technique Development in Fourths for Jazz Improvisation 4. Jay Clayton, Jazz Vocal Practice Series Vol 2 5. Kirby Shaw, Vocal Jazz Style 6. Ken Pullig, Ted Pease, Modern Jazz Voicings 7. Chet Baker, Greatest Scat Solos 8. Steve Zegree, The Complete Guide To Teaching Vocal Jazz 9. Carl Strommen, The Contemporary Chorus - A Director's Guide For The Jazz-Rock Choir			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMPV 7- <b>Jazz singing 7</b>			
<b>Teachers:</b> Petković S. Vesna, assistant professor; Griffit S. Miles, visiting professor; Hendricks J. Michelle, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz singing 6 ( OMPV 6)			
<b>Course objective:</b> Improving vocal technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Personal style. Vocal improvisation. Vocal technique, tonal exercises, harmonic jazz language and jazz repertoire. Transcriptions. Phrasing. Performances with big ensembles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Jim Snidero, Jazz Conception for Scat Vocals 2. Willie Hill Jr., Approaching the Standards for Jazz Vocalists 3. Dr. Scott Fredrickson, Scat Singing Method - Beginning Vocal Improvisation 4. Bob Stoloff, Scat! Vocal Improvisation 5. Ken Pullig, Ted Pease, Modern Jazz Voicings 6. Chet Baker, Greatest Scat Solos 7. Steve Zegree, The Complete Guide To Teaching Vocal Jazz 8. Carl Strommen, The Contemporary Chorus - A Director's Guide For The Jazz-Rock Choir			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OMPV 8- <b>Jazz singing 8</b>			
<b>Teachers:</b> Petković S. Vesna, assistant professor; Griffit S. Miles, visiting professor; Hendricks J. Michelle, visiting professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz singing 7 ( OMPV 7)			
<b>Course objective:</b> Improving vocal technique; familiarizing with jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of critical thinking.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles. Students acquire the ability to express themselves in the most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Personal style. Vocal improvisation. Vocal technique, tonal exercises, harmonic jazz language and jazz repertoire. Transcriptions. Phrasing. Performances with big ensembles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes).			
<b>Literature:</b> 1. Jim Snidero, Jazz Conception for Scat Vocals 2. Willie Hill Jr., Approaching the Standards for Jazz Vocalists 3. Dr. Scott Fredrickson, Scat Singing Method - Beginning Vocal Improvisation 4. Steve Zegree, The Complete Guide To Teaching Vocal Jazz 5. Ken Pullig, Ted Pease, Modern Jazz Voicings 6. Niranjan Jhaveri, New Vocal Techniques For Jazz & Modern Music 7. Carl Strommen, The Contemporary Chorus - A Director's Guide For The Jazz-Rock Choir			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Bachelor academic studies ;			
<b>Course:</b> OLDI1 - Didactic music games for the elementary school, OULDI1 - <b>Didactic music games for the elementary school</b>			
<b>Teachers:</b> Stefanović D. Slavica, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Student demonstrates his skills as well as analytical and critical thinking by using theoretical and practical knowledge. Student is aware of the possibility of using music games in the elementary classroom teaching. Student may create and perform the music game for any methodical unit from the music syllabus for the elementary school (rhythm; music theory; music and movement; playing children's instruments; vocal, movement and playing improvisation; graphic representation of music; singing; listening to music; learning music). Student understands and applies criteria for knowledge evaluation. The general aim of the subject is to gain knowledge and skills for creating and performing music games.			
<b>Course outcomes:</b> To establish a professional staff for purposes of music education in the elementary school. Student gained knowledge about the developmental role of music games; student is introduced to the different types of music games; student knows how to create and perform music games by using different teaching tools.			
<b>Course content:</b> <u>Theory classes</u> The contents is based on observation and explanation of music games within the context of education. Different active learning methods and teaching methods (frontal, group, individual) are used for music games introduction and application, taking care of the specificity of the elementary school music education such as the national strategy of education, age characteristics of children, aims of the syllabus, children's needs. Theoretical background is made of the classification of music games, the importance of music games in child's development, the quality of gaining and articulating music experience. <u>Practice sessions</u> Introducing music games and creating new music games for different methodical units within the music syllabus in the elementary school. Student is capable to create and perform music games. Student creates music games according to the age of children and the given teaching topic that is taken from the music syllabus for the elementary school. Student uses different learning methods and teaching methods to create and perform music games in the elementary school. Student works individually and develops his sense for team work. Each student presents his own didactic music games following the discussion, then the form of demo lesson shows the results of student's team work and presents the final exam presentation and demonstration, student attaches the written lesson plan with the determined form. <u>Colloquium</u> To create three interactive music games (for the elementary school) for different school years within the field of singing, playing, music theory and listening to music. Seminary work To observe music games within the context of education: to classify music games, to realize the importance of music games in child's development, to gain and articulate music experience through the music games. Final exam To write the script and participate the interactive performance for children of different age and the elementary school years, by using music games (singing, playing, music theory, listening to music).			
<b>Literature:</b> 1. Bjerkvol, Jun Ruar, Nadahnuto biće, Plato, 2005. 2. Montesori, Marija, Upijajući um, DN Centar, Beograd, 2003. 3. Zbornici pedagoškog foruma, Fakultet muzičke umetnosti, Beograd, 2008, 2010, 2012, 2013, 2014. 4. Voglar, Mira, Kako muziku približiti deci, Zavod za udžbenike i nastavna sredstva, Beograd, 1997. 5. Vukomanović, Nadežda i Olga Komnenić, Muzičke igre, Dečje novine, Gornji Milanovac, 1981. 6. Lavender, C. (1991). Making each minute count: time-savers, tips and kid/tested strategies for the music class. USA: Jenson publications. 7. Swanwick, K. (1999). Teaching Music Musically, Rutledge, London. 8. Vasiljević, Z. (2003) Muzički bukvar, Zavod za udžbenike, Beograd. 9. Zbirke pesama, razni autori i izdavači 10. Martini. U. (1993) Musikinstrumente - Erfinden, bauen, spielen, Ernst Klett Verlag, Stuttgart. Dresden			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Interactive, demonstration, lectures, discussion, practical work. Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points -40
Activity during classes	20	Oral Exam	40
Practical work	20		

Colloquium-s	10		
Seminar-s	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OHKO1 - Counterpoint 1, OUHKO1 - <b>Counterpoint 1</b>			
<b>Teachers:</b> Tošić O. Vladimir, Full professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
<b>Assistants:</b> Korać M. Vladimir, Assistant; Simić M. Stanko, Assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training students for the polyphonic way of musical thinking within the Renaissance style framework, which is achieved through analysis of examples from musical literature and individual composing in the manner of the given style.			
<b>Course outcomes:</b> At the end of the course students are expected to be capable of: understanding the organization of two-part vocal composition, practical mastering of distinctive contrapuntal phenomena of a given style, analyzing contrapuntal procedures in the assigned polyphonic fragment, producing a two-voice stylistic composition.			
<b>Course content:</b> <u>Theory</u> Modal system, contrapuntal melody, two-voice contrapuntal setting, contrapuntal techniques in two-voice contrapuntal setting. Topics: 1. Introduction to counterpoint, a historical overview 2. Modal system 3. Cantus firmus 4. Contrapuntal melody 5. Introduction to two-voice writing 6. Contrapuntal forms (1 <sup>st</sup> part) 7. Contrapuntal forms (2 <sup>nd</sup> part) 8. Floridus to cantus firmus, special cases of dissonance treatment 9. Free two-voice setting, text treatment 10. Contrapuntal techniques: working with cantus firmus 11. Contrapuntal techniques: imitation 12. Contrapuntal techniques: invertible counterpoint 13. Contrapuntal techniques: special cases 14. Production of two-voice imitation setting 15. Production of two-voice composition with imitations in three-part form, linkage of sections. <u>Practice</u> Production of written works and analysis according to theoretical units.  Written part of the exam: Production of a two-voice imitative composition. Oral part of exam: analysis of contrapuntal procedures within the given polyphonic fragment, two questions from the coursework.			
<b>Literature:</b> 1. Perić, Vlastimir, Vokalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 2. Červenka, Bruno, Kontrapunkt u klasičnoj vokalnoj polifoniji (prev. Konstantin Babić), Beograd, Univerzitet umetnosti, 1981. 3. Tajčević, Marko, Kontrapunkt, Beograd, Prosveta, 1958. 4. Тошић, Владимир, Вокални контрапункт ренесансе, Факултет музичке уметности, Београд, 2014. 5. Jeppesen, Knud, Counterpoint the polyphonic vocal style of the sixteenth century, Prentice-Hall, 1939. 6. Morris, Reginald Owen, Contrapuntal technique in the 16 century, Clarendon Press, 1934. 7. Танеев, Сергей, Подвижной контрапункт строгого письма, М. П. Беляевъ, 1909.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Analysis	10	Oral Exam	30
Compositions	20	Written Exam	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OHKO2 - Counterpoint 2, OUHKO2 - <b>Counterpoint 2</b>			
<b>Teachers:</b> Tošić O. Vladimir, Full Professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
<b>Assistants:</b> Korać M. Vladimir, lecturer; Simić M. Stanko, lecturer			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Counterpoint 1 (OHKO1) exam prerequisites accomplished.			
<b>Course objective:</b> Training students for the polyphonic way of musical thinking within the Renaissance style framework, which is achieved through analysis of examples from musical literature and individual composing in the manner of the given style.			
<b>Course outcomes:</b> At the end of the course from students there will be expected to be capable for: understanding of organization of multivoiced polyphonic composition, individual analysis of Renaissance polyphonic vocal music pieces, practical reconstruction of a polyphonic piece of given stylistic epoch by composing three-voice and four-voice stylistic compositions (motet).			
<b>Course content:</b> <u>Theory</u> Three-voice and four-voice contrapuntal setting, contrapuntal techniques in three-voice and multi-voice contrapuntal setting, vocal polyphonic forms. Topics: 1. Introduction to three-voice texture 2. Contrapuntal three-voice forms (1 <sup>st</sup> part) 3. Contrapuntal three-voice forms (2 <sup>nd</sup> part) 4. Free contrapuntal setting 5. Three-voice imitation (1 <sup>st</sup> part) 6. Three-voice imitation (2 <sup>nd</sup> part) 7. Four-voice and multi-voice polyphonic setting 8. Invertible counterpoint in three-voice and multi-voice contrapuntal setting 9. Other contrapuntal techniques in three-voice and multi-voice contrapuntal setting 10. Motet 11. Production of three-voice motet, linkage of sections, cadential complex 12. Canon 13. Mass 14. Madrigal 15. Recapitulation of the coursework and preparation for exam. <u>Practice</u> Production of written works and analysis according to theoretical units.  Written part of exam: Production of a three-voice motet. Oral part of exam: analysis of contrapuntal procedures within the given polyphonic fragment, two questions from the coursework.			
<b>Literature:</b> 1. Peričić, Vlastimir, Vokalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 2. Červenka, Bruno, Kontrapunkt u klasičnoj vokalnoj polifoniji (prev. Konstantin Babić), Beograd, Univerzitet umetnosti, 1981. 3. Tajčević, Marko, Kontrapunkt, Beograd, Prosveta, 1958. 4. Тошић, Владимир, Вокални контрапункт ренесансе, Факултет музичке уметности, Београд, 2014. 5. Jeppesen, Knud, Counterpoint the poliphonic vocal style of the sixteenth century, Prentice-Hall, 1939. 6. Morris, Reginald Owen, Contrapuntal technique in the 16 century, Clarendon Press, 1934. 7. Танеев, Сергей, Подвижной контрапункт строгого письма, М. П. Беляевъ, 1909.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Analysis	10	Oral Exam	30
Compositions	20	Written Exam	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies; Music Research Oriented Studies			
<b>Course:</b> OHKO3 - Counterpoint 3, OUHKO3 - <b>Counterpoint 3</b>			
<b>Teachers:</b> Tošić O. Vladimir, Full Professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
<b>Assistants:</b> Korać M. Vladimir, lecturer; Simić M. Stanko, lecturer.			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Counterpoint 1 and Counterpoint 2 courses (OHKO2) passed.			
<b>Course objective:</b> Training students for the polyphonic way of musical thinking within the Baroque style framework, which is achieved through analysis of examples from musical literature and individual composing in the manner of the given style.			
<b>Course outcomes:</b> At the end of the course from students there will be expected to be capable for: understanding of organization of multivoiced instrumental and vocal-instrumental polyphonic composition, individual analysis of polyphonic instrumental and vocal-instrumental music pieces, practical reconstruction of a polyphonic piece of given stylistic epoch by composing two-voice stylistic composition (invention).			
<b>Course content:</b> <u>Theory</u> Tonal system, contrapuntal melody, two-voice instrumental contrapuntal setting, contrapuntal techniques in two-voice contrapuntal instrumental setting. Topics: 1. Shaping of Baroque contrapuntal style and particularities of instrumental polyphony 2. Tonal foundation and harmonic characteristics of Baroque instrumental counterpoint 3. Melodic characteristics of Baroque instrumental counterpoint 4. Two-voice setting (1 <sup>st</sup> part) 5. Two-voice setting (2 <sup>nd</sup> part) 6. Imitation (1 <sup>st</sup> part) 7. Imitation (2 <sup>nd</sup> part) 8. Canon 9. Invertible counterpoint (1 <sup>st</sup> part) 10. Invertible counterpoint (2 <sup>nd</sup> part) 11. Sequences (1 <sup>st</sup> part) 12. Sequences (2 <sup>nd</sup> part) 13. Two-voice invention (1 <sup>st</sup> part) 14. Two-voice invention (2 <sup>nd</sup> part) 15. Recapitulation of the coursework and preparation for exam. <u>Practice</u> Production of written works and analysis according to theoretical units.  Written part of exam: Production of two-voice composition with imitation (two-voice invention). Oral part of exam: analysis of contrapuntal procedures within the given polyphonic fragment, two questions from the coursework.			
<b>Literature:</b> 1. Perić, Vlastimir, Instrumentalni i vokalno-instrumentalni kontrapunkt, Beograd, Univerzitet umetnosti, 1987. 2. Živković, Mirjana, Instrumentalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 3. Radenković, Milutin, Sekvenca u klasičnoj instrumentalnoj fugi, Beograd, Umetnička akademija, 1972.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Analysis	10	Oral Exam	30
Compositions	20	Written Exam	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OHKO4 – Counterpoint 4, OUHKO4 - <b>Counterpoint 4</b>			
<b>Teachers:</b> Tošić O. Vladimir, Full Professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
<b>Assistants:</b> Korać M. Vladimir lecturer; Simić M. Stanko, lecturer.			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Counterpoint 3 (OHKO3) exam prerequisites accomplished.			
<b>Course objective:</b> Training students for the polyphonic way of musical thinking within the Baroque style framework, which is achieved through analysis of examples from musical literature and individual composing in the manner of the given style.			
<b>Course outcomes:</b> At the end of the course from students there will be expected to be capable for: understanding of organization of multivoiced instrumental and vocal-instrumental polyphonic composition, individual analysis of polyphonic instrumental and vocal-instrumental music pieces, practical reconstruction of a polyphonic piece of given stylistic epoch by composing three-voice and four-voice stylistic composition (fugue).			
<b>Course content:</b> <u>Theory</u> Three-voice and multi-voice instrumental contrapuntal setting, contrapuntal techniques in three-voice and multi-voice contrapuntal setting, instrumental and vocal-instrumental polyphonic forms. Topics: 1. Three-voice, four-voice and multi-voice contrapuntal setting 2. Three-voice invention 3. General characteristics of fugue 4. Exposition of fugue 5. Transitional sections in fugue 6. Development in fugue 7. Final part of fugue 8. Fugue with more themes 9. Application of fugue and fugal manner in Baroque 10. Ricercar, contrapuntal variations 11. Prelude, toccata, fantasia, chorale prelude and chorale fantasia 12. Baroque suite 13. Vocal-instrumental forms 14. Polyphony after Baroque 15. Recapitulation of coursework and preparation for exam. <u>Practice</u> Production of written works and analysis according to theoretical units.  Written part of exam: Production of three-voice fugue. Oral part of exam: Analysis of instrumental Baroque music polyphonic piece, two questions from the coursework.			
<b>Literature:</b> 1. Peričić, Vlastimir, Instrumentalni i vokalno-instrumentalni kontrapunkt, Beograd, Univerzitet umetnosti, 1987. 2. Živković, Mirjana, Instrumentalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 3. Radenković, Milutin, Sekvenca u klasičnoj instrumentalnoj fugi, Beograd, Umetnička akademija, 1972.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Analysis	10	Oral Exam	30
Compositions	20	Written Exam	30
Attendance	10		

<b>Study program:</b> Bachelor; Music Performance, String instruments (Violin, Viola, Cello, Double bass)			
<b>Course:</b> OEMG1 - <b>String instruments teaching methods 1</b>			
<b>Teachers:</b> Popović Z. Rastko, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> None			
<b>Course objective:</b> This course is designed for gaining preparatory knowledge - string instruments teaching basics in the fields of bowed instruments construction, physical principles, historical development, performance history and main literature for strings.			
<b>Course outcomes:</b> Student has gained knowledge and is able to problematize learned topics by demonstrating analytical and critical thought. Student is familiarized with string instruments teaching basics in the fields of bowed instruments construction, technological and physical principles, historical development, violin making history, performance history from the 17 <sup>th</sup> to the 19 <sup>th</sup> century and main literature for strings. Student is able to recognize, analyze and demonstrate stylistic and technical differences in interpretation of string music from various historical periods.			
<b>Course content:</b> String instruments construction; Technical and acoustical principles of string instruments and bows; Instrument maintenance and accessories; European and Non-european bowed string instruments from 10 <sup>th</sup> century till present time (audiovisual examples). History of violin making, famous luthiers from the 16 <sup>th</sup> to the 19 <sup>th</sup> century. History of composition and performance on string instruments from baroque to romanticism (audiovisual and sheet music examples); Facsimile and critical music editions; Basics of historically-informed performance practice. Using reference and writing papers. Colloquium.			
<b>Literature:</b> Mihailović, Dejan i Upoš Pešić. <i>Metodika nastave gudačkih instpumenata. Skripta</i> . Beograd: FMU - elektponsko izdanje, 2012. Milanković, Bogdan. <i>Violina: njena istopija i konstpukcija</i> . Beograd: Naučna knjiga, 1956. Pašćan-Kojanov, Svetolik. <i>Istopijski pazvoj gudačkih instpumenata</i> . Beograd: SANU, 1956. Stowel, Robin. <i>Early Violin and Viola</i> . Cambridge: Cambridge University Press, 2001. Kolneder, Walter. <i>The Amadeus Book of the Violin Construction, History and Music</i> . Portland, Oregon: Amadeus Press, 1998. Boyden, David D. <i>The History of Violin Playing from its Origins to 1761</i> . London: Oxford University Press, 1975. Nelson, Sheila M. <i>The violin and viola. History, Structure, Techniques</i> . London: Ernest Benn, 1972. Padosavljević, Ljiljana. <i>Akustika</i> . Pančevo: Spednja muzička škola „Jovan Bandup“, 1996. Various authors. <i>Reader</i> . FMU			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Lectures: group classes (group up to 20 students) Interactive presentations, tutorials, demonstrations, discussions, homework (written papers), colloquium			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Attendance:	10	Paper presentation:	20
Activity during classes	10	Oral exam:	20
Homework - Written paper 1	10		
Colloquium - Written test 1	10		
Homework - Written paper 2	10		
Colloquium - Written test 2	10		

<b>Study program:</b> Bachelor; Music Performance, String instruments (Violin, Viola, Cello, Double bass)			
<b>Course:</b> OEMG2 - <b>String instruments teaching methods 2</b>			
<b>Teachers:</b> Popović Z. Rastko, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> Student has listened String instruments teaching methods 1			
<b>Course objective:</b> This course is designed to equip student with string instruments teaching theories and basics through investigation of string instruments teaching history, development of string instruments pedagogy, contemporary string instruments pedagogy, applied didactics and teaching methods theory.			
<b>Course outcomes:</b> Student has gained knowledge and is able to problematize learned topics by demonstrating analytical and critical thought. Student is familiarized with string instruments teaching basics in the field of string instruments teaching history and is able to recognize and differentiate instrumental/pedagogical theories and methods of various schools and authors up to the 20 <sup>th</sup> century, as well as relation of these theories with performance practice. Student is familiarized with most significant contemporary schools of thought, theoretical works, books and papers in the field of string instruments pedagogy and teaching methods and has adopted their essential elements.			
<b>Course content:</b> Development of string pedagogy and teaching methods, theoretical works and instructive literature for string instruments from the 18 <sup>th</sup> to the 20 <sup>th</sup> century; Review of the most significant historical schools for string instruments; Facsimile and critical editions; Elements of historically-informed performance practice; Historical performance techniques in relation to style. Contemporary string pedagogy and string instruments teaching methods: Review of the most significant string schools, theoretical, didactical and methodical works, books and papers from the second half of the 20 <sup>th</sup> century to the present day; Essential elements of contemporary string instruments pedagogy; Pedagogical process; Learning and teaching string instruments performance techniques in full scale. Writing papers. Colloquium.			
<b>Literature:</b> Pešić, Uroš. <i>Leopold Mozart - naš savremenik</i> . Beograd: Univerzitet umetnosti, 1999. Geminiani, Francesco. <i>The Art Of Playing the Violin</i> . London: 1751. Tartini, Giuseppe. <i>Treatise on ornaments in music</i> . Herausgegeben von Erwin R. Jacobi, english translation by Cuthbert Girdlestone. Celle [etc.]: Hermann Moeck Verlag, 1961. Spohr, Luis. <i>Violin School</i> . London: R. Cocks & Co., c1850. Joachim, J. & A. Moser. <i>Violin School</i> . Berlin: N. Simrock, 1905. Auer, Leopold. <i>Moja škola sviranja na violini</i> . Preveo Dragoslav Ilić. Beograd: Studio Lirica, 2016. Flesch, Carl. <i>The Art of Violin Playing</i> . New York: Carl Fischer, 2000. Galamijan, Ivan. <i>Sviranje na violini i violinska pedagogija</i> . Beograd: Univerzitet umetnosti, 1977. Mihailović, Dejan. <i>Elementi violinizma</i> . Beograd: Univerzitet umetnosti, 1995. Menuhin, Yehudi and William Primrose. <i>Violin and Viola</i> . London: Macdonald and Jane's, 1976. Barret, Henry. <i>The Viola. Complete Guide for Teachers and Students</i> . Alabama: UAP, 1978. Blum, David. <i>Casals and the art of interpretation</i> . London: Heinemann, 1977. Bradetich, Jeff. <i>Double Bass - The Ultimate Challenge</i> . Music for all to hear, 2009. Mantel, Gerhard. <i>Cello Technique</i> . Tr. B. H. Thiem. Bloomington & Indianapolis: IUP, 1995			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Lectures: group classes (group up to 20 students) Interactive presentations, tutorials, demonstrations, discussions, homework (written papers), colloquium			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Attendance:	10	Paper presentation:	20
Activity during classes	10	Oral exam:	20
Homework - Written paper 1	10		
Colloquium - Written test 1	10		
Homework - Written paper 2	10		
Colloquium - Written test 2	10		

<b>Study program:</b> Bachelor; Music Performance, String instruments (Violin, Viola, Cello, Double bass)			
<b>Course:</b> OEMG3 - <b>String instruments teaching methods 3</b>			
<b>Teachers:</b> Popović Z. Rastko, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> Passed String instruments teaching methods 1 and 2			
<b>Course objective:</b> This course is designed for gaining necessary knowledge in the field of contemporary string instruments pedagogy and teaching methods - problematic aspects of teaching beginners - first cycle of music school (1 <sup>st</sup> to 3 <sup>rd</sup> grade pupils). Preparation for work in the music school. Forming the ability of analytical and methodical thinking in teaching perspectives. Learning how to hold a class and assess pupils' knowledge and skills. Introduction to pedagogical repertoire. Student is able to compare and combine personal educational experience with the contemporary instrumental pedagogy theories. Adopting strategies for positive influence on pupils.			
<b>Course outcomes:</b> Student has gained knowledge and is able to problematize learned topics by demonstrating analytical and critical thought. Student is able to critically reflect on past musical training. Student has a full scope of the educational process system, necessary pedagogical theories and methods for teaching beginners to play string instruments. Student is familiarized with different approaches in designing individual programs and repertoire for teaching string instruments in the first grades of music school, and is able to produce content in the form of lesson preparations and simulations based on given teaching units. Student is familiarized with the assessment and examination system.			
<b>Course content:</b> Problematic aspects of teaching pupils in the elementary music school; Official syllabi - teaching plan and program for elementary music education in the Republic of Serbia with specific objectives and operational assignments for the string instruments - the first cycle; Review of the contemporary instructive materials for beginners (textbooks, pedagogical and instructive repertory pieces, sheet music examples, audiovisual material); The individual design of textbooks for beginners with methodical analysis; Review of literature for beginners - various songs and pieces, scales and exercises; Instructional material methodical analysis with methodical units explanation. Workshop: Analytical lessons (student-student); demonstrative lessons (teacher-student). Workshop: pedagogical practice. Writing papers. Colloquium.			
<b>Literature:</b> Mihailović, Dejan. <i>Elementi violinizma</i> . Beograd: Univerzitet umetnosti; Novi Sad: Akademija umetnosti, 1995. Drobni, Ivana. <i>Metodičke osnove vokalno-instrumentalne nastave</i> . Beograd: Zavod za udžbenike, 2008. Smolović, Emina. <i>Metodika početne nastave violine</i> . Beograd: Akademija lepih umetnosti, 2008. Hajduković, Mirjana. <i>Muzičko delo u nastavi violine</i> . Beograd: Zadužbina Andrejević, 2005. Galamijan, Ivan. <i>Sviranje na violini i violinska pedagogija</i> . Beograd: Univerzitet umetnosti, 1977. Various authors of pedagogical, instructional and artistic literature cited in: Nastavni plan i program osnovnog muzičkog obrazovanja i vaspitanja, nastavni programi za gudačke instrumente - prvi, drugi i treći razred osnovne škole. Službeni glasnik RS br. 72/09, 2009.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Lectures: group classes (group up to 20 students) Interactive presentations, tutorials, demonstrations, discussions, workshops, homework (written papers), colloquium			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Attendance:	10	Paper presentation:	20
Activity during classes	10	Oral exam:	20
Homework - Written paper 1	10		
Colloquium - Written test 1	10		
Homework - Written paper 2	10		
Colloquium - Written test 2	10		

<b>Study program:</b> Bachelor; Music Performance, String instruments (Violin, Viola, Cello, Double bass)			
<b>Course:</b> OEMG4 - <b>String instruments teaching methods 4</b>			
<b>Teachers:</b> Popović Z. Rastko, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> Student has passed OEMG 1 and 2, and listened String instruments teaching methods 3			
<b>Course objective:</b> This course is designed to equip student with the means to shape their own teaching style and to furnish them with some practical ideas and strategies. Gaining necessary knowledge in the field of contemporary string instruments pedagogy and teaching methods - problematic aspects of teaching pupils in the music school (1 <sup>st</sup> to 6 <sup>th</sup> grade). Preparation for work in the music school. Detailed survey of the official syllabi. Student is able to compare, combine and further develop personal educational experience with the contemporary instrumental pedagogy theories and practices. Student is able to produce teaching content in the form of lesson preparations and to hold practical lessons in music school. Student fully understands educational system and processes as well as string instruments teaching methods and assessment and examination criteria.			
<b>Course outcomes:</b> Upon successful completion of this course student has adopted theoretical and practical knowledge and is able to problematize learned topics by demonstrating analytical and critical thought. Student is familiarized with different approaches in designing individual programs and repertoire for teaching string instruments in the music school, and is able to produce content in the form of lesson preparations and to hold practical lessons. Student is familiarized with the assessment and examination system and is able to evaluate teaching materials.			
<b>Course content:</b> Problematic aspects of teaching pupils in the elementary music school; Official syllabi - teaching plan and program for elementary music education in the Republic of Serbia with specific objectives and operational assignments for the string instruments - the first and the second cycle; Critical review of the contemporary instructive materials for pupils (textbooks, pedagogical and instructive repertory pieces, sheet music examples, audiovisual material); The individual design of syllabi for pupils with methodical analysis; Review of literature for music school - various forms and pieces, scales and exercises; Instructional material methodical analysis with methodical units explanation. Various performance practices in the 20 <sup>th</sup> century and their influence on string instruments teaching methods. Analytical interpretation. Introduction to recorded performance analysis. Psycho-physical aspect of playing string instruments - ergonomic perspectives. Workshop: pedagogical practice. Workshop: making an instructive edition of music piece. Writing papers. Colloquium.			
<b>Literature:</b> Smolović, Emina. <i>Metodika početne nastave violine</i> . Beograd: Akademija lepih umetnosti, 2008. Hajduković, Mirjana. <i>Muzičko delo u nastavi violine</i> . Beograd: Zadužbina Andrejević, 2005. Jampoljskij, Izrailj Markovič. <i>Osnovi violinskog prstoreda</i> . Sarajevo: Svjetlost, 1978. Fischer, Simon. <i>Basics</i> . London: Peters Edition Limited, 2007. Apolin, Stanislav. <i>O lepoti tona</i> . Sa češkog prevela Milica Gajić. Beograd: Jugokonzert, 2007. Turetzky, Bertram. <i>The contemporary contrabass</i> . Berkeley [etc.]: University of California Press, 1974. Gerle, Robert. <i>The Art of Practicing the Violin</i> . London: Stainer and Bell, 1983. Mostras, Konstantin. <i>Intonacija na skripke: metodičeski očerok</i> . Moskva : Muzgiz, 1947. Philip, Robert. <i>Early Recordings and Musical Style</i> . Cambridge: Cambridge University Press, 2004. Various authors of pedagogical, instructional and artistic literature cited in: Nastavni plan i program osnovnog muzičkog obrazovanja i vaspitanja, nastavni programi za gudačke instrumente. Službeni glasnik RS br. 72/09, 2009.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Lectures: group classes (group up to 20 students) Interactive presentations, tutorials, demonstrations, discussions, workshops, homework (written papers), colloquium			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Attendance:	10	Paper presentation:	20
Activity during classes	10	Oral exam:	20
Homework - Written paper 1	10		
Colloquium - Written test 1	10		
Homework - Written paper 2	10		
Colloquium - Written test 2	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OLMK1 - Methodology of teaching music in the elementary school, OULMK1 - <b>Methodology of teaching music for the elementary school</b>			
<b>Teachers:</b> O'Brien M. Nada, Assistant Professor; Stefanović D. Slavica, teacher			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> To train and establish professional teaching staff for the needs of teaching music in general education elementary school.			
<b>Course outcomes:</b> After he acquired theoretical knowledge, student is able to demonstrate analytical and critical thinking through understanding of the given topic. Student may create and hold a lesson on the given methodical unit from the music syllabus in the preschool and elementary school. Student is aware of the possible collaboration between teaching music and cultural institutions. Student understands and is able to apply criteria for knowledge evaluation. Student can create and perform different kind of activities that enrich and deepen music experience of elementary school children.			
<b>Course content:</b> Theory classes The system of music education in Serbia: standards, general competences, interdisciplinary competences, specific competences, outcomes, curriculum, syllabus. The developmental role of music. Education through the art, UNESCO program and Harvard Project Zero. Methodical approach to teaching units from the syllabus. Knowledge evaluation. Creating and holding lessons in collaboration with cultural institutions. Examples of different successful practices. Practice sessions To gain experiences in creating and holding lessons on different methodical units in elementary school, applying different teaching methods. To insight the developmental, educational and inclusive role of music education. To create and perform different activities that enrich and deepen music experience (vocal and instrumental ensembles, dancing, musical drama etc.). Demo lesson 1 - presentation Demo lesson 2 - presentation Colloquium The written test to check theoretical knowledge about music influence to the personal development, lesson planning, song phenomenon, analytical and demonstration listening to music, knowledge evaluation. Final exam Written exam: to check theoretical knowledge about music form, music folklore, music genres (methodical approach) Oral exam: to check how student understood the methodical approach to music syllabus in the elementary school.			
<b>Literature:</b> 1. Bjerkvol, Jun-Ruar, Nadahnuto biće, Plato, Beograd, 2006. 2. Gardner, Howard, Art, Mind and Brain, BCA, New York. 3. Hanshumaker, James, The Effects of Arts Education on Intellectual and Social Development, Urbana, Illinois, 1982. 4. Huizinga, Johan, Homo Ludens, London, 1955. 5. Irjo-Koskinen, Tula, Institucije kulture i njihovi obrazovni programi, BalkanKult, Beograd, 2003. 6. Ivanović, Nada, Metodika opšteg muzičkog obrazovanja za osnovnu školu, Zavod za udžbenike i nastavna sredstva, Beograd 7. Lind, John, Music and the Small Human Being, Acta Paediatrica Scandinavia, Stockholm, 1980. 8. Paunter, John, Classroom Projects in Creative Music, London, 1970. 9. Popadić, Čedomir, Muzičke stimulacije, diplomski rad, 2004. 10. Read, Herbert, Education through Art, New York, 1985.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures, workshops, presentations Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	5	Oral Exam	15
Practical work	35	Written Exam	15
Colloquiums	20		
Seminars	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OGM11 - Methodological issues of teaching history of music in elementary school, OUGMI1 - <b>Methodological issues of teaching history of music in elementary school</b>			
<b>Teachers:</b> Marinković D. Sonja, full professor			
<b>Assistants:</b> Marković J. Marina, assistant; Petković R. Ivana, assistant; Cvetković A. Stefan, assistant			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> This course aims to introduce the methodical problems of teaching history of music within the main subject in the lower music school, as well as in the classroom teaching in elementary schools, especially as part of the music subject in the seventh and eighth grades.			
<b>Course outcomes:</b> Knowledge of methodical problems of teaching history of music, development of pedagogical abilities and training for pedagogical work.			
<b>Course content:</b> Course The Methodological Issues of Teaching Music History in Elementary School 1 include lectures and debates about the problems of including the contents of the history of music in elementary music and general education schools: the choice and way of interpreting topics from the history of music: the biographies of composers and musicians, the setting of terms related to styles, genres and forms, introduction to the instrument, systematic organization of learning music terminology. Analysis of the curriculum; practical solving of tasks of preparing and holding classes. Practical lessons: short student presentations on specific topics. Examination: oral presentation and defense of paper.			
<b>Literature:</b> 1. Milenko Miladinović, Pitanja nastave istorije, Beograd, Zavod za udžbenike i nastavna sredstva, 1997. 2. Jelena M. Pešić, Novi pristup strukturi udžbenika (teorijski principi i konstrukcija rešenja), Beograd, Zavod za udžbenike i nastavna sredstva, 1998. 3. Dmitrij Dmitrijevič Zujev, Školski udžbenik, Beograd, Zavod za udžbenike i nastavna sredstva, 1988. 4. Antonio Herrera i Petar Mandić, Obrazovanje za XXI stoljeće, Sarajevo – Beograd, Svjetlost – Zavod za udžbenike, 1989			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures. Discussions within the group. Exhibitions on a given topic. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during lectures	10	Oral Exam	30
Practical work	10		
Seminar-s	50		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OUHMO1 - <b>Music forms 1</b>			
<b>Teachers:</b> Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić R. Ivana, mentor			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> obliged			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Understanding the typology of the musical form.			
<b>Course outcomes:</b> Students are expected to be able to independently analyze the form of the song and the sonat form from different styles and genres. The ability to critically reflect on and outline the obtained analytical results is expected.			
<b>Course content:</b> Lectures: 1. Introduction to the typology of the form 2. The concept of the two parts and the trumpet 3. The pattern of the song - two and three-parted 4. The transitional form of the song 5. The complex song 6. The penetration of the types of the poem 7. Test 8. The overtones of the sonat form 9. The global conception of the sonata form 10. The relationship between themes in the sonat form 11. Distribution of the developmental and developmental segments in the sonat form 12. The status of the reprise in the sonat form 13. The genre manifestation of the sonat form 14. The permeation of the sonat form with other formal types 15. Critical reading of literature Exercises: Analyzes according to the thematic units previously processed during the lectures.			
<b>Literature:</b> 1. Peričić, Vlastimir, Dušan Skovran: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Sabo, Anica: Prelazni oblik između dvodelne i trodelne pesme: suočavanje teorijskih postavki i analitičke prakse, Muzička teorija FMU, 2006. 3. Rosen, Charles Sonata Forms, W. W Norton & Company, New York, London 1988. 4. Newman, William S: The Sonata in the Classic Era, W. W. Norton & Company Inc., New York 1972. 5. Dahlhaus, Carl: Ludwig van Beethoven. Approaches to his Music Clarendon Press, Oxford 1997. 6. Stamatović, Ivana: Sonatni oblik i sonatni princip, Muzička teorija i analiza I, FMU 2006. 7. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998. 8. Cone, Edward T. Musical Form and Musical Performance, Norton, New York, 1968.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Colloquium	20		
Homework	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OUHMO2 - <b>Music forms 2</b>			
<b>Teachers:</b> Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić R. Ivana, mentor			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> obliged			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Pre-Obligatory Obligations from Music forms 1 (OHMO1)			
<b>Course objective:</b> Understanding the typology of the musical form.			
<b>Course outcomes:</b> Students are expected to be able to independently analyze the form of the song and the sonat form from different styles and genres. The ability to critically reflect on and outline the obtained analytical results is expected.			
<b>Course content:</b> Lectures: 1. Introduction to the typology of the form 2. The concept of the two parts and the trumpet 3. The pattern of the song - two and three-parted 4. The transitional form of the song 5. The complex song 6. The penetration of the types of the poem 7. Test 8. The overtones of the sonat form 9. The global conception of the sonata form 10. The relationship between themes in the sonat form 11. Distribution of the developmental and developmental segments in the sonat form 12. The status of the reprise in the sonat form 13. The genre manifestation of the sonat form 14. The permeation of the sonat form with other formal types 15. Critical reading of literature Exercises: Analyzes according to the thematic units previously processed during the lectures.			
<b>Literature:</b> 1. Peričić, Vlastimir, Dušan Skovran: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Sabo, Anica: Prelazni oblik između dvodelne i trodelne pesme: suočavanje teorijskih postavki i analitičke prakse, Muzička teorija FMU, 2006. 3. Rosen, Charles Sonata Forms, W. W Norton & Company, New York, London 1988. 4. Newman, William S: The Sonata in the Classic Era, W. W. Norton & Company Inc., New York 1972. 5. Dahlhaus, Carl: Ludwig van Beethoven. Approaches to his Music Clarendon Press, Oxford 1997. 6. Stamatović, Ivana: Sonatni oblik i sonatni princip, Muzička teorija i analiza I, FMU 2006. 7. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998. 8. Cone, Edward T. Musical Form and Musical Performance, Norton, New York, 1968.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Colloquium	20		
Homework	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OUHMO3 - <b>Music forms 3</b>			
<b>Teachers:</b> Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić R. Ivana, mentor			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> obliged			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Pre-Obligatory Obligations from Music forms 1 (OHMO1) and Music forms 2 (OHMO2)			
<b>Course objective:</b> Understanding the typology of the musical form.			
<b>Course outcomes:</b> Ability to recognize types of variations and types of rondos, the ability to monitor the interweaving of dramaturgies of various formal models. The ability to critically reflect on and outline the obtained analytical results is expected.			
<b>Course content:</b> Lectures: 1. Introduction lecture 2. Variation as the principle of constructing the form 3. Types of variations 4. Types of variations 5. Types of variations 6. Rondo - general characteristics, genesis of rondo form 7. Rondo - types of manifestation 8. Rondo - types of manifestation 9. Rondo - Types of manifestation 10. Test 11. Unmanaged formal models 12. Unorganized formal models 13. Mutual collaboration of different formal models 14. Mutual collaboration of different formal models 15. Critical reading of literature Exercises: Analyzes according to the thematic units previously processed during the lectures.			
<b>Literature:</b> 1. Peričić, Vlastimir, Dušan Skovran: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Sabo, Anica: Jozef Hajdn: Londonske simfonije (proces oblikovanja teme, epizode i prelaza u rondo), Muzička teorija i analiza II, Beograd, FMU, 2005. 3. Green, Douglass M: Form in Tonal Music- 1979. 4. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998. 5. Vuksanović, Ivana: Epizoda u strukturnoj hijerarhiji rondo forme, Muzička teorija i analiza I, FMU, 2004.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Colloquium	20		
Homework	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OUHMO4 - <b>Music forms 4</b>			
<b>Teachers:</b> Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić R. Ivana, mentor			
<b>Assistants:</b> Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
<b>Course status:</b> obliged			
<b>Number of ECTS:</b> 2			
<b>Prerequisites:</b> Pre-Obligatory Obligations from Music forms 3 (OHMO3)			
<b>Course objective:</b> Understanding the typology of the musical form.			
<b>Course outcomes:</b> Students are expected to be able to independently analyze cyclic compositions from different styles and genres, as well as analytical knowledge and interpretation of the form under the conditions of modern compositional techniques.			
<b>Course content:</b> Lectures: 1. The term cycle and the interpretation of cyclicity in music 2. Suite 3. Suite 4. Sonat cycle 5. Sonat cycle 6. Connecting mouvements in the sonat cycle 7. Sonat in one mouvement 8. Symphonic poem 9. Special features in exposure to sonat cycle 10. Test 11. Aspects of analysis of 20th century music (experimental directions) 12. Aspects of analysis of 20th century music (experimental directions) 13. Aspects of music analysis of the 20th century (experimental directions) 14. Aspects of 20th century music analysis (experimental directions and popular genres) 15. Critical reading of literature Exercises: Analyzes according to the thematic units previously processed during the lectures.			
<b>Literature:</b> 1. Peričić, Vlastimir, Skovran, Dušan: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd, 1991. 2. Kohoutek, Ctirad: Tehnika komponovanja u muzici XX veka, Univerzitet umetnosti, Beograd, 1984. 3. Cook, Nicholas: A Guide to Musical Analysis, J. M. Dent & Sons Ltd, London, 1987. 4. Стаматовић, Ивана: Отворена музичка форма и извођење, Хероес, Сокобања, 2008. 5. Стаматовић, Ивана: Структурне функције хармонског и тематског процеса у стваралачкој и теоријској пракси А. Шенберга – Камерна симфонија, у: Музичка теорија и анализа 2 ФМУ, Београд, 2006. 6. Новак, Јелена: Дивља анализа, СКЦ, Београд, 2004. 7. Cvejić, Bojana: Otvoreno delo u muzici (Boulez, Stockhausen, Cage), SKC, Beograd, 2004. 8. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998. 9. Brindle, Reginald Smith: The New Music (The Avant-garde since 1945), Oxford/New York: Oxford University Press, 1987. 10. Vuksanović, Ivana: Trio op. 20 Antona Veberna (kompoziciona tehnika i forma), Muzička teorija i analiza 2 FMU, Beograd, 2005.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Colloquium	20		
Homework	20		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OLPM1 - Principles of solfeggio teaching methodology, OULPM1 - <b>Principles of solfeggio teaching methodology</b>			
<b>Teachers:</b> Drobni Đ. Ivana, full professor; Karan M. Gordana, full professor; Kršić-Sekulić M. Vesna, full professor; Matorkić-Ivanović D. Bojana, full professor; Petrović Č. Milena, associate professor; Hrpka Veškovic A. Ivana, assistant professor; Dubljević O. Jelena, teacher; Todorović D. Dragana, teacher			
<b>Assistants:</b> Branković T. Aleksandra, assistant			
<b>Course status:</b> elektive			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Solfeggio 1-3 exam completed (9 is the lowest passing grade)			
<b>Course objective:</b> Student acquired theoretical knowledge and is able to demonstrate analytical and critical thinking through understanding of the given topic. Student is aware of the possibilities to hold solfeggio and music theory lessons through the music education system hierarchy. Student understands and is able to apply criteria for knowledge evaluation.			
<b>Course outcomes:</b> The aim of the subject is to establish professional staff to teach solfeggio and music theory according to needs of the general music education .			
<b>Course content:</b> Theory classes The content of a syllabus is based on linking and interpreting knowledge from different scientific fields in order to explain in a clearer way all phases of the cognitive and educational aspect of teaching, as well as to introduce methods and forms of teaching. Practice sessions To simulate lessons, to make instructive compositions for teaching, short presentations to the given topics (5 minutes). Seminary work To write one seminary work on the topic concerns deepen observation of the methodical units. Final exam Three question to test the knowledge and skills learned in the course.			
<b>Literature:</b> 1. Vasiljević, Z., M., (2006). Metodika nastave solfedā, Beograd: Zavod za udžbenike i nastavna sredstva 2. Vasiljević, Z., M., (2000). Rat za srpsku muzičku pismenost, Beograd: Prosveta 3. Drobni, I., (2008). Metodike osnove vokalno-instrumentalne nastave, Beograd: Zavod za udžbenike 4. Kršić Sekulić, V., (1990), Korelacija nastave solfedā sa instrumentalnom nastavom, Knjaževac, Nota 5. Doktorske i magistarske teze iz muzičke pedagogije i srodnih naučnih oblasti, Zbornici radova pedagoških foruma.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	10	Oral Exam	40
Practical work	10		
Seminars	40		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OHHO1 – Harmony with Harmonic Analyses 1, OUHHO1 – <b>Harmony with Harmonic Analyses 1</b>			
<b>Teachers:</b> Božić D. Svetislav, full-time professor			
<b>Assistants:</b> Đorđević D. Lazar, assistant			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Expanding and upgrading knowledge in harmony from the earlier phase of education (high school) towards three directions: theoretical, historical-stylistic and practical (including creative analytical approach).			
<b>Course outcomes:</b> Development of knowledge and skills in independent, theoretically founded and above all creative approach to music literature in practical-analytical as well as in creative sense; ability to deal with any complex situation in music literature within a specific harmonic style; practical mastering in all characteristic harmonic features within the specific style; ability to skillfully reconstruct harmonic features of a specific music style and its representatives.			
<b>Course content:</b> <u>Theoretical lectures</u> The forming of tonality – from modes to major-minor system; Tonality in the Baroque epoch – chords, average features of the harmonic style; tonal design of baroque composition, contrasts; Ways of modulating in Baroque music, modulation directions; Analyses of instrumental compositions by Bach, Hendl and other composers of the epoch; Baroque homophony and harmonic polyphony shown in examples of Bach's harmonization of protestant chorals; Choral – main characteristics of the choral style; Melodic and rhythmic features of the choral; Harmonic characteristics, cadences; Tonal flow and modulations in chorals; Figuration (ornamentation) in chorals; Analyses of harmonic features in Bach harmonization of chorals; Harmonizing choral melodies in Baroque (Bach) style; Harmony in the late Baroque in the compositions of Bach and Hendl; More complex modulatory processes in Bach's music (the "modernism" of Bach); Harmony of the Galant style and Rokoko; Classicism in music – general stylistic features; The role of harmony in Classicism, periodic structures and harmonic flow – mutual influence; Functional grounds of tonality in Classicism, chords; Elaborate Classical style – expanded field of non-tonal chords; New altered chords (diatonic and chromatic) in Classicism; Tonal design, tonal relations and contrasts in Classicism; Ways of modulating; enharmonic modulation and its presence in Classical Style; The Viennese Classical composers: harmonic style of W.A. Mozart; Harmonic style of J. Haydn; Harmonic style of L.v. Beethoven; Analyses of more complex types of modulations in Mozart's and Beethoven's music; Harmonization of soprano melodies and unfigured bass melodies in the Classical style; Comparative analyses of harmonic features in the compositions of Viennese Classic composers. Music Romanticism – general stylistic features; Harmonic language in music of the Romantic style – the role of harmony; Early Romantic tonality – chords, modulations, chromatic mediant chords, Polar chord; Modal diatonics, permeation of major and minor keys (parallel and keys of the same tonic) in Romanticism; Harmony of the main representatives of Early Romanticism on examples of analyses of compositions by Schubert, Schumann and Chopin; Harmonization of soprano and (unfigured) bass melodies based on the Early Romantic harmonic style. <u>Practical lessons</u> Composing harmonic exercises and practicing harmony on the piano in accordance with the previously processed thematic units within the theoretical lectures. Written colloquium: harmonization of a choral (soprano) melody in the style of Bach's chorals; harmonic analysis of an instrumental (or vocal-instrumental) Baroque composition. Practical colloquium: harmony on the piano – playing exercises from the Baroque period. Practical colloquium: harmony on the piano – playing exercises from the Classical period. Exam: written - harmonization of a soprano melody (or combined with unfigured bass) in the style of Classical harmony; harmonic analysis of a Classical composition. Oral exam: comment of the written exam; answering questions from the processed lectures; harmony on the piano: playing exercises from the processed lessons.			
<b>Literature:</b> 1. Živković, Mirjana, Bahove četvoroglasne harmonizacije koralu, Beograd, Fakultet muzičke umetnosti, 1990.; 2. Despić, Dejan, Harmonija sa harmonskom analizom, Beograd, Zavod za udžbenike i nastavna sredstva, 2005.; 3. Despić, Dejan, Harmoniska analiza, Beograd, Univerzitet umetnosti, 1975.; 4. Peričić, Vlastimir, Pregled razvoja harmonskih stilova, Beograd, Fakultet muzičke umetnosti, 1980.; 5. Živković, Milenko, Generalbas - zbirka koralu, Beograd, Fakultet muzičke umetnosti, Beograd, 1970.; 6. Despić, Dejan, Hrestomatija za analitičku harmoniju - zbirka primera iz literature, Beograd, Fakultet muzičke umetnosti, 1995.; 7. Vidal, Pol - Nada Bulanže, Harmonija na klaviru, Beograd, Fakultet muzičke umetnosti, 1980.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: groups up to 200 Practical work: group up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activities during class	10	Oral Exam	20
Practical work	10	Written exam	20
Colloquium (s)	40		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OHHO2 – Harmony with Harmonic Analyses 2, OUHO2 – <b>Harmony with Harmonic Analyses 2</b>			
<b>Teachers:</b> Božić D. Svetislav, full-time professor			
<b>Assistants:</b> Đorđević D. Lazar, assistant			
<b>Course status:</b> obligatory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Fulfilled exam prerequisites for Harmony with Harmonic Analyses 1 (OHHO1)			
<b>Course objective:</b> Expanding and upgrading knowledge in harmony from the earlier phase of education (high school) towards three directions: theoretical, historical-stylistic and practical (including creative analytical approach).			
<b>Course outcomes:</b> Development of knowledge and skills in independent, theoretically founded and above all creative approach to music literature in practical-analytical as well as in creative sense; ability to deal with any complex situation in music literature within a specific harmonic style; practical mastering in all characteristic harmonic features within the specific style; ability to skillfully reconstruct harmonic features of a specific music style and its representatives.			
<b>Course content:</b> <u>Theoretical lectures</u> Harmony of Central and Late Romantic style; Additional expanding of the tonality; More complex modulations typical for Central and Late Romanticism; The mediant chords circle and the negation of the fourth-fifth functional organization of tonality; The outcome of Late romantic tonality as a consequence of the overall chromaticization of the music flow; Analyses of the harmonic language of the most significant composers of the Central and Late period shown in examples of their compositions; Harmonization of soprano and (unfigured) bass melodies based on the Central and Late Romantic harmonic style; Harmonic analyses of more complex harmonic processes in compositions of the most important representatives of the Central and Late Romantic period; National schools of the 19 <sup>th</sup> century, specific features of harmony influenced by national in music: modal scales and their harmonic features; Modal diatonics, permeation of major and minor keys (accent on parallel keys); Russian national school, general features, harmonic features, the most important representatives; Harmonic style of P. I. Tchaikovsky; Harmonic language in instrumental and vocal-instrumental music of M. Mussorgsky; National orientation in music of other European countries; Scandinavian national school; Spanish national school; National romanticism in Serbian music – general features; Harmonic language of S. St. Mokranjac; New role of harmony in Impressionism, general features of music language; Specific scales and their harmonic “outcomes”; Most important representatives of Impressionism – the harmony of Debussy and Ravel; Analyses of tonal and modal shifts in examples from music by Debussy and Ravel; Characteristics of Scriabin’s harmonic language; Stylistic diversity of the 20 <sup>th</sup> music – general directions with accent on harmonic features; Harmony of Neoclassicism – general features; Neoclassicism of S. Prokofiev; Harmonic characteristics of Neoclassicism in compositions by P. Hindemith and the French “Six”; National schools in the 20 <sup>th</sup> century – harmonic language of B. Bartok; Stylistic diversity of I. Stravinsky; Harmonic language of Serbian composers of the 20 <sup>th</sup> century; New ways of harmonic and melodic organization in the 20 <sup>th</sup> century music; Harmony in Expressionism – atonality, dodecaphony; Approaches to analyses of the 20 <sup>th</sup> century music through interaction of harmonic components and compositional techniques. <u>Practical lessons</u> Composing harmonic exercises and practicing harmony on the piano in accordance with the previously processed thematic units within the theoretical lectures. Written colloquium: harmonization of a soprano melody (or soprano –bass combined melody) in the style of the National schools; harmonic analysis of a composition from the same period Practical colloquium: harmony on the piano – playing exercises with modal harmony Exam: written - harmonization of a soprano melody (or combined with unfigured bass) in the harmonic style of National schools; harmonic analysis of a composition from Impressionism Oral exam: comment of the written exam; answering questions from the processed lectures; harmony on the piano: playing exercises from the processed lessons.			
<b>Literature:</b> 1. Despić, Dejan, Harmonija sa harmonskom analizom, Beograd, Zavod za udžbenike i nastavna sredstva, 2005.; 2. Despić, Dejan, Harmoniska analiza, Beograd, Univerzitet umetnosti, 1975.; 3. Perić, Vlastimir, Pregled razvoja harmonskih stilova, Beograd, Fakultet muzičke umetnosti, 1980.; 4. Despić, Dejan, Hrestomatija za analitičku harmoniju - zbirka primera iz literature, Beograd, Fakultet muzičke umetnosti, 1995.; 5. Vidal, Pol - Nađa Bulanže, Harmonija na klaviru, Beograd, Fakultet muzičke umetnosti, 1980.; 6. Ulehla, Ludmila, Impresionizam, Beograd, Fakultet muzičke umetnosti, 2000.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: groups up to 200 Practical work: group up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activities during class	10	Oral Exam	20
Practical work	10	Written exam	20
Colloquium (s)	40		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OGIP1 – History of Popular Music, OUGIP1 – <b>History of Popular Music</b>			
<b>Teachers:</b> Mikić S. Vesna, full professor			
<b>Assistants:</b> Miladinovic-Prica R. Ivana, assistant; Mitrovic D. Radoš, assistant			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Having in mind the peculiarities of the development of music and music culture in the 20 <sup>th</sup> century and the importance that popular music practices had in the context of world of music, for every music expert it is necessary to have basic knowledge of the facts related to this field, which in the modern context is no longer excluded from contemporary music practices. This course aims to introduce context and products of musical practices that are characteristic for popular music of 20 <sup>th</sup> century.			
<b>Course outcomes:</b> After completing this course, it is expected that student can apply different facts; correctly interpret the phenomena in the domain of popular music, and understand different genres and problems. Mastering the material and ability to creatively apply acquired knowledge in his main field of study.			
<b>Course content:</b> Course The history of popular music is directed towards the study of European, world and national popular music of the 20 <sup>th</sup> and 21 <sup>st</sup> centuries, the most important genres, authors, interpreters and songs. It is designed within the framework of problem circles which deal with consideration of the most important genres, media and phenomena in European, world and Serbian music. Plan of realization: Introduction to the history of popular music; Popular Music Media, Popular Music and Technology - Early Development; European and American contexts; Terminology – genres-general overview; "Transition" genres classic-pop-operetta, vaudeville, music-hall; Musical-song; Light music-hits; Transition genres; jazz/blues-pop; Times of swing; Ballad; French chanson between two World Wars; Light music in the Kingdom of Yugoslavia and Serbia; knowledge tests; discussions; tests; Cultural contexts after the Second World War - Media - from studies to the Internet; Soul; Soul and Funk; Rock and roll 1; Rock and roll 2 (Alternative / Psychedelic rock); Heavy metal; Reggae; Disco; Punk; New wave / Synth-pop; Rap and hip-hop; Popular music in Yugoslavia; Rock music in Yugoslavia; knowledge tests; discussions; tests Colloquiums: written verification of knowledge of previously mastered materials. Practical lessons: short student presentations on specific topics. Examination: oral presentation and defense of the paper.			
<b>Literature:</b> 1. S. Bortvik i R. Moj, Popularni muzički žanrovi, prev. Aleksandra Čabraja i Vesna Mikić, Beograd, Clio, 2010. 2. Vesna Mikić, Lica srpske muzike: neoklasicizam, Beograd, Katedra za muzikologiju, FMU, 2009. 3. Rider			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Collective teaching. Lectures with demonstrations by subject themes; Discussions in lectures and workshops, Preparation of short student exhibitions within workshops; Writing seminar work (theme setup, collection of literature, literature analysis, conception of work structure, realization of work, oral presentation of work). Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Oral Exam	40
Practical work	10		
Colloquium	40		

<b>Study program:</b> Book of courses Bachelor academic studies
<b>Course:</b> OUJEK1 – <b>Ethnochoreology</b>
<b>Teachers:</b> Ranisavljević D. Zdravko, Teacher
<b>Assistants:</b> ---
<b>Course status:</b> elective
<b>Number of ECTS:</b> 8
<b>Prerequisites:</b> Passed course Ethnochoreology 2 (Ritual and Dance – concept and research approaches)
<b>Course objective:</b> The aim of this course is studying of dance tradition in Serbia. Students learn the basic characteristics of the traditional dance practices of the particular anthropo-geographic entities of Central, Southeast, West Serbia, Kosovo and Metohija, Northeast Serbia and Vojvodina, through the next parameters: dance events, dance repertoire, dance music and dance performance style.
<b>Course outcomes:</b> Forming of knowledge about general and special characteristics of dance traditions of Serbia.
<b>Course content:</b> Theory classes 1. Anthropo-geographic entities of Central Serbia 2. Dance events in Central Serbia 3. Dance repertoire of Central Serbia 4. Dance music in dance practice of Central Serbia 5. Dance performance style of Central Serbia 6. Anthropo-geographic entities of Southeast Serbia 7. Dance events in Southeast Serbia 8. Dance repertoire of Southeast Serbia 9. Dance music in dance practice of Southeast Serbia 10. Dance performance style of Southeast Serbia 11. Anthropo-geographic entities of West Serbia 12. Dance events in West Serbia 13. Dance repertoire of West Serbia 14. Dance music in dance practice of West Serbia 15. Dance performance style of West Serbia 16. Anthropo-geographic entities of Kosovo and Metohija 17. Dance events in Kosovo and Metohija 18. Dance repertoire of Kosovo and Metohija 19. Dance music in dance practice of Kosovo and Metohija 20. Dance performance style of Kosovo and Metohija 21. Anthropo-geographic entities of Northeast Serbia 22. Dance events in Northeast Serbia 23. Dance repertoire of Northeast Serbia 24. Dance music in dance practice of Northeast Serbia 25. Dance performance style of Northeast Serbia 26. Anthropo-geographic entities of Vojvodina 27. Dance events in Vojvodina 28. Dance repertoire of Vojvodina 29. Dance music in dance practice of Vojvodina 30. Dance performance style of Vojvodina <u>Practical courses</u> Practical learning of the typical traditional dances in Serbia and the transcription of the basic steps by Labanotation. Essay: minimum 8 pages of the text where the precious curriculum is in the focus; written exam: dance notation with the Labanotation; oral exam: oral answer to 3 questions, discussion included.
<b>Literature:</b> 1. Zečević, Slobodan. 1983. Srpske narodne igre. Beograd: Etnografski muzej. 2. Janković, Ljubica i Danica 1934-1964. Narodne igre I-VIII. Beograd: Prosveta. 3. Milan Đ. Miličević. 1876. Kneževina Srbija. Vols. 1 -2. Beograd: Državna štamparija. 4. Narodne igre Srbije. 1991-2012. Građa. Ur. Olivera Vasić i Dimitrije Golemović. Beograd: Centar za proučavanje narodnih igara Srbije Fakultet muzičke umetnosti Beograd. 5. Vasić, Olivera 1984. "Narodne igre Peštarsko-sjениčke visoravni". Narodne melodije, igre i nošnje Peštarsko-sjениčke visoravni. Beograd: Radio-Beograd, 191-315. 6. Vasić, Olivera 1989. Narodne igre Azbukovice. Ljubovija: Centar za kulturu. 7. Vasić, Olivera 1989. Narodne igre Valjevske Kolubare. Istaživanja 6. Valjevo. Narodni muzej. 8. Vasić, Olivera 1990. Narodne igre i zabave u titovouzičkom kraju. Beograd: SANU, Etnografski institut. 9. Vasić, Olivera 1994. "Narodne igre Takovaca". Takovo u pesmi i igri. Gornji Milanovac: KUD "Tipoplastika".

10. Đorđević, Desanka 1988. Narodne igre Šumadije i Pomoravlja. Zagreb: Kulturno-prosvetni sabor Hrvatske.
11. Kostić, Dajana. 2009. Šta je Srema i okolo Srema. Moj Srem. Stara Pazova: Savez amatera Stare Pazove.
12. Kostić, Dajana. 2001. Običaji, pesme i igre u Gornjoj Resavi. Despotovac: Centar za kulturu Despotovac i Narodna biblioteka "Resavska škola".
13. Miličević Đ. Milan. 1876. Kneževina Srbija. Vols. 1 -2. Beograd: Državna štamparija.
14. Narodne igre Srbije. 1991-2012. Građa. Ur. Olivera Vasić i Dimitrije Golemović. Beograd: Centar za proučavanje narodnih igara Srbije Fakultet muzičke umetnosti Beograd.
15. Plesni folklor u Vojvodini. 2009. Ur. Veselin Lazić. Novi Sad: Kulturno-istorijsko društvo PČESA.
16. Rakočević, Selena. 2011. Igre plesnih struktura. Tradicionalna igra i muzika za igru Srba u Banatu u svetlu uzajamnih uticaja. Beograd. Fakultet muzičke umetnosti.
17. Rakočević, Selena. 2012. Tradicionalni plesovi Srba u Banatu. Pančevo: Kulturni centar Pančeva i Gradska biblioteka Pančevo.
18. Cigančica. Srpske igre podvoje u Vojvodini. 1994. Ur. Veselin Lazić. Novi Sad: Biblioteka "Spomenak".

<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 2
<b>Teaching methods:</b> <ul style="list-style-type: none"> <li>• Dialogue method (discussions in lectures and workshops)</li> <li>• Combinational method (lectures, with the students demonstrations)</li> <li>• Observation (in the video-presentation of dances)</li> <li>• Labanotation (transcription of the basic step patterns learned on the practical courses)</li> </ul> Lectures: collective teaching, group size up to 200 Additional teaching: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity during classes	10	Written Exam	20
Practical work	10	Oral Exam	40
Seminars/ Essay	20		

<b>Study program:</b> Book of courses Bachelor academic studies		
<b>Course:</b> OLUM1 - <b>Musical: Guidelines in Education and Performance</b>		
<b>Teachers:</b> Milanković D. Vera, – Full Professor, Petrović Č. Milena, Associate Professor		
<b>Assistants:</b> ---		
<b>Course status:</b> elective		
<b>Number of ECTS:</b> 4		
<b>Prerequisites:</b> None		
<b>Course objective:</b> The interdisciplinary nature of the musical contributes to personal integration through simultaneous development of all senses and capabilities necessary for artistic creativity. Through solo and group musicianship an individual gains experience in public appearance, leading to self assurance, ability to organize, personal and collective responsibility, empathy, tolerance, communicativeness, balanced relationship between individual and team involved in mutual artistic creativity.		
<b>Course outcomes:</b> Enables students to be well informed in XX century musical trends and latest achievements as well as understanding the role of the musical as an historic and cultural phenomena. Develops capability of analytical listening and critical reaction to personal and colleagues interpretation. Establishes and develops the theoretical and practical side of performing musical numbers publicly. Enables multidimensional approach to musical interpretation. Develops capability of performing 1) a short repertoire - a choice of musical numbers from well known musicals, 2) theatrical adaptation of the well-known musical, 3) the original musical creation. Offers better understanding involving music with other arts.		
<b>Course content:</b> Theory classes A short survey on musical history in the light of economic, political, social and cultural factors, musical as a genre and different types of musical. Practice sessions of the first module concerns a prima vista playing and singing a musical numbers that are already discussed at the theory classes. Practice sessions Voice exercises, dramatic context analysis (accent and elocution precision), plot, roles, scenography, costume, choreography. Style and form analysis as well as analysis of musical structure elements of musical numbers in coordination with the text dramatic flow. Solo and group sight reading of musical numbers. Establishing communication with the audience. Listening to the recorded musical numbers and live performance in order to develop critical opinions and reactions. At the end of the course a recital of musical numbers is organized often involving faculty ensembles. Students from the conducting and composition departments are engaged to make the arrangements for the instruments that are at student's disposal. A colloquium includes one question concerning the history and theory of the musical. Students are requested to play and sing a prima vista two numbers from XIX and XX century musicals different in character. Final exam Preparing and performing a musical: 1. text, plot and characters analysis; stylistic, formal and musical structure analysis in the context of text dramaturgy; 2. preparing screenplay, props and costumes; 3. accompaniment arrangements.		
<b>Literature:</b> 1. Bordman, Gerald (1985). American Musical Review. New York: Oxford University Press. 2. Kenrick, John (2010) Musical Theatre a History, Bloomsbury 3. Leman, Lili (2004). Moja umetnost pevanja. Beograd: Studio Lirica. 4. Marković, Marina (2002). Glas glumca. Beograd: Clio. 5. Marković, Marina (2004). Prezentacija specijalističkih studija za mjuzikl. U: Zbornik VI Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 91-99. 6. Marković, Marina (2005). Odnos tehničke pripreme i igre u radu na tehnici glasa. U: Zbornik VII Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 129-137. 7. Novak, Elaine Adams (1988). Performing in Musicals. New York: Schimmer Books. 8. Opsenica, Vesna (2005). Objašnjenje pojma pokretljivost glasa. U: Zbornik VII Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 122-124. 9. Petrović, Milena (2004). Evaluacija specijalističkih studija za mjuzikl. U: Zbornik VI Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 99-111. 10. Petrovic, M., Milankovic, V. (2014). Mjuzikl kao sredstvo integrativne nastave u muzičkoj pedagogiji. Zbornik radova 8. Međunarodnog simpozijuma "Muzika u društvu" (održan 8-11. novembra 2012). Hadžić, F. (ur.), Sarajevo: Muzikološko društvo FbiH, Muzička akademija u Sarajevu, 206-215.		
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 2
<b>Teaching methods:</b> <ul style="list-style-type: none"> <li>• aural presentation method</li> <li>• dialogue method</li> <li>• demonstration method</li> <li>• text elaboration method</li> <li>• practical processing</li> <li>• interactive method</li> </ul> Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 20		
<b>Grading (max. no. of points 100):</b>		

Exam prerequisites:	Points -50	Final exam:	Points -50
Activity during classes	10	Preparing and performing musical	50
Colloquium	40		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OBVT1 - <b>Basics of vocal technique 1</b>			
<b>Teachers:</b> Radaković B. Dragana Branislava, docent			
<b>Assistants:</b> ---			
<b>Course status:</b> obliged			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training students to work with different vocal ensembles, mastering the basic elements of vocal solo singing and choral singing techniques .			
<b>Course outcomes:</b> Upon completion of the course, the student is expected to apply the vocal technique theoretically and practically, to adopt the interpretative laws of different stylistic directions, and to be able to solve the potential intonational and technical problems that arise in practice.			
<b>Course content:</b> Introducing students with the anatomy of the vocal apparatus (mouth, language, soft palate), breathing technique and a way to sing the resonant space. Processing of proper singing and consonant issues, the difference in speech and singing language, as is the specific specifics of excuse for different languages. Especially the flow is in the position of the voice and apply proper vocal techniques through the technical exercises and examples of literature. Division of votes (soprano, alt, tenor, bass), range and their uniques. The significance of the transitional notes and equalization of the registers. Methods of performing different articulation requirements (legato, coloring, long tones). Special emphasis was given to the training of students to conduct for future work with different vocals, application of vocal techniques in obtaining homogenous sound. Especially the flow is in the voice settings and apply the correct vocals Techniques through technical exercises and examples of literature. The exam consists of a theoretical and practical part. Theoretical part-oral exam from the basic elements of vocal techniques. Practical part - perform vocals and set vocal composition.			
<b>Literature:</b> 1. Đurković, Branko-Vokalna tehnika (Nolit, Beograd, 1980) 2. Špiler, Bruna – Tehnika solo pjevanja (Muzička naklada, Zagreb, 1981) 3. Cvejić, Nikola-Savremeni Belkanto (Univerzitet umetnosti, Beograd, 1985) 4. Cvejić, biserka; Cvejić, Dušan- Umetnost pevanja (IP Signature, Beograd, 2008) 5. Marchesi, Mathilde- Belkanto-Teorijski i praktični metod pevanja (sam. izdanje D. Ilića, Beograd 2008) 6. Lehmann, Lilli – Moja umetnost pevanja (sam. izdanje D. Ilića, Beograd 2008).			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 0
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points -40
Activity during lectures	10	Practical part	20
Homework	10	Oral part	20
Attendance at lectures	40		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OGIT1 - <b>Italian language 1</b>			
<b>Teachers:</b> Đelić B. Milica, teacher			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Student has to demonstrate basic knowledge of Italian language acquired in high school			
<b>Course objective:</b> Comprehension of texts about Italian society and culture. Use of tenses: present (presente), future, (futuro semplice, futuro composto), past tense (passato prossimo, imperfetto). Comprehension of basic terms of the music terminology. Introduction of the professional terminology. Reading of simple articles from the journals, newspaper and articles published at specialized web-sites. Comprehension of brochures, catalogues, announcements of cultural events and competitions. Acquirement of essential vocabulary of lyrics (in sung music). Pronunciation.			
<b>Course outcomes:</b> Student uses basic linguistic and grammatical terms and can describe events, express agreement or disagreement. Student discusses about subjects elaborated in units. Student can write the letter in short form and an e mail. Active use of basic terms of music terminology. Comprehends simple texts that treat musical events. Solo singing students interpret with comprehension texts of antique arias and opera arias currently performed.			
<b>Course content:</b> Course contains following language structures: Establishment of grammatical structures acquired at previous levels of study and adoption of new thematic, grammatic, communication and lexical elements. Present tense of regular verbs and of some irregular verbs. (Presente indicativo dei verbi regolari e di alcuni verbi irregolari). Modal verbs (Verbi modali dovere, volere, potere, sapere). Forming the past tense of regular verbs -Present perfect tense (Passato prossimo). Auxiliary selection of verbs to be and to have( essere e avere), past participle of some irregular verbs. Adverb of place (particella pronominale ci). Frequently used adverbs of time. Modal verbs in past tense. Forming and usage of future simple tense (future semplice). Regular and irregular forms. Forming and usage of future perfect tense (Futuro composto). Possessive pronouns and adjectives. Usage of adjectives bello and quello. Forming and use of imperfect (imperfetto). The choice between past tenses ( imperfetto o passato prossimo). Modals in the present perfect tense. The periphrastic construction stare+gerundio, stare per+infinito. Morpho-syntactic analysis of songs, antique arias and excerpts of opera librettos. Communicative competence : Talking about past events and situations. Talking about free time. Job interview. Talking about movie and opera plot. Expressing agreement or disagreement. Discussing about cultural events ( movies, concerts, exhibitions). Mid term test consist of evaluation of language skills. Final exam consist of structural grammar exercises or questions to answer in writing. Oral test consist of a presentation based on a short written document with music topics and it will be followed by a discussion with the examiner.			
<b>Literature:</b> 1. T. Marin - S. Magnelli, Nuovo progetto italiano 1b, Edilingua, Corso multimediale di lingua e civiltà italiana. Livello elementare (A1-A2). 3. Donatella Brioschi, Mariella Martini-Merschmann, L'italiano nell'aria, Edilingua, 2015. 4. Draga Zihel, Pevani stihovi italijanskih majstora, Beograd, 2003. 5. Saša Moderc, Mala gramatika italijanskog jezika, Beograd, 2006.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Attendance and activity during classes	10	Oral Exam	10
Colloquium/Mid term test	20	Written Exam	50
Homework	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OGIT2 - Italian language 2			
<b>Teachers:</b> Delić B. Milica, teacher			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed Italian Language 1 OGIT1			
<b>Course objective:</b> Use of past tenses ( passato prossimo, imperfetto, trapassato prossimo). Use of pronouns (pronomi diretti, indiretti e pronome partitivo ne, pronomi combinati). Reflexive verbs (verbi riflessivi). Impersonal form (verbi impersonali). Reading competences (summarizing and paraphrasing). Comprehension of brochures, catalogues, announcements of cultural events and competitions. Introduction to the language of opera and comprehension of excerpts of opera librettos and antique arias. Pronunciation.			
<b>Course outcomes:</b> Student uses basic linguistic and grammatical terms and can describe events in present, future and past tense. Student can formulate his thoughts to express what he likes or dislikes, agreement or disagreement. Describes in simple way aspects of his life and his surroundings. Student can read and understand texts of didactic units. Solo singers interpret with understanding lyrics of antique arias and opera arias which are on their repertoire.			
<b>Course content:</b> Course contains following language structures: Review of past tenses ( imperfetto o passato prossimo). Pronouns ( Pronomi diretti, Pronome partitivo ne, Pronomi diretti nei tempi composti, Pronomi diretti con i verbi modali, Pronomi indiretti, Pronomi combinati). Reflexive verbs (verbi riflessivi). Impersonal form (verbi impersonali). Impersonal expressions. (Espressioni impersonali). Impersonal form of transitive and intransitive verbs. Communicative competence: Describing events using past and future tense. Phrases to express offering, acceptance or rejection of help( assistance). Phrases that enable student to ask for an opinion or to give an opinion. Texts about Italian culture. Conversation about cultural events ( movies, concerts, operas, exhibitions). Additional didactic material: Texts about music topics. Mid term test consist of evaluation of language skills. Final exam consist of structural grammar exercises or questions to answer in writing. Oral test consist of a presentation based on a short written document with music topics and it will be followed by a discussion with the examiner.			
<b>Literature:</b> 1. T. Marin - S. Magnelli, Nuovo progetto italiano 1b, Edilingua, Corso multimediale di lingua e civiltà italiana. Livello elementare (A1-A2). 3. Donatella Brioschi, Mariella Martini-Merschmann, L'italiano nell'aria, Edilingua, 2015. 4. Draga Zihel, Pevani stihovi italijanskih majstora, Beograd, 2003. 5. Saša Moder, Mala gramatika italijanskog jezika, Beograd, 2006. 6. Ivan Klajn, Italijansko-srpski rečnik, Nolit, Beograd, 1996.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Attendance and activity during classes	10	Oral Exam	10
Colloquium/Mid term test	20	Written Exam	50
Homework	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OGIT3 - <b>Italian language 3</b>			
<b>Teachers:</b> Đelić B. Milica, teacher			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed Italian Language 2 OGIT2			
<b>Course objective:</b> Repetition and review of grammatic structures learned in previous levels of studies and acquisition of new lexical and grammar elements as well as improvement od communicative competence. Use of double object pronouns. Use of relative pronouns. Use of imperative and conditional Reading competences (summarizing and paraphrasing) Analyzing texts about music topics published in newspaper, specialized web sites. Preparation of presentation of the text. Comprehension of the excerpts from opera librettos and lyrics of antique arias. Pronunciation.			
<b>Course outcomes:</b> Student adopts language structures and lexica that correspond to level B1. Student can read and comprehend basic ideas behind newspaper articles or texts about music events. Student can transfer opinion of the author of texts and can express his/her own opinion on the topic. Student prepares short presentation. Student takes part in the discussion. Student interprets, with understanding, texts of the Antique arias and of the opera arias on his/her repertoire.			
<b>Course content:</b> Course contains following language structures: Imperative (imperative diretto e indiretto). The specific usage of imperative in librettos (imperative tragico). Use of Conditional mood. Conditional present and conditional past (condizionale semplice e composto). Relative pronouns (invariable relative pronouns and variable relative pronouns). Linguistic peculiarities of the language of librettos. Analysis of the excerpts of librettos and lyrics of Antique arias. Communicative competence: Presentation followed by discussion about different topics elaborated during the course. Additional didactic material: Texts about music topics. Mid termtree consists of evaluation of language skills. Final exam consists of structural grammar exercises or questions to answer in writing. Oral test consist of a presentation based on a short written document with music topics and it will be followed by a discussion with the examiner(music and opera interviews, different interpretations of the opera librettos, discussion about characters in operas).			
<b>Literature:</b> 1. T. Marin - S. Magnelli, Nuovo progetto italiano 1b, 2a, 2 b, Edilingua, Corso multimediale di lingua e civiltà italiana. Livello intermedio (B1). 2. Donatella Brioschi, Mariella Martini-Merschmann, L'italiano nell'aria, Edilingua, 2015. 3. Evelina Colorini, Singer's Italian, A Manual of Diction and Phonetics, Schirmer Cengage Learning, 1996. 4. Jonathan Retzlaff, Exploring Art Song Lyrics, Translation and Pronunciation of the italian, German, and French 5. Repertoire, Oxford University Press, 2012. 6. SašaModerc, Mala gramatikaitalijanskogjezika, Beograd, 2006. 7. Ivan Klajn, Italijansko-srpskirečnik, Nolit, Beograd, 1996.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Attendance and activity during classes	10	Oral Exam	10
Colloquium/Mid term test	20	Written Exam	50
Homework	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OGIT4 - <b>Italian language 4</b>			
<b>Teachers:</b> Delić B. Milica, teacher			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed Italian Language 3 OGIT3			
<b>Course objective:</b> Improvement of linguistic competences. Adoption of new grammar elements: -Subjunctive .( the present and the imperfect. the present perfect and the past perfect) - Conditional clauses - Reading competences by practicing on texts about music topics published in newspaper, specialized web sites (summarizing and paraphrasing) - Comprehension of the excerpts from opera librettos and lyrics of antique arias. Pronunciation.			
<b>Course outcomes:</b> Student adopts language structures and lexica that correspond to level B1/B2. Student can read and comprehend basic ideas behind newspaper articles or texts about music events. Student can transfer opinion of the author of texts and can express his/her own opinion on the topic. Student prepares short presentation. Student takes part in the discussion. Student interprets, with understanding, texts of the Antique arias and of the opera arias on his/her repertoire.			
<b>Course content:</b> Course contains following language structures: Subjunctive (congiuntivo imperfetto, congiuntivo trapassato). Conditional clauses(Periodo ipotetico).Real, possible, unreal. Form and use of gerund (gerundio semplice e composto). Linguistic peculiarities of the language of librettos. Analysis of the excerpts of librettos and lyrics of Antique arias. Character analysis in the operas. Communicative competences: Different conversation topics. Discussion. Phrases for expressing emotions, possibilities, impossibilities, regrets. Expressing opinion. Expressing arguments. Improving vocabulary concerning and relating to theatre, opera, and music. Additional didactic material: Texts about music topics. Mid term test consists of evaluation of language skills. Final exam consists of structural grammar exercises or questions to answer in writing. Oral test consist of conversation related to opera (plot and character analysis). Reading and analysis of some verses of an opera libretto.			
<b>Literature:</b> 1. T. Marin - S. Magnelli, Nuovo progetto italiano 2a, 2b, Corso multimediale di lingua e civiltà italiana. Livello intermedio (B1). Edilingua 2. Paola Geri, Manuale per cantanti d'opera, Guerra edizioni, 2004. 3. Saša Moderc, Mala gramatika italijanskog jezika, Beograd, 2006. 4. Ivan Klajn, Italijansko-srpski rečnik, Nolit, Beograd, 1996. 5. Il Vocabolario Treccani, L'Istituto dell'Enciclopedia Italiana, la versione del vocabolario online 6. Evelina Colorini, Singer's Italian, A Manual of Diction and Phonetics, Schirmer Cengage Learning, 1996. 7. Jonathan Retzlaff, Exploring Art Song Lyrics, Translation and Pronunciation of the italian, German, and French Repertoire, Oxford University Press, 2012.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Attendance and activity during classes	10	Oral Exam	10
Colloquium/Mid term test	20	Written Exam	50
Homework	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OBMD1 - <b>Methods of teaching conduct 1</b>			
<b>Teachers:</b> Radovanovic-Brkanovic R. Biljana, full professor; Sudić D. Bojan, full professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students are familiar with the curriculum and they perceive the problems of teaching conducting in the secondary music school; They have created an active relationship and a creative approach to matter from the curriculum; They have an interest in pedagogical work; They are theoretically / methodically and practically trained to teaching conducting in the secondary music school as well as the choir and orchestra in the lower and middle music school. Also, the aim of the program is to form teaching staff in the field of conducting, and according to the needs of the educational process in music schools.			
<b>Course outcomes:</b> Students have knowledge and analytical and critical thinking in the field of methodology of teaching conducting, have a thorough insight into the curriculum of teaching conducting, as well as the teaching of choir and orchestra. They also master the skills of transferring knowledge, practically being trained to hold classes with a developed creative and interactive approach.			
<b>Course content:</b> The essence of the content of the subject is the articulation of the principles and principles of the methodology of choral conducting and the introduction of students with pedagogical and musical literature related to the teaching of conducting. Active work on connecting knowledge and experience of conducting, vocal technique and knowledge of choral literature with acquired knowledge from other pedagogical, music-pedagogical subjects. Methods of teaching conduct involve the active connection of knowledge and experience from conducting, knowledge of instruments and technique of playing instruments, the basis of orchestration and knowledge of orchestral literature with acquired knowledge from other pedagogical, music-pedagogical subjects and psychology with the aim of strengthening the interest in the subject conducting, the course is the study of students of secondary music schools as well as their training for guiding and organizing simple instrumental ensembles of different composition. The exam is taken in the form of a seminar paper presentation.			
<b>Literature:</b> 1. Ilić, Vojislav, Vežbe iz horskog dirigovanja, Beograd, Muzička akademija, 1970. 2. Đurković, Branko, Pevanje kanona, Beograd, Fakultet muzičke umetnosti, 1981. 3. Anonim, Vežbe iz horskog dirigovanja, Beograd, Muzička akademija, 1965. 4. Karan, Gordana; Jovanović, V. Dragana, Antologija horske muzike za dečji i ženski hor kompozitora druge polovine XIX veka i druge polovine XX veka, Beograd, Clett, 2014. 5. Kostić, Suzana, Horsko dirigovanje, Niš, SKC, 1997. 6. Drobni, Ivana, Metodičke osnove vokalno-instrumentalne nastave, Beograd, Zavod za udžbenike, 2008. 7. Schuller, Gunter- The Complete Conductor (Oxford, London, 1997) 8. Demaree, Moses –The Complete Conductor (Prentice, London, 1995) 9. Green- The Modern Conductor (Prentice, London, 1969).			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lecture, interactive teaching, demonstration Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points -50
Activity during classes	40	Presentation of seminar paper	50
Attendance at classes	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMSX1- <b>Jazz saxophone 1</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Rigter Simon, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Improving playing technique, jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence to conduct pedagogical and creative work in music schools and institutions of music.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique. Tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) that must include one "medium blues", "medium swing" or one "fast swing", one ballade. Students perform program by heart.			
<b>Literature:</b> 1. Charlie Parker, Charlie Parker Omnibook, Criterion USA, April 2009 2. Eunmi Shim, Lennie Tristano: his life in music, University of Michigan Press; 1st edition March 28, 2007 3. Marcel Mule, Daily Exercises, Alphonse Leduc, 1944 4. Sigurd Rascher, Top Tones for the Saxophone, Carl Fischer (CF. O2964), 1960 5. Marcel Mule, 30 Great Exercises or Studies, Alphonse Leduc, 1944 6. Buha, 557 jazz standards, Buha, 1990.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMSX2- <b>Jazz saxophone 2</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Rigter Simon, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz saxophone 1 (OMSX 1)			
<b>Course objective:</b> Improving playing technique, jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence to conduct pedagogical and creative work in music schools and institutions of music.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas. Development of critical thinking.			
<b>Course content:</b> Work on technique. Tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Transcriptions of solo parts and their performances. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) that must include one "blues", one "fast swing", one ballade. Students perform program by heart.			
<b>Literature:</b> 1. Marcel Mule, 24 Easy Studies for All Saxophones, Alphonse Leduc, 1946 2. H. Klose, 5 daily exercises for saxophone, Carl Fischer, 1973 3. J. S Bach (transcribed and edited by Trent Kynaston), 6 suites for viloncello, Advance music, 1991 4. Sigfrid Karg-Elert, 25 Caprices (and an Atonal Sonata) for solo saxophone, Southern music company, 1985 5. Paul Deville, Universal method for saxophone, Carl Fischer, 1970 6. Guy Lacour, 28 studies for saxophone, Gerard Billaudot, 1972.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMSX3- <b>Jazz saxophone 3</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Rigter Simon, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz saxophone 2 (OMSX2)			
<b>Course objective:</b> Improving playing technique, jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence to conduct pedagogical and creative work in music schools and institutions of music.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas. Development of critical thinking.			
<b>Course content:</b> Work on technique. Tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Vocal performance of jazz solo and performing the same solo parts on the saxophone. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) that must include one "fast blues", one "medium swing", one "bossa nova. Students perform program by heart.			
<b>Literature:</b> 1. Joe Viola, The technique of the saxophone, Volume II - Chord Studies, Berklee Press, 1963 2. Clement Salviani, Studies for saxophone, Ricordi, June 2005 3. Yusef Lateef, Repository of scales and melodic patterns, Sana Music, 1986 4. Marcel Mule, 48 Studies by Ferling for All Saxophones, Alphonse Leduc, 1945 5. Marcel Mule, 53 Studies for All Saxophones Book 1, Alphonse Leduc, 1945 6. Marcel Mule, 53 Studies for All Saxophones Book 2, Alphonse Leduc, 1945.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMSX4- <b>Jazz saxophone 4</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Rigter Simon, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz saxophone 3 (OMSX3)			
<b>Course objective:</b> Improving playing technique, jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence to conduct pedagogical and creative work in music schools and institutions of music.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas. Development of critical thinking.			
<b>Course content:</b> Work on technique. Tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Vocal performance of jazz solos and performing the same solo parts on the saxophone. Collaboration with students of jazz drums in order to develop better sense of "timing" and form. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) that must include one "fast blues", one "medium swing", one "bossa nova". Students perform program by heart.			
<b>Literature:</b> 1. Marcel Mule, 53 Studies for All Saxophones Book 3, Alphonse Leduc, 1945 2. Guy Lacour, 28-impromptu studies on modes of limited transposition of Olivier Messiaen for trumpet, Billaudot Gerard, 2003 3. Jean-Marie Londeix, Master of the modern saxophone, Roncorp Pubns, July 2000 4. Guy Lacour, 24 Easy Atonal Etudes for saxophone, Billaudot Gerard, 2000 5. Guy Lacour, 56 recreational studies for saxophone, Billaudot Gerard, 1998 6. Marcel Mule, Scales and Arpeggios, Fundamental Exercises for the Saxophone Book 1, Alphonse Leduc, 1945.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMSX5- <b>Jazz saxophone 5</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Rigter Simon, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz saxophone 4 (OMSX4)			
<b>Course objective:</b> Improving playing technique, jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence to conduct pedagogical and creative work in music schools and institutions of music.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas. Development of critical thinking.			
<b>Course content:</b> Work on technique. Tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Transcriptions of jazz pieces, interpretation of transcriptions. Development of auditory skills; use of hearing when learning songs. Collaboration with students of jazz drums in order to develop better sense of "timing" and form. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) that must include one "fast blues", one "medium swing", one "fast swing" and one "bossa nova. Students perform program by heart.			
<b>Literature:</b> 1. Marcel Mule, 53 Studies for All Saxophones Book 3, Alphonse Leduc, 1945 2. Guy Lacour, 28-impromptu studies on modes of limited transposition of Olivier Messiaen for trumpet, Billaudot Gerard, 2003 3. Jean-Marie Londeix, Master of the modern saxophone, Roncorp Pubns, July 2000 4. Guy Lacour, 24 Easy Atonal Etudes for saxophone, Billaudot Gerard, 2000 5. Guy Lacour, 56 recreational studies for saxophone, Billaudot Gerard, 1998 6. Marcel Mule, Scales and Arpeggios, Fundamental Exercises for the Saxophone Book 1, Alphonse Leduc, 1945.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMSX6- <b>Jazz saxophone 6</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Rigter Simon, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz saxophone 5 (OMSX5)			
<b>Course objective:</b> Improving playing technique, jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence to conduct pedagogical and creative work in music schools and institutions of music.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas. Development of critical thinking.			
<b>Course content:</b> Work on technique. Tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Transcriptions of jazz pieces, interpretation of transcriptions. Development of auditory skills; use of hearing when learning songs. Playing by ear. Performing solo parts through harmonic progressions on piano. Collaboration with students of jazz drums in order to develop better sense of "timing" and form. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) that must include one "fast blues", one "medium swing", one "fast swing" and one "bossa nova. Students perform program by heart.			
<b>Literature:</b> 1. Jean-Marie Londeix, The Discovery of music, volume 1, Editions Henry Lemoine, 1979 2. Jean-Marie Londeix, Mechanical exercises for all saxophones vol. 3, Editions Henry Lemoine 1980 3. Jean-Marie Londeix, Mechanical exercises for all saxophones vol. 2, Editions Henry Lemoine, 1980 4. Joe Allard, Basic principles, Encore Publications, 1948 5. Larry Teal, The saxophonist's workbook-a handbook of basic fundamentals, Encore Publications, 1958 6. Larry Teal, The art of saxophone playing, Summy-Birchard, 1963.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMSX7- <b>Jazz saxophone 7</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Rigter Simon, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz saxophone 6 (OMSX6)			
<b>Course objective:</b> Improving playing technique, jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence to conduct pedagogical and creative work in music schools and institutions of music.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas. Development of critical thinking.			
<b>Course content:</b> Development of unique interpretative style. Dividing bars on 2,3, 4, 5...equal parts. Mastering polyrhythmic phrases; performing 3/4 and 5/4 phrases in 4/4bars. Collaboration with students of jazz drums in order to develop better sense of "timing" and form. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) that must include one "fast blues", one "medium swing", one "fast swing" and one "bossa nova". Students perform program by heart.			
<b>Literature:</b> 1. David Liebman, Ten composition in a chromatic style, Jamey Aebersold, 2010 2. David Liebman, David Liebman on education, the saxophone and related jazz topics, Jamey Aebersold, 2010 3. David Liebman, A chromatic approach to jazz melody and harmony, Advance Music, 2006 4. David Liebman, Chromaticism/Non-diatonic scales: How to play outside stated tonality, Jamey Aebersold, 2010 5. David Liebman, How to approach standards chromatically, Jamey Aebersold, 2010 6. David Liebman, Developing a personal saxophone sound, Dorn Publications, 1994.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMSX8- <b>Jazz saxophone 8</b>			
<b>Teachers:</b> Ignjatović N. Luka, assistant professor; Rigter Simon, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz saxophone 7 (OMSX7)			
<b>Course objective:</b> Improving playing technique, jazz language and repertoire. Mastering jazz language in structurally connected frames. Development of all components of student's musical personality through the process of acquisition of knowledge and skills necessary for a layered understanding and actualization of musical piece. Development of a critical thinking. Students gain the capacity for independent concert activity and participation in the music ensembles and orchestras, as well as the competence to conduct pedagogical and creative work in music schools and institutions of music.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas. Development of critical thinking.			
<b>Course content:</b> Development of unique interpretative style. Dividing bars on 2,3, 4, 5...equal parts. Mastering polyrhythmic phrases; performing 3/4 and 5/4 phrases in 4/4bars. Collaboration with students of jazz drums in order to develop better sense of "timing" and form. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) that must include one "fast blues", one "medium swing", one "fast swing" and one "bossa nova". Students perform program by heart.			
<b>Literature:</b> 1. Nicolas Slonimsky, Thesaurus of scales and melodic patterns, Music Sales America, December, 1975 2. Jerry Bergonzi, Melodic Structures, volume 1, Advance Music, 1992 3. Jerry Bergonzi, Inside improvisation, volume 2 Pentatonics, Advance Music, 1994 4. Jerry Bergonzi, Hexatonics (Inside improvisation series, 7), Advance Music, 2006 5. Kenny Werner, Effortless mastery: liberating the master musician within, Jamey Aebersold, January, 1996 6. Jerry Bergonzi, Developing a jazz language, Advance Music, 2003.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTB1- <b>Jazz trombone 1</b>			
<b>Teachers:</b> Boeren M. Bert, visiting professor, Matjaž Mikuletič, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Edward Kleinhammer, The art of trombone playing, Summy Birchard Inc. 2. Bart van Lier, Coordination for Trombone Playing - Trilingual Version, Advance Music 3. Arban, Famous Method for Trombone, Carl Fischer 4. Hoffman, The Trigger Trombone, Southern Music 5. Tom Malone, Alternate Positions System for Trombone, Synthesis Publications 6. Remington, Warm-Up Exercises, Pyraminx.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTB2 - <b>Jazz trombone 2</b>			
<b>Teachers:</b> Boeren M. Bert, visiting professor, Matjaž Mikuletič , visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz trombone 1 (OMTB 1)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Transcriptions of jazz solos and their performances. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Edward Kleinhammer, The art of trombone playing, Summy Birchard Inc. 2. Bart van Lier, Coordination for Trombone Playing - Trilingual Version, Advance Music 3. Pares/Whistler, Pares Scales 4. Rubank Mueller, Technical Studies, Bk. 1, Carl Fischer 5. Watrous And Raph, Trombonisms, Carl Fischer 6. Cornette, Method For Trombone, Carl Fischer .			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTB3 - <b>Jazz trombone 3</b>			
<b>Teachers:</b> Boeren M. Bert, visiting professor, Matjaž Mikuletič, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trombone 2 (OMTB2)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Mastering concept of jazz solo and performing solo parts on the instrument. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Edward Kleinhammer, The art of trombone playing, Summy Birchard Inc. 2. Dale Cheal, Doodles - Exercises and Etudes for Mastering Trombone, Jamey Aebersold Jazz 3. Tom Malone, Alternate Positions System for Trombone, Synthesis Publications 4. David Baker, Contemporary Techniques for The Trombone - Volume 1, Charles Colin Publications 5. Bona, Rhythmical Articulation, Carl Fischer 6. Salvo, Double And Triple Tongue Exercises, Belwin Mills 7. Gay, Paul, Tromb. Studies/ Legato And Slide Tech., Minute Man 8. Ralph Sauer, Clef Studies For Trombone, Wimbledon 9. Andre La Fosse, School Of Sightreading And Style, Bk. B, M. Baron 10. David Uber, Thirty Studies In Bass And Tenor Clefs, Southern Music 11. Tommy Pederson, Intermediate Etudes For Ten. Trb., Belwin Mills 12. Reginald Fink, Introducing The Alto Clef, Accura.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTB4 - <b>Jazz trombone 4</b>			
<b>Teachers:</b> Boeren M. Bert, visiting professor, Matjaž Mikuletič, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trombone 3 (OMTB3)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Mastering concept of jazz solo and performing solo parts on the instrument. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Dale Chel, Doodles - Exercises and Etudes for Mastering Trombone, Jamey Aebersold Jazz 2. David Baker, Contemporary Techniques for The Trombone - Volume 2, Charles Colin Publications 3. Blazevich, 30 Legato Studies, International 4. Velke, Trombone Legato Style, Velke Pub. 5. Gaetke/Ostrander, Ernst Gaetke's 60 Studies, International 6. Tommy Pederson, Intermediate Etudes For Ten. Trb., Belwin Mills 7. Reginald Fink, Studies In Legato, Carl Fischer.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTB5 - <b>Jazz trombone 5</b>			
<b>Teachers:</b> Boeren M. Bert, visiting professor, Matjaž Mikuletič, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trombone 4 (OMTB4)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Mastering concept of jazz solo and performing solo parts on the instrument. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. David Baker, Jazz Expressions & Explorations - Bass Clef, Jamey Aebersold Jazz 2. La Fosse, Complete Method Of Slide Trombone, Leduc 3. Irons, Twenty-Seven Groups Of Exercises, Southern Music 4. Vernon, A Singing Approach To Playing Tromb., Atlanta Brass Soc 5. Schlossberg, Daily Drills And Technical Studies, M. Baron Reinhardt&Gordon, Trombone Mechanisms, Leeds 6. Davies, John, Scales And Arpeggios, Boosey&Hawkes 7. Kopprasch, Sixty Selected Studies, Bk. II, Carl Fischer 8. Tyrell, 40 Progressive Studies, Boosey&Hawkes 9. Snedecor, Lyrical Etudes For Trombone, Pas Music 10. Concone, 15 Vocalises, Op. 12, Robert King 11. Gordon, C., Tongue Level Exercises, Carl Fischer .			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTB6 - <b>Jazz trombone 6</b>			
<b>Teachers:</b> Boeren M. Bert, visiting professor, Matjaž Mikuletič, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trombone 5 (OMTB5)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Transcriptions of jazz pieces, interpretation of transcriptions. Development of auditory skills; use of hearing when learning songs. Playing by ear. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Various Authors, Jazz Trombone Tunes, w/CD - Level 1, ABRSM Publishing 2. David Baker, Jazz Expressions & Explorations - Bass Clef, Jamey Aebersold Jazz 3. Dr. Charles Colin, Trombone Advanced Lip Flexibilities – Complete, Charles Colin Pbs. 4. Greg Waits, Advanced Flexibility for Trombone, Harold Gore Publishing 5. La Fosse, Complete Method Of Slide Trombone, Leduc 6. Muller, R., Studies And Concert Pieces For Trombone, Wilhelm Zimmerman 7. Bordogni/Rochut, Melodious Etudes, Bk. II, Carl Fischer 8. Bleger/Ostrander, 10 Caprices, International 9. Schlossberg, Daily Drills And Technical Studies, M. Baron 10. Reinhardt&Gordon, Trombone Mechanisms, Leeds.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTB7 - <b>Jazz trombone 7</b>			
<b>Teachers:</b> Boeren M. Bert, visiting professor, Matjaž Mikuletič , visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trombone 6 (OMTB6)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Development of unique interpretative style. Dividing bars on 2,3, 4, 5...equal parts. Mastering polyrhythmic phrases; performing 3/4 and 5/4 phrases in 4/4bars. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Various Authors, Jazz Trombone Tunes, w/CD - Level 2, ABRSM Publishing 2. Various Authors, Jazz Trombone Tunes, w/CD - Level 3, ABRSM Publishing 3. Dr. Charles Colin, Trombone Advanced Lip Flexibilities – Complete, Charles Colin Pbs. 4. Greg Waits, Advanced Flexibility for Trombone, Harold Gore Publishing 5. Marsteller, Advanced Slide Technique, Southern Music 6. Pederson, Advanced Etudes For Trombone, Belwin Mills 7. Denis Wick, Trombone Technique, Oxford University Press .			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTB8 - <b>Jazz trombone 8</b>			
<b>Teachers:</b> Boeren M. Bert, visiting professor, Matjaž Mikuletič, visiting professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trombone 7 (OMTB7)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Development of unique interpretative style. Dividing bars on 2,3, 4, 5...equal parts. Mastering polyrhythmic phrases; performing 3/4 and 5/4 phrases in 4/4bars. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Various Authors, Jazz Trombone Tunes, w/CD - Level 3, ABRSM Publishing 2. Various Authors, Choice Jazz Standards for Trombone, Hal Leonard Corp. 3. Magadini, Peter, Polyrhythms-The Musician's Guide, Hal Leonard 4. Kahila, Kauko, Advanced Studies, Robert King 5. Bellameh, A Survey Of Modern Brass Teaching Phil., Southern Music 6. Reinhardt, The Encyclopedia Of The Pivot System, Elkan-Vogel 7. Pederson, Advanced Etudes For Trombone, Belwin Mills .			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTR 1- <b>Jazz trumpet 1</b>			
<b>Teachers:</b> Gut S. Stjepko, visiting professor, Mijović Č. Novak , assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Jamey Aebersold, Jazz Handbook 2. Ted Green, Chord Chemistry 3. Eric Bolvin, The Modern Jazz Trumpet Method 4. Jerry Coker, Patterns for Jazz 5. John McNeil, The Art of Jazz Trumpet (by trumpeter).			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTR2- <b>Jazz trumpet 2</b>			
<b>Teachers:</b> Gut S. Stjepko, visiting professor, Mijović Č. Novak , assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> Passed jazz trumpet 1 (OMTR 1)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Transcriptions of solo parts and their performances. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Jamey Aebersold, Jazz Handbook 2. Eric Bolvin, The Modern Jazz Trumpet Method v. 2 3. Kendor Music Inc., Effective Etudes For Jazz – Trumpet 4. John McNeil, The Art of Jazz Trumpet (by trumpeter) 5. Randy Brecker, Trumpet Etude Book 1.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTR3- <b>Jazz trumpet 3</b>			
<b>Teachers:</b> Gut S. Stjepko, visiting professor, Mijović Č. Novak , assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trumpet 2 (OMTR 2)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Mastering concept of jazz solo and performing solo parts on the instrument. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Guy Lacour, 28-impromptu studies on modes of limited transposition of Olivier Messiaen for trumpet, Billaudot Gerard, 2003 2. Yusef Lateef, Repository of scales and melodic patterns, Sana Music, 1986 3. Randy Hunter, Complete Jazz Etudes, Book I 4. Randy Hunter, Complete Jazz Etudes, Book II .			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTR4- <b>Jazz trumpet 4</b>			
<b>Teachers:</b> Gut S. Stjepko, visiting professor, Mijović Č. Novak , assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trumpet 3 (OMTR 3)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Mastering concept of jazz solo and performing solo parts on the instrument. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Guy Lacour, 28-impromptu studies on modes of limited transposition of Olivier Messiaen for trumpet, Billaudot Gerard, 2003 2. Yusef Lateef, Repository of scales and melodic patterns, Sana Music, 1986 3. Randy Hunter, Complete Jazz Etudes, Book I 4. Randy Hunter, Complete Jazz Etudes, Book II .			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTR5- <b>Jazz trumpet 5</b>			
<b>Teachers:</b> Gut S. Stjepko, visiting professor, Mijović Č. Novak , assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trumpet 4 (OMTR4)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Mastering concept of jazz solo and performing solo parts on the instrument. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. James Rae, Jazz Trumpet Studies 2. David Baker, How to Play Be-Bop Vol 1 3. Philip Sparke, Concerto for trumpet or cornet in Bb 4. Wynton Marsalis, Ballads 5. Wynton Marsalis, Standards 6. Ken Slone ed. by Jamey Aebersold, 28 Modern Jazz Trumpet Solos, Book I 7. David N. Baker, The Jazz Style of Clifford Brown 8. John McNeil, The Art of Jazz Trumpet Complete			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTR6- <b>Jazz trumpet 6</b>			
<b>Teachers:</b> Gut S. Stjepko, visiting professor, Mijović Č. Novak , assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trumpet 5 (OMTR5)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Work on technique and tonal exercises. Harmonic jazz language and jazz repertoire of different styles. Mastering concept of jazz solo and performing solo parts on the instrument. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. James Rae, Jazz Trumpet Studies 2. David Baker, How to Play Be-Bop Vol 1 3. Philip Sparke, Concerto for trumpet or cornet in Bb 4. Wynton Marsalis, Ballads 5. Wynton Marsalis, Standards 6. Ken Slone ed. by Jamey Aebersold, 28 Modern Jazz Trumpet Solos, Book I 7. David N. Baker, The Jazz Style of Clifford Brown 8. John McNeil, The Art of Jazz Trumpet Complete			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTR7- <b>Jazz trumpet 7</b>			
<b>Teachers:</b> Gut S. Stjepko, visiting professor, Mijović Č. Novak , assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trumpet 6 (OMTR6)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Development of unique interpretative style. Dividing bars on 2,3, 4, 5...equal parts. Mastering polyrhythmic phrases; performing 3/4 and 5/4 phrases in 4/4bars. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Mel Bay, Complete jazz trumpet book 2. David N. Baker, The Jazz Style of 3. FUSION MASTER TRACKS Bb Instruments - Houghton, Warrington 4. Michael Garson, DIXIELAND SOLO TRACKS Bb Instruments 5. Steve Houghton, Tom Warrington, FUSION MASTER TRACKS Bb Instruments 6. Charles Colin, Breath Control			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMTR8- <b>Jazz trumpet 8</b>			
<b>Teachers:</b> Gut S. Stjepko, visiting professor, Mijović Č. Novak , assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 11			
<b>Prerequisites:</b> Passed jazz trumpet 7 (OMTR7)			
<b>Course objective:</b> Improving playing technique; familiarizing with jazz language and repertoire. Students gain the capacity for independent concert activity and participation in music ensembles and orchestras at high professional level. Special attention is paid to getting advanced skills in terms of rhythm, melody and harmony. Gaining a high professional level and building musician's individuality through the unity of the technical and musical element; creative dealing with particular jazz techniques, improvisations and composing in the context of diverse repertoire.			
<b>Course outcomes:</b> Mastering practical skills from the field of artistic expression, participation in different ensembles, public performances, rehearsals, concerts etc. Students acquire the ability to express themselves in most important traditional and modern jazz styles and to actualize their artistic ideas.			
<b>Course content:</b> Development of unique interpretative style. Dividing bars on 2,3, 4, 5...equal parts. Mastering polyrhythmic phrases; performing 3/4 and 5/4 phrases in 4/4bars. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Jazz department organizes concerts of the entire class or Department once a week. Students are obliged to participate at the concerts: either as performers or as audience. Student has to publicly perform minimum once a month. Final exam: half recital of free program (25-30 minutes) – three songs of different style.			
<b>Literature:</b> 1. Mel Bay, Complete jazz trumpet book 2. David N. Baker, The Jazz Style of 3. FUSION MASTER TRACKS Bb Instruments - Houghton, Warrington 4. Michael Garson, DIXIELAND SOLO TRACKS Bb Instruments 5. Steve Houghton, Tom Warrington, FUSION MASTER TRACKS Bb Instruments 6. Charles Colin, Breath Control			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual lessons			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Technical realization	30
Public performance	20	Technical realization	30
Attendance	10		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMSO 1- <b>Jazz solfeggio 1</b>			
<b>Teachers:</b> Cvetković D. Aleksandar, assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Connecting auditory skills of perceiving and identifying stylistically specified music features of jazz language along with development of interpretative and improvisational skills. Strengthening improvisational skills by developing inner ear through making transcriptions of jazz solos, characteristic phrases and patterns of different jazz epochs.			
<b>Course outcomes:</b> Strong correlation between audio, visual and interpretative component of jazz expression. Developed functional manner of perceiving melodic, harmonic and rhythmic patterns within jazz .			
<b>Course content:</b> Lectures: development of basic jazz solfeggio skills using melodic exercises and dictations. Identifying all types of intervals, triads, seventh-chords, basic piano voicing – open and closed position. Major modus and melodic minor. Exercises: Use of knowledge in transcribing solos from bebop. Melodic and rhythmic exercises composed of modern music elements using basic essential notes of major modus, melodic minor and tonal tension. Lectures: development of basic jazz solfeggio skills using melodic exercises and dictations. Analyzing diatonic material: jazz standards, bass lines, melodic sequences, intervals, triads, seventh-chords and usual harmonic progressions (II-V-I). Exercises: Transcribing bebop and hard bop jazz solos and their performances.			
<b>Literature:</b> 1. Scott McCormick, Rick Peckham: Berklee Ear Training 1 Workbook, Berklee Press, Boston, MA, 2002. 2. Jamey Aebersold: Jazz Ear Training, Aebersold Jazz, New Albany, IN, 1996. 3. Bud Powell: Artist Transcriptions: Bud Powell, Hal Leonard, Milwaukee, WI, 2005. 4. Scott McCormick, Rick Peckham: Berklee Ear Training 1 Workbook, Berklee Press, Boston, MA, 2002. 5. Harry Pickens: Ear Training for the Jazz Musician, Aebersold Jazz, New Albany, IN, 2010. 6. Oscar Peterson: Artist Transcriptions: Oscar Peterson Trios, Hal Leonard, Milwaukee, WI, 2006. 7. Charlie Parker: Omnibook, Atlantic Music, USA, 2009			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: group of 50 students Practice: group of 22 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Written exam	30
Attendance	10	Oral exam	30
Colloquium	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMSO2- <b>Jazz solfeggio 2</b>			
<b>Teachers:</b> Cvetković D. Aleksandar, assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed Jazz solfeggio 1			
<b>Course objective:</b> Connecting auditory skills of perceiving and identifying stylistically specified music features of jazz language along with development of interpretative and improvisational skills. Strengthening improvisational skills by developing inner ear through making transcriptions of jazz solos, characteristic phrases and patterns of different jazz epochs.			
<b>Course outcomes:</b> Strong correlation between audio, visual and interpretative component of jazz expression. Developed functional manner of perceiving melodic, harmonic and rhythmic patterns within jazz .			
<b>Course content:</b> Lectures: Sight reading of complex melodic and rhythmic jazz motives and their practical use when performing improvised lines. Use of melodic-rhythmic jazz patterns in dictations. Introducing "modal interchange" chords. Harmonic major modus and major-minor singing and playing. Exercises: Introduction to polyrhythms. Cross rhythms and hemioles. Odd meters – simple and complex. Transcriptions of post bop solos. Lectures: Variety of melodic patterns, triads, seventh-chords and their general use in different harmonic progressions. "Outside" improvisation and methods for occasional stepping out from tonal center when making solos. Singing melodic exercises with ostinato bass using "outside" technique. Transcribing solos.			
<b>Literature:</b> 1. Larry Monroe: Berklee Ear Training 3 Workbook, Berklee Press, Boston, MA, 2004. 2. Armen Donelian: Armen Donelian, Advance Music, USA, 2003. 3. Bill Evans: Artist Transcriptions: Bill Evans, Hal Leonard, Milwaukee, WI, 2004. 4. Bert Ligon: Connecting Chords With Linear Harmony, Hal Leonard, Milwaukee, WI, 1996 5. Larry Monroe: Berklee Ear Training 4 Workbook, Berklee Press, Boston, MA, 2004. 6. Bert Ligon: Comprehensive Technique for Jazz Musicians, Houston Publishing, Inc. USA, 1999. 7. Thelonious Monk: Artist Transcriptions: Thelonious Monk, Hal Leonard, Milwaukee, WI, 2006. 8. Steve Prosser: Intervalic Ear Training for Musicians, Advance Music, USA, 1992			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: group of 50 students Practice: group of 22 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Written exam	30
Attendance	10	Oral exam	30
Colloquium	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMSO3- <b>Jazz solfeggio 3</b>			
<b>Teachers:</b> Cvetković D. Aleksandar, assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed Jazz solfeggio 2			
<b>Course objective:</b> Connecting auditory skills of perceiving and identifying stylistically specified music features of jazz language along with development of interpretative and improvisational skills. Strengthening improvisational skills by developing inner ear through making transcriptions of jazz solos, characteristic phrases and patterns of different jazz epochs.			
<b>Course outcomes:</b> Strong correlation between audio, visual and interpretative component of jazz expression. Developed functional manner of perceiving melodic, harmonic and rhythmic patterns within jazz .			
<b>Course content:</b> Lectures: Introduction to hybrid chords, polychords and modality. Making of, singing and playing synthetic scales and tetrachords and their use within diverse harmonic progressions. Listening to piano voicing (6 and more voices). Accustoming ear to atypical tensions of tone pitches. Lectures: Introduction to polytonality and atonality in jazz music. Interval improvisation and chromatic approach to jazz improvisations. Listening to modern jazz – melodic, harmonic and rhythmic analysis.			
<b>Literature:</b> 1. Mark Harrison: Contemporary Ear Training, Hal Leonard, Milwaukee, WI, 1998. 2. Armen Donelian: Training the Ear vol. 2, Advance Music, USA, 2004. 3. Kenny Garrett: Artist Transcriptions: Kenny Garrett, Hal Leonard, Milwaukee, WI, 2008. 4. Chick Corea, Peter Sprague: The Jazz Solos of Chick Corea, Sher Music, USA, 2005 5. Joe Elliot, Carl Schroeder: Ear Training for the Contemporary Musician, MI Press, USA, 2005. 6. Michael L. Friedmann: Ear Training for Twentiethh Century Music, Yale University Press, USA, 2004. 7. Brad Mehldau: Artist Transcriptions: Brad Mehldau, Hal Leonard, Milwaukee, WI, 2007. 8. Michael Brecker: Artist Transcriptions: Michael Brecker, Hal Leonard, Milwaukee, WI, 2003			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: group of 50 students Practice: group of 22 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Written exam	30
Attendance	10	Oral exam	30
Colloquium	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMJR 1- <b>Jazz rhythm 1</b>			
<b>Teachers:</b> Cvetković D. Aleksandar, assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Understanding complex rhythmic jazz concepts. Ability to implement complex rhythmic jazz concepts when performing .			
<b>Course outcomes:</b> Students are enabled to make analysis and sight read complex rhythmical patterns and relations and to interpret them using his/ her voice, individually or in a group .			
<b>Course content:</b> Mastering rhythmic concepts in jazz music. Particular rhythmic phrasing in jazz. Analytical understanding of rhythmical relations. Auditory exercises – identification of rhythmical figures. Work on the pace of rhythmical patterns sight reading. Rapid observation of complex horizontal rhythmic figures. Analysis of specific examples from practise, vocal interpretation of scores. Auditory exercises – identification of rhythmical figures. Rapid observation of complex vertical rhythmic figures. Mastering complex rhythmic concepts in jazz music. Rapid observation of complex vertical rhythmical relations. Analysis of specific examples from practise, vocal interpretation of scores.			
<b>Literature:</b> 1. Gary Chaffee, Rhythm & Meter Patterns 2. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 3. Louis Bellson, Modern Reading Text in 4/4 For All Instruments 4. Louis Bellson, Odd Time Reading 5. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 6. Louis Bellson, Modern Reading Text in 4/4 For All Instruments			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: group of 50 students Practice: group of 22 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Written exam	30
Attendance	10	Oral exam	30
Colloquium	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMJR 2- <b>Jazz rhythm 2</b>			
<b>Teachers:</b> Cvetković D. Aleksandar, assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed Jazz rhythm 1 (OMJR 1)			
<b>Course objective:</b> Understanding complex rhythmic jazz concepts. Ability to implement complex rhythmic jazz concepts when performing .			
<b>Course outcomes:</b> Students are enabled to make analysis and sight read complex rhythmical patterns and relations and to interpret them using his/ her voice, individually or in a group .			
<b>Course content:</b> Mastering complex rhythmic concepts in jazz music with particular jazz phrasing. Analytical understanding of complex rhythmical relations through polyrhythm and plyometric. Work on pace of rhythmical patterns sight reading. Analysis of specific examples from practise and their vocal interpretation.			
<b>Literature:</b> 1. Erich Bachtragl, Modern Rhythm & Reading Script, Helbling, Rum/Innsbruck, 2001			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: group of 50 students Practice: group of 22 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity	10	Written exam	30
Attendance	10	Oral exam	30
Colloquium	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OHAC1 – <b>Analysis of musical piece 1</b>			
<b>Teachers:</b> Zatkalik J. Miloš, Full Professor; Jovanović S. Dragana, associate professor; Malaev P. Garun, Assistant Professor; Medić B. Milena, Assistant Professor; Aleksić R. Marko, teacher			
<b>Assistants:</b> Pavličić B. Filip, Assistant; Sabo I. Atila, Assistant; Simić M. Stanko, Assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training students for analytical understanding of music literature performed on the subjects of the main instrument and chamber music respectively.			
<b>Course outcomes:</b> Knowledge of the basic characteristics of the Baroque style. Basic understanding of long-term processes in the musical flow, with emphasis on the role of tonal and modal plans. A visible progress in understanding the collaboration of various musical plans. Knowledge of the basic characteristics of the Baroque musical language. An ability to detect important harmonic events in conditions of stable tonality. Knowledge of the basic characteristics of classical musical forms. Basic understanding of long-term processes in the musical flow, with emphasis on the role of tonal plan. A visible progress in understanding the collaboration of various musical plans. Knowledge of the basic characteristics of the musical language of Classicism. An ability to detect important harmonic events in conditions of less stable tonality.			
<b>Course content:</b> <u>Theoretical teaching</u> Introduction to music analysis; The concept and basic characteristics of music components (melody, rhythm, meter, harmony, timbre, dynamics, tempo, articulation, texture); Musical plans (thematic, tonal, structural plans); General features of the Baroque style; Colloquium; Means of the Baroque musical language; The harmony of Baroque; The texture; The polyphony; Polyphony in solo compositions; The fugue; Colloquium; The development of thematic materials in Baroque; the principle of evolution; Other musical forms in Baroque (baroque binary form, ritornello forms, multi-movement forms); The interpretation of Baroque music; Characteristics of the style and musical language of the Viennese classic; Innovations in harmonic and tonal means; Music syntax: the cadence; The notion of musical sentence, types, internal structure; Syntax: suprasentential structures – musical period; Fragmentary structures; Colloquium; Simple forms: binary form; ternary form; rounded binary form; Complex forms; Rondo-form (simple rondo-form and five-part rondo); Sonata rondo; Representative works of musical Classicism. <u>Practical teaching</u> Analysis of compositions in accordance with pre-processed theoretical units. Colloquium one: analysis of the harmonic language of the Baroque composition. Colloquium two: analysis of the Baroque fugue. Exam: analysis of the integral composition of the classical repertoire, answering the theoretical questions from the entire material passed.			
<b>Literature:</b> 1. Despić, Dejan, Harmonijasaharmonskomanalizom, Zavodzaudžbenikeinastavnasredstva, Beograd, 1997. 2. Despić, Dejan, Harmoniskaanaliza, Univerzitetumetnosti, Beograd, 1970. 3. Peričić, Vlastimir, Skovran, Dušan, Nauka o muzičkimoblicima, Univerzitetumetnosti, Beograd, 1986. 4. Zatkalik, Miloš, Medić, Milena, Vlajić, Smiljana, Muzičkaanaliza 1, CD ROM, Beograd, Clio, 2003. 5. Zatkalik, Miloš, Stambolić, Olivera, Rečenicautonalnoinstrumentalnojmužici, Fakultetmuzičkeumetnosti, Beograd, 2005.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points -50
Homework	10	Analysis	25
Attendance	10	Oral exam	25
Colloquium	30		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OHAC2 – <b>Analysis of musical piece 2</b>			
<b>Teachers:</b> Zatkalik J. Miloš, Full Professor; Jovanović S. Dragana, associate professor; Malaev P. Garun, Assistant Professor; Medić B. Milena, Assistant Professor; Aleksić R. Marko, teacher			
<b>Assistants:</b> Pavličić B. Filip, Assistant; Sabo I. Atila, Assistant; Simić M. Stanko, Assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed exam in Analysis of musical piece 1 (OHAC1)			
<b>Course objective:</b> Training students for analytical understanding of music literature performed on the subjects of the main instrument and chamber music respectively.			
<b>Course outcomes:</b> Basic understanding of the effects of tonal instability on the syntax characteristics of the musical flow. Features of the main formal patterns in romanticism. Basic knowledge of trends in 20th century music. Elementary ability to use professional literature. More profound knowledge of the differences between stylistic epochs. Significant progress in all aspects of music analysis. Understanding the importance of analytical observations in the formation of an interpretive concept. Ability to link past material with materials of other subjects.			
<b>Course content:</b> <u>Theoretical teaching</u> Recapitulation of major harmonic and syntactic characteristics of the Viennese classic; Sonata form; Sonata form; Sonata form; Sonata form; Sonata form and multi-movement sonata; Test one: sonata form; Discussion on the test; Introduction to the musical language of Romanticism; Harmonic innovations; Harmony of Romanticism; Harmony of Romanticism; Harmony of Romanticism; Test two: harmonic analysis of the passage of romantic composition; Recapitulation of material passed; Music syntax in Romanticism; Music syntax in Romanticism; Test one: harmony and syntax; Tendencies in the construction of a romantic form; Formal types in Romanticism; binary and ternary forms; rondo-form; Sonata form in Romanticism; Sonata form in Romanticism; Sonata form in Romanticism; Test two: Sonata form; Multi-movement forms in Romanticism; Features of the musical language of Impressionism; Analytical observation of tendencies in music of the 20th and 21st centuries; Analytical observation of tendencies in music of the 20th and 21st centuries; Summarizing the course of Music analysis. <u>Practical teaching</u> Analysis of compositions in accordance with pre-processed theoretical units. Colloquium one: analysis of form and harmonic language of the classical style Colloquium two: analysis of form and harmonic language of the romantic style Exam: analysis of the integral composition of the late-romantic repertoire. Answering the theoretical questions from the entire material passed.			
<b>Literature:</b> 1. Despić, Dejan, Harmonijasaharmonskomanalizom, Zavodzaudžbenikeinastavnasredstva, Beograd, 1997. 2. Perić, Vlastimir, Harmonija 1 i 2 (skripte), Univerzitet umetnosti, Beograd 1970. 3. Perić, Vlastimir, Instrumentalni i vokalno-instrumentalnikontrapunkt, Univerzitet umetnosti.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points -50
Homework	10	Analysis	25
Attendance	10	Oral exam	25
Colloquium	30		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OHAD1 – <b>Analysis of musical piece 1</b>			
<b>Teachers:</b> Tošić O. Vladimir, Full Professor; Jovanović S. Dragana, associate professor; Repanić A. Predrag, associate professor; Aleksić R. Marko, teacher			
<b>Assistants:</b> Korać M. Vladimir, Assistant; Simić M. Stanko, Assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Training students for analytical understanding of entire music literature performed on the subjects of the main instrument and chamber music respectively .			
<b>Course outcomes:</b> Upon completing classes, students are expected to be trained for: knowledge of the characteristics of Baroque music, more profound knowledge of the differences between stylistic epochs, analyzing compositional procedures within a polyphonic composition, understanding the importance of analytical observations in the formation of an interpretive concept, the ability to link past material with materials of other subjects, the use of professional literature.			
<b>Course content:</b> <u>Theoretical teaching</u> Components of musical work within the Baroque style: melodic-rhythmic, harmonic, polyphonic components. Topics for lectures: General characteristics of vocal and instrumental polyphony of Renaissance; Formation of Baroque style and the characteristics of instrumental polyphony; Melodic-rhythmic component: melodic and motivic-structural characteristics, rhythmic and metric peculiarities; Latent polyphony; Harmonic means in Baroque music; the technique of harmonic analysis, the role of harmony in musical work, the scale basis; Harmonic means in Baroque music; diatonicism, the treatment of dissonance; Harmonic means in Baroque music; expanded tonality, altered chords without diminished third, altered chords with diminished third, modulations, harmonic analysis of the given composition; Representation of chords in two-part texture, general characteristics of three-part and multi-part textures, imitation; Canon; The invertible counterpoint; Harmonic sequence; Two-part invention; Systematization of pre-processed material; The Baroque suite, history, composition of cycle; The Baroque suite, formal types of its movements; General characteristic of the fugue, the subject and the answer, countersubject; Exposition of the fugue, development of the fugue; Final part of the fugue; The fugue with two or more subjects; Three-part invention; The uses of fugue and fugal principle in Baroque; Preparation for seminar paper; Ricercar, tiento, canzona, capriccio; Prelude, toccata, fantasia; Chorale prelude and chorale fantasia; Other Baroque instrumental forms; Systematization of pre-processed material; <u>Practical teaching</u> Analysis of compositions in accordance with pre-processed theoretical units. Colloquium one: analysis of the harmonic language of the Baroque composition. Colloquium two: analysis of the Baroque fugue. Exam: analysis of the integral composition of the classical repertoire. Answering the theoretical questions from the entire material passed.			
<b>Literature:</b> 1. Despić, Dejan, Harmonskaanaliza, Univerzitetumetnosti, Beograd, 1970. 2. Despić, Dejan, Harmonijasaharmonskomanalizom, Zavodzaudžbenikeinastavnasredstva, Beograd, 1997. 3. Despić, Dejan, Oblici barokne instrumentalne polifonije: skripta, Autor, Beograd, 1970. 4. Peričić, Vlastimir, Skovran, Dušan Nauka o muzičkim oblicima, Univerzitetumetnosti, Beograd, 1986. 5. Peričić, Vlastimir Vokalnikontrapunkt, Zavodzaudžbenike inastavnasredstva, Beograd, 1990. 6. Peričić, Vlastimir, Instrumentalni i vokalno-instrumentalnikontrapunkt, Univerzitet umetnosti, Beograd, 1987. 7. Radenković, Milutin, Sekvenca u klasičnoj instrumentalnoj fugi, Univerzitet umetnosti, Beograd, 1972.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity during classes	5	Oral exam	60
Homework	10		
Attendance	5		
Colloquium	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OHAD2 – <b>Analysis of musical piece 2</b>			
<b>Teachers:</b> Tošić O. Vladimir, Full Professor; Repanić A. Predrag, associate professor; Aleksić R. Marko, teacher			
<b>Assistants:</b> Korać M. Vladimir, Assistant; Simić M. Stanko, Assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed exam in Analysis of musical piece 1 (OHAD1)			
<b>Course objective:</b> Training students for analytical understanding of classical music literature performed on the subjects of the main instrument and chamber music respectively .			
<b>Course outcomes:</b> Upon completing classes, students are expected to be trained for knowledge of the characteristics of music Classicism, for more profound knowledge of the differences between stylistic epochs, for analysis of music forms and harmony of Classicism, for the ability to link past material with materials of other subjects, and for the use of professional literature.			
<b>Course content:</b> <u>Theoretical teaching</u> Analytical approach to music in Classicism; General characteristics of Classicism in music; Harmonic means in Classicism; scale basis, fond of chords, diatonicism; Harmonic means in Classicism: expanded tonality, alterations, altered chords without diminished third and altered chords with diminished third; Harmonic means in Classicism; Kinds of tonal changes, modulations; Harmonic means in Classicism; Modulations; Harmonic means in early classical period (Joseph Haydn, Wolfgang Amadeus Mozart); Harmonic means in mature classical period (Ludwig van Beethoven); Motive, thematic work, half-phrase and musical sentence; Complex sentential structures (group of sentences, period, double period); Irregularities in the structure of the sentence and the period; Colloquium; Binary form, rounded binary form, ternary form; Compound form, less common types of form; Variations (ornamental and character variations); Rondeau, simple rondo-form; Five-part rondo (rondo with two themes), five-part rondo (rondo with three themes); Scarlattian binary form and the introduction to classical sonata form; Introduction and exposition in classical sonata form; Exceptions in the exposition of sonata form; Development of sonata form; Exceptions in the development of sonata form; Recapitulation and coda in sonata form, exceptions in recapitulation; Sonata rondo; Exceptions in rondo-form and permeation with sonata form; Sonata form as a whole; Preparation for seminar paper; Multi-movement sonata in Classicism; Concerto, overture; Repetition of materials and preparation for the exam. <u>Practical teaching</u> Analysis of compositions in accordance with pre-processed theoretical units. Colloquium one: analysis of harmonic language of the classical style Colloquium two: analysis of form of the classical style Exam: analysis of the integral composition of classical period. Answering the theoretical questions from the entire material passed.			
<b>Literature:</b> 1. Despić, Dejan, HarmonskaanalizaUniverzitetumetnosti, Beograd, 1970. 2. Despić, Dejan, Harmonijasaharmonskomanalizom, Zavodzaudžbenikeinastavnasredstva, Beograd 1997. 3. Peričić, Vlastimir, Skovran, Dušan, Nauka o muzičkimoblicima, Univerzitetumetnosti, Beograd 1986. 4. Peričić, Vlastimir, Harmonija 1 i 2 (skripte), Univerzitet umetnosti, Beograd, 1970. 5. Peričić, Vlastimir, Kratak pregled razvoja harmonskih stilova, Univerzitet umetnosti, Beograd, 1970.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity during classes	5	Oral exam	60
Homework	10		
Attendance	5		
Colloquium	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OHAD3 – <b>Analysis of musical piece 3</b>			
<b>Teachers:</b> Tošić O. Vladimir, Full Professor; Jovanović S. Dragana, associate professor; Repanić A. Predrag, associate professor			
<b>Assistants:</b> Korać M. Vladimir, Assistant; Simić M. Stanko, Assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed exam in Analysis of musical piece 2 (OHAD2)			
<b>Course objective:</b> Training students for analytical understanding of entire music literature performed on the subjects of the main instrument and chamber music respectively .			
<b>Course outcomes:</b> Basic knowledge of trends in 20th century music. Elementary ability to use professional literature. More profound knowledge of the differences between stylistic epochs. Significant progress in all aspects of music analysis. Understanding the importance of analytical observations in the formation of an interpretive concept. Ability to link past material with materials of other subjects.			
<b>Course content:</b> <u>Theoretical teaching</u> Characteristics of early Romanticism; Franz Schubert's musical language; Importance and role of the miniatures; Sonata-form in Romanticism; Robert Schumann's musical language; Frédéric Chopin's musical language; Colloquium; The peculiarities of the harmonic style of Romanticism (mediant chords, triads at a distance of a tritone...); Music syntax in Mature and Late Romanticism; Franz Liszt's musical language; Monothematicism and one-movement composition in Franz Liszt's works; Types of manifestation of the national musical language - national Romanticism in Russia; National orientation of the European North and Spain; Johannes Brahms's, César Franck's, and Sergei Rachmaninoff's piano opuses; Characteristics of musical Impressionism, Claude Debussy's music for piano and harp; Maurice Ravel; Characteristics of Alexander Scriabin's musical language; Harmonic and melodic organization of 20 <sup>th</sup> -century music; Neoclassicism - Sergei Prokofiev; National composers' schools of the 20th century (Igor Stravinsky, Manuel de Falla, Béla Bartók...); Multilayered texture, bitonality, and polytonality; Colloquium; Dodecaphony and integral serialism; Aleatory composition and Klangfarbenmelodie; Musical Minimalism and Postmodernism; Music of Serbian composers of 20 <sup>th</sup> and 21 <sup>st</sup> centuries; Music of Serbian composers of 20 <sup>th</sup> and 21 <sup>st</sup> centuries; Features of jazz; Systematization of pre-processed material; <u>Practical teaching</u> Analysis of compositions in accordance with pre-processed theoretical units. Colloquium one: analysis of harmonic language of the early romantic style Colloquium two: analysis of form of the mature romantic style Exam: analysis of the integral composition of late romantic style. Answering the theoretical questions from the entire material passed.			
<b>Literature:</b> 1. Despić, Dejan, HarmonskaanalizaUniverzitetumetnosti, Beograd, 1970. 2. Despić, Dejan, Harmonijasaharmonskomanalizom, Zavodzaudžbenikeinastavnasredstva, Beograd 1997. 3. Perićić, Vlastimir, Skovran, Dušan, Nauka o muzičkimoblicima, Univerzitetumetnosti, Beograd 1986. 4. Perićić, Vlastimir, Harmonija 1 i 2 (skripte), Univerzitet umetnosti, Beograd, 1970. 5. Kohoutek, Ctirad, Tehnikakomponovanja u muzici 20. veka, Univerzitetumetnosti, Beograd, 1984.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity during classes	5	Oral exam	60
Homework	10		
Attendance	5		
Colloquium	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OHAD4 – <b>Analysis of musical piece 4</b>			
<b>Teachers:</b> Tošić O. Vladimir, Full Professor; Jovanović S. Dragana, associate professor; Repanić A. Predrag, associate professor			
<b>Assistants:</b> Korać M. Vladimir, Assistant; Simić M. Stanko, Assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed exam in Analysis of musical piece 3 (OHAD3)			
<b>Course objective:</b> Training students for analytical understanding of music literature performed on the subjects of the main instrument and chamber music respectively.			
<b>Course outcomes:</b> Elementary ability to use professional literature. More profound knowledge of the differences between stylistic epochs. Significant progress in all aspects of music analysis. Understanding the importance of analytical observations in the formation of an interpretive concept. Ability to link past material with materials of other subjects.			
<b>Course content:</b> <u>Theoretical teaching</u> 1. Introduction to the analysis of the graduate programme proposed within the course of the main subject (instrument); 2-10. Analysis of the first part of the graduate programme proposed within the course of the main subject (instrument); 11. Test; 12-14. Analysis of the first part of the graduate programme proposed within the course of the main subject (instrument), Analysis of the second part of the graduate programme proposed within the course of the main subject (instrument); Summarizing the course of Music analysis. Preparing for the exam <u>Practical teaching</u> Analysis of compositions of the graduate programme proposed within the course of the main subject (instrument), in accordance with theoretical guidelines obtained in the course of the lectures. Colloquium: analysis of the first part of the graduate programme proposed within the course of the main subject (instrument) Exam: analysis of the entire programme passed in the course of the subject.			
<b>Literature:</b> 1. Despić, Dejan, Harmonijasaharmonskomanalizom, Zavodzaudžbenikeinastavnasredstva, Beograd 1997. 2. Perić, Vlastimir, Skovran, Dušan, Nauka o muzičkimoblicima, Univerzitetumetnosti, Beograd 1986. 3. Kohoutek, Ctirad, Tehnikakomponovanja u muzici 20. veka, Univerzitetumetnosti, Beograd, 1984.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 22			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points -50
Activity during classes	10	Oral exam	50
Homework – Analysis	10		
Colloquium	30		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OMAP1 – Analysis of popular music 1, OUMAP1 - <b>Analysis of popular music 1</b>			
<b>Teachers:</b> Jovanović S. Dragana, associate professor			
<b>Assistants:</b> Pavličić B. Filip, Assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Formation of aesthetic criteria and training for understanding the importance of applying traditional patterns through the overall analysis of artistic and popular works .			
<b>Course outcomes:</b> Setting up a base for professional composing popular music .			
<b>Course content:</b> <u>Theoretical teaching</u> <ul style="list-style-type: none"> <li>• analysis and interpretation of tonality, functionality of chords</li> <li>• audible perception and memorizing of chord progressions</li> <li>• models of characteristic harmonic progressions (Phrygian progression, harmonic sequences...) in art music and pop music, respectively - parallels</li> <li>• harmonic rhythm; the influence of tempo and meter on harmonic progression - comparison</li> <li>• identification of the shortest formal patterns in art music: motive, half-phrase, musical sentence and their appearance in pop music</li> <li>• musical period – its analysis and application in pop music</li> <li>• reproduction of the given analyzed patterns on the piano (preferably on a guitar)</li> <li>• figured bass</li> <li>• comparative harmonic analysis of vocal and instrumental pieces of West European music and contemporary pop music</li> <li>• modality - its foundations in art music and its application in popular music</li> <li>• the influence of text in pop music and art music, respectively - parallels</li> <li>• analysis of the form - (simple) binary form, (simple) ternary form - their appearance in pop music and art music, respectively</li> <li>• rounded binary form - in pop music and art music, respectively</li> <li>• playing given formal patterns on a piano or guitar</li> </ul> <u>Practical teaching</u> Colloquium: harmonic and formal analyses of composition of early romantic repertoire Exam: playing a (simple) binary or ternary form on the piano. Answering the questions from the material passed.			
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Dejan Despić, HARMONIJA SA HARMONSKOM ANALIZOM I, II, III– izdanje Univerziteta umetnosti, objedinjeno u izdanju Zavoda za udžbenike i nastavna sredstva;</li> <li>2. Mirjana Živković, HARMONIJA – izdanje Zavoda za udžbenike i nastavna sredstva;</li> <li>3. Vlastimir Peričić, PREGLED RAZVOJA HARMONSKIH STILOVA, izdanje FMU;</li> <li>4. Ludmila Ulehla, IMPRESIONIZAM, izdanje FMU;</li> <li>5. Čtirad Kohoutek, TEHNIKA KOMPONOVANJA U MUZICI XX VEKA, izdanje UU;</li> <li>6. Paul Vidal–Nadia Boulanger, HARMONIJA KLAVIRU, izdanje UU;</li> <li>7. GENERALBAS, zbirka korala imalih instrumentalnih komada, izdanje FMU.</li> <li>8. Dragana Jovanović, PRAKTIKUM 1 iz harmonije dijatona i alteracije, Beograd, 2009, FAKULTET MUZIČKE UMETNOSTI/IP SIGNATURE, udžbenik i CD;</li> <li>9. Dragana Jovanović, PRAKTIKUM 2 iz harmonije – modulacije, Beograd, 2009, FAKULTET MUZIČKE UMETNOSTI/IP SIGNATURE, udžbenik i CD,</li> <li>10. Notni i audio primeri tonalne i modalne umetničke muzike – izbor,</li> <li>11. Notni i audio primeri popularne muzike dvadesetog i dvadeset prvog veka – izbor.</li> </ol>			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points -50
Activity during classes	10	Oral exam	50
Practical work	20		
Colloquium	20		

<b>Study program:</b> Book of courses Bachelor academic studies			
<b>Course:</b> OUMAP2 - <b>Analysis of popular music 2</b>			
<b>Teachers:</b> Jovanović S. Dragana, associate professor			
<b>Assistants:</b> Pavličić B. Filip, Assistant			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed exam in Analysis of popular music 1 OUMAP1			
<b>Course objective:</b> Formation of aesthetic criteria and training for understanding the importance of applying traditional patterns through the overall analysis of artistic and popular works .			
<b>Course outcomes:</b> Setting up a base for professional composing popular music .			
<b>Course content:</b> Theoretical teaching <ul style="list-style-type: none"> <li>• creative harmonization of the given melody</li> <li>• autonomous composing by model of the given pattern - a fragment of existing pop composition</li> <li>• playing their own compositions on a piano or guitar</li> <li>• analysis of form and harmony (fragments) of more complex works of popular music (musical, rock'n'roll)</li> <li>• freer binary and ternary forms in art music and pop music, respectively</li> <li>• creative relation to the text within the composition</li> <li>• autonomous composing of longer pop music compositions (the minimum length of a compound form or some complex formal type)</li> <li>• reproduction of their own compositions (piano, guitar)</li> </ul> Practical teaching Practice. Playing the examples on the piano. Audible exercises. Practice lessons are held by assistant. Colloquium: text analysis of compositions of popular music Exam: reproduction of composed given texts. Answering the questions from the material passed.			
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Dejan Despić, HARMONIJA SA HARMONSKOM ANALIZOM I, II, III– izdanje Univerziteta umetnosti, objedinjeno u izdanju Zavoda za udžbenike i nastavna sredstva;</li> <li>2. Mirjana Živković, HARMONIJA – izdanje Zavoda za udžbenike i nastavna sredstva;</li> <li>3. Vlastimir Perićić, PREGLED RAZVOJA HARMONSKIH STILOVA, izdanje FMU;</li> <li>4. Ludmila Ulehla, IMPRESIONIZAM, izdanje FMU;</li> <li>5. Ctirad Kohoutek, TEHNIKA KOMPOZICIONA U MUZICI XX VEKA, izdanje UU;</li> <li>6. Paul Vidal–Nadia Boulanger, HARMONIJA KLAVIRU, izdanje UU;</li> <li>7. GENERALBAS, zbirka korala imalih instrumentalnih komada, izdanje FMU.</li> <li>8. Dragana Jovanović, PRAKTIKUM 1 iz harmonije dija-tonika i alteracije, Beograd, 2009, FAKULTET MUZIČKE UMETNOSTI/IP SIGNATURE, udžbenik i CD;</li> <li>9. Dragana Jovanović, PRAKTIKUM 2 iz harmonije – modulacije, Beograd, 2009, FAKULTET MUZIČKE UMETNOSTI/IP SIGNATURE, udžbenik i CD,</li> <li>10. Notni i audio primeri tonalne i modalne umetničke muzike – izbor,</li> <li>11. Notni i audio primeri popularne muzike dvadesetog i dvadeset prvog veka – izbor.</li> </ol>			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points -50	Final exam:	Points -50
Activity during classes	10	Oral exam	50
Practical work	20		
Colloquium	20		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OLMM1 - Music and media, OULMM1 - <b>Music and media</b>			
<b>Teachers:</b> Nikolajević S. Snežana, Full professor			
<b>Assistants:</b> /			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Introducing students to the types of music in the media, then their training for work and behavior in the media - both behind the microphone and the camera and in front of them - and develop the ability to evaluate media creations.			
<b>Course outcomes:</b> Acquiring basic knowledge in the field of media theory, knowledge of the place of music in the media, knowledge of different types of "reading" media and determining the creative space of musicians in the media.			
<b>Course content:</b> <u>Teaching lessons (theory):</u> Media theory. Applied music. Journalistic forms. Types of broadcasts on radio and television. Music dramaturgy. Dramaturgy of music show. Media as a place for popularizing music. Artistic forms of music in the media - radiophonic, television opera, television ballet, video dans, and music video. <u>Practice</u> Connecting music with literary, poetic and documentary content. Establishing a relation between the auditory and the visual plan. Practice in writing journalistic forms. Practice in the design of radio and television shows. Presence on TV shows production in Radio Television of Serbia. Case analysis from domestic and foreign radio and television programs. Colloquium Written part: knowledge check in domain of music dramaturgy. Oral part: knowledge check in domain of media theory, the history of applied music and journalistic genres. Final exam Written and Oral exam on art forms of music in the media and creation of scenarios for music show.			
<b>Literature:</b> 1. Maklun, Maršal: Poznavanje opština - čovekovih produžetaka, Prosveta, Beograd, 1964. 2. Eko, Umberto: Otvoreno djelo, Sarajevo, 1965 3. Fiske, Džon i Hartli, Džon: "Tumačenje televizije", RTV Teorija i praksa 39/85. 4. Novaković, Slobodan: Čovek, medij, Prometej, Novi Sad, 1998. 5. Kofin, Eva: "Estetički problemi televizijske muzike", RTV Teorija i praksa, 28/82. 6. Grabner, Boris: "Problemi televizijske estetike", RTV Teorija i praksa, 29/82. 7. Newcomb, Horace: Toward Television Aesthetics, Oxford Universiti Press, 1989. 8. Novaković, Slobodan: Film kao metafora, Institut za film, Beograd, 1990. 9. Николајевић, Снежана: Музика као догађај, Слио, Београд, 1994. 10. Николајевић, Снежана: Екран српске музике, РТС, Београд, 2003. 11. Vartkes, Baronijan: Muzika kao primenjena umetnost, Univerzitet umetnosti, Beograd, 1981. 12. Неда Тодоровић: Новинарске форме, Унивезитет уметности, Београд 13. Душан Славковић: Бити новинар, Научна књига, Београд, 1988. 14. Миодраг Илић: Телевизијско новинарство, РТС, Београд, 2003. 15. Jannifer Barnes: Television Opera, Boydell&Brewer Ltd, 2002 16. Николајевић, Снежана, Музика и телевизија – умеће и/или уметност, ФИЛУМ, Крагујевац, 2014. 17. Синописи, сценарија и књиге снимања разних емисија из домаћег и страног телевизијског програма			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 55	Final exam:	Points - 45
Activity during lectures	10	Oral Exam	25
Practice	10	Written exam	20
Colloquium/s	20		
Seminar paper/s	15		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OMHR1 – <b>Jazz harmony 1</b>			
<b>Teachers:</b> Nikolov L. Vladimir, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Theoretical and practical enhancement, improvement and upgrade of previously gained knowledge towards horizontal and vertical use of knowledge including creative-analytical approach .			
<b>Course outcomes:</b> Developed skills in theoretical and creative sense that are laying the basis for improvised and written music with features of jazz and modern pop music. Students gain the ability to analyze, adapt and appropriately adjust some music content, to upgrade the given content with inventive horizontal solutions in terms of jazz improvisations. Use of vertical structures and creative approach when arranging and orchestrating.			
<b>Course content:</b> <ol style="list-style-type: none"> <li>15. Review of previous knowledge/ stave, clef, notes, key signatures etc./</li> <li>16. Learning the language to be used in further education</li> <li>17. Major and minor scales and corresponding modes, pentatonic scale</li> <li>18. Making and interpretation of key signatures and tonalities</li> <li>19. Intervals</li> <li>20. Triads (making and inversions)</li> <li>21. Seventh-chords (making and inversions)</li> <li>22. Tensions (9, 11, 13)</li> <li>23. Diatonic harmonic progression (construction and analysis ), (I, IV, - T, S, D)</li> <li>24. Multiple /sus4/ chords</li> <li>25. Functional substitute chords T, S, D</li> <li>26. Cadences</li> <li>27. Secondary dominants</li> <li>28. Harmonic rhythm</li> <li>29. Side dominants</li> <li>30. Melodic analysis /motif, transposition, inversion, retrograde motion, rhythmic and interval variation/</li> <li>31. Passing note, auxiliary note: diatonic, chromatic and double chromatic approach, anticipations</li> <li>32. Harmonic continuity – subsidiary lines</li> <li>33. Minor harmonic progression</li> <li>34. Secondary and side minor dominants</li> <li>35. Melodic “cliché” lines</li> <li>36. Modal substitute</li> <li>37. Adding correspondent II-7 to secondary dominants</li> <li>38. Blues – melodic and harmonic basic</li> <li>39. Blues – stylistic and harmonic variations of progression.</li> </ol>			
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Krstić, Miloš: Džez Praktikum, IV Izdanje, Nota, Knjaževac, 1996.</li> <li>2. Nettles, Barrie: Harmony 1, Berklee College of Music, 1987.</li> <li>3. Jeffe, Andy: Jazz Harmony, Second Editio, Advance Music, 1996.</li> <li>4. Levine, Mark: The Jazz Theory Book, Sher Music Co, 1995.</li> <li>5. Nettles, Barrie: Harmony 2, Berklee College of Music, 1987.</li> <li>6. Jeffe, Andy: Jazz Harmony, Second Editio, Advance Music, 1996. 6. Baker, David: Arranging and Composing for the Small Ensemble, Alfred Publishing</li> </ol>			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: group of 50 students Practice: group of 22 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Attendance	15	Written exam	40
Colloquium	20		
Homework	15		

Activity	10		
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<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OMHR2 – <b>Jazz harmony 2</b>			
<b>Teachers:</b> Nikolov L. Vladimir, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Theoretical and practical enhancement, improvement and upgrade of previously gained knowledge towards horizontal and vertical use of knowledge including creative-analytical approach .			
<b>Course outcomes:</b> Developed skills in theoretical and creative sense that are laying the basis for improvised and written music with features of jazz and modern poo music. Students gain the ability to analyze, adapt and appropriately adjust some music content, to upgrade the given content with inventive horizontal solutions in terms of jazz improvisations. Use of vertical structures and creative approach when arranging and orchestrating.			
<b>Course content:</b> <div>1. Tritone secondary dominant</div> <div>2. Tritone side dominant</div> <div>3. Correspondent II-7 to tritone substitute</div> <div>4. Use of tensions in tritone substitute</div> <div>5. Secondary substitute chord</div> <div>6. Chord scales – diatonic</div> <div>7. False resolution V7/I</div> <div>8. Dominant chord scales</div> <div>9. Use of diminished seventh-chord</div> <div>10. Tensions and chord scales of diminished seventh-chord</div> <div>11. Half diminished seventh-chord</div> <div>12. Chord scales of other major chords</div> <div>13. Minor chords scales</div> <div>14. Chord scales “Blues” progression</div> <div>15. Modulations</div> <div>Direct modulation and modulation through mutual chord</div> <div>16. False cadence of dominant chords</div> <div>17. Extended II-V cycles of harmonic progression</div> <div>18. Dominant chords with particular function</div> <div>19. Modal harmonic progression</div> <div>20. Modal substitute</div> <div>21. Pedal point and ostinato</div> <div>22. Polychord and hybrid structures and symbols</div> <div>Chord progressions of constant structures .</div>			
<b>Literature:</b> 1. Levine, Mark: The Jazz Theory Book, Sher Music Co, 1995. 2. Nettles, Barrie: Harmony 3, Berklee College of Music, 1987. 3. Jeffe, Andy: Jazz Harmony, Second Editio, Advance Music, 1996. 4. Levine, Mark: The Jazz Theory Book, Sher Music Co, 1995. 5. Ulanowsky, Alex: Harmony 4, Berklee College of Music, 1988			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Lectures: group of 50 students Practice: group of 22 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Attendance	15	Written exam	40
Colloquium	20		
Homework	15		

Activity	10		
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<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OMHK1 – <b>Jazz piano harmony 1</b>			
<b>Teachers:</b> Miletić S. Sava, assistant professor, Zulfikarpašić E. Bojan, visiting professor, Čalina M. Dragan, teacher			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Basic skills for playing the piano as harmonic instrument. Basic chords, scales, harmonic functions and cadences in jazz music. Jazz standards .			
<b>Course outcomes:</b> Playing basic chords, scales and cadences in jazz. Students are developing skills necessary for composing and actualizing their own ideas .			
<b>Course content:</b> Basic chords and scales. Jazz standards. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities. Basic chords, scales, harmonic functions and cadences (II-V-I minor and major) in jazz. Jazz standards. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities.			
<b>Literature:</b> 1. The Real Book-Vol. 2 Издавач: Hal Leonard; (June 1, 2005) 2. The Real Book-Vol. 3 Издавач: Hal Leonard; (July 1, 2006) 3. Jazz Piano Voicings For The Non-Pianist Jamey Aebersold (September 7, 2010) 4. The Real Book-Vol. 2 Издавач: Hal Leonard; (June 1, 2005) 5. The Real Book-Vol. 3 Издавач: Hal Leonard; (July 1, 2006) 6. Jazz Piano Voicings For The Non-Pianist Jamey Aebersold (September 7, 2010) 7. Mel Bay presents Jazz Piano for the Young Beginner Mel Bay Publications, In (February 2005) c			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: group of 50 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attendance	10	Exam: technical realization	30
Colloquium	20	Exam: artistic impression	30
Activity	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OMHK2 – <b>Jazz piano harmony 2</b>			
<b>Teachers:</b> Miletić S. Sava, assistant professor, Zulfikarpašić E. Bojan, visiting professor, Čalina M. Dragan, teacher			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed jazz piano harmony 1			
<b>Course objective:</b> Basic skills for playing the piano as harmonic instrument. Basic chords, scales, harmonic functions and cadences in jazz music. Jazz standards .			
<b>Course outcomes:</b> Playing basic chords, scales and cadences in jazz. Students are developing skills necessary for composing and actualizing their own ideas .			
<b>Course content:</b> Basic chords, scales, harmonic functions and cadences ( III-VI-II-V-I, I-VI-II-V-I) in jazz. Jazz standards. Program and work plan depend on students' individual capabilities at the time and they are adjusted to the level of their knowledge, intellectual, emotional and psychophysical abilities.			
<b>Literature:</b> 1. The Real Book-Vol. 2 Издавач: Hal Leonard; (June 1, 2005) 2. The Real Book-Vol. 3 Издавач: Hal Leonard; (July 1, 2006) 3. Jazz Piano Voicings For The Non-Pianist Jamey Aebersold (September 7, 2010) 4. Jazz Piano from Scratch Abrams (Publishing) Ltd (March 27, 1998) 5. The Real Book-Vol. 2 Издавач: Hal Leonard; (June 1, 2005) 6. The Real Book-Vol. 3 Издавач: Hal Leonard; (July 1, 2006) 7. Jazz Piano Voicings For The Non-Pianist Jamey Aebersold (September 7, 2010) 8. Jazz Piano from Scratch Abrams (Publishing) Ltd (March 27, 1998)			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 2
<b>Teaching methods:</b> Lectures: group of 50 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attendance	10	Exam: technical realization	30
Colloquium	20	Exam: artistic impression	30
Activity	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OMIJ 1- <b>Jazz history overview 1</b>			
<b>Teachers:</b> Čalina M. Dragan, teacher			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> None			
<b>Course objective:</b> History of jazz music and its stylistic tendencies .			
<b>Course outcomes:</b> Students can identify and analytically observe different jazz styles .			
<b>Course content:</b> Understanding and identifying different jazz styles and jazz languages. Historical and analytical aspects. Jazz origins, Afro-American folklore: blues, spiritual music, archaic jazz, ragtime. Early styles: New Orleans jazz, Dixieland, Chicago style, revival, New York style, swing, bebop, progressive jazz, cool jazz, West coast jazz, mainstream jazz. Understanding and identifying different jazz styles and jazz languages. Historical and analytical aspects. New tendencies: hard bop, modal playing, free jazz, different styles in jazz music from 1980s until today. World music. Jazz in Serbia.			
<b>Literature:</b> 1. Dž. Kolijer, Istorija džeza, Beograd, Nolit, 1985. 2. Mark C. Gridley, Jazz Styles: History and Analysis (10th Edition), Prentice Hall, 2009. 3. Ted Gioia, The History of Jazz, 2nd edition, Oxford University Press, USA, 2011. 4. Gunther Schuller, Early Jazz: Its Roots and Musical Development, Oxford University Press, 2008. 5. Brian Case, S. Britt, M. Mazur, Ilustrirana jazz enciklopedija, Mladost Zagreb, 1980. 6. Mihailo Blam, Jazz u Srbiji 1927-1944, Beograd, Stubovi kulture, 2011. 7. Светолик Јаковљевић, Један век џеза у Србији и Кратки прилози за изучавање џеза у Србији, Загор књижара, 2003			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: group of 50 students Practice: group of 22 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attendance	10	Exam: technical realization	30
Colloquium	20	Exam: artistic impression	30
Activity	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OMIJ2- <b>Jazz history overview 2</b>			
<b>Teachers:</b> Čalina M. Dragan, teacher			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 4			
<b>Prerequisites:</b> Passed Jazz history overview 1			
<b>Course objective:</b> History of jazz music and its stylistic tendencies .			
<b>Course outcomes:</b> Students can identify and analytically observe different jazz styles .			
<b>Course content:</b> Understanding and identifying different jazz styles and jazz languages. Historical and analytical aspects. Jazz origins, Afro-American folklore: blues, spiritual music, archaic jazz, ragtime. Early styles: New Orleans jazz, Dixieland, Chicago style, revival, New York style, swing, bebop, progressive jazz, cool jazz, West coast jazz, mainstream jazz.			
<b>Literature:</b> 1. Dž. Kolijer, Istorija džeza, Beograd, Nolit, 1985. 2. Mark C. Gridley, Jazz Styles: History and Analysis (10th Edition), Prentice Hall, 2009. 3. Ted Gioia, The History of Jazz, 2nd edition, Oxford University Press, USA, 2011. 4. Gunther Schuller, Early Jazz: Its Roots and Musical Development, Oxford University Press, 2008. 5. Brian Case, S. Britt, M. Mazur, Ilustrirana jazz enciklopedija, Mladost Zagreb, 1980. 6. Век џеза: Од Сент Луиса до Београда, Теос, 2002			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> Lectures: group of 50 students Practice: group of 22 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attendance	10	Exam: technical realization	30
Colloquium	20	Exam: artistic impression	30
Activity	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OMOR1– Big Band 1, OMOR2 - Big Band 2, OMOR2 – Big Band 3			
<b>Teachers:</b> Karlović J. Miroslav, professor; Ignjatović N. Luka, assistant professor; Kevrešan Lj. Vanja, assistant professor; Miletić S. Sava, assistant professor; Nikolić M. Milan, assistant professor; Nikolov L. Vladimir, assistant professor; Petković S. Vesna, assistant professor; Beren M. Bert, visiting professor; Griffit S. Miles, visiting professor; Gut S. Stjepko, visiting professor; Kagerer M. Helmut, visiting professor; O' Leary Partick, visiting professor; Rigter F. Simon, visiting professor; Hendricks J. Michelle, visiting professor, Novak Č. Mijović, teacher, Čalina M. Dragan, teacher			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students are enabled to become members of Big Bands and other professional jazz ensembles and larger popular music ensembles. Students are introduced to particular orchestral requests and demands by playing wide jazz music repertoire.			
<b>Course outcomes:</b> Students acquire skills for artistic expression, playing in jazz and popular music ensembles, public performances, rehearsals. Students gain theoretical knowledge, independence when performing, psychological understanding of the piece, critical thinking and communicational skills. Students are able to analyze music content, make fast adjustments of the given content and to creatively contribute to artistic level of the performed repertoire.			
<b>Course content:</b> Orchestral parts for jazz and popular music ensembles. Lectures: Attendance at rehearsals (full orchestra and specific sections). Practice: sectional and mutual rehearsals with professor/assistant. Public performance is organized minimum once a month (at the Faculty or some other concert venue).			
<b>Literature:</b> 1. Miller, Glenn: Избор аранжмана за Биг бенд 2. Hefty, Neal: Избор аранжмана за Биг бенд 3. Nestico, Sammy: Избор аранжмана за Биг бенд 4. Jones, Thad: Избор аранжмана за Биг бенд 5. Ellington, Duke: Избор аранжмана за Биг бенд 6. Roković, Bora: Избор аранжмана за Биг бенд 7. Skerl, Zvonimir: Избор аранжмана за Биг бенд 8. Ilić, Ivan: Избор аранжмана за Биг бенд 9. Simić, Vojislav: Избор аранжмана за Биг бенд			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 1
<b>Teaching methods:</b> All students, all years Lectures: group of up to 300 students Practice: group of up to 300 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Attendance	10	Exam: technical realization	15
Colloquium	10	Exam: artistic impression	15
Activity	20		
Public performance	30		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OFMD1 - <b>Methods of teaching woodwind instruments 1</b>			
<b>Teachers:</b> Klenkovski M. Veljko, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Acquiring professional and expanding general knowledge, abilities and skills of students to manage the learning and teaching processes in the teaching of woodwind instruments .			
<b>Course outcomes:</b> The student understands the basic pedagogical concepts, knows the physiological basics and techniques of playing, and is able to manage the basic processes of learning and teaching woodwind instruments.			
<b>Course content:</b> The notion, goals and tasks of the methodology of teaching the wind instruments. The relationship between methodology and other pedagogical disciplines. Historical development of musical education. Basic pedagogical terms: upbringing, education, learning, teaching. Contemporary education systems of music education. The concept of curriculum. Teaching contents of lower and middle music schools, departments for wind instruments in Serbia. Concept and types of teaching. Structural elements of teaching - didactic triangle - tetragon (student, teacher, content, technology). Differentiation and individualisation of teaching. The foundational basics of teaching instruments in music schools. Areas of student development. Characteristics of the development of children's thinking (10 - 15 years). Perception, thinking, learning, remembering, forgetting. Learning theories. The notion of talent. Music hearing and it's role in the process of playing. Techniques and procedures for identifying gifted students. Theoretical bases of playing musical instruments. Psychophysical basis of the formation of sound. Acoustic basics of sound setup. Performing apparatus and technique of producing sound when playing. Anatomic-physiological basis of the respiratory process. Breathing and its features when playing. Breathing types. Diaphragm. Air volume. Breath support. Breathing techniques. Upper respiratory tract.			
<b>Literature:</b> 1. Радосављевић, Љиљана. Акустика. Панчево: Средња музичка школа "Јован Бандур", 1996.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Oral presentation, dialogue, work on text, demonstrative, illustrative. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Seminar paper presentation	20
Presence in class	10	Oral exam	20
Seminar paper 1	10		
Colloquium 1	10		
Seminar paper 2	10		
Colloquium 2	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OFMD2 - <b>Methods of teaching woodwind instruments 2</b>			
<b>Teachers:</b> Klenkovski M. Veljko, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> Passed Methods of teaching woodwind instruments 1			
<b>Course objective:</b> Training students to work on music material in the teaching of woodwind instruments and distinguishing the most important styles in performance .			
<b>Course outcomes:</b> The student is able to work on the music material and distinguishes the most important styles in the performance .			
<b>Course content:</b> Woodwind instruments (properties, materials, parts, history, brands - what do you recommend to a student?)The essence and importance of a rational setting. Concept of setting. Changing the setting rules. Basics of a rational setting. Working on music material. Working on long tones. Working on scales and arpeggios. Eliminating defects in performance (arrhythmicity, lack of tonal equilibrium, incorrect intonation and lack of expression). Working on etudes. Work on literature. The most common mistakes in performance and how to avoid it. Stylistic performance - style and technique, interpretation, musical expression and musical rhetoric. Stylistic performance - phrasing, accentuation, dynamics and agogics. Character, periods, and forms. Stylistic performance: Renaissance, baroque, pre-classicism, classicism, romanticism and post-romanticism. New trends in music. Effects,extended technique. Pedagogical and instructional literature.			
<b>Literature:</b> 1. Радосављевић, Љиљана. Акустика. Панчево: Средња музичка школа "Јован Бандур", 1996.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Oral presentation, dialogue, work on text, demonstrative, illustrative. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Seminar paper presentation	20
Presence in class	10	Oral exam	20
Seminar paper 1	10		
Colloquium 1	10		
Seminar paper 2	10		
Colloquium 2	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OFMD3 - <b>Methods of teaching woodwind instruments 3</b>			
<b>Teachers:</b> Klenkovski M. Veljko, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> Passed Methods of teaching woodwind instruments 1 and 2			
<b>Course objective:</b> Acquisition of professional and expanding general knowledge, abilities and skills of students for planning, realization, monitoring, evaluation, self-evaluation, innovating, documenting and presentation of results in teaching woodwind instruments in music schools.			
<b>Course outcomes:</b> Relevant professional, theoretical and practical knowledge, necessary for planning, realization, monitoring, evaluation, self-evaluation, innovating and documenting the results in teaching woodwind instruments.			
<b>Course content:</b> Didactic principles in the teaching of wind instruments. Phases in the teaching process. Planning. The concept, types and importance of planning in teaching. Global planning of teaching the wind instruments. Operational planning of teaching of wind instruments. The aims of the teaching of wind instruments. The tasks of teaching wind instruments. The concept and types of teaching methods. Forms of work (frontal, group, individual). The concept and types of teaching aids. Monitoring, measuring and evaluation of teaching. Evaluation errors. Documentation of work results (portfolio). Extracurricular activities. Professional development of teachers in music schools. Innovation of teaching in music schools. The concept of class. Typology of classes. Articulation of class. Models of written plan for class. Attendance(familiarization with the work of the music school: the plans and preparations of teachers, goals, tasks, methods, forms and means of work, procedures of evaluating student achievements, documenting the results of students 'and teachers' work.			
<b>Literature:</b> 1. Еберст, Антон: Методика дрвених дувачких инструмената (скрипта), Нови Сад .			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Oral presentation, dialogue, work on text, demonstrative, illustrative. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Seminar paper presentation	20
Presence in class	10	Oral exam	20
Seminar paper 1	10		
Colloquium 1	10		
Seminar paper 2	10		
Colloquium 2	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OFMD4 - <b>Methods of teaching woodwind instruments 4</b>			
<b>Teachers:</b> Klenkovski M. Veljko, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> Passed Methods of teaching woodwind instruments 1 and 2, Passed Methods of teaching woodwind instruments 3			
<b>Course objective:</b> Development of professional competences and practical skills of students for planning, realization and evaluation of work in the teaching of woodwind instruments. Development of critical thinking, and self-reflexive abilities of a student.			
<b>Course outcomes:</b> The student is trained in the planning, realization and evaluation of work in the teaching of woodwind instruments. They have built a critical attitude towards educational work and developed ability of self-reflection.			
<b>Course content:</b> Search and use of relevant pedagogical literature. Preparation of written plans for the classes. Observing classes and writing 20 reviews. Realization of classes in primary and secondary music school. Analysis, evaluation and self-evaluation of classes.			
<b>Literature:</b> 1. Еберст, Антон: Методика дрвених дувачких инструмената (скрипта), Нови Сад .			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Oral presentation, dialogue, work on text, demonstrative, illustrative. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Seminar paper presentation	20
Presence in class	10	Oral exam	20
Seminar paper 1	10		
Colloquium 1	10		
Seminar paper 2	10		
Colloquium 2	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OFML1 - <b>Methods of teaching brass instruments 1</b>			
<b>Teachers:</b> Đorđević M. Miloš, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Acquiring professional and expanding general knowledge, abilities and skills of students to manage the learning and teaching processes in the teaching of brass instruments .			
<b>Course outcomes:</b> The student understands the basic pedagogical concepts, knows the physiological basics and techniques of playing, and is able to manage the basic processes of learning and teaching brass instruments .			
<b>Course content:</b> The notion, goals and tasks of the methodology of teaching wind instruments. The relationship between methodology and other pedagogical disciplines. Historical development of musical education. Basic pedagogical terms: upbringing, education, learning, teaching. Contemporary education systems of music education. The concept of curriculum. Teaching contents of lower and middle music schools, departments for wind instruments in Serbia. Concept and types of teaching. Structural elements of teaching - didactic triangle - tetragon (student, teacher, content, technology). Differentiation and individualisation of teaching. The foundational basics of teaching instruments in music schools. Areas of student development. Characteristics of the development of children's thinking (10 - 15 years). Perception, thinking, learning, remembering, forgetting. Learning theories. The notion of talent. Music hearing and it's role in the process of playing. Techniques and procedures for identifying gifted students.  Theoretical bases of playing musical instruments. Psychophysical basis of the formation of sound. Acoustic basics of sound setup. Performing apparatus and technique of producing sound when playing. Anatomic-physiological basis of the respiratory process. Breathing and its features when playing. Breathing types. Diaphragm. Air volume. Breath support. Breathing techniques. Upper respiratory tract.			
<b>Literature:</b> 1. Радосављевић, Љиљана. Акустика. Панчево: Средња музичка школа "Јован Бандур", 1996.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Oral presentation, dialogue, work on text, demonstrative, illustrative. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Seminar paper presentation	20
Presence in class	10	Oral exam	20
Seminar paper 1	10		
Colloquium 1	10		
Seminar paper 2	10		
Colloquium 2	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OFML2 - <b>Methods of teaching brass instruments 2</b>			
<b>Teachers:</b> Đorđević M. Miloš, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> Passed Methods of teaching brass instruments 1			
<b>Course objective:</b> Training students to work on music material in the teaching of brass instruments and distinguishing the most important styles in performance .			
<b>Course outcomes:</b> The student is able to work on the music material and distinguishes the most important styles in the performance .			
<b>Course content:</b> Brass instruments (properties, materials, parts, history, brands - what do you recommend to a student?)The essence and importance of a rational setting. Concept of setting. Changing the setting rules. Basics of a rational setting. Working on music material. Working on long tones. Working on scales and arpeggios. Eliminating defects in performance (arrhythmicity, lack of tonal equilibrium, incorrect intonation and lack of expression). Working on etudes. Work on literature. The most common mistakes in performance and how to avoid it. Stylistic performance - style and technique, interpretation, musical expression and musical rhetoric. Stylistic performance - phrasing, accentuation, dynamics and agogics. Character, periods, and forms. Stylistic performance: Renaissance, baroque, pre-classicism, classicism, romanticism and post-romanticism. New trends in music. Effects,extended technique. Pedagogical and instructional literature.			
<b>Literature:</b> 1. Радосављевић, Љиљана. Акустика. Панчево: Средња музичка школа "Јован Бандур", 1996.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Oral presentation, dialogue, work on text, demonstrative, illustrative. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Seminar paper presentation	20
Presence in class	10	Oral exam	20
Seminar paper 1	10		
Colloquium 1	10		
Seminar paper 2	10		
Colloquium 2	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OFML3 - <b>Methods of teaching brass instruments 3</b>			
<b>Teachers:</b> Đorđević M. Miloš, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> Passed Methods of teaching brass instruments 1 and 2			
<b>Course objective:</b> Acquisition of professional and expanding general knowledge, abilities and skills of students for planning, realization, monitoring, evaluation, self-evaluation, innovating, documenting and presentation of results in teaching brass instruments in music schools.			
<b>Course outcomes:</b> Relevant professional, theoretical and practical knowledge, necessary for planning, realization, monitoring, evaluation, self-evaluation, innovating and documenting the results in teaching brass instruments.			
<b>Course content:</b> Didactic principles in the teaching of wind instruments. Phases in the teaching process. Planning. The concept, types and importance of planning in teaching. Global planning of teaching wind instruments. Operational planning of teaching of wind instruments. The aims of the teaching of wind instruments. The tasks of teaching wind instruments. The concept and types of teaching methods. Forms of work (frontal, group, individual). The concept and types of teaching aids. Monitoring, measuring and evaluation of teaching. Evaluation errors. Documentation of work results (portfolio). Extracurricular activities. Professional development of teachers in music schools. Innovation of teaching in music schools. The concept of class. Typology of classes. Articulation of class. Models of written plan for class. Attendance(familiarization with the work of the music school: the plans and preparations of teachers, goals, tasks, methods, forms and means of work, procedures of evaluating student achievements, documenting the results of students 'and teachers' work.			
<b>Literature:</b> 1. Радосављевић, Љиљана. Акустика. Панчево: Средња музичка школа "Јован Бандур", 1996.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Oral presentation, dialogue, work on text, demonstrative, illustrative. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Seminar paper presentation	20
Presence in class	10	Oral exam	20
Seminar paper 1	10		
Colloquium 1	10		
Seminar paper 2	10		
Colloquium 2	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies			
<b>Course:</b> OFML4 - <b>Methods of teaching brass instruments 4</b>			
<b>Teachers:</b> Đorđević M. Miloš, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 6			
<b>Prerequisites:</b> Passed Methods of teaching brass instruments 1 and 2, Passed Methods of teaching brass instruments 3			
<b>Course objective:</b> Development of professional competences and practical skills of students for planning, realization and evaluation of work in the teaching of woodwind instruments. Development of critical thinking, and self-reflexive abilities of a student.			
<b>Course outcomes:</b> The student is trained in the planning, realization and evaluation of work in the teaching of woodwind instruments. They have built a critical attitude towards educational work and developed ability of self-reflection.			
<b>Course content:</b> Search and use of relevant pedagogical literature. Preparation of written plans for the classes. Observing classes and writing 20 reviews. Realization of classes in primary and secondary music school. Analysis, evaluation and self-evaluation of classes.			
<b>Literature:</b> 1. Радосављевић, Љиљана. Акустика. Панчево: Средња музичка школа "Јован Бандур", 1996.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Oral presentation, dialogue, work on text, demonstrative, illustrative. Lectures: collective teaching, group size up to 50			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Seminar paper presentation	20
Presence in class	10	Oral exam	20
Seminar paper 1	10		
Colloquium 1	10		
Seminar paper 2	10		
Colloquium 2	10		

<b>Study program:</b> Book of courses Bachelor academic studies ; Music Research Oriented Studies		
<b>Course:</b> OMJM1 - <b>Methodology of teaching jazz instruments</b>		
<b>Teachers:</b> Karlović J. Miroslav, full professor; Ignjatović N. Luka, docent; Kevrešan Lj. Vanja, docent; Miletić S. Sava, docent; Nikolić M. Milan, docent; Petković S. Vesna, docent; Beren M. Bert, visiting professor; Grifit S. Majls, visiting professor; Gut S. Stjepko, visiting professor; Kagerer M. Helmut, visiting professor; O Liri J. Patrik, visiting professor; Rigter F. Sajmon, visiting professor; Hendriks J. Mišel, visiting professor; Mijović Č. Novak, mentor		
<b>Assistants:</b> /		
<b>Course status:</b> compulsory		
<b>Number of ECTS:</b> 4		
<b>Prerequisites:</b> None		
<b>Course objective:</b> Methodology of teaching the main subject prepares students for independent professional activity and creative work in music and schools of general educational type, media and cultural institutions. Through the teaching of this course, students should acquire the necessary theoretical and practical knowledge in the field they are teaching, the ability to analytically integrate their own experimental experience with the achievements of world instrumental and vocal pedagogy and the ability to act independently on students with whom they will work in direct contact during their pedagogical activity.		
<b>Course outcomes:</b> Application of various interpretative knowledge in order to create a creative personality of a music pedagogue. Students master techniques and practical skills (in the areas of artistic expression, playing in ensembles, public performance, exercising and maintaining a rehearsal), theoretical knowledge (knowledge and understanding of the repertoire), gain autonomy in work, psychological understanding of performance, critical awareness and communication skills.		
<b>Course content:</b> Study the history of instruments used in jazz music (trumpet, saxophone, piano, drum, bass, guitar and trombone) and the techniques necessary for playing jazz idiom. Through the teaching of this course, students should acquire the necessary theoretical and practical knowledge in the field of jazz pedagogy, the ability to analytically integrate their own performance experience with the achievements of world pedagogy in this field and the ability to act independently on students at the level of secondary schools with whom they will work in direct contact during his pedagogical activity.		
<b>Literature:</b> 1. Kenny Werner, Effortless mastery: liberating the master musician within, Jamey Aebersold, January, 1996 2. Paul Deville, Universal method for saxophone, Carl Fischer, 1970 3. Barry Galbraith, JAZZ GUITAR STUDY SERIES 1 4. Jack Grassel, GUITAR SEEDS, Columbia Pictures Publications, USA 5. Musical instruments through the Ages, 1962 by Penguin Books Ltd 6. Woodwind instruments and their history, 2012 by Dover Publications 7. Fred Cockfield, Power Tools for Bass 8. Alexis Sklarevski, BASS PLAYING TECHNIQUES - The Complete Guide 9. John McNeil, The Art of Jazz Trumpet Complete 10. The Art of Comping, Advance Piano Music, Advance Music (1992) 11. A Creative Approach to Jazz Piano Harmony By Bill Dobbins, Advance Music (1994) 12. Bart van Lier, Coordination for Trombone Playing - Trilingual Version, Advance Music 13. Arban, Famous Method for Trombone, Carl Fischer 14. Jim Chapin, Technique for Modern Drummer 15. Ted Reed, Progressive Steps to Sincopation for Modern Drummer 16. Phil Mattson: Vocal Jazz, The Art & Technique 17. Jerry Bergonzi, Developing a jazz language, Advance Music, 2003 18. Howard Rees, THE BARRY HARRIS WORKBOOK " 19. Brian Emmel, 5 String Bass Fundamentals 20. Musical instruments through the Ages, 1962 by Penguin Books Ltd 21. Woodwind instruments and their history, 2012 by Dover Publications 22. Peter Murray, Essential Bass Technique 23. John McNeil, The Art of Jazz Trumpet (by trumpeter) 24. Frits Damrow, Fitness For Brass 25. Jazz Piano And Harmony: An Advanced Guide, Jamey Aebersold; Pap/Com edition (January 17, 2012) 26. Harmonic Exercises For Piano By Clare Fischer, Music (Dec, 1995) 27. Edward Kleinhammer, The art of trombone playing, Summy Birchard Inc. 28. Watrous And Raph, Trombonisms, Carl Fischer 29. Colin Baily, Bass Drum Control 30. Denis DiBlasio: Guide for Jazz and Scat Vocalists		
<b>No. of active teaching classes:</b>	Lectures: 1	Practical work: 0
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 50		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Presence in teaching	20	Written exam	30
Activity and dedication in teaching	20	Oral exam	30