



## DOCTORAL ACADEMIC STUDIES

### PERFORMING ARTS

Field	Music
Type and Level	Doctoral academic studies, III study cycle
Modules	Conducting, Voice studies, Piano, Violin, Viola, Cello, Double bass, Flute, Clarinet, Bassoon, Trumpet, Trombone, Guitar, Percussion, Harp, Harpsichord, Chamber music
Study load	180 ECTS
Study length	3 years (6 semesters)
Title	Doctor of Musical Arts
Number of students	24 per year of study
Language	Serbian
Web	<a href="http://www.fmu.bg.ac.rs">www.fmu.bg.ac.rs</a>
Entry requirements	Entrance condition for enrolment for the Postgraduate studies in music is to hold a Bachelor of music (240 ECTS) and Master of Music (60 ECTS) academic degrees and an approved entrance exam.
Objectives	<p>The main objective of doctoral academic studies in performing arts is to create experts in a clearly recognizable field who will:</p> <ul style="list-style-type: none"><li>- be competent for creative implementation of the acquired knowledge and skills in teaching at the university level.</li><li>- be able to self-confidently apply professional academic knowledge and skills, and be highly motivated to apply acquired knowledge in various contexts, performing, educational and cultural.</li><li>- master the applied scientific methods of research, and use them for a reasoned explanation of their opinions.</li><li>- be competent to cooperate and manage interdisciplinary, development, research, artistic and artistic-science teams.</li></ul> <p>The aims of the Performing Arts study program are fully in line with the basic aims and objectives of the Faculty of Music.</p>

## Structure

The study program of Performing Arts at doctoral level belongs to the area of art, the field of music and contains all the elements established by the Law. The Performing Arts program consists of 17 modules: Conducting, Voice study, Piano, Violin, Viola, Cello, Double bass, Flute, Clarinet, Bassoon, Trumpet, Trombone, Harp, Guitar, Harpsichord, Percussion and Chamber music. Doctoral studies of performing arts were designed with the aim of rounding up the educational process of existing study programs on Bachelor, Master and Specialist studies with which they represent a harmonized whole. The aim of the Doctoral studies of Performing Arts is to form a musical personality of the highest professional level, capable of attaining the highest standards in the field of performing, as well as the ability to express inventiveness and originality of the interpretation. By completing doctoral studies, candidates acquire competencies for independent work with artistic research, as well as competencies for work in music and pedagogical institutions at the university level in the narrow artistic area in accordance with the selected module. The learning outcomes are the acquisition of practical skills (the highest professional level of artistic expression, the expansion of the repertoire with the most demanding artistic works), theoretical knowledge (the ability to engage in artistic research, practical scientific work) and certain general competences (independence, psychological understanding, critical awareness and communication skills, including writing in academic style) The professional title acquired after the completion of the study program is Doctor of Musical Arts. Candidates can enroll doctoral studies if completed: - Master Academic Studies - or 300 ECTS points, with an average grade of 8.5 and a grade of at least 9 from the graduation / final exam. - graduate art studies according to the regulations that were valid until the entry into force of the Law on Higher Education, with an average grade of at least 8, 5, and a grade of at least 9 from the graduation/final exam. The candidate can only enroll the module on which the main subject is the same as in the previous studies, except for the chamber music module that can be enrolled by all except conductors. A detailed enrollment procedure for the doctoral study program of Performing Arts is determined by the Faculty Statute, as well as the Rule book for entrance exams and ranking on entrance exams. Study program in Performing Arts at doctoral level lasts 3 years (6 semesters) and it is structured in the scope of 180 ECTS points. All subjects (compulsory and elective) have an individually defined score in accordance with the European score transfer system, with one credit corresponding to approximately 30 hours of total student activity. The scores of individual subjects range from 2 to 12 ECTS points, in line with the nature of the course (the time it takes to master it) and student workload. The doctoral study program of Performing Arts envisages the creation of an art project with 40 ECTS points (final part of doctoral studies), which consists of a public presentation of the original artwork, and a thesis that is the result of artistic research directly related to the theme of the art project.

## Aim

The aim of the Doctoral Academic Studies of Performing Arts is:

- development of the musical personality of the highest professional level, capable of achieving the highest standards in the field of performance, as well as the ability to express inventiveness and the originality of the interpretation.
- training students for independent engagement in artistic work and research, and realization of original art projects that are relevant at the national and international level.
- developing artistic critical thinking among students, and their ability to critically evaluate their work and the work of others at the highest artistic level.
- training students to, along with the development of creative, intellectual and artistic abilities, as well as applying the acquired theoretical knowledge, be competent to explain in detail and present the results of their artistic research.

The aims of the Performing Arts study program are fully in line with the basic tasks and goals of the Faculty of Music.

## Objectives

The main objective of doctoral academic studies in performing arts is to create experts in a clearly recognizable field who will :

- be competent for creative implementation of the acquired knowledge and skills in teaching at the university level.
- be able to self-confidently apply professional academic knowledge and skills, and be highly motivated to apply acquired knowledge in various contexts, performing, educational and cultural.
- master the applied scientific methods of research, and use them for a reasoned explanation of their opinions.
- be competent to cooperate and manage interdisciplinary, development, research, artistic and artistic-science teams.

The aims of the Performing Arts study program are fully in line with the basic tasks and goals of the Faculty of Music.

## Competencies

Basic competencies acquired by students by completing Doctoral Academic Studies in Performing Arts:

- Students gain competence for independent activity with artistic work and research.
- Students gain competencies for work in music and pedagogical institutions at the university level.

By completing Doctoral Academic Studies in Performing Arts, students gain the following general competencies:

- The ability to recognize top-level standards in the field of research and the ability to separate important from irrelevant topics of research, both in theoretical, as well as in a practical, creative context.
- Ability to set their own topics for research and new ideas
- Ability to connect different fields of research
- Ability to review standard ideas and conventions
- Ability to detect shortcomings and unrealized potentials of particular theses and ideas and to find strategies for their elimination
- Ability to write and hold presentations in a clear and appropriate way for different target groups

Students acquire the following subject-specific competencies :

- Ability for deep and systematic understanding of musical performance
  - Professional management of the highest level skills in the field of performance depending on the selected module, as well as knowledge of relevant research methods that contribute to further improvement
- Ability to design, implement and adapt processes important for artistic research at the highest artistic and academic level
- Ability to generate original contribution through research, which extends the existing knowledge and artistic understanding at the national and international level
  - Ability to critically analyze, evaluate and synthesize new complex ideas, artistic concepts and processes
- Ability to communicate with the broader artistic and academic community around the most professional topics in the field of musical performance
  - Ability to take a creative and proactive role in the further advancement of art

## Curriculum

The curriculum of doctoral academic studies of Performing Arts is defined to meet the pre-defined objectives.

Considering that the main goal of the study program is development of the music personality of the highest professional level, capable of achieving the highest standards in the field of performance, ability to express inventiveness and originality of the interpretation, as well as the ability to independently deal with artistic research work, main subject, final thesis, and other objects that are directly related to the creation of an art project and which prove the student's capability for the set goals, is awarded over 100 ECTS.

Performing Arts doctoral study program lasts for three years and is divided into six semesters. It envisages 25% of classes of active teaching in the form of lectures, while the rest of the active classes comprise study research work, which includes the scope of all subjects in the study program, and it is mostly in the function of preparing and creating an art project.

All subjects except the main subject, study research work and chamber music are one semester and carry the appropriate number of ECTS, with one point corresponding approximately 30 hours of student activity

The sequence of the coursework in the study program is such that the knowledge required for the following subjects is acquired in the previously implemented modules. Each subject is defined in the curriculum by its name, type, year and semester of study, number of ECTS, teacher, course objective with expected outcomes, knowledge and competences, prerequisites, subject content, recommended literature, teaching methods, evaluation and grading system and other data. Each semester brings a student to 30 ECTS credits. The full doctoral program of Performing Arts brings the student 180 ECTS credits.

Teaching in the Performing Arts study program is performed in the following groups of courses:

- 1) Music (about 46%, depending on the module)
- 2) Music theory (about 41%, depending on the module)
- 3) Humanities (about 13%, depending on the module)

Teaching is based on all three types of teaching. Students have individual classes of the main subject (except chamber music module), and group and joint classes of all other subjects.

Elective subjects in the Performing arts study program are represented with about 50%. The doctoral study program in Performing Arts implies the creation of an artistic project, which the student prepares independently in consultation with the mentor.

The art project consists of a public presentation of the original artwork, and a thesis that is a result of an artistic research directly related to the theme of the art project. The procedure for registering, creating and defending the doctoral artistic project is determined by the general act of the University and the Rulebook on studying at the Faculty of Music. The number of points for the doctoral artistic project enters the total number of points required for completion of doctoral studies.

## List of courses

Analysis of atonal music 1  
Analysis of atonal music 2  
Viola 1  
Viola 2  
Violin 1  
Violin 2  
Cello 1  
Cello 2  
Guitar 1  
Guitar 2  
Conducting 1  
Conducting 2  
Electro-acoustic music  
Aesthetics, poetics and stylistics of contemporary music 1  
Aesthetics, poetics and stylistics of contemporary music 2  
Interpretation of baroque music 1  
Interpretation of baroque music 2  
Contemporary chamber music 1  
Contemporary chamber music 2  
Chamber music 1  
Chamber music 2  
Chamber music in the main ensemble 1  
Chamber music in the main ensemble 2  
Piano 1  
Piano 2  
Clarinet 1  
Clarinet 2  
Double bass 1  
Double bass 2  
Methodology of music research 2  
Methodology of music research 1  
Methodology of empirical research 1  
Methodology of empirical research 2  
Music and media 1  
Music and media 2  
Music interpretation and elements of creative approach to music scores 1  
Music interpretation and elements of creative approach to music scores 2  
Music minimalism  
Music postminimalism  
Popular music 1 – theories  
Popular music 2 – genres  
Overcoming difficulty in learning – a psychological aspect  
Applied music aesthetics 1  
Applied music aesthetics 2  
Psychology of music  
Psychology of musical performance  
Development of performance 1  
Development of performance 2  
Voice 1  
Voice 2  
Serbian church music 1  
Serbian church music 2

Individual music research 1  
Individual music research 2  
Individual music research 3  
Timbral specificity of auditive perception-musical dictation with symphonic orchestra instruments 1  
Timbral specificity of auditive perception-musical dictation with symphonic orchestra instruments 2  
Research techniques in music and music theory  
Trombone 1  
Trombone 2  
Trumpet 1  
Trumpet 2  
Percussion 1  
Percussion 2  
Artistic project  
Bassoon 1  
Bassoon 2  
Fantasy and Ballad Principle in Music  
Flute 1  
Flute 2  
Harp 1  
Harp 2  
Harpsichord 1  
Harpsichord 2

## Module - Conducting

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DBDI1	<a href="#">Conducting 1</a>	1, 2	M	C	1	0	0	17
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
4	DBZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDRI1	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	1	MT	E	2	0	0	5
5	DBZIB2	Elective courses	1		E	2	0	0	5
	DULTD1	<a href="#">Timbral specificity of auditive perception-musical dictation with symphonic orchestra instruments 1</a>	1	MT	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
	DUGSC1	<a href="#">Serbian church music 1</a>	1	H	E	2	0	0	5
6	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
7	DBZIB3	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDRI2	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	2	MT	E	2	0	0	5
8	DBZIB4	Elective courses	2		E	2	0	0	5
	DULTD2	<a href="#">Timbral specificity of auditive perception-musical dictation with symphonic orchestra instruments 2</a>	2	MT	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
	DUGSC2	<a href="#">Serbian church music 2</a>	2	H	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DBDI2	<a href="#">Conducting 2</a>	3, 4	M	C	1	0	0	13
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DUGTP1	<a href="#">Research techniques in music and music theory</a>	3	H	GC	2	0	0	5
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5

	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5
	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180



## Module - Voice

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DCSP1	<a href="#">Voice 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DCSP2	<a href="#">Voice 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
<b>Total</b>						<b>16</b>	<b>24</b>	<b>0</b>	<b>60</b>

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
<b>Total</b>						<b>0</b>	<b>40</b>	<b>0</b>	<b>60</b>
<b>Number of classes and ECTS on the study program in total</b>							<b>1800</b>	<b>180</b>	

## Module - Piano

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DDKL1	<a href="#">Piano 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DDKL2	<a href="#">Piano 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

## Module - Violin

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DEVN1	<a href="#">Violin 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DEVN2	<a href="#">Violin 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

## Module - Viola

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DEVL1	<a href="#">Viola 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DEVL2	<a href="#">Viola 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180



## Module - Cello

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DEVC1	<a href="#">Cello 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DEVC2	<a href="#">Cello 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

## Module - Double bass

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
<b>FIRST YEAR</b>									
1	DECB1	<a href="#">Double bass 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
<b>Total</b>						<b>14</b>	<b>26</b>	<b>0</b>	<b>60</b>

<b>SECOND YEAR</b>									
9	DECB2	<a href="#">Double bass 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

## Module - Clarinet

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
<b>FIRST YEAR</b>									
1	DFCL1	<a href="#">Clarinet 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		JE	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
<b>Total</b>						<b>14</b>	<b>26</b>	<b>0</b>	<b>60</b>

<b>SECOND YEAR</b>									
9	DFCL2	<a href="#">Clarinet 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

## Module - Trombone

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DFTB1	<a href="#">Trombone 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DFTB2	<a href="#">Trombone 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180



## Module - Trumpet

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DFTR1	<a href="#">Trumpet 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		JE	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DFTR2	<a href="#">Trumpet 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

## Module - Bassoon

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DFFG1	<a href="#">Bassoon1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		JE	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DFFG2	<a href="#">Bassoon 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

## Module - Flute

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DFFL1	<a href="#">Flute 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DFFL2	<a href="#">Flute 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DZIB3	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DZIB4	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

## Module - Guitar

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DIGT1	<a href="#">Guitar 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DIIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	1	H	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	1	H	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DIIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	2	H	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	2	H	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DIGT2	<a href="#">Guitar 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DIIB3	Elective courses	3		E	2	0	0	5
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	3	MT	E	2	0	0	5
14	DIIB4	Elective courses	3		E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	3	MT	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5
	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	3	H	E	2	0	0	5

15	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
16	DIIB5	Elective courses	4		E	2	0	0	5
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	4	MT	E	2	0	0	5
17	DIIB6	Elective courses	4		E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	4	MT	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	4	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
18	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
19	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180



## Module - Percussion

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
<b>FIRST YEAR</b>									
1	DIUD1	<a href="#">Percussion 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DIIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	1	H	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	1	H	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DIIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	2	H	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	2	H	E	2	0	0	5
<b>Number of classes weekly and ECTS in year</b>						<b>14</b>	<b>26</b>	<b>0</b>	<b>60</b>
<b>Total number of active classes weekly</b>						<b>20</b>			

<b>SECOND YEAR</b>									
9	DIUD2	<a href="#">Percussion 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		JE	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DIIB3	Elective courses	3		E	2	0	0	5
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	3	MT	E	2	0	0	5
14	DIIB4	Elective courses	3		E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	3	MT	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5
	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5

	DULPM1	<a href="#">Psychology of music</a>	3	H	E	2	0	0	5
15	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
16	DIIB5	Elective courses	4		E	2	0	0	5
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DDRI2	<a href="#">Development of performance 2</a>	4	MT	E	2	0	0	5
17	DIIB6	Elective courses	4		E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	4	MT	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	4	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
18	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
19	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

## Module - Harp

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DIHF1	<a href="#">Harp 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DIIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	1	H	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	1	H	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DIIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	2	H	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	2	H	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DIHF2	<a href="#">Harp 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DIIB3	Elective courses	3		E	2	0	0	5
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	3	MT	E	2	0	0	5
14	DIIB4	Elective courses	3		E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	3	MT	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5
	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	3	H	E	2	0	0	5

15	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
16	DIIB5	Elective courses	4		E	2	0	0	5
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	4	MT	E	2	0	0	5
17	DIIB6	Elective courses	4		E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	4	MT	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	4	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
18	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
19	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

## Module - Harpsichord

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DICB1	<a href="#">Harpsichord 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DIIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	1	H	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	1	H	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DIIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	2	H	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	2	H	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DICB2	<a href="#">Harpsichord 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DIIB3	Elective courses	3		E	2	0	0	5
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DDR11	<a href="#">Development of performance 1</a>	3	MT	E	2	0	0	5
14	DIIB4	Elective courses	3		E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	3	MT	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5
	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	3	H	E	2	0	0	5

15	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
16	DIIB5	Elective courses	4		E	2	0	0	5
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DDR12	<a href="#">Development of performance 2</a>	4	MT	E	2	0	0	5
17	DIIB6	Elective courses	4		E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	4	MT	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	4	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	4	H	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
18	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
19	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total							1800		180

## Module - Chamber music

No.	Code	Course	S	Status	Type	Active training classes		Other classes	ECTS
						P	IW		
FIRST YEAR									
1	DKGP1	<a href="#">Chamber music in the main ensemble 1</a>	1, 2	M	C	1	0	0	12
2	DZSIR1	<a href="#">Individual music research 1</a>	1, 2	MT	GC	0	13	0	13
3	DKIKM1	Elective courses	1, 2		E	1	0	0	10
	DKKI1	<a href="#">Chamber music 1</a>	1, 2	M	E	1	0	0	10
	DKSK1	<a href="#">Contemporary chamber music 1</a>	1, 2	M	E	1	0	0	10
4	DUGTP1	<a href="#">Research techniques in music and music theory</a>	1	H	GC	2	0	0	5
5	DUGMI1	<a href="#">Music interpretation and elements of creative approach to music scores 1</a>	1	MT	GC	2	0	0	5
6	DZIB1	Elective courses	1		E	2	0	0	5
	DUGPE1	<a href="#">Applied music aesthetics 1</a>	1	H	E	2	0	0	5
	DDRI1	<a href="#">Development of performance 1</a>	1	MT	E	2	0	0	5
	DULPM1	<a href="#">Psychology of music</a>	1	H	E	2	0	0	5
	DUHAA1	<a href="#">Analysis of atonal music 1</a>	1	MT	E	2	0	0	5
7	DUGMI2	<a href="#">Music interpretation and elements of creative approach to music scores 2</a>	2	MT	GC	2	0	0	5
8	DZIB2	Elective courses	2		E	2	0	0	5
	DUGPE2	<a href="#">Applied music aesthetics 2</a>	2	H	E	2	0	0	5
	DDRI2	<a href="#">Development of performance 2</a>	2	MT	E	2	0	0	5
	DLPI1	<a href="#">Psychology of musical performance</a>	2	H	E	2	0	0	5
	DULPT1	<a href="#">Overcoming difficulty in learning - a psychological aspect</a>	2	H	E	2	0	0	5
	DUHAA2	<a href="#">Analysis of atonal music 2</a>	2	MT	E	2	0	0	5
Total						14	26	0	60

SECOND YEAR									
9	DKGP2	<a href="#">Chamber music in the main ensemble 2</a>	3, 4	M	C	1	0	0	8
10	DZSIR2	<a href="#">Individual music research 2</a>	3, 4	MT	GC	0	12	0	12
11	DKIKM2	Elective courses	3, 4		E	1	0	0	10
	DKKI2	<a href="#">Chamber music 2</a>	3, 4	M	E	1	0	0	10
	DKSK2	<a href="#">Contemporary chamber music 2</a>	3, 4	M	E	1	0	0	10
12	DNMI1	<a href="#">Methods of music research 1</a>	3	MT	GC	2	0	0	5
13	DKIB1	Elective courses	3		E	4	0	0	10
	DIBM1	<a href="#">Interpretation of baroque music 1</a>	3	M	E	2	0	0	5
	DULMM1	<a href="#">Music and media 1</a>	3	MT	E	2	0	0	5
	DUGPS1	<a href="#">Aesthetics, poetics and stylistics of contemporary music 1</a>	3	H	E	2	0	0	5
	DUGPM1	<a href="#">Popular music 1 – theories</a>	3	H	E	2	0	0	5
	DUGMM1	<a href="#">Music minimalism</a>	3	H	E	2	0	0	5

	DUGEM1	<a href="#">Electro-acoustic music</a>	3	H	E	2	0	0	5
	DULEI1	<a href="#">Methodology of empirical research 1</a>	3	H	E	2	0	0	5
	DULTD1	<a href="#">Timbral specificity of auditive perception-musical dictation with symphonic orchestra instruments 1</a>	3	MT	E	2	0	0	5
14	DNMI2	<a href="#">Methods of music research 2</a>	4	MT	GC	2	0	0	5
15	DKIB2	Elective courses	4		E	4	0	0	10
	DIBM2	<a href="#">Interpretation of baroque music 2</a>	4	M	E	2	0	0	5
	DULMM2	<a href="#">Music and media 2</a>	4	MT	E	2	0	0	5
	DUGPS2	<a href="#">Aesthetics, poetics and stylistics of contemporary music 2</a>	4	H	E	2	0	0	5
	DUGPM2	<a href="#">Popular music 2 - genres</a>	4	H	E	2	0	0	5
	DUGMP1	<a href="#">Music postminimalism</a>	4	H	E	2	0	0	5
	DUGFB1	<a href="#">Fantasy and Ballad Principle in Music</a>	4	H	E	2	0	0	5
	DULEI2	<a href="#">Methodology of empirical research 2</a>	4	H	E	2	0	0	5
	DULTD2	<a href="#">Timbral specificity of auditive perception-musical dictation with symphonic orchestra instruments 2</a>	4	MT	E	2	0	0	5
Total						16	24	0	60

THIRD YEAR									
16	DZSIR3	<a href="#">Individual music research 3</a>	5, 6	MT	GC	0	20	0	20
17	DZUP1	<a href="#">Artistic project</a>	5, 6	M	GC	0	0	0	40
Total						0	40	0	60
Number of classes and ECTS on the study program in total						1800		180	

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

The Faculty of Music Arts, in accordance with social needs and its resources, enrolls 24 students for doctoral academic studies in Performing Arts per year.

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

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

Admission exam for Doctoral Academic Studies in Performing Arts at the Faculty of Music Arts can be accessed by persons who have completed the appropriate Master Academic Studies, i.e. graduate studies under the previous law and acquired an academic title of a graduated musician.



Depending on the modules that they wish to enroll in doctoral academic studies in diploma supplement to the master's degree or graduate studies according to the previous law, the following title must be specified:

To enroll the conducting module - conductor  
To enroll the voice module - solo singer  
To enroll the piano module - pianist  
To enroll the violin module - violinist  
To enroll the viola module - violist  
To enroll the cello module - cellist  
To enroll the double bass module - double bassist  
To enroll the flute module - flutist  
To enroll the clarinet module - clarinetist  
To enroll the module bassoon - bassoonist  
To enroll the trumpet module - trumpeter  
To enroll the harpsichord module - harpsichordist  
To enroll the guitar module - guitarist  
To enroll the harp module - harpist  
To enroll the percussion module – percussionist  
To enroll the chamber music module - all performers except conductors.

## Entrance Exam

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

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

### Performing Arts study programme - Conducting

The candidates take the entrance exam in the form of a public full-length concert conducting one or more instrumental or vocal-instrumental pieces with the ensemble they provide. In the event that the candidate does not have the opportunity to organize the performance according to the set criteria, the commission can accept a high-quality audio-video record of the concert held no more than a year prior the date of the entrance examination and made according to the usual standards to clearly show the conductor "en face" and / or from the profile).

The candidate, in addition to the documents on previous education, also encloses the Artistic biography (curriculum). An indispensable condition is the active five-year professional activity followed by continuous public appearances.

If the concert takes place outside the FoM, the candidate will bear the expenses of the trip and accommodation of the members of the jury.

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### Performing arts study program - Voice

A detailed biography attached

Resume presenting at least 5 years of active concert or opera experience

Motivation letter

Recital (50 minutes), program of a free choice, including pieces from a different periods – one opera aria and at least one cycle are compulsory.

The program is performed by heart and in the original languages

The jury has the right to choose the composition to be performed, and to stop the performance at any time

Interview with the candidate after the recital

### **Performing arts study program – Piano**

Recital (50 to 60 minutes), program of a free choice, including pieces from three different periods and one master piece from the piano literature

Interview

Artistic activity (Curriculum)

The program is performed by heart

### **Performing arts study program – Violin**

The jury has the right to choose the composition to be performed, and to stop the performance at any time

Recital consisting of:

J. S. Bach First and second movement from a solo sonata or Chaconne

First movement of a grand concerto or two movements of sonata written in period from Beethoven to the present day

Virtuoso piece

Except sonata, program is performed by heart

### **Performing arts study program – Viola**

Recital consisting of:

Two movements from Bach's suites

First movement of a grand concerto or two movements of sonata written in period from Beethoven to the present day

Virtuoso piece

Except sonata, program is performed by heart

### **Performing arts study program – Cello**

Recital consisting of:

Two movements from IV, V or VI suite by J. S. Bach

First movement of a grand concerto or two movements of sonata written in period from Beethoven to the present day

Virtuoso piece

Except sonata, program is performed by heart

### **Performing arts study program – Double bass**

Recital consisting of:

Two movements from II, III, IV, V or VI Suite by J.S. Bach or two movements from Suite in the old style by H. Fribe

First movement of a grand concerto (Koussevitzky, Bottesini, Fontaine, Rota) or two movements of sonata written in period from Beethoven to the present day

Virtuoso piece

Except sonata, program is performed by heart

### **Performing arts study programs – Wind instruments**

#### **Flute, Clarinet, Bassoon, Trumpet**

Resume presenting at least 5 years of active concert experience

Motivation letter

Recital consisting of :

Concerto, Sonata, Virtuoso piece

Program is performed by heart

### **Performing arts study programs – Polyinstrumental**

## **Harp, Percussion, Guitar**

Recital of minimum 50-60 minutes (pieces of different style and genre)

Resume presenting at least 5 years of active concert experience

Motivation letter

Interview

Recital program for Harp and Guitar must be performed by hand. Recital program for Percussion should include all melodic and membranophonic instruments. Performance by hand is optional.

## **Performing arts study programs –Harpsichord**

Recital (50-60 minutes) of the following programme :

Polyphonic piece by J. S. Bach

One suite by French composer (17th or 18th)

Virtuoso piece (Scarlatti, Soler)

One piece by a 17th century composer

Motivation letter

Resume documenting previous concert activity

Interview

Performance by hand is optional

## **Performing arts study programs – Chamber music**

Main requirement is candidate's continuous chamber music activity that lasts minimum five years. Candidate has to submit a motivation letter.

Minimum of two cyclic pieces from different periods (50 minutes)

Interview

Candidate can perform in an ensemble of his/her own choice: chamber duo, trio, quartet, quintet, sextet and he/she can perform in different ensembles.

## **Student evaluation and progress**

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

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

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

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

## List of courses

1. DUHAA1 Analysis of atonal music 1
2. DUHAA2 Analysis of atonal music 2
3. DUGPE1 Applied music aesthetics 1
4. DUGPE2 Applied music aesthetics 2
5. DULMM1 Music and media 1
6. DULMM2 Music and media 2
7. DUGTP1 Research techniques in music and music theory
8. DKKI1 Chamber music 1
9. DKKI2 Chamber music 2
10. DKGP1 Chamber music in the main ensemble 1
11. DKGP2 Chamber music in the main ensemble 2
12. DKSK1 Contemporary chamber music 1
13. DKSK2 Contemporary chamber music 2
14. DDRI1 History of music performance 1
15. DDRI2 History of music performance 2
16. DUGPS1 Aesthetics, poetics and stylistics of contemporary music 1
17. DUGPS2 Aesthetics, poetics and stylistics of contemporary music 2
18. DUGEM1 Electro-acoustic music
19. DFFG1 Bassoon 1
20. DFFG2 Bassoon 2
21. DFCL1 Clarinet 1
22. DFCL2 Clarinet 2
23. DECB1 Double bass 1
24. DECB2 Double bass 2
25. DFFL1 Flute 1
26. DFFL2 Flute 2
27. DIGT1 Guitar 1
28. DIGT2 Guitar 2
29. DIHF1 Harp 1
30. DIHF2 Harp 2
31. DICB1 Harpsichord 1
32. DICB2 Harpsichord 2
33. DIUD1 Percussion 1
34. DIUD2 Percussion 2
35. DDKL1 Piano 1
36. DDKL2 Piano 2
37. DCSP1 Singing 1
38. DCSP2 Singing 2
39. DFTB1 Trombone 1
40. DFTB2 Trombone 2
41. DFTR1 Trumpet 1
42. DFTR2 Trumpet 2
43. DEVL1 Viola 1
44. DEVL2 Viola 2
45. DEVN1 Violin 1
46. DEVN2 Violin 2
47. DEVC1 Violoncello 1
48. DEVC2 Violoncello 2
49. DUGMI1 Music interpretation and elements of creative approach to music scores 1
50. DUGMI2 Music interpretation and elements of creative approach to music scores 2
51. DZUP1 Artistic project

52. DZSIR1 Study research work 1
53. DZSIR2 Study research work 2
54. DZSIR3 Study research work 3
55. DBDI1 Conducting 1
56. DBDI2 Conducting 2
57. DNMI1 Methodology of music research 1
58. DNMI2 Methodology of music research 2
59. DIBM1 Interpretation of baroque music 1
60. DIBM2 Interpretation of baroque music 2
61. DLP11 Psychology of musical performance
62. DULTD1 Timbral specificity of auditive perception-musical dictation with symphonic orchestra instruments 1
63. DULTD2 Timbral specificity of auditive perception-musical dictation with symphonic orchestra instruments 2
64. DULEI1 Methodology of empirical research 1
65. DULEI2 Methodology of empirical research 2
66. DUGMM1 Music minimalism
67. DUGMP1 Music postminimalism
68. DULPT1 Overcoming difficulty in learning – a psychological aspect
69. DUGPM1 Popular music 1 – theories
70. DUGPM2 Popular music 2 – genres
71. DULPM1 Psychology of music
72. DUGSC1 Serbian church music 1
73. DUGSC2 Serbian church music 2
74. DUGFB1 Fantasy and Ballad Principle in Music

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

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

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



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

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

<b>Study program:</b> Performing Arts, Doctoral academic studies			
<b>Course:</b> SULMM2 - Music and Media 2, DLMM2 - Music and Media 2, DULMM2 - <b>Music and Media 2</b>			
<b>Teachers:</b> Nikolajević S. Snežana, full professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None			
<b>Course objective:</b> To introduce students to different aspects of music in media and to train them for the work and behavior in media - from behind the microphone to in front of the camera.			
<b>Course outcomes:</b> To acquire knowledge on theory of media, to realize the position of music in media, to learn different aspects of "reading" media and to determine creative space of musicians in media.			
<b>Course content:</b> <u>Theory classes</u> Theory of media. Applied music. Journalistic forms. Types of radio and television shows. Music dramaturgy. Dramaturgy of a music show. Media as a tool for music popularization. Art forms of music in media - radiophony, television opera, television ballet, video dance, TV spot. <u>Practice session</u> To connect music with the literary, poetic and documentary contents. To make relations between auditory and visual plan. To practice how to write journalistic forms. To practice how to make radio and television program. To see a taping of TV shows. To analyze some Serbian and foreign radio and TV shows. <u>Seminary work</u> To make a synopsis for the music radio show and a script for the music TV show - on the same topic. <u>Final exam</u> Written exam: two journalistic genres (by choice) to describe one topic. Oral exam: to evaluate students' knowledge on theory of media, history of music popularization and art forms of music in media.			
<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. Nikolajević, Snežana: Muzika kao događaj, Clio, Beograd, 1994. 10. Nikolajević, Snežana: Ekran srpske muzike, RTS, Beograd, 2003. 11. Vartkes, Baronijan: Muzika kao primenjena umetnost, Univerzitet umetnosti, Beograd, 1981. 12. Neda Todorović: Novinarske forme, Univezitet umetnosti, Beograd 13. Dušan Slavković: Biti novinar, Naučna knjiga, Beograd, 1988. 14. Miodrag Ilić: Televizijsko novinarstvo, RTS, Beograd, 2003. 15. Jannifer Barnes: Television Opera, Boydell&Brewer Ltd, 2002 16. Sinopsisi, scenarija i knjige snimanja raznih emisija iz domaćeg i stranog televizijskog programa.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures: collective teaching, group size up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Oral exam	25
Practical work	20	Written Exam	25
Seminar-s	20		

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

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> SKKM1 – Chamber music; DKKI1 – <b>Chamber music 1</b> , DKKI2 – <b>Chamber music 2</b> , DKGP1 – Chamber music in resident ensemble 1, DKGP2 – Chamber music in resident ensemble 2			
<b>Teachers:</b> Marinković M. Goran, professor; Mezei M. Ladislav, professor, Popović A. Ljudmila, professor, Dimitrijević U. Tea, associate professor; Lončar G. Sonja, associate professor; Subotić P. Dejan, associate professor; Tucović I. Jasna, associate professor; Lazić Z. Igor, assistant professor			
<b>Assistants:</b> /			
<b>Course status:</b> Compulsory, elective			
<b>Number of ECTS:</b> 10			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students are enabled to conduct independent artistic-research work; students enhance their repertoire with most complex pieces; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Detailed study of pieces from different epochs depending on type of ensemble and students' abilities. Reviewing and studying scores of one chamber music piece is done through structural analysis and analysis of basic stylistic features which conclude in making decisions about basic interpretative parameters. Emphasis is put on tuning tonal balance of an ensemble. Final segment of the course requires compact tonal appearance of the chamber ensemble, consistency of conception and persuasiveness of music expression. Public performance is organized at least once during semester. Course lasts two semesters. Exam: recital (free program, 55-60 minutes).			
<b>Literature:</b> 1. S. Rahmanjinov: Fantazija za dva klavira op. 5 2. L. van Beethoven: Klavirski trio op. 70 br. 1, Schott, 1972 3. I. Stravinski: Priča o vojniku, svita za violinu, klarinet i klavir 4. A. Dvoržak: Klavirski kvintet op. 81 5. C. Franck: Sonata za violinu i klavir A-dur 6. J. Brahms: Gudački kvartet op. 51 br. 2 7. B. Martinu: Promenade za violinu, flautu i klavir 8. L. van Beethoven: Gudački kvartet op. 59 br. 1, Dover Publications Inc. 1977 9. R. Schumann: Klavirski kvartet op. 47, S. F. Peters 10. C. Debussy: Sonata za violončelo i klavir, Durand, 1988 11. D. Šostakovič: Klavirski trio br. 2, Sikorski 1992 12. J. S. Bach: Sonata za dve flaute i kontinuo BWV 1038, Bärenreiter, 1989 13. Mozart, Wolfgang Amadeus: Sonate za klavir četvororučno, Peters, 1979. 14. Beethoven, Ludwig van: Sonate za klavir i violinu, Henle, 1979. 15. Beethoven, Ludwig van: Sonate za klavir i violončelo, Henle, 1979. 16. Debussy, Claude: Mala svita za klavir četvororučno, Durand, 1973. 17. Schumann, Robert: Fantastični komadi op. 88 za klavir, violinu i violončelo, Peters, 1982. 18. R. Schumann: Maerchenerzaehlungen za violu, klarinet i klavir Breitkopf&Härtel 1950 19. J. Ibert: Dva interludijuma za violinu, flautu i harfu, Alphonse Leduc 1949 20. A. Schnittke: Septet, Booosey & Hawkes 1988 21. C. Reinecke: Trio za klarinet, hornu i klavir op. 274, Musica Rara 1969 22. D. Šostakovič: Sedam pesama A. Bloka za sopran, violinu, violinčelo i klavir op. 127 Sikorski, 1979 23. F. Mendelssohn: Andante i varijacije B-dur op. 83a za klavir četvororučno, Breitkopf 1959 24. F. Poulenc: Trio za obou, fagot i klavir, Durand, 1992. Elite Edition, 1960 25. J. Brahms: Trio za klarinet, violončelo i klavir op. 114 Edition Peters 26. Vivaldi, Antonio: Andante i alegro za flautu i fagot, Ricordi, 1980. 27. Hindemith, Paul: Dva dua za violinu i klarinet, Henle, 1979. 28. C. Debussy: En blanc et noir, svita za dva klavira, Durand 1956 29. P. Hindemith: Kleine kammermusik op. 24 br. 2 za duvački kvintet, Schott music, 1970 30. J. Brahms: Gudački sekstet op. 18, Breitkopf & Härtel 1982 31. M. Ravel: Španska rapsodija za dva klavira, Editions Durand, 2008 32. S. Barber: Summer music za duvački kvintet, G. Schirmer 33. F. Carulli: 12 romansi za dve gitare, Zimmermann Frankfurt			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: group of up to 7 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity	30	Oral Exam	50
Practice	20		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> SKKM1 – Chamber music; DKKI1 – Chamber music 1, DKKI2 – Chamber music 2, DKGP1 – <b>Chamber music in resident ensemble 1</b> , DKGP2 – <b>Chamber music in resident ensemble 2</b>			
<b>Teachers:</b> Marinković M. Goran, professor; Mezei M. Ladislav, professor; Popović A. Ljudmila, professor; Dimitrijević U. Tea, associate professor; Lončar G. Sonja, associate professor; Subotić P. Dejan, associate professor; Tucović I. Jasna, associate professor; Lazić Z. Igor, assistant professo			
<b>Assistants:</b> /			
<b>Course status:</b> Compulsory, elective			
<b>Number of ECTS:</b> 10			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students are enabled to conduct independent artistic-research work; students enhance their repertoire with most complex pieces; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Detailed study of pieces from different epochs depending on type of ensemble and students' abilities. Reviewing and studying scores of one chamber music piece is done through structural analysis and analysis of basic stylistic features which conclude in making decisions about basic interpretative parameters. Emphasis is put on tuning tonal balance of an ensemble. Final segment of the course requires compact tonal appearance of the chamber ensemble, consistency of conception and persuasiveness of music expression. Public performance is organized at least once during semester. Course lasts two semesters. Exam: recital (free program, 55-60 minutes).			
<b>Literature:</b> 1. S. Rahmanjinov: Fantazija za dva klavira op. 5 2. L. van Beethoven: Klavirski trio op. 70 br. 1, Schott, 1972 3. I. Stravinski: Priča o vojniku, svita za violinu, klarinet i klavir 4. A. Dvoržak: Klavirski kvintet op. 81 5. C. Franck: Sonata za violinu i klavir A-dur 6. J. Brahms: Gudački kvartet op. 51 br. 2 7. B. Martinu: Promenade za violinu, flautu i klavir 8. L. van Beethoven: Gudački kvartet op. 59 br. 1, Dover Publications Inc. 1977 9. R. Schumann: Klavirski kvartet op. 47, S. F. Peters 10. C. Debussy: Sonata za violončelo i klavir, Durand, 1988 11. D. Šostakovič: Klavirski trio br. 2, Sikorski 1992 12. J. S. Bach: Sonata za dve flaute i kontinuo BWV 1038, Bärenreiter, 1989 13. Mozart, Wolfgang Amadeus: Sonate za klavir četvororučno, Peters, 1979. 14. Beethoven, Ludwig van: Sonate za klavir i violinu, Henle, 1979. 15. Beethoven, Ludwig van: Sonate za klavir i violončelo, Henle, 1979. 16. Debussy, Claude: Mala svita za klavir četvororučno, Durand, 1973. 17. Schumann, Robert: Fantastični komadi op. 88 za klavir, violinu i violončelo, Peters, 1982. 18. R. Schumann: Maerchenerzaehlungen za violu, klarinet i klavir Breitkopf&Härtel 1950 19. J. Ibert: Dva interludijuma za violinu, flautu i harfu, Alphonse Leduc 1949 20. A. Schnittke: Septet, Boosey & Hawkes 1988 21. C. Reinecke: Trio za klarinet, hornu i klavir op. 274, Musica Rara 1969 22. D. Šostakovič: Sedam pesama A. Bloka za sopran, violinu, violinčelo i klavir op. 127 Sikorski, 1979 23. F. Mendelssohn: Andante i varijacije B-dur op. 83a za klavir četvororučno, Breitkopf 1959 24. F. Poulenc: Trio za obou, fagot i klavir, Durand, 1992. Elite Edition, 1960 25. J. Brahms: Trio za klarinet, violončelo i klavir op. 114 Edition Peters 26. Vivaldi, Antonio: Andante i allegro za flautu i fagot, Ricordi, 1980. 27. Hindemith, Paul: Dva dua za violinu i klarinet, Henle, 1979. 28. C. Debussy: En blanc et noir, svita za dva klavira, Durand 1956 29. P. Hindemith: Kleine kammermusik op. 24 br. 2 za duvački kvintet, Schott music, 1970 30. J. Brahms: Gudački sekstet op. 18, Breitkopf & Härtel 1982 31. M. Ravel: Španska rapsodija za dva klavira, Editions Durand, 2008 32. S. Barber: Summer music za duvački kvintet, G. Schirmer 33. F. Carulli: 12 romansi za dve gitare, Zimmermann Frankfurt			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: group of up to 7 students			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity	30	Oral Exam	50
Practice	20		

<b>Study program:</b> Performing Arts, Doctoral Academic studies;			
<b>Course:</b> SKSK1 - Contemporary chamber music 1, DKSK1 - <b>Contemporary chamber music 1</b> , DKSK2 - <b>Contemporary chamber music 2</b>			
<b>Teachers:</b> Marinković M. Goran, full professor; Mezei M. Ladislav, full professor; Dimitrijević U. Tea, associate professor; Subotić P. Dejan, associate professor; Tucović I. Jasna, associate professor; Knežević R. Ivan, assistant professor; Lazić Z. Igor, assistant professor; Lončar G. Sonja, assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 10			
<b>Prerequisites:</b> None			
<b>Course objective:</b> The goal of teaching modern chamber music is mastering the techniques and skills of joint playing and artistic expression through acquaintance with a wide variety of contemporary literatures, various stylistic orientations in the XX and XXI centuries, new forms of notation and unconventional combinations of instruments and voices in ensembles. Students gain the experience of playing or singing in various instrumental or vocal-instrumental ensembles. Ensembles introduce the repertoire of Serbian and foreign contemporary composers who belong to different stylistic directions. Students gain the ability to participate in the work of the ensemble as well as the ability for pedagogical and creative work in music schools, general education schools, media and cultural institutions			
<b>Course outcomes:</b> Mastering musical and technical requirements in relation to the individual's personality, developing individual performance possibilities of a student, gaining artistic self-confidence through comprehensive research and studying knowledge of contemporary music and artistic expression. Students gain a high professional level of ability to realize and express their own artistic concepts, expand the repertoire, are capable of taking the leading roles in ensembles, master the knowledge of the repertoire of contemporary chamber music, have a deep understanding of practical and theoretical studies and can use this knowledge in further artistic development. They acquire the ability to fully learn and perform complex tasks, have critical self-awareness and are able to initiate joint projects, to manage joint projects and participate in teamwork, negotiation and organization.			
<b>Course content:</b> Practical teaching involves a studious introduction to the works of contemporary authors, depending on the type of ensemble and students' abilities. The overcoming of the text of the chamber work takes place through structural analysis and the perception of basic stylistic features, which leads to decision making on basic interpretive parameters. In studying contemporary pieces of chamber music, students are also faced with studying a variety of new forms of notation, as well as new types of labeling within the conventional music text. Performing a contemporary repertoire requires a study of the wider set artistic concepts of our time. With the consideration of articulation elements, the performance problems of joint playing in metric, rhythmic andagogical terms are solved. A contemporary musical expression often involves a complicated rhythmic facture and innovation in the field of sound effects, as well as an unusual way of playing instrument or voice treatment. Special accent was placed on harmonizing the sound balance of the ensemble, especially in frequent cases of unusual combination of instruments. A significant segment of the work is the realization of contact and cooperation with the composer himself, when conditions permit, and the creation of an interpretive concept in this type of creative interaction. In the final segment of the work with the ensemble it is necessary to achieve a compact sound image of the chamber composition, the consistency of the concept and musical expression. At least once, a public appearance is organized, which can also be within the class. The subject is two-semester; the exam program is a resital of 55 to 60 minutes.			
<b>Literature:</b> 1. Schnittke, Alfred Septet za čembalo, flautu, dva klarineta, violinu, violu i violončelo Univesal Edition 1998 2. Gubajdulina, Sofia Gudački kvartet br. 2 Sikorski 1987 3. Marić, Ljubica Torzo za klavirski trio Furore 1996 4. Xenakis, Yannis Komboi Salabert 1981 5. Paert, Arvo Stabat mater za tri glasa i gudački trio Universal Edition 1985 6. Rota, Nino Trio za violinu, flautu i klavir Ricordi 1958 7. D. Despić: Mančester trio za flautu, violončelo i klavir			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: group teaching, group size up to 7			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	30	Oral examination	50
Practical work	20		

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



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

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

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

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

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DFFG1 <b>Bassoon 1</b>			
<b>Teachers:</b> Isaeski V. Mirko, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Public performances at various concert venues in Belgrade and Serbia. Exam: recital (60minutes) including at least one demanding piece and one bassoon concert.			
<b>Literature:</b> 1. Etler, Alvin Sonata za fagot i klavir Assoc. Mus. Publichers, N. York 1955 2. Jolivet, Andre Koncert za fagot i orkestar Edit. Alphonse Leduc, Paris 1954 3. Arnold, Malcolm Fantazija za fagot i klavir Faber music Lid 1977 4. Devienne, Francois Koncert za fagot i orkestar Mus. Zimmermann, Frankfurt 1995 5. Devienne, Francois Sonata za fagot Mus. Zimmermann, Frankfurt 1956 6. Bach, J. S. Sonata da gamba Leipzig, Peters 1990 7. Francaix, J. Divertisman Edit. Alphonse Leduc, Paris 1976 8. Crusell, B. Concertino Schott, Mainz 1998 9. Bortz, D. Monologue Universal Edition, Vienna 2007 10. Allard, M. Variations sur un theme de Paganini Durand, Paris 2003.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DFFG2 <b>Bassoon 2</b>			
<b>Teachers:</b> Isaeski V. Mirko, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Bassoon 1 (DFFG1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Public performances at various concert venues in Belgrade and Serbia. Exam: recital (60minutes) including at least one demanding piece and one bassoon concert.			
<b>Literature:</b> 1. Benard, G. Sonata za fagot i klavir Ricordi 1978 2. Томази, Хенри Концерт за фaгoт и oркeстap 1977 3. Crusell, Bernhard Konzertino Fazer Music Helsinki 1984 4. Saens, S. Sonata za fagot i klavir Peters 1972 5. Pauer, J. Konzert Boosey and Hawkes, London 2001 6. Bonard, G. Sonate Salabert, Paris 1998 7. Arnold, M. Fantasy Universal Edition, Vienna 2000 8. Mazellie, J. Prelude et Danse Alphonse Leduc, Paris 1979 9. Elgar, E. Romance Ricordi, Milano 1984 10. Berwald, F. Concert Piece Schott, Mainz 2008			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DFCL1 <b>Clarinet1</b>			
<b>Teachers:</b> Ognjen J. Popović, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Public performances at various concert venues in Belgrade and Serbia. Exam: recital (60minutes) including at least one demanding piece and one clarinet concert.			
<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>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DFCL2 <b>Clarinet2</b>			
<b>Teachers:</b> Ognjen J. Popović, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Clarinet 1 (DFCL1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Public performances at various concert venues in Belgrade and Serbia. Exam: recital (60minutes) including at least one demanding piece and one clarinet concert.			
<b>Literature:</b> 1. Bach, Johann Sebastian Trazerisione di N. Gampieri G. Ricordi Milano 1970 2. Uhl, Alfred Studij za klarinet Edicija Shott 3778 1970 3. Bach, Johann Sebastian Adaptacije za klarinet od U. Delakluz E. M. Alphonse Leduc 1936 4. Rose, Cyrille Etide za klarinet Carlfscher 1934 5. Giampieri, Alamiro Studi - capricci za klarinet G. Ricordi Milano 1965 6. Bach, Johann Sebastian Studie Leipzig, Breitkopf 1983 7. Bozza, Eugene Arabesques Paris, Alphonse Leduc 1960 8. Jeanjean, Paul Etudes modernes Paris: Alphonse Leduc 1947			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		



<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DECB1 <b>Double bass 1</b>			
<b>Teachers:</b> Gerić M. Slobodan, professor; Ignjatović B. Nebojša, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Program consists of compulsory pieces and pieces chosen by student and mentor. Compulsory pieces guarantee requested level of students' ability to interpret the most demanding compositions. Freely-chosen pieces assure harmonic development of individual artistic aspirations. One program is performed as a colloquium and other as exam. Program consists of one concert or one important piece of cyclic form for double bass and orchestra and one recital. During first and second year student must perform: Concert for Double bass no.2, b minor by G. Bottesini. Other concert is of free choice. Program for two recitals (one at first year and other at second year) must include: <ol style="list-style-type: none"> <li>1. Three movements of some piece of cyclic form for double bass by J.S. Bach, H. Frib, M. Beach</li> <li>2. One romantic sonata</li> <li>3. One virtuoso composition</li> <li>4. One composition by 20<sup>th</sup> or 21<sup>st</sup> century composer</li> </ol> Other pieces for recital program are of free choice.			
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Fonten Koncert LEDUC 1984</li> <li>2. Trovajoli, Armando Concerto Milano, RICORDI 1992</li> <li>3. Mortari, Virgilio Concerto Milano, RICORDI 1992</li> <li>4. Bottesini, Giovanni Concerto no. 2, b minor New York: IMC 1978</li> <li>5. Cernoivanenko Koncert 1972</li> <li>6. Dittersdorf, Carl Ditters von Concerto in E Major, Krebs 172 (Double Bass /Piano) Schott Music (HL. 49011028) 1989</li> <li>7. Schubert, Franz Sonata arpeggione PETERS 1988</li> <li>8. Hindemith, Paul Sonata SCHOT 1969</li> <li>9. Hans, Fryba Suite im alten Stil, Boosey and Hawkes, 1978</li> <li>10. Bach, Johann Sebastian Solo svite SCHMIDT 1973</li> <li>11. Ерић, Зоран Три сценска приказа издање аутора 2009</li> <li>12. Mišek, Adolf 3 SONATE SCHMIDT 1982</li> <li>13. Bottesini, Giovanni Concerto Nr. 3 A-Dur (Concerto di bravura) Doblinger Music Publishers 1965</li> <li>14. Bottesini, Giovanni Allegretto capriccio fis-moll Doblinger Music 1972</li> <li>15. Bottesini, Giovanni Fantaisie Sur. Somnambule Gerard Billaudot 1973</li> <li>16. Bottesini, Giovanni Tarantella in a minor International Music Company 1972</li> <li>17. Koussewitzky, Serge Concerto, Op. 3 Kalmus Edition 1976</li> </ol>			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity	10	Exam	40
Colloquium	40		
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DECB2 <b>Double bass 2</b>			
<b>Teachers:</b> Gerić M. Slobodan, professor; Ignjatović B. Nebojša, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Double bass 1 (DECB1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Program consists of compulsory pieces and pieces chosen by student and mentor. Compulsory pieces guarantee requested level of students' ability to interpret the most demanding compositions. Freely-chosen pieces assure harmonic development of individual artistic aspirations. One program is performed as a colloquium and other as exam. Program consists of one concert or one important piece of cyclic form for double bass and orchestra and one recital. During first and second year student must perform: Concert for Double bass no.2, b minor by G. Bottesini. Other concert is of free choice. Program for two recitals (one at first year and other at second year) must include: <ol style="list-style-type: none"> <li>1. Three movements of some piece of cyclic form for double bass by J.S. Bach, H. Frib, M. Beach</li> <li>2. One romantic sonata</li> <li>3. One virtuoso composition</li> <li>4. One composition by 20<sup>th</sup> or 21<sup>st</sup> century composer</li> </ol> Other pieces for recital program are of free choice.			
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Bach, Johann Sebastian Solo suite SCHMIDT 1973</li> <li>2. Eccles, Henry Sonata ZIMERMAN 1979</li> <li>3. Mišek, Adolf 3 SONATE SCHMIDT 1982</li> <li>4. Dragonetti, Domenico Koncert IMC 1982</li> <li>5. Dittersdorf, Carl Dietters von Koncert IMC 1980</li> <li>6. Ivanovic, K. SJECANJE OBOD 1980</li> <li>7. Ерић, Зоран Три сценска приказа издање аутора 2009</li> <li>8. Bottesini, Giovanni Concerto Nr. 3 A-Dur (Concerto di bravura) Doblinger Music Publishers 1965</li> <li>9. Bottesini, Giovanni Allegretto capriccio fis-moll Doblinger Music 1972</li> <li>10. Bottesini, Giovanni Fantaisie Sur. Somnambule Gerard Billaudot 1973</li> <li>11. Bottesini, Giovanni Tarantella in a minor International Music Company 1972</li> <li>12. Koussewitzky, Serge Concerto, Op. 3 Kalmus Edition 1976</li> <li>13. Sperger, Johann Matthias Sonata D-Dur Riccordi 1975</li> </ol>			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity	10	Exam	40
Colloquium	40		
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DFFL1 <b>Flute 1</b>			
<b>Teachers:</b> Jovanović D. Ljubiša, professor; Simonović V. Miomir, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Public performances at various concert venues in Belgrade and Serbia. Exam: recital (60minutes) including at least one demanding piece and one flute concert.			
<b>Literature:</b> 1. Moyse, Marcel De la sonorite, art et tehnique Paris, Alphonse Leduc 1968 2. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1933 3. Moyse, Marcel Exercices journalier Paris, Alphonse Leduc 1934 4. Moyse, Marcel Ecole de l "articulation Paris: Alphonse Leduc 1934 5. Moyse, Marcel Etudes et excercices techniques Paris, Alphonse Leduc 1933 6. Taffanel, Paul & Philippe Gaubert Methode complete de la Flute Paris, Alphonse Leduc 1958 7. Ibert, J. Koncert Paris, Alphons Leduc 1934 8. Nielsen, C. Koncert Dansk Music 1997 9. Karg-Elert, Sigfried 30 kaprisa za flautu solo Zimmermann 1925 10. Bozza, Eugene Arabesques Paris, Alphonse Leduc 1960 11. Halffter, C. Debla za flautu solo Mainz, Schott 1980 12. Paganini, Niccolo 24 kaprisa za flautu solo Internatiopnal Music Company 1975 13. Jolivet, A. Koncert Paris, Alphons Leduc 1951 14. Bach, Carl Philipp Emanuel Sonata a-moll za flautu solo Frankfurt, Wilhelm Zimmerman 1925 15. Telemann, Georg Philip 12 fantazija za flautu solo Kassel, Barenreiter 1955 16. Bozza, Eugene Image za flautu solo Paris, Alphonse Leduc 1940 17. Jolivet, A. Chant de Linos Paris, Alphons Leduc 1953 18. Yun, Isang Garak Berlin, Bote & Book 1964			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DFFL2 <b>Flute 2</b>			
<b>Teachers:</b> Jovanović D. Ljubiša, professor; Simonović V. Miomir, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Flute 1 (DFFL1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Public performances at various concert venues in Belgrade and Serbia. Exam: recital (60minutes) including at least one demanding piece and one flute concert.			
<b>Literature:</b> 1. Moyse, Marcel De la sonorite, art et tehnieque Paris, Alphonse Leduc 1968 2. Moyse, Marcel Games et arpeges Paris, Alphonse Leduc 1933 3. Moyse, Marcel Exercices journalier Paris, Alphonse Leduc 1934 4. Moyse, Marcel Ecole de l "articulation Paris: Alphonse Leduc 1934 5. Moyse, Marcel Etudes et excercices techniques Paris, Alphonse Leduc 1933 6. Taffanel, Paul & Philippe Gaubert Methode complete de la Flute Paris, Alphonse Leduc 1958 7. Debost, Michel Une simple Flute Van de Velde 1996 8. Bach, Johann Sebastian Studie Leipzig, Breitkopf 1983 9. Karg-Elert, Sigfried 30 kaprisa za flautu solo Zimmermann 1925 10. Bozza, Eugene Arabesques Paris, Alphonse Leduc 1960 11. Jeanjean, Paul Etudes modernes Paris: Alphonse Leduc 1947 12. Niccolo 24 kaprisa za flautu solo Internatiopnal Music Company 1975 13. Sigfrid, Karg-Elert Sonata "Appassionata" za flautu solo Zimmermann 1921 14. Bach, Carl Philipp Emanuel Sonata a-moll za flautu solo Frankfurt, Wilhelm Zimmerman 1925 15. Telemann, Georg Philip 12 fantazija za flautu solo Kassel, Barenreiter 1955 16. Bozza, Eugene Image za flautu solo Paris, Alphonse Leduc 1940 17. Ibert, Jacques Piece za flautu solo Paris: Alphonse Leduc 1936			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DIGT1 <b>Guitar 1</b>			
<b>Teachers:</b> Ogrizović M. Vera, professor; Tošić M. Srđan, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital of free choice (70 minutes).			
<b>Literature:</b> 1. J. S. Bach, Lautenmusik, Hofmeister Musikverlag Leipzig, 1977. 2. J. S. Bach, The Solo Lute Works, Neil A. Kjos Music Company, CA, 1989. 3. J. S. Bach Six Unaccompanied Cello Suites Arranged For Guitar, Mel Bay Publications INC, 1998. 4. Д. Карајић, Музика Ј. С. Баха у обради за гитару, Центар за рану музику Ренесанс, Београд 2000 5. J. S. Bach, 3 Sonatas, SCHOTT, GA 535, 1998. 6. F. Sor, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1980. 7. M. Giuliani, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1982. 8. Klassiker der Gitarre I-VI, VEB Deutscher Verlag fur Musik, Leipzig 9. D. Bogdanovic, SONATA, Ed. Berben Ancona, 1979. 10. D. Bogdanovic, SONATA 2, Ed. Berben Ancona, 1988. 11. M. M. Ponce, Sonata Romantioca, SCHOTT Mainz, 1929. 12. Giulio Regondi, The Complete Works For Guitar, ed. Chanterelle S. A., ECH 415 13. A. Barrios, Complete Works for Guitar, Belwin-Mills Publishing Corp., 1972. 14. J. Manen, Fantasia Sonata, SCHOTT Mainz, GA 157 15. J. Rodrigo, Tres Piezas Espanolas, SCHOTT Mainz, GA 177 16. J. Rodrigo, Invocation et danse, ed. TECHNISONOR, Paris, 1973. 17. W. Walton, Five Bagatelles, Oxford University Press, 1974. 18. A. Jose, Sonata para guitarra, ed. Berben, Ancona, 1998. 19. A. Ginastera, Sonata, ed. Boosey&Hawkes, Inc., 1981. 20. G. Santorsola, Sonata no. 2, "Hispanica", ed. Berben, Ancona, 1973			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity	30	Practical work	50
Practice	20		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DIGT2 <b>Guitar 2</b>			
<b>Teachers:</b> Ogrizović M. Vera, professor; Tošić M. Srđan, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Guitar 1 (DIGT1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital of free choice (70 minutes).			
<b>Literature:</b> 1. J. S. Bach, Lautenmusik, Hofmeister Musikverlag Leipzig, 1977. 2. J. S. Bach, The Solo Lute Works, Neil A. Kjos Music Company, CA, 1989. 3. J. S. Bach Six Unaccompanied Cello Suites Arranged For Guitar, Mel Bay Publications INC, 1998. 4. Д. Карајић, Музика Ј. С. Баха у обради за гитару, Центар за рану музику Ренесанс, Београд 2000 5. J. S. Bach, 3 Sonatas, SCHOTT, GA 535, 1998. 6. F. Sor, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1980. 7. M. Giuliani, Complete Works For Guitar, Tecla Editions (B. Jeffery), 1982. 8. Klassiker der Gitarre I-VI, VEB Deutscher Verlag fur Musik, Leipzig 9. D. Bogdanovic, SONATA, Ed. Berben Ancona, 1979. 10. D. Bogdanovic, SONATA 2, Ed. Berben Ancona, 1988. 11. M. M. Ponce, Sonata Romantioca, SCHOTT Mainz, 1929. 12. Giulio Regondi, The Complete Works For Guitar, ed. Chanterelle S. A., ECH 415 13. A. Barrios, Complete Works for Guitar, Belwin-Mills Publishing Corp., 1972. 14. J. Manen, Fantasia Sonata, SCHOTT Mainz, GA 157 15. J. Rodrigo, Tres Piezas Espanolas, SCHOTT Mainz, GA 177 16. J. Rodrigo, Invocation et danse, ed. TECHNISONOR, Paris, 1973. 17. W. Walton, Five Bagatelles, Oxford University Press, 1974. 18. A. Jose, Sonata para guitarra, ed. Berben, Ancona, 1998. 19. A. Ginastera, Sonata, ed. Boosey&Hawkes, Inc., 1981. 20. G. Santorsola, Sonata no. 2, "Hispanica", ed. Berben, Ancona, 1973			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity	30	Practical work	50
Practice	20		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DIHF1 <b>Harp 1</b>			
<b>Teachers:</b> Nestorovska B. Ljiljana, professor; Stanišić D. Milena, associate professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital (60minutes) of free program.			
<b>Literature:</b> 1. Bach, Carl Philipp Emanuel. Sonata in G Major, Willow Hall Press, 1979 2. Tournier, Marcel. Deuxieme Sonatine Op 45, Alphonse Leduc, Paris 3. Caplet, Andre. Divertissements: A l'Espagnole, Durand & Cie, Paris, 1925 4. Caplet, Andre. Divertissements: A la Francaise, Durand & Cie, Paris, 1925 5. Liszt, Franz – Renie, Henriette. Le Rossignol, Alphonse Leduc, Paris, 1958 6. Salzedo, Carlos. Scintillation, Salvi Publications, London 7. Parish-Alvars, Elias. La Mandoline, Gerard Billaudot Editeur, Paris, 1977 8. Schafer, R Murray. The Crown of Ariadne, Arcana Editions, Canada, 1980 9. Damase, Jean Michel. Theme et Variations pour Harpe, 10. Boieldieu, Francois-Adrien. Concerto pour Harp, Ricordi, Milano, 1934 11. Francaix, Jean. Concerto pour harpe, Schott, Mainz. 12. Parish-Alvars, Elias. Concertino in D-Minor for Two Harps, op 91, Lyon & Healy Publications, 2007 13. Gradnjany, Marcel. Children Hour Suite, Durand, Paris, 1964 14. Maayani, Ami. Toccata, Israel Music Publications Ltd., Jerusalem, 1962 15. Salzedo, Carlos. Ballade, Lyra Music Company, New York 16. Tournier, Marcel. Scherzo Romantique op 38, Henry Lemoine, Paris, 1932 17. Posse, Wilhelm. Concert studies 1-7, Zimmermann, Frankfurt, 1957 18. Мчеделов, Михаил. Вариации на тему Паганини, Музыка, Москва, 1986 19. Rodrigo, Joaquin. Concierto Serenata, Union Musical Espanola, Madrid, 1962 20. Alwyn, William. Lyra Angelica, Concerto for harp and String orchestra, Boosey and Hawkes, London			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity	30	Technical realization	25
Public performances, competitions	20	Artistic impression	25

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DIHF2 <b>Harp 2</b>			
<b>Teachers:</b> Nestorovska B. Ljiljana, professor; Stanišić D. Milena, associate professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Harp 1 (DIHF1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital (60minutes).			
<b>Literature:</b> 1. Flagello, Nicolas. Sonata for Harp, Lyra Music Company, New York, 1963 2. Krenek, Ernst. Sonata for Harp Op 150, Barenreiter, London 3. Gradnjany, Marcel. Children at play, Durand, Paris, 1929 4. Maayani, Ami. Maqamat, Boosew & Hawkes, London 5. Renie, Henriette. Legende d'apres les Elfes de Leconte de Lisle, Lyra Music Company, New York 6. Parish-Alvars, Elias. La Mandoline, Gerard Billaudot Editeur, Paris, 1977 7. Posse, Wilhelm. Concert studies 1-7, Zimmermann, Frankfurt, 1957 8. Bach, Johann Sebastian. Suite No 1 BWV 996, Alphonse Leduc, Paris, 1984 9. Britten, Benjamin. Suite for Harp Op 83 10. Patterson, Paul. Spiders, Universal Editions, Vienna 11. Posse, Wilhelm. Carnival de Venice, Lyra Music Company, New York 12. Sancan, Pierre. Theme et variations pour harpe, Durand, Paris, 1975 13. Francaix, Jean. Concerto pour 2 harpes et 11 instruments a cordes, Schott, Mainz. 14. Jolivet, Andre. Concetro pour harpe, G Billaudot, Paris, 1952 15. Parish-Alvars, Elias. Concerto in E flat Major for Harp, op 98, Salvi Publications, London 16. Bax, Arnold. Fantasy Sonata, Lyra Music Company, New York, 1994 17. Dizi, Jean-François. Grande Sonate pour la harpe, Durand, Paris 18. Milhaud, Darius. Sonata for harp, Max Eschig 19. Holliger Heinz. Präludium, Arioso & Passacaglia, Schott 20. Caplet, André. Le Masque de la Mort Rouge, Conte Fantastique, Editions Durand, Paris, 1908			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity	30	Technical realization	25
Public performances, competitions	20	Artistic impression	25



<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DICB1 <b>Harpsichord 1</b>			
<b>Teachers:</b> Popović D. Milan, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital (60minutes).			
<b>Literature:</b> 1. Bach, Johann Sebastian: Englische Suiten, Henle Verlag, 1986 2. Bach, Johann Sebastian: Die sechs Partiten, Henle Verlag, 1979 3. Bach, Johann Sebastian: Toccaten, Henle Verlag, 1990 4. Bach, Johann Sebastian: Italianisches Konzert, Französische Ouverture, Vier Duette, Goldberg-Variationen, Henle Verlag, 1979 5. Couperin, Francios: Complete Keyboard Works - Series One, Dover Publications, 1988 6. Couperin, Francios: Complete Keyboard Works - Series Two, Dover Publications, 1988 7. Forqueray, Antoine: Pieces de Clavecin, Heugel & Cie, 2003 8. Francaix, Jean: L'Insectarium pour clavecin, Schott Music, 1987 9. Frescobaldi, Girolamo: Toccate e Partite d'intavolatura di cimbalo... libro primo (Rom, Borboni, 1615, 21616), Barenreiter, 2010 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. Froberger, Johann Jakob: Keyboard and Organ Works from Copied Sources: Toccatas, Barenreiter, 2011 12. Grunenwald, Jean-Jacques: Variations sur un theme de Machaut, Bornemann, 1957 13. Kalabis, Viktor: Praeludium, Arie und Toccata, Schott Music, 1992 14. Kulenović, Vuk: Bukolike za čembalo, Udruženje kompozitora Srbije, 1978 15. Ligeti, György: Continuum for harpsichord, Schott Music, 1998 16. Ligeti, György: Hungarian Rock, for Harpsichord, Schott Music, 1979 17. Ligeti, György: Passacaglia ungherese, Schott Music, 1979 18. Scarlatti, Domenico: Sonates, Volume 1, Heugel & Cie, 1984 19. Scarlatti, Domenico: Sonates, Volume 2, Heugel & Cie, 1979 20. Scarlatti, Domenico: Sonates, Volume 3, Heugel & Cie, 1978 21. Scarlatti, Domenico: Sonates, Volume 4, Heugel & Cie, 1976 22. Scarlatti, Domenico: Sonates, Volume 5, Heugel & Cie, 1974 23. Scarlatti, Domenico: Sonates, Volume 6, Heugel & Cie, 1974 24. Scarlatti, Domenico: Sonates, Volume 7, Heugel & Cie, 1975 25. Scarlatti, Domenico: Sonates, Volume 8, Heugel & Cie, 1971 26. Scarlatti, Domenico: Sonates, Volume 9, Heugel & Cie, 1972 27. Scarlatti, Domenico: Sonates, Volume 10, Heugel & Cie, 1972 28. Scarlatti, Domenico: Sonates, Volume 11, Heugel & Cie, 1973 29. Tcherenin, Alexander: Suite for Harpsichord, Peters, 1966			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Attendance	10	Artistic impression	30
Public performances	20		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DICB2 <b>Harpsichord 2</b>			
<b>Teachers:</b> Popović D. Milan, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Harpsichord 1 (DICB1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital (60minutes).			
<b>Literature:</b> 1. D'Anglebert, Jean-Henry: Pieces de Clavecin, Heugel & Cie, 1976 2. Bach, Johann Sebastian: Englische Suiten, Henle Verlag, 1986 3. Bach, Johann Sebastian: Die sechs Partiten, Henle Verlag, 1979 4. Bach, Johann Sebastian: Toccaten, Henle Verlag, 1990 5. Bach, Johann Sebastian: Italianisches Konzert, Französische Ouverture, Vier Duette, Goldberg-Variationen, Henle Verlag, 1979 6. Couperin, Francios: Complete Keyboard Works - Series One, Dover Publications, 1988 7. Couperin, Francios: Complete Keyboard Works - Series Two, Dover Publications, 1988 8. Forqueray, Antoine: Pieces de Clavecin, Heugel & Cie, 2003 9. Francaix, Jean: L'Insectarium pour clavecin, Schott Music, 1987 10. Frescobaldi, Girolamo: Toccate e Partite dintavolatura di cimbalo... libro primo (Rom, Borboni, 1615, 21616), Barenreiter, 2010 11. Frescobaldi, Girolamo: Il Secondo Libro di Toccate, Canzone, Versi d'Hinni, Magnificat, Gagliarde, Correnti et altre Partite (Rom, Borboni, 1627, 21637), Barenreiter, 2013 12. Froberger, Johann Jakob: Keyboard and Organ Works from Copied Sources: Toccatas, Barenreiter, 2011 13. Grunenwald, Jean-Jacques: Variations sur un theme de Machaut, Bornemann, 1957 14. Kalabis, Viktor: Praeludium, Arie und Toccata, Schott Music, 1992 15. Kulenović, Vuk: Bukolike za čembalo, Udruženje kompozitora Srbije, 1978 16. Ligeti, György: Continuum for harpsichord, Schott Music, 1998 17. Ligeti, György: Hungarian Rock, for Harpsichord, Schott Music, 1979 18. Ligeti, György: Passacaglia ungherese, Schott Music, 1979 19. Scarlatti, Domenico: Sonates, Volume 1, Heugel & Cie, 1984 20. Scarlatti, Domenico: Sonates, Volume 2, Heugel & Cie, 1979 21. Scarlatti, Domenico: Sonates, Volume 3, Heugel & Cie, 1978 22. Scarlatti, Domenico: Sonates, Volume 4, Heugel & Cie, 1976 23. Scarlatti, Domenico: Sonates, Volume 5, Heugel & Cie, 1974 24. Scarlatti, Domenico: Sonates, Volume 6, Heugel & Cie, 1974 25. Scarlatti, Domenico: Sonates, Volume 7, Heugel & Cie, 1975 26. Scarlatti, Domenico: Sonates, Volume 8, Heugel & Cie, 1971 27. Scarlatti, Domenico: Sonates, Volume 9, Heugel & Cie, 1972 28. Scarlatti, Domenico: Sonates, Volume 10, Heugel & Cie, 1972 29. Scarlatti, Domenico: Sonates, Volume 11, Heugel & Cie, 1973 30. Tcherenin, Alexander: Suite for Harpsichord, Peters, 1966 31. D'Anglebert, Jean-Henry: Pieces de Clavecin, Heugel & Cie, 1976			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Attendance	10	Artistic impression	30
Public performances	20		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DIUD1 <b>Percussions 1</b>			
<b>Teachers:</b> Palačković Ž. Srđan, associate professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Building and improving personal music language by using all the potential of modern and contemporary styles. Technical and musical work on literature. Students develop their own music personality; they improve the ability to understand form and content of compositions, to analyze composers' styles, to work on diversity and complexity of tones, phrasing, intonation, articulation, agogics and dynamic capabilities of the instrument. Public performance is organized at least once a year. Students achieve the highest quality in interpretation of pieces from all epochs. Exam: recital (60 minutes)			
<b>Literature:</b> 1. Jacques Delecluse, "Keiskleirana 2" 12 Studies for Snare drum - Alphonse Leduc, Paris 2. Mike McIntosh, Jeff Queen, Nick Angelis, Chip Webster and Tyler Dempsey, "Violent Ice Cream" - Tapspace pub. 3. Casey Cangelosi, "3/13/07- Prelude" for solo snare drum - Casey Cangelosi 2007 4. Dan Heslink, "Theme and Variations" for solo Snare drum - Music for Percussion, inc. USA 5. Askeel Masson, "Konzertstück" for snare drum and orchestra - Editions-Bim. Swizerland 6. Peter Sadlo, "Cadenza" for six timpani – Zimmermann, Frankfurt am Main 7. Jean Batigne, "Caracteres" for timpani and piano - Alphonse Leduc, Paris 8. Jean Batigne, "Kik" for timpani and piano - Alphonse Leduc, Paris 9. Jean Batigne, "Va de Retro" for timpani and piano - Alphonse Leduc, Paris 10. Bruno Hartll, "JJ1" for timpani solo - Alphonse Leduc, Paris 11. Toshi Ichiyanag, "Source" marimba solo - Onagaku No. Tomo Edition, Japan 12. Volker David Kirchner, "Dybuk" solo marimba - Schott music International Maintz 13. Nebojša Jovan Živković, "Ultimatum" solo marimba - Musica Europea 14. Nebojša Jovan Živković, "Magma" solo marimba – Musica Europea 15. Winer Ruud, "Etide fur Vibrafon No2 - etida no. 1" vibrafon solo - Music Ltd. Corporation 16. Winer Ruud, "Etide fur Vibrafon No2 - etida no. 2" vibrafon solo - Music Ltd. Corporation 17. Winer Ruud, "Etide fur Vibrafon No2 - etida no. 4" vibrafon solo - Music Ltd. Corporation 18. Winer Ruud, "Etide fur Vibrafon No2 - etida no. 4" vibrafon solo - Music Ltd. Corporation. 19. Nebojša Jovan Živković, "Generally Spoken It's Nothing but Rytham" set - up solo - Musica Europea 20. Iannis Xenakis, "Rebonds B" set - up solo - I. Xenakis Music			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity	50	Exam	50

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DIUD2 <b>Percussions 2</b>			
<b>Teachers:</b> Palačković Ž. Srđan, associate professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Percussions 1 (DIUD1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital (60 minutes)			
<b>Literature:</b> 1. Jacques Delecluse, "Keiskleirana 2" 12 Studies for Snare drum - Alphonse Leduc, Paris 2. Mike McIntosh, Jeff Queen, Nick Angelis, Chip Webster and Tyler Dempsey, "Violent Ice Cream" - Tapspace pub. 3. Casey Cangelosi, "3/13/07- Prelude" for solo snare drum - Casey Cangelosi 2007 4. Dan Heslink, "Theme and Variations" for solo Snare drum - Music for Percussion, inc. USA 5. Askell Masson, "Konzertstück" for snare drum and orchestra - Editions-Bim. Switzerland 6. Peter Sadlo, "Cadenza" for six timpani – Zimmermann, Frankfurt am Main 7. Jean Batigne, "Caracteres" for timpani and piano - Alphonse Leduc, Paris 8. Jean Batigne, "Kik" for timpani and piano - Alphonse Leduc, Paris 9. Jean Batigne, "Va de Retro" for timpani and piano - Alphonse Leduc, Paris 10. Bruno Hartll, "JJ1" for timpani solo - Alphonse Leduc, Paris 11. Nebojša Jovan Živković, "Fluctus" marimba solo – Musica Europea 12. Keiko Abe, "Marimba D'amore" marimba solo - Schot Japan Company Ltd. 13. Peter Klatzow, "Dances of Earth and Fire" marimba solo - Eittion Pol. 14. Yasuo Sueyoshi, "Mirage pour marimba" marimba solo - Ongaku No. Tomo Edition, Japan 15. Gerard Perotin, "Six etude for Vibraphone" No. 1 vibrafon solo - Editions Symphony Land 16. Gerard Perotin, "Six etude for Vibraphone" No 3 vibrafon solo - Editions Symphony Land 17. Gerard Perotin, "Six etude for Vibraphone" No 5 vibrafon solo - Editions Symphony Land 18. Johannes Kotschy, "Verwehendes nichts" vibrafon solo – Edition 7 Salzburg 19. Iannis Xenakis, "Rebonds A" set - up solo - I. Xenakis Music 20. Nebojš Jovan Živković, "Quasi una sonata" set - up i klavir - Musica Europea			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity	50	Exam	50

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DDKL 1 <b>Piano 1</b>			
<b>Teachers:</b> Đukić M. Marija, professor; Živković J. Ninoslav, professor; Jovičić J. Dubravka, professor; Penčić D. Branko, professor; Rajković Đ. Maja, professor; Serdar M. Aleksandra, professor; Sinadinović M. Dejan, professor; Stanković Ž. Lidija, professor; Humo-Rajevac A. Tijana, professor; Cvijić T. Vladimir, professor; Sandorov S. Aleksandar, professor; Vukelja D. Ljiljana associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Jovanović-Petrović R. Jelena, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital of free choice (75 minutes). Public performance is organized minimum once a year.			
<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. Beethoven, Ludwig van: Sonate za klavir I sveska, Munchen, G. Henle Verlag 1952 15. Haydn, Joseph: Samtliche Klaviersonaten Bd. III, Universal 1966 16. Chopin, Fryderyk: Sabrana dela za klavir IV sveska, Warszawa, PWM 1949 17. Schumann, Robert: Samtliche Klavierwerke Bd. IV, Universal 1980 18. Liszt, Franz: Sabrana dela za klavir IV sveska, Leipzig, Peters 1980 19. Rahmanjinov, Sergej: Sonate za klavir, 1980 20. Prokofjev, Sergej: Sabrana dela za klavir III sveska, 1980 21. Debussy, Claude: Suite Bergamasque, New York, Dover 1980 22. Ravel, Maurice: Kuprenov grob, Paris, Durand 1918 23. Grieg, Edward: Sonata e-moll, 1980 24. Rahmanjinov, Sergej: Varijacije na Korelijevu temu, 1980 25. Debussy, Claude: Estampe, New York, Dover 1972 26. Mendelssohn-Bartholdy, Felix: Sabrana dela I sveska, New York, Dover 1980 27. Razni autori: Antologija srpske klavirske muzike III sveska, Beograd: UKS 1999			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity	15	Exam	70
Attendance	15		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DDKL 2 <b>Piano 2</b>			
<b>Teachers:</b> Đukić M. Marija, professor; Živković J. Ninoslav, professor; Jovičić J. Dubravka, professor; Penčić D. Branko, professor; Rajković Đ. Maja, professor; Serdar M. Aleksandra, professor; Sinadinović M. Dejan, professor; Stanković Ž. Lidija, professor; Humo-Rajevac A. Tijana, professor; Cvijić T. Vladimir, professor; Šandorov S. Aleksandar, professor; Vukelja D. Ljiljana associate professor; Milošević R. Vladimir, associate professor; Mitrović S. Nataša, associate professor; Mihajlović D. Miloš, associate professor; Pavlović P. Aleksandra, associate professor; Radić R. Nenad, associate professor; Stošić P. Dejan, associate professor; Jovanović-Petrović R. Jelena, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Piano 1 (DDKL1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital of free choice (75 minutes). Public performance is organized minimum once a year.			
<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. Beethoven, Ludwig van: Sonate za klavir I sveska, Munchen, G. Henle Verlag 1952 15. Haydn, Joseph: Samtliche Klaviersonaten Bd. III, Universal 1966 16. Chopin, Fryderyk: Sabrana dela za klavir IV sveska, Warszawa, PWM 1949 17. Schumann, Robert: Samtliche Klavierwerke Bd. IV, Universal 1980 18. Liszt, Franz: Sabrana dela za klavir IV sveska, Leipzig, Peters 1980 19. Rahmanjinov, Sergej: Sonate za klavir, 1980 20. Prokofjev, Sergej: Sabrana dela za klavir III sveska, 1980 21. Debussy, Claude: Suite Bergamasque, New York, Dover 1980 22. Ravel, Maurice: Kuprenov grob, Paris, Durand 1918 23. Grieg, Edward: Sonata e-moll, 1980 24. Rahmanjinov, Sergej: Varijacije na Korelijevu temu, 1980 25. Debussy, Claude: Estampe, New York, Dover 1972 26. Mendelssohn-Bartholdy, Felix: Sabrana dela I sveska, New York, Dover 1980 27. Razni autori: Antologija srpske klavirske muzike III sveska, Beograd: UKS 1999			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 30	Final exam:	Points - 70
Activity	15	Exam	70
Attendance	15		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DCSP 1 <b>Singing 1</b>			
<b>Teachers:</b> Bakočević Đ. Radmila, professor emeritus; Cvejić S. Biserka, professor emeritus; Ilić A. Aneta, professor; Kitnovski N. Nikola, professor; Mijailović B. Nikola, professor; Pavlović-Drakulić M. Višnja, professor; Popović A. Ljudmila, professor; JOvanović Lj. Karatina, associate professor; Pančetočić-Radaković V. Violeta, associate professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation by performing diverse repertoire. Public performance is organized at least one a year. Exam: singing leading roles, demanding solo parts of some vocal-instrumental piece or recital of free choice (60 minutes minimum).			
<b>Literature:</b> 1. В. А. Моцарт: Фигарова женидба, Чаробна фрула, Дон Џовани, Тако чине све – Петерс едиције 1966. г. 2. Г. Доницети: Љубавни напатак, Дон Паскуале, Ана болена, Лучија од ламермура, Марија стјуард, Лукреција Борџија, Роберто Девере, Кћи Пука, Фаворита, - Рикорди 2007. г. 3. В. Белини: Капулети и Монтеки, Норма, Пуритани, Пирата, Ла сонамбула – Рикорди 2007. г. 4. Ђ. Росини: севилски Берберин, Пепељуга, Италијанка у Алжиру – Рикорди 2007. г. 5. Ђ. Верди: Аида, Атила, Бал под маскама, Дон Карлос, Ернани, Фалстаф, Моћ судбине, Ломбарди, Луиза Милер,; акбет, Набуко, Отело, Риголето, Симон Боканегра, Травиата, Трубадур, Сицилијанске вечери – Рикорди 2007. г. 6. Ђ. Пучини: Боџи, Едгар, Девојка са сапада, Ђани Скики, Мадам Батерфлај, Манон Леско, Суор анџелика, Табаро, Турандот, Вили – Рикорди 2007. г. 7. П. Маскањи: Кавалерија рустикана, Ирис – Сонзоњо 2000. г. 8. Ш. Гуно: Фауст, Ромео и Јулија – Калмус 1999. г. 9. Ж. Бизе: Кармен – Калмус 1999. г. 10. Р. Боито: Мефистофеле – Рикорди 1997. г. 11. С. Бинички: На уранки – адаптација анџел Шурев 1999. г. 12. П. Чајковски: Евгеније Оњегин, Пикова дама, Јоланта – Музика Москва 1999. г. 13. Бородин: Кнез Игор – Музика Москва 1999. г.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Exam: technical realization	30
Public performance	20	Exam: artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DCSP2 <b>Singing 2</b>			
<b>Teachers:</b> Bakočević Đ. Radmila, professor emeritus; Cvejić S. Biserka, professor emeritus; Ilić A. Aneta, professor; Kitanočki N. Nikola, professor; Mijailović B. Nikola, professor; Pavlović-Drakulić M. Višnja, professor; Popović A. Ljudmila, professor; JOvanović Lj. Karatina, associate professor; Pančetočić-Radaković V. Violeta, associate professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Singing 1 (DCSP1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation by performing diverse repertoire. Public performance is organized at least one a year. Exam: singing leading roles, demanding solo part of some vocal-instrumental piece or recital of free choice (60 minutes minimum).			
<b>Literature:</b> 1. В. А. Моцарт: Фигарова женидба, Чаробна фрула, Дон Џовани, Тако чине све – Петерс едиције 1966. г. 2. Г. Доницети: Љубавни напатак, Дон Паскуале, Ана болена, Лучија од ламермура, Марија стјуард, Лукреција Борџија, Роберто Девере, Кћи Пука, Фаворита, - Рикорди 2007. г. 3. В. Белини: Капулети и Монтеки, Норма, Пуритани, Пирата, Ла сонамбула – Рикорди 2007. г. 4. Ђ. Росини: севилски Берберин, Пепељуга, Италијанка у Алжиру – Рикорди 2007. г. 5. Ђ. Верди: Аида, Атила, Бал под маскама, Дон Карлос, Ернани, Фалстаф, Моћ судбине, Ломбарди, Луиза Милер.,; акбет, Набуко, Отело, Риголето, Симон Боканегра, Травиата, Трубадур, Сицилијанске вечери – Рикорди 2007. г. 6. Ђ. Пучини: Боџи, Едгар, Девојка са сапада, Ђани Скики, Мадам Батерфлај, Манон Леско, Суор анџелика, Табаро, Турандот, Вили – Рикорди 2007. г. 7. П. Маскањи: Кавалерија рустикана, Ирис – Сонзоњо 2000. г. 8. Ш. Гуно: Фауст, Ромео и Јулија – Калмус 1999. г. 9. Ж. Бизе: Кармен – Калмус 1999. г. 10. Р. Боито: Мефистофеле – Рикорди 1997. г. 11. С. Бинички: На уранки – адаптација анџел Шурев 1999. г. 12. П. Чајковски: Евгеније Оњегин, Пикова дама, Јоланта – Музика Москва 1999. г. 13. Бородин: Кнез Игор – Музика Москва 1999. г.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Exam: technical realization	30
Public performance	20	Exam: artistic impression	30
Attendance	10		



<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DFTB1 <b>Trombone 1</b>			
<b>Teachers:</b> Benčić B. Aleksandar, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital (60minutes) of free program. Public performance is organized at least once a year.			
<b>Literature:</b> 1. Mozart, Wolfgang Amadeus Sonata International music Company 1968 2. Casterede, Jacques Sonatina Paris: Alphonse Leduc 1958 3. Corelli, Archangelo Sonata br. 8 New York: International music Company 1959 4. Corelli, Arcangelo Sonata br. 9 Gerard Billaudot 1968 5. Bonneau, Paul Capriccio Alphonse Leduc 1946 6. Barta, Lubor Concertino Praha, Statni HudebniVydavatelstvi 1966 7. Bozza, Eugene Ciaccona Paris, Alphonse Leduc 1967			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Exam: technical realization	30
Public performance	20	Exam: artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DFTB2 <b>Trombone 2</b>			
<b>Teachers:</b> Benčić B. Aleksandar, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Trombone 1 (DFTB1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital (60minutes) of free program. Public performance is organized at least once a year.			
<b>Literature:</b> 1. Bozza, Eugene Ballade Paris, Alphonse Leduc 1944 2. Martin, Frank Ballade Universal Edition 1941 3. Wagenseil, Georg Christoph Konzert Willy Muller 1963 4. Marcello, Benedetto Sonata in E minor International music Company 1961 5. Perrin, Jean Introduction et Allegro Gerard Billaudot 1973 6. Serly, Tibor Concerto Southern Music Publishing Company 1957 7. Rabe, Folke Basta Stockholm, Edition Reimers AB 1982 8. Defay, Jean Michel Deux Dances Alphonse Leduc 1954 9. Nadal, Jose Estudios Stacatto Barcelona, Editorial Boileau 1970 10. Milhaud, Daruis Concertino d hiver Associated Music Publishers 1955			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Exam: technical realization	30
Public performance	20	Exam: artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DFTR1 <b>Trumpet 1</b>			
<b>Teachers:</b> : Đorđević R. Mladen, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital (75minutes) of free program. Public performance is organized at least once a year.			
<b>Literature:</b> 1. Jolivet, A. Concertino Paris, Alphonse Leduc 1956 2. Jolivet, A. Koncert br. 2 Paris, Alphonse Leduc 1960 3. Bach, J. S. Brandenburški koncert br. 2 Leipzig, Peters 1977 4. Tomazzi, H. Konzert Mainz, Schott 2001 5. Tomazzi, H. Tryptich Mainz, Schott 2000 6. Fridman, J. Solus Vienna, Universal Edition 1990 7. Henze, H. W. Sonatina Виенна, Universal Edition 1988 8. Jevtić, I. Koncert br. 2 Paris, Durand 2004 9. Jevtić, I. Svita 'Kako je lep dan "Paris, Durand 1997 10. Hertel, J. Concerto No. 2 Vienna, Universal Edition 1995			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Exam: technical realization	30
Public performance	20	Exam: artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DFTR2 <b>Trumpet 2</b>			
<b>Teachers:</b> : Đorđević R. Mladen, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Trumpet 1 (DFTR1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Exam: recital (75minutes) of free program. Public performance is organized at least once a year.			
<b>Literature:</b> 1. Jolivet, A. Concertino Paris, Alphonse Leduc 1956 2. Jolivet, A. Koncert br. 2 Paris, Alphonse Leduc 1960 3. Bach, J. S. Brandenburgski koncert br. 2 Leipzig, Peters 1977 4. Tomazzi, H. Konzert Mainz, Schott 2001 5. Tomazzi, H. Tryptich Mainz, Schott 2000 6. Fridman, J. Solus Vienna, Universal Edition 1990 7. Henze, H. W. Sonatina Виenna, Universal Edition 1988 8. Jevtić, I. Koncert br. 2 Paris, Durand 2004 9. Jevtić, I. Svita 'Kako je lep dan "Paris, Durand 1997 10. Hertel, J. Concerto No. 2 Vienna, Universal Edition 1995			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity	10	Exam: technical realization	30
Public performance	20	Exam: artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DEVL1 <b>Viola 1</b>			
<b>Teachers:</b> : Mladenović Č. Dejan, professor; Veličković M. Panta, associate professor; Marjanović M. Nemanja, assistant professor; Milanović S. Ljubomir, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Program consists of compulsory pieces and pieces chosen by student and mentor. Compulsory pieces guarantee requested level of students' ability to interpret the most demanding compositions. Freely-chosen pieces assure harmonic development of individual artistic aspirations. One program is performed as a colloquium and other as exam. Program consists of one concert for viola and orchestra and one recital. Program must include one of the following concerts: B. BARTOK, P. HINDEMIT: "DER SCHWANENDREHER", K. PENDERECKI, A. ŠNITKE, S. GUBAIDULINA, V. TRAJKOVIĆ, I. JEVTIĆ, G. KANČELI: "STYX". Other concert is of free choice. Program for two recitals (one at first year and other at second year) must include: <ol style="list-style-type: none"> <li>1. One sonata or partite by J.S. Bach for violin or suite for violoncello by J. S. Bach (4, 5 or 6)</li> <li>2. One sonata for viola and piano (from romanticism until today)</li> <li>3. One virtuoso piece or solo sonata or suite by Hindemith, Honegger or Reger</li> <li>4. One composition by 20<sup>th</sup> or 21<sup>st</sup> century composer</li> </ol> Other pieces for recital program are of free choice.			
<b>Literature:</b> 1. Bach, Johann Sebastian Svite za violoncelo (violu) solo London: Peters 1994 2. Bach, Johann Sebastian Sonate i partite za solo violinu (violu) 1996 3. Stamitz, Carl Konzert fur viola D-dur G. Henle Verlag 1987 4. Stamitz, Karl Konzert Nr. 3, in A Bärenreiter 1975 5. Rolla, Alessandro Konzert Sirkorski 1985 6. Hindemith, Paul Schwanendreher Leipzig, Schott 1964 7. Enescu, George Concertpiece in F (Enoch) Masters Music Publications Inc. (MT. M1110-SET) 1908 8. Britten, Benjamin Lachrymae, op. 48, 1950. Reflexions on an song of Dowland Boosey and Hawkes 1951. 1986 9. Despić, Dejan Monolog izdanje autora 19921. Hoffmeister, Franz Anton 12 Viola-Etuden. (F. Schmidtner; Hermann) Sikorski, Hamburg 1996 10. Perićić, Vlastimir Fantasia quasi una sonata Udruženje kompozitora 1967 11. Forsyth, Cecil Concerto g mionor Schott Music 1987 12. Walton, William Concerto in a, 1929 OUP 1958 13. Schubert, Franz Sonata arpeggione 2000 14. Schumman, Robert Fairy tales 1994 15. Glinka, Michail Sonata za violu i klavir 1994 16. Bruch, Max Romansa za violu i orkestar (klavir) 1988 17. Weber, Carl Maria von Andante i rondo ungarese Schott 1967 18. Bartók, Bela Concerto, op. posth Boosey and Hawkes 1989 19. Hindemith, Paul Fantasia Mainz, Schott 1936 20. Hoffmeister, Franz Anton Konzert fur viola D-dur G. Henle Verlag 1988 21. Brahms, Johannes Scherzo za violinu (violu) i klavir 1999			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity	10	Exam	40
Colloquium	40		
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DEVL2 <b>Viola 2</b>			
<b>Teachers:</b> : Mladenović Č. Dejan, professor; Veličković M. Panta, associate professor; Marjanović M. Nemanja, assistant professor; Milanović S. Ljubomir, assistant professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Viola 1 (DEVL1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Program consists of compulsory pieces and pieces chosen by student and mentor. Compulsory pieces guarantee requested level of students' ability to interpret the most demanding compositions. Freely-chosen pieces assure harmonic development of individual artistic aspirations. One program is performed as a colloquium and other as exam. Program consists of one concert for viola and orchestra and one recital. Program must include one of the following concerts: B. BARTOK, P. HINDEMITH: "DER SCHWANENDREHER", K. PENDERECKI, A. ŠNITKE, S. GUBAIDULINA, V. TRAJKOVIĆ, I. JEVTIĆ, G. KANČELI: "STYX". Other concert is of free choice. Program for two recitals (one at first year and other at second year) must include: <ol style="list-style-type: none"><li>1. One sonata or partite by J.S. Bach for violin or suite for violoncello by J. S. Bach (4, 5 or 6)</li><li>2. One sonata for viola and piano (from romanticism until today)</li><li>3. One virtuoso piece or solo sonata or suite by Hindemith, Honegger or Reger</li><li>4. One composition by 20<sup>th</sup> or 21<sup>st</sup> century composer</li></ol> Other pieces for recital program are of free choice.			
<b>Literature:</b> <ol style="list-style-type: none"><li>1. Hoffmeister, Franz Anton 12 Viola-Etuden. (F. Schmidtner; Hermann) Sikorski, Hamburg 1996</li><li>2. Perićić, Vlastimir Fantasia quasi una sonata Udruženje kompozitora 1967</li><li>3. Forsyth, Cecil Concerto g mionor Schott Music 1987</li><li>4. Walton, William Concerto in a, 1929 OUP 1958</li><li>5. Schubert, Franz Sonata arpeggione 2000</li><li>6. Schumman, Robert Fairy tales 1994</li><li>7. Glinka, Michail Sonata za violu i klavir 1994</li><li>8. Bruch, Max Romansa za violu i orkestar (klavir) 1988</li><li>9. Weber, Carl Maria von Andante i rondo ungarese Schott 1967</li><li>10. Bartók, Bela Concerto, op. posth Boosey and Hawkes 1989</li><li>11. Hindemith, Paul Fantasia Mainz, Schott 1936</li><li>12. Hoffmeister, Franz Anton Konzert fur viola D-dur G. Henle Verlag 1988</li><li>13. Brahms, Johannes Scherzo za violinu (violu) i klavir 1999</li><li>14. Bach, Johann Sebastian Svite za violoncelo (violu) solo London: Peters 1994</li><li>15. Bach, Johann Sebastian Sonate i partite za solo violinu (violu) 1996</li><li>16. Stamitz, Carl Konzert fur viola D-dur G. Henle Verlag 1987</li><li>17. Stamitz, Karl Konzert Nr. 3, in A Bärenreiter 1975</li><li>18. Rolla, Alessandro Konzert Sirkorski 1985</li><li>19. Hindemith, Paul Schwanendreher Leipzig, Schott 1964</li><li>20. Enescu, George Concertpiece in F (Enoch) Masters Music Publications Inc. (MT. M1110-SET) 1908</li><li>21. Britten, Benjamin Lachrymae, op. 48, 1950. Reflexions on an song ofDowland Boosey and Hawkes 1951. 1986</li><li>22. Despić, Dejan Monolog izdanje autora 1992</li></ol>			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity	10	Exam	40
Colloquium	40		
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies
<b>Course:</b> DEVN1 <b>Violin 1</b>
<b>Teachers:</b> : Aćimoski-Žikić S. Ivana, professor; Jokačić S. Marija, professor; Maksimović-Veselinov V. Jasna, professor; Matijević-Nedeljković T. Gordana, professor; Josifoski P. Marko, associate professor; Mihailović R. Ljubomir, associate professor; Olujčić M. Tatjana, associate professor; Stokić-Vasiljević I. Malden, associate professor; Špengler-Marković E. Marija, associate professor; Misita M. Marija, assistant professor; Milenković Z. Stefan, visiting professor
<b>Course status:</b> Compulsory
<b>Number of ECTS:</b> 12
<b>Prerequisites:</b> None
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Program consists of compulsory pieces and pieces chosen by student and mentor. Compulsory pieces guarantee requested level of students' ability to interpret the most demanding compositions. Freely-chosen pieces assure harmonic development of individual artistic aspirations. One program is performed as a colloquium and other as exam. Program consists of one concert for viola and orchestra and one recital. During first and second year student must perform one of the following concert: Beethoven, Paganini, Brahms, Tchaikovsky, Dvořák, Lalo, Glazunov, Sibelius, Wieniawski, Khachaturian, Shostakovich, Prokofiev, Stravinsky, Bartok, Berg. Other concert is of free choice. Program for two recitals (one at first year and other at second year) must include: <ol style="list-style-type: none"> <li>1. One sonata or partite by J.S. Bach</li> <li>2. One sonata for viola and piano (from Beethoven until today)</li> <li>3. One virtuoso piece</li> <li>4. One composition by 20<sup>th</sup> or 21<sup>st</sup> century composer</li> </ol> Other pieces for recital program are of free choice.
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948</li> <li>2. Beethoven, Ludwig van Sonate für Violine und Klavier Budapest, Editio Musica 1962</li> <li>3. Брамс, Иоганнес Сонаты для скрипки и фортепиано Москва "Музыка" 1977</li> <li>4. Debussy, Claude Sonate pour violon et piano Paris, Durand 1917</li> <li>5. Прокофьев, Сергей Соната Но. 1 для скрипки и фортепиано, соч. 80 Москва "Музыка" 1976</li> <li>6. Прокофьев, Сергей Соната Но. 2 для скрипки и фортепиано, соч. 94 бис Москва "Музыка" 1946</li> <li>7. Schumann, Robert Sonaten für Pianoforte und Violine Op. 105 &amp; 121 Leipzig, Peters 1968</li> <li>8. Шостакович, Дмитрий Сонаты для скрипки и фортепиано, соч. 134 Москва, Музыка 1974</li> <li>9. Despić, Dejan Vinjete za violinu i klavir Op. 43 bez podataka o izdavaču 1966</li> <li>10. Hofman, Srđan Pastoral za violinu solo izdanje autora 1972</li> <li>11. Ivanović, Milivoj Jugoslovenski autori, dela za violinu i klavir izdanje autora 1968</li> <li>12. Милојевић, Милоје Четири импресије за виолину и клавир Оп. 62 Удружење композитора Србије 1979</li> <li>13. Mihajlović, Milan Elegija izdanje autora 1991</li> <li>14. Logar, Mihovil Komadi za violinu i klavir Beograd, Prosveta 1959</li> <li>15. Prokofiev, Sergej Fünf melodien Op. 35 Krakow, PWM Edition 1954</li> <li>16. Ravel, Maurice Valses Nobles et Sentimentales New York, Carl Fischer 1942</li> <li>17. Wieniawski, Henryk Polonaise brillante, Op. 4 Krakow, PWM Edition 1964</li> <li>18. Wieniawski, Henryk Polonaise de concert Wien, Universal 1924</li> <li>19. Wieniawski, Henryk Scherzo Tarentelle Op. 16 Leipzig, Peters 1912</li> <li>20. Wieniawski, Henryk Le carnaval russe, Op. 11 Mainz, Schott 1911</li> <li>21. Saint Saens, Camille Introduction und Rondo capriccioso Leipzig, Peters 1973</li> <li>22. Sarasate, Pablo Introduction und Tarantela Leipzig, Peters 1961</li> <li>23. Ravel, Maurice Tzigane Paris, Durand 1924</li> <li>24. Chausson, Ernest Poeme Op. 25 Frankfurt, Peters 1931</li> <li>25. Шостакович, Дмитрий Четыре прелюдии соч. 34 Москва "Музыка" 1953</li> <li>26. Szymanowski, Karol Notturmo et Tarantella Krakow, PWM Edition 1972</li> <li>27. Szymanowski, Karol Chant de Roxane Krakow, PWM Edition 1972</li> <li>28. Szymanowski, Karol Sonata Op. 9 Krakow, PWM Edition 1972</li> <li>29. Elgar, Edward Le capricieuse Op. 17 London, British and Continental Music Agencies 1956</li> <li>30. Paganini, Niccolo Capricen Op. 1 Leipzig: Peters 1930</li> <li>31. Stravinsky, Igor Concerto en re Mainz, B. Schott's Söhne 1931</li> <li>32. Elgar, Edward Violin Concerto Op. 61 London, Novello 1910</li> <li>33. Sibelius, Jan Violinkonzert op. 47 Berlin, Robert Lienau 1976</li> <li>34. Vieuxtemps, Henri Violinkonzert a moll Op. 37 Nr. 5 Leipzig, Peters 1963</li> <li>35. Mozart, Wolfgang Amadeus Violinkonzert KV 216 Wien, Universal 1968</li> <li>36. Mozart, Wolfgang Amadeus Violinkonzert KV 218 Leipzig, Breitkopf&amp;Härtel 1970</li> <li>37. Mozart, Wolfgang Amadeus Violinkonzert KV 219 Mainz, Schott 1961</li> <li>38. Wieniawski, Henryk Violinkonzert op. 14 fis moll No. 1 Leipzig, Peters 1963</li> </ol>

39. Wieniawski, Henryk Violinkonzert op. 22 No. 2 Peters, Leipzig 1963  
 40. Bruch, Max Violinkonzert Op. 26 g moll Frankfurt, Peters 1949  
 41. Tchaikovsky, Pyotr Ilyich Violinkonzert Op. 35 Leipzig, Breitkopf&Härtel 1974  
 42. Dvorak, Antonin Violinkonzert Op. 53 Leipzig, Breitkopf&Härtel 1973  
 43. Paganini, Niccolo Violinkonzert Op. 6 No. 1 Mainz, B. Schott's Söhne 1972  
 44. Mendelssohn-Bartholdy, Felix Violinkonzert Op. 64 e moll Mainz, Schott 1915  
 45. Paganini, Niccolo Violinkonzert Op. 7 No. 2 Wien, Universal 1973

No. of active teaching classes:	Lectures: 0		Practical work: 1	
Teaching methods:				
Lectures: individual classes				
Grading (max. no. of points 100):				
Exam prerequisites:	Points - 60	Final exam:		Points - 40
Activity	10	Exam		40
Colloquium	40			
Attendance	10			



<b>Study program:</b> Performing Arts, Doctoral Academic studies
<b>Course:</b> DEVN2 <b>Violin 2</b>
<b>Teachers:</b> : Aćimoski-Žikić S. Ivana, professor; Jokačić S. Marija, professor; Maksimović-Veselinov V. Jasna, professor; Matijević-Nedeljković T. Gordana, professor; Josifoski P. Marko, associate professor; Mihailović R. Ljubomir, associate professor; Olujić M. Tatjana, associate professor; Stokić-Vasiljević I. Malden, associate professor; Špengler-Marković E. Marija, associate professor; Misita M. Marija, assistant professor; Milenković Z. Stefan, visiting professor
<b>Course status:</b> Compulsory
<b>Number of ECTS:</b> 8
<b>Prerequisites:</b> Passed Violin 1 (DEVN1)
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Program consists of compulsory pieces and pieces chosen by student and mentor. Compulsory pieces guarantee requested level of students' ability to interpret the most demanding compositions. Freely-chosen pieces assure harmonic development of individual artistic aspirations. One program is performed as a colloquium and other as exam. Program consists of one concert for viola and orchestra and one recital. During first and second year student must perform one of the following concert: Beethoven, Paganini, Brahms, Tchaikovsky, Dvořák, Lalo, Glazunov, Sibelius, Wieniawski, Khachaturian, Shostakovich, Prokofiev, Stravinsky, Bartok, Berg. Other concert is of free choice. Program for two recitals (one at first year and other at second year) must include: <ol style="list-style-type: none"> <li>1. One sonata or partite by J.S. Bach</li> <li>2. One sonata for viola and piano (from Beethoven until today)</li> <li>3. One virtuoso piece</li> <li>4. One composition by 20<sup>th</sup> or 21<sup>st</sup> century composer</li> </ol> Other pieces for recital program are of free choice.
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Bach, Johann Sebastian Sonaten und Partiten für Violine solo New York, Peters 1948</li> <li>2. Beethoven, Ludwig van Sonate für Violine und Klavier Budapest, Editio Musica 1962</li> <li>3. Брамс, Иоганнес Сонаты для скрипки и фортепиано Москва "Музыка" 1977</li> <li>4. Debussy, Claude Sonate pour violon et piano Paris, Durand 1917</li> <li>5. Прокофьев, Сергей Соната Но. 1 для скрипки и фортепиано, соч. 80 Москва "Музыка" 1976</li> <li>6. Прокофьев, Сергей Соната Но. 2 для скрипки и фортепиано, соч. 94 бис Москва "Музыка" 1946</li> <li>7. Schumann, Robert Sonaten für Pianoforte und Violine Op. 105 &amp; 121 Leipzig, Peters 1968</li> <li>8. Шостакович, Дмитрий Сонаты для скрипки и фортепиано, соч. 134 Москва, Музыка 1974</li> <li>9. Despić, Dejan Vinjete za violinu i klavir Op. 43 bez podataka o izdavaču 1966</li> <li>10. Hofman, Srđan Pastoral za violinu solo izdanje autora 1972</li> <li>11. Ivanović, Milivoj Jugoslovenski autori, dela za violinu i klavir izdanje autora 1968</li> <li>12. Милојевић, Милоје Четири импресије за виолину и клавир Оп. 62 Удружење композитора Србије 1979</li> <li>13. Mihajlović, Milan Elegija izdanje autora 1991</li> <li>14. Logar, Mihovil Komadi za violinu i klavir Beograd, Prosveta 1959</li> <li>15. Prokofiev, Sergej Fünf melodien Op. 35 Krakow, PWM Edition 1954</li> <li>16. Ravel, Maurice Valses Nobles et Sentimentales New York, Carl Fischer 1942</li> <li>17. Wieniawski, Henryk Polonaise brillante, Op. 4 Krakow, PWM Edition 1964</li> <li>18. Wieniawski, Henryk Polonaise de concert Wien, Universal 1924</li> <li>19. Wieniawski, Henryk Scherzo Tarentelle Op. 16 Leipzig, Peters 1912</li> <li>20. Wieniawski, Henryk Le carnaval russe, Op. 11 Mainz, Schott 1911</li> <li>21. Saint Saens, Camille Introduction und Rondo capriccioso Leipzig, Peters 1973</li> <li>22. Sarasate, Pablo Introduction und Tarantela Leipzig, Peters 1961</li> <li>23. Ravel, Maurice Tzigane Paris, Durand 1924</li> <li>24. Chausson, Ernest Poeme Op. 25 Frankfurt, Peters 1931</li> <li>25. Шостакович, Дмитрий Четыре прелюдии соч. 34 Москва "Музыка" 1953</li> <li>26. Szymanowski, Karol Notturmo et Tarantella Krakow, PWM Edition 1972</li> <li>27. Szymanowski, Karol Chant de Roxane Krakow, PWM Edition 1972</li> <li>28. Szymanowski, Karol Sonata Op. 9 Krakow, PWM Edition 1972</li> <li>29. Elgar, Edward Le capricieuse Op. 17 London, British and Continental Music Agencies 1956</li> <li>30. Paganini, Niccolo Capricen Op. 1 Leipzig: Peters 1930</li> <li>31. Stravinsky, Igor Concerto en re Mainz, B. Schott's Söhne 1931</li> <li>32. Elgar, Edward Violin Concerto Op. 61 London, Novello 1910</li> <li>33. Sibelius, Jan Violinkonzert op. 47 Berlin, Robert Lienau 1976</li> <li>34. Vieuxtemps, Henri Violinkonzert a moll Op. 37 Nr. 5 Leipzig, Peters 1963</li> <li>35. Mozart, Wolfgang Amadeus Violinkonzert KV 216 Wien, Universal 1968</li> <li>36. Mozart, Wolfgang Amadeus Violinkonzert KV 218 Leipzig, Breitkopf&amp;Härtel 1970</li> <li>37. Mozart, Wolfgang Amadeus Violinkonzert KV 219 Mainz, Schott 1961</li> <li>38. Wieniawski, Henryk Violinkonzert op. 14 fis moll No. 1 Leipzig, Peters 1963</li> </ol>

39. Wieniawski, Henryk Violinkonzert op. 22 No. 2 Peters, Leipzig 1963  
 40. Bruch, Max Violinkonzert Op. 26 g moll Frankfurt, Peters 1949  
 41. Tchaikovsky, Pyotr Ilyich Violinkonzert Op. 35 Leipzig, Breitkopf&Härtel 1974  
 42. Dvorak, Antonin Violinkonzert Op. 53 Leipzig, Breitkopf&Härtel 1973  
 43. Paganini, Niccolo Violinkonzert Op. 6 No. 1 Mainz, B. Schott's Söhne 1972  
 44. Mendelssohn-Bartholdy, Felix Violinkonzert Op. 64 e moll Mainz, Schott 1915  
 45. Paganini, Niccolo Violinkonzert Op. 7 No. 2 Wien, Universal 1973  
 46. Paganini, Niccolo Violinkonzert Op. 7 No. 2 Wien, Universal 1973  
 47. Beethoven, Ludwig van Violinkonzert Leipzig, Breitkopf und Hartel 1977  
 48. Прокофьев, Сергей Сергеевич Концерт для скрипки ре мажор, соч. 19 Москва, Музыка 1973  
 49. Брамс, Иоганнес Концерт для скрипки ре мажор, соч. 77 Москва, Музыка 1968  
 50. Прокофьев, Сергей Концерт для скрипки, соч. 63 Москва, Музыка 1974  
 51. Барток, Бела Концерт No. 1 для скрипки Москва, "Музыка" 1964  
 52. Шостакович, Дмитрий Концерт No. 1 для скрипки, соч. 99 Москва, "Музыка" 1956  
 53. Шостакович, Дмитрий Концерт No. 2 для скрипки соч. 129 Москва, "Музыка" 1976

No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Lectures: individual classes			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity	10	Exam	40
Colloquium	40		
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DEVC1 <b>Violoncello 1</b>			
<b>Teachers:</b> Belić S. Sandra, professor; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Program consists of compulsory pieces and pieces chosen by student and mentor. Compulsory pieces guarantee requested level of students' ability to interpret the most demanding compositions. Freely-chosen pieces assure harmonic development of individual artistic aspirations. One program is performed as a colloquium and other as exam. Program consists of one concert or one important piece of cyclic form for violoncello and orchestra and one recital. During first and second year student must perform one of the following concert: Haydn D major, Tchaikovsky, Dvořák, Schuman, Shostakovich 1 and 2, Elgar, Lalo, Prokofiev, Hindemith, Britten. Other concert is of free choice (starting from Haydn D major, apart from Saint-Saëns and Kabalevsky). Program for two recitals (one at first year and other at second year) must include: <ol style="list-style-type: none"> <li>1. 4<sup>th</sup>, 5<sup>th</sup> or 6<sup>th</sup> suite for violoncello by J.S. Bach</li> <li>2. One sonata for violoncello and piano (from Beethoven until today; 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup>)</li> <li>3. One virtuoso piece</li> <li>4. One composition by 20<sup>th</sup> or 21<sup>st</sup> century composer</li> </ol> Other pieces for recital program are of free choice.			
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Dvorak, Antonin Rondo SNKLHU, Praha 1955</li> <li>2. Popper, David Hungarian Rhapsody IMC New York City IMC New York City 1958</li> <li>3. Bach, Johann Sebastian Šest svita za violončelo solo Barenreiter 1950</li> <li>4. Beethoven, Ludwig van Varijacije za violončelo i klavir Henle 1950</li> <li>5. Franker, F. Sonata za violončelo i klavir Schott 1950</li> <li>6. Schumann, Robert Fantastični komadi za violončelo i klavir G. Henle 1950</li> <li>7. Brahms, Johannes Sonata u F-duru za violončelo i klavir opus 99 G. Henle 1950</li> <li>8. Brahms, Johannes Sonata u e-molu za violončelo i klavir G. Henle 1950</li> <li>9. Debussy, Claude Sonata za violončelo i klavir u d-molu G. Henle 1950</li> <li>10. Haydn, Joseph Concerto for Violoncello and Orchestra D Hob. VIIb: 2 (Cello / Piano) G. Henle Verlag 1924</li> <li>11. Dvorak, Antonin Koncert za violončelo i orkestar, h-mol Leipzig, Breitkopf 1950</li> <li>12. Stravinsky, Igor Italijanska svita za violončelo i klavir Boosey and Hawkes 1934</li> <li>13. Šostakovič, Dmitrij Sonata za violončelo i klavir IMC, New Zork 1962</li> <li>14. Čajkovski, Petar Iljič Rokoko varijacije Boosey and Hawkes 1934</li> <li>15. Šostakovič, Dmitrij Koncert za violončelo i orkestar br. 1 Boosey and Hawkes 1950</li> <li>16. Elgar, Edward Koncert za violončelo i orkestar London, Novello 1919</li> <li>17. Schubert, Franz Sonata za violončelo i klavir "Arpedone" Barenreiter 1950</li> <li>18. Beethoven, Ludwig van Sonate za violončelo i klavir Leipzig, Peters 1962</li> <li>19. Britten, Benjamin Sonata in Ce za violončelo i klavir Boosey and Hawkes 1956</li> <li>20. Boccherini, Luigi Sonata za violončelo i klavir 1-9 Milano, Ricordi 1962</li> <li>21. Lalo, Edward Koncert za violončelo i orkestar Leipzig, Peters 1956</li> <li>22. Grieg, Edward Sonata za violončelo i klavir op. 36 Select music 1962</li> <li>23. Popper, David 6 odabranih komada za violončelo i klavir Universal Edition 1962</li> <li>24. Boccherini, Luigi Sonate za violončelo i klavir 10-19 Ricordi 1956</li> <li>25. Despić, Dejan Siciliana Izdanje autora 1997</li> <li>26. Bridge, Frank Sonata for violoncello and piano London, Boosey and Howkes 1989</li> <li>27. Popper, David Hungarian Rhapsody IMC New York City 1958</li> </ol>			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity	10	Exam	40
Colloquium	40		
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DEVC2 <b>Violoncello 2</b>			
<b>Teachers:</b> Belić S. Sandra, professor; Božić D. Dejan, associate professor; Đorđević Ž. Dragan, associate professor; Sretenović B. Srđan, associate professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 8			
<b>Prerequisites:</b> Passed Violoncello 1 (DEVC1)			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Achieving the highest quality in interpretation of pieces from all epochs. Program consists of compulsory pieces and pieces chosen by student and mentor. Compulsory pieces guarantee requested level of students' ability to interpret the most demanding compositions. Freely-chosen pieces assure harmonic development of individual artistic aspirations. One program is performed as a colloquium and other as exam. Program consists of one concert or one important piece of cyclic form for violoncello and orchestra and one recital.  During first and second year student must perform one of the following concert: Haydn D major, Tchaikovsky, Dvořák, Schuman, Shostakovich 1 and 2, Elgar, Lalo, Prokofiev, Hindemith, Britten. Other concert is of free choice (starting from Haydn D major, apart from Saint-Saëns and Kabalevsky). Program for two recitals (one at first year and other at second year) must include: <ol style="list-style-type: none"> <li>1. 4<sup>th</sup>, 5<sup>th</sup> or 6<sup>th</sup> suite for violoncello by J.S. Bach</li> <li>2. One sonata for violoncello and piano (from Beethoven until today; 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup>)</li> <li>3. One virtuoso piece</li> <li>4. One composition by 20<sup>th</sup> or 21<sup>st</sup> century composer</li> </ol> Other pieces for recital program are of free choice.			
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Dvorak, Antonin Koncert za violončelo i orkestar, h-mol Leipzig, Breitkopf 1950</li> <li>2. Stravinsky, Igor Italijanska svita za violončelo i klavir Boosey and Hawkes 1934</li> <li>3. Šostakovič, Dmitrij Sonata za violončelo i klavir IMC, New Zork 1962</li> <li>4. Čajkovski, Petar Iljič Rokoko varijacije Boosey and Hawkes 1934</li> <li>5. Šostakovič, Dmitrij Koncert za violončelo i orkestar br. 1 Boosey and Hawkes 1950</li> <li>6. Elgar, Edward Koncert za violončelo i orkestar London, Novello 1919</li> <li>7. Schubert, Franz Sonata za violončelo i klavir "Arpedone" Barenreiter 1950</li> <li>8. Beethoven, Ludwig van Sonate za violončelo i klavir Leipzig, Peters 1962</li> <li>9. Britten, Benjamin Sonata in Ce za violončelo i klavir Boosey and Hawkes 1956</li> <li>10. Boccherini, Luigi Sonata za violončelo i klavir 1-9 Milano, Ricordi 1962</li> <li>11. Lalo, Edward Koncert za violončelo i orkestar Leipzig, Peters 1956</li> <li>12. Grieg, Edward Sonata za violončelo i klavir op. 36 Select music 1962</li> <li>13. Popper, David 6 odabranih komada za violončelo i klavir Universal Edition 1962</li> <li>14. Boccherini, Luigi Sonate za violončelo i klavir 10-19 Ricordi 1956</li> <li>15. Despić, Dejan Siciliana Izdanje autora 1997</li> <li>16. Bridge, Frank Sonata for violoncello and piano London, Boosey and Howkes 1989</li> <li>17. Popper, David Hungarian Rapsody IMC New York City IMC New York City 1958</li> <li>18. Haydn, Joseph Concerto for Violoncello and Orchestra D Hob. VIIb: 2 (Cello / Piano) G. Henle Verlag 1924</li> <li>19. Dvorak, Antonin Rondo SNKLHU, Praha 1955</li> <li>20. Popper, David Hungarian Rapsody IMC New York City IMC New York City 1958</li> <li>21. Bach, Johann Sebastian Šest svita za violončelo solo Barenreiter 1950</li> <li>22. Beethoven, Ludwig van Varijacije za violončelo i klavir Henle 1950</li> <li>23. Franker, F. Sonata za violončelo i klavir Schott 1950</li> <li>24. Schumann, Robert Fantastični komadi za violončelo i klavir G. Henle 1950</li> <li>25. Brahms, Johannes Sonata u F-duru za violončelo i klavir opus 99 G. Henle 1950</li> <li>26. Brahms, Johannes Sonata u e-molu za violončelo i klavir G. Henle 1950</li> <li>27. Debussy, Claude Sonata za violončelo i klavir u d-molu G. Henle 1950</li> </ol>			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity	10	Exam	40
Colloquium	40		
Attendance	10		

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

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DGM12 - Music interpretation and elements of creative approach to a music text 2, DUGMI2 - <b>Music interpretation and elements of creative approach to a music text 2</b>			
<b>Teachers:</b> Popović Mladenović B. Tijana, professor; Božanić Ž. Zoran, assistant professor			
<b>Course status:</b> compulsory / elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> Passed Music interpretation and elements of creative approach to a music text 1 DGM1			
<b>Course objective:</b> Students are enabled to creatively approach understanding some music text by using analytical-theoretical apparatus.			
<b>Course outcomes:</b> Students are expected to have the core understanding of interaction between theoretical-analytical and interpretative parts in approaching one music piece. Moreover, they are expected to apply analytical results when creating individual performing conception.			
<b>Course content:</b> Theoretical lectures. Students are familiarized with the most important phenomena of the appearance of a music text from the perspective of theory, philosophy and aesthetics of music (music text as music piece; writings as copy of the originals; scores as intentional subject; writings and time structure), thus, with the importance of musical alphabet, with the necessity of creative musical analysis of music text in the context of separate interpretative performing gesture. The whole range of possibilities of creative, interpretative approaches to one music pieces is applied based on the case studies, analysis, insight in literature and work on seminar paper. This range of possibilities is grounded in the awareness of existence those quite autonomous layers ("free space") of a music piece where every interpretation is actually being built.			
<b>Literature:</b> 1. Dalhaus, Karl, Estetika muzike, Novi Sad, 1992; 2. Ingarden, Roman, Ontologija umetnosti, Novi Sad, 1991; 3. Jankelevič, Vladimir, Muzika i neizrecivo, Novi Sad, 1987; 4. Popović Mladjenović, Tijana, Muzičko pismo, Beograd, 1996; 5. Popović Mladjenović, Tijana, Pojam i elementi 'analitičke' interpretacije, u: Mirjana Veselinović-Hofman (ur.), Aspekti interpretacije, Beograd, 1989, 135–150; 6. Popović Mladjenović, Tijana, Procesi panstiliističkog muzičkog mišljenja, Beograd, 2009; 7. Божанић, Зоран, Музичка фраза, Београд, 2007; 8. Keller, Hermann, Phrasing and Articulation: A Contribution to a Rhetoric, London, 1965; 9. Popović, Berislav, Muzička forma ili smisao u muzici, Beograd, 1998.			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Lectures with demonstrations of the application of appropriate interpretations in a selected case study. Writing seminar work. Lectures: group size up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Attendance at the lecture	10	Defense of seminar paper	20
Activity during classes	10	Defense analysis	20
Preparation of seminar paper	20		
Making an analysis	20		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DZUP1 - <b>Artistic project</b>			
<b>Teachers:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 40			
<b>Prerequisites:</b> Approval topic of the Artistic project			
<b>Course objective:</b> Student acquires competence for independently maintenance in artistic research. Significantly expand the repertoire of the most complex works, achieve the highest standards of artistic interpretations and acquire competence to work at the university.			
<b>Course outcomes:</b> Achieving the highest professional interpretative standards. Qualification for cooperation and management of interdisciplinary research and development of art and artistic and scientific teams. Ability to cooperate in research and management of specialized research team. Ability to prepare and teaching at the university level.			
<b>Course content:</b> Artistic project consists of public presentations - concert and written work which is the result of research related to the theme of the artistic project. The practical part of the artistic project - a public concert is original high quality interpretation of art. Interpretation should show that candidate has mastered of appropriate high artistic technique and it must be worthy of public performance. The concept of work, methods of work and the creative process must be documented in a permanent form of reproduction (required written work of at least 6000 words), in a manner that is understandable by experts in the relevant field of the art The written work (thesis) must confirm the candidate's ability to use and understanding of appropriate research methods and provide interpretation of the Artistic project in a theoretical, historical and critical context Oral defense of the written work is required. The artistic project, together with a written work is a contribution to knowledge and understanding within the field of artistic research.			
<b>Literature:</b> It depends on the chosen theme of the Artistic project.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 0
<b>Teaching methods:</b>			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:		Points - 0	Final exam:
			Defense of Artistic project
			Points - 100
			100

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DZSIR1 - <b>Study research work 1</b>			
<b>Teachers:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 13			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain the ability to achieve the highest standards in the field of performance, and the ability to manifest inventiveness and originality of interpretation. Students are trained to independently engage in artistic research and realization of original art projects. Study research work includes the preparation of cases in the study program. Its primary role is managing and directing the student in the application of acquired knowledge (interpretive, theoretical, analytical, methodological) to self: - development and self-realization in the chosen field of artistic work, according to the preferences and abilities of the candidate; - studying the possibilities and methods for the solution of tasks with the help of literature or art of good practice; - problem studies and conclusion on possible solutions based on conducted research and analysis.			
<b>Course outcomes:</b> Students gain a high level of professional skills to implement and express their own artistic concepts, expanding the repertoire of the most complex works of art and deepen knowledge of the repertoire. Mastering comprehensive knowledge of the repertoire of the subject matter, have a deep understanding of the practical and theoretical studies and know how to use this knowledge to further artistic development. Acquiring the ability to fully independent learning and execution of complex tasks, they have a critical awareness and are able to initiate joint projects, to manage joint projects and participate in team work, arranging and organization.			
<b>Course content:</b> It is formed in accordance with the selected program to each individual applicant, its complexity and structure: - the field can comprise one or more subjects belonging to the narrower the field of the art; - preparation of a complex program of public presentations of artistic projects.			
<b>Literature:</b> 1. The list of (basic) literature is an integral part of the doctoral art project application and it is adopted along with the theme of the project. Literature of all subjects. Various authors. Various publishers.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 13
<b>Teaching methods:</b> Independent work of the candidate and consultations			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:		Points - 0	Final exam: Points - 0



<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DZSIR2 - <b>Study research work 2</b>			
<b>Teachers:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 12			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain the ability to achieve the highest standards in the field of performance, and the ability to manifest inventiveness and originality of interpretation. Students are trained to independently engage in artistic research and realization of original art projects. Study research work includes the preparation of cases in the study program. Its primary role is managing and directing the student in the application of acquired knowledge (interpretive, theoretical, analytical, methodological) to self: - development and self-realization in the chosen field of artistic work, according to the preferences and abilities of the candidate; - studying the possibilities and methods for the solution of tasks with the help of literature or art of good practice; - problem studies and conclusion on possible solutions based on conducted research and analysis.			
<b>Course outcomes:</b> Students gain a high level of professional skills to implement and express their own artistic concepts, expanding the repertoire of the most complex works of art and deepen knowledge of the repertoire. Mastering comprehensive knowledge of the repertoire of the subject matter, have a deep understanding of the practical and theoretical studies and know how to use this knowledge to further artistic development. Acquiring the ability to fully independent learning and execution of complex tasks, they have a critical awareness and are able to initiate joint projects, to manage joint projects and participate in team work, arranging and organization.			
<b>Course content:</b> It is formed in accordance with the selected program to each individual applicant, its complexity and structure: - the field can comprise one or more subjects belonging to the narrower the field of the art; - preparation of a complex program of public presentations of artistic projects.			
<b>Literature:</b> 1. The list of (basic) literature is an integral part of the doctoral art project application and it is adopted along with the theme of the project. Literature of all subjects. Various authors. Various publishers.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 12
<b>Teaching methods:</b> Independent work of the candidate and consultations			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:		Points - 0	Final exam: Points - 0

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DZSIR3 - <b>Study research work 3</b>			
<b>Teachers:</b> ---			
<b>Course status:</b> compulsory			
<b>Number of ECTS:</b> 20			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain the ability to achieve the highest standards in the field of performance, and the ability to manifest inventiveness and originality of interpretation. Students are trained to independently engage in artistic research and realization of original art projects Research work includes the preparation of cases in the study program. Its primary role is managing and directing the student in the application of acquired knowledge (interpretive, theoretical, analytical, methodological) to self: - development and self-realization in the chosen field of artistic work, according to the preferences and abilities of the candidate; - studying the possibilities and methods for the solution of tasks with the help of literature or art of good practice; - problem studies and conclusion on possible solutions based on conducted research and analysis.			
<b>Course outcomes:</b> Students gain a high level of professional skills to implement and express their own artistic concepts, expanding the repertoire of the most complex works of art and deepen knowledge of the repertoire. Mastering comprehensive knowledge of the repertoire of the subject matter, have a deep understanding of the practical and theoretical studies and know how to use this knowledge to further artistic development. Acquiring the ability to fully independent learning and execution of complex tasks, they have a critical awareness and are able to initiate joint projects, to manage joint projects and participate in team work, arranging and organization.			
<b>Course content:</b> It is formed in accordance with the selected program to each individual applicant, its complexity and structure: - the field can comprise one or more subjects belonging to the narrower the field of the art; - preparation of a complex program of public presentations of artistic projects.			
<b>Literature:</b> 1. The list of (basic) literature is an integral part of the doctoral art project application and it is adopted along with the theme of the project. Literature of all subjects. Various authors. Various publishers.			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 20
<b>Teaching methods:</b> Independent work of the candidate and consultations			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:		Points - 0	Final exam: Points - 0

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DBD11 – <b>Conducting 1</b>			
<b>Teachers:</b> Matić-Marović B. Darinka, professor emeritus; Radovanović-Brkanović R. Biljana, professor; Sudić D. Boja, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 17			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Enhancing artistic and technical skills of a conductor through interpretation of literature of all genres and epochs; improving work with ensembles. Exam: Conducting choral, symphonic, vocal / instrumental or opera / ballet literature (60 minutes). Exam is in the form of public performance – concert or play.			
<b>Literature:</b> 1. Bartok, Bela- Concerto for Orchestra (Boosey and Hawks, London, 1946) 2. Bach, Jochan Sebastian- Magnificat (Peters, Leipzig, 1962) 3. Bizet, Georges –Carmen (Peters, Leipzig, 1970) 4. Brahms, Johannes- Vier Sinfonien (Universal, Wien, 1962) 5. Verdi, Giusepe- Requiem (Ricordi, Milano, 1972) 6. Dvorak, Antonin- Sinfonie Nr. 9 e-moll (Eulenburg, Leipzig, 1960) 7. Donizetti, Gaetano- Lucia di Lammermour (Ricordi, Milano, 1974) 8. Liszt, Franz- Les Prelides (Boosey and Hawks, London, 1970) 9. Orf, Karl-Carmina Burana (Schott, Mainz, 1956) 10. Прокофьев, Сергей- Александар Невский (Музгиз, Москва, 1946) 11. Schuller, Gunter- The Complete Conductor (Oxford, London, 1997) 12. Demaree, Moses –The Complete Conductor (Prentice, London, 1995).			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points – 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

<b>Study program:</b> Performing Arts, Doctoral Academic studies			
<b>Course:</b> DBDI2 – <b>Conducting 2</b>			
<b>Teachers:</b> Matić-Marović B. Darinka, professor emeritus; Radovanović-Brkanović R. Biljana, professor; Sudić D. Boja, professor			
<b>Course status:</b> Compulsory			
<b>Number of ECTS:</b> 17			
<b>Prerequisites:</b> None			
<b>Course objective:</b> Students gain competencies for independent artistic-research work; enhance his/her repertoire; they reach the highest artistic standards of interpretation and gain competencies for work at the university level.			
<b>Course outcomes:</b> Students reach the highest professional standards of interpretation; they are enabled to manage interdisciplinary, artistic-research and artistic-scientific teams. Students are enabled to conduct lectures at university level.			
<b>Course content:</b> Enhancing artistic and technical skills of a conductor through interpretation of literature of all genres and epochs; improving work with ensembles. Exam: Conducting choral, symphonic, vocal / instrumental or opera / ballet literature (60 minutes). Exam must not consist of conducting only a cappella program. Exam is in the form of public performance – concert or play .			
<b>Literature:</b> 1. Respighi, Ottorino-Pinie di Roma 8Ricordi, Milano, 1964) 2. Рахмањинов, Сергеј- Концерт за клавир и оркестар бр. 3 (Музгиз, Москва, 1954) 3. Sibelius, Jan –Sinfonie Nr. 2 (Eulenburg, London, 1976) 4. Mahler, Gustav-Sinfonie Nr. 4 (Universal, Wien, 1956) 5. Wagner, Richard-Tannhauser (Peters, Leipzig, 1942) 6. Weber, Carl Maria von, Oberon (Philharmonia, Wien, 1960) 7. Tschalkowsky, Peter, Sinfonien 4-6 (Peters, Leipzig, 1970) 8. Strauss, Johann –Die Fledermaus (Universal, Wien, 1960) 9. Strauss, Richard- Also sprach Zarathustra (Philharmonia, Wien, 1968) 10. Шостакович, Димитриј, Симфонија бр. 5 (Музгиз, Москва, 1970) 11. Emmons, Chase-Prescriptions for Choral Excellence (Oxford, London, 2006) 12. Del Mar-Anatomy of the Orchestra (California Press, Los Angeles, 1983).			
<b>No. of active teaching classes:</b>		Lectures: 0	Practical work: 1
<b>Teaching methods:</b> Lectures: individual classes			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points – 40	Final exam:	Points - 60
Activity	10	Technical realization	30
Public performance	20	Artistic impression	30
Attendance	10		

Study program: Performing Arts, Doctoral Academic studies			
Course title: DNMI1 - <b>Methods of music research 1</b>			
Teachers: Hofman M. Srdan, Professor Emeritus; Erić B. Zoran, Full professor; 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			
Course status: obligatory			
Number of ECTS:5			
Requirements: None			
Course objectives: The aim of the course is to clarify to students concept of artistic research through the analysis of used research methods and the achieved artistic results, and in the context of contemporary art, to point out the different aspects of the manifestation of research dimensions in creativity and performance disciplines. An interdisciplinary approach - primarily based on phenomena in art, drama, film and applied art, design and music - aims at broader student education and contribution to their better understanding of the discovering aspect of art.			
Course outcomes: Knowing the process of artistic research work from the idea, through the concept and planning the stages of realization, to the creation of a work. Ability to verbal and written analysis and interpretation of used methods and processes in the creation of the artwork.			
Contents of the course: The subject includes: The meaning of the concept of artistic research; Phases of artistic work: idea, concept, process planning, creation of work; Aspects of artistic research: • socio-political and historical • psychological (perception, reception, play ...) • intercultural, intertextual, interdisciplinary • formal-structural • technological. The themes are parallel observed from the angles of different arts, and are therefore processed by artists of different profiles, professors from all four faculties of the University of Arts. Exam requirement Expert work of 1800 words, the content of which is the analysis of poetic aspects of the artwork as well as preparatory actions (research work) that influence the formation of artistic practice.			
Literature: 1. Веселиновић-Хофман, Мирјана Пред музичким делом, Завод за издавање уџбеника, Београд 2007. 2. Драгићевић-Шешић, Милена Уметност перформанса, у Зборник радова 4, ФДУ, Београд 2002. 3. Драгићевић-Шешић, Милена Уметност и алтернатива, ФДУ Београд, 1992. 4. Јовићевић, Александра Позориште на прагу новог миленијума, Зборник радова 4, ФДУ Београд 1997. 5. Група аутора Ликовне свеске 1-9, Универзитет уметности, 1993. 6. Мандић Тијана Креативност као судбина, у Зборник радова, ФДУ Београд, 1999. 7. Hannula, Mika The Responsibility and Freedom of Interpretation, Innovations in Art and Design, Routledge, London 2005 8. Група аутора Универзитет уметности као експериментални простор за уметничке, педагошке и научне иновације, Универзитет уметности 2002. 9. Шуваковић, Мишко Теорија уметника, у Дискурзивна анализа, Универзитет уметности 2006. 10. Шуваковић, Мишко Епистемологија уметности, Orion art, Београд 2008. 11. Шуваковић, Мишко Уметност као истраживање, Orion art, Београд 2011. 12. Parker, Andrew; Kosofsky Sedgwick, Eve Performativity and performance, English Institute, Routledge 1995			
Number of active classes:		Lectures: 2	Practice:0
Methods of teaching: <b>Дебате</b> Lectures: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 30	Final exam:
Acitivity and commitment in lectures		30	Defense of expert work
			Points - 70
			70

Study program: Performing Arts, Doctoral Academic studies			
Course title: DNMI2 - <b>Methods of music research 2</b>			
Teachers: Hofman M. Srdan, Professor Emeritus; Erić B. Zoran, Full professor; 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			
Course status: obligatory			
Number of ECTS:5			
Requirements: None			
Course objectives: The aim of the course is to clarify to students concept of artistic research through the analysis of used research methods and the achieved artistic results, and in the context of contemporary art, to point out the different aspects of the manifestation of research dimensions in creativity and performance disciplines. An interdisciplinary approach - primarily based on phenomena in art, drama, film and applied art, design and music - aims at broader student education and contribution to their better understanding of the discovering aspect of art.			
Course outcomes: Knowing the process of artistic research work from the idea, through the concept and planning the stages of realization, to the creation of a work. Ability to verbal and written analysis and interpretation of used methods and processes in the creation of the artwork.			
Contents of the course: The subject includes: The meaning of the concept of artistic research; Phases of artistic work: idea, concept, process planning, creation of work; Aspects of artistic research: • socio-political and historical • psychological (perception, reception, play ...) • intercultural, intertextual, interdisciplinary • formal-structural • technological. The themes are parallel observed from the angles of different arts, and are therefore processed by artists of different profiles, professors from all four faculties of the University of Arts. Exam requirement Expert work of 1800 words, the content of which is the analysis of poetic aspects of the artwork as well as preparatory actions (research work) that influence the formation of artistic practice.			
Literature: 1. Веселиновић-Хофман, Мирјана Пред музичким делом, Завод за издавање уџбеника, Београд 2007. 2. Драгићевић-Шешић, Милена Уметност перформанса, у Зборник радова 4, ФДУ, Београд 2002. 3. Драгићевић-Шешић, Милена Уметност и алтернатива, ФДУ Београд, 1992. 4. Јовићевић, Александра Позориште на прагу новог миленијума, Зборник радова 4, ФДУ Београд 1997. 5. Група аутора Ликовне свеске 1-9, Универзитет уметности, 1993. 6. Мандић Тијана Креативност као судбина, у Зборник радова, ФДУ Београд, 1999. 7. Hannula, Mika The Responsibility and Freedom of Interpretation, Innovations in Art and Design, Routledge, London 2005 8. Група аутора Универзитет уметности као експериментални простор за уметничке, педагошке и научне иновације, Универзитет уметности 2002. 9. Шуваковић, Мишко Теорија уметника, у Дискурзивна анализа, Универзитет уметности 2006. 10. Шуваковић, Мишко Епистемологија уметности, Orion art, Београд 2008. 11. Шуваковић, Мишко Уметност као истраживање, Orion art, Београд 2011. 12. Parker, Andrew; Kosofsky Sedgwick, Eve Performativity and performance, English Institute, Routledge 1995			
Number of active classes:		Lectures: 2	Practice:0
Methods of teaching: Debates Lectures: collective teaching, group size up to 300			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 30	Final exam:
Acitivity and commitment in lectures		30	Defense of expert work
			Points - 70
			70

<b>Study program:</b> Doctoral academic studies; Performing Arts			
<b>Course:</b> DIBM1 – Interpretation of baroque music 1			
<b>Teachers:</b> Popović D. Milan, Assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None.			
<b>Course objective:</b> Acquiring knowledge on stylistically authentic performance of baroque music by analyzing music baroque interpretative aesthetics, connoisseurship of baroque instruments characteristics and their capacities, reading and understanding of the musical text, study of the primary and secondary music and other sources resulting in the creation of individual interpretation.			
<b>Course outcomes:</b> Putting to practice the acquired knowledge in the practical baroque music interpretation.			
<b>Course content:</b> <u>Theory</u> Revival of interest in baroque music interpretation in the 19 <sup>th</sup> and 20 <sup>th</sup> century Development of historically informed music practice as a part of music performance in 20th century Baroque music instrumentarium, its characteristics and development and the application in the modern age Baroque music aesthetic and interpretation principles Baroque music stylistic traits: Articulation and phrasing Rhythm and tempo Ormentation <u>Practice</u> Putting to practice the acquired knowledge on interpretation in chosen work and excerpts from the baroque music literature; group discussions on chosen topics, analysis of historical treatises and articles from the contemporary vocational literature related to the baroque music and its performance.			
<b>Literature:</b> 1. Anthony, James R. French Baroque Music from Beaujoyeulx to Rameau, Hal Leonard Corporation, New York 2003 2. Bach, Carl Philipp Emanuel. Ogled o pravoj umjetnosti sviranja klavira, Jakša Zlata, Zagreb 2003 3. Boquet, Pascale; Rebours Gerard. 50 Renaissance and Baroque standards with Variants, Examples and Advice for Playing and Improvising on any Instrument, Edition Fuzeau, Bressuire 2007 4. Christensen, Jesper Boje. 18th Century Continuo Playing – A Historical Guide to the Basics, Barenreiter, Kassel 2002 5. Despić, Dejan; Ozgijian Petar; Perić Vlastimir. Generalbas, Umetnička akademija u Beogradu, 1969 6. Dolmetsch, Arnold. The Interpretation of the Music of the XVII and XVIII Centuries 7. Revealed by Contemporary Evidence, Dover Publications, London 2005 8. Donington, Robert. The Interpretation of Early Music, W. W. Norton & Company, London 1992 9. Ferguson, Howard. Keyboard interpretation from 14. to 19 century, Oxford University press, Oxford 1975 10. Handel, Georg Frideric. Continuo playing according to Handel, Clarendon press, Oxford 1995 11. Le Huray, Peter. Authenticity in Performance: Eighteenth-Century Case Studies, Cambridge University Press, Cambridge 1990 12. Kupren, Fransoa (Francois Couperin). Umetnost sviranja na klaviru, Studio Lirica, Beograd 2014 13. Neumann, Frederick. Ornamentation in Baroque and Post-Baroque Music, With Special Emphasis on J. S. Bach, Princeton University Press 1983 14. Neumann, Frederick. Essays in performance practice, Ann Arbor, UMI Research Books, 1982 15. Neumann, Frederick. Performance practices of the seventeenth and eighteenth centuries, Schirmer Books, New York 1993			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Group interactive lectures Lectures: collective teaching, group up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	20	Exam project presentation	50
Class attendance	30		

<b>Study program:</b> Doctoral academic studies; Performing Arts			
<b>Course:</b> DIBM2 – Interpretation of baroque music 2			
<b>Teachers:</b> Popović D. Milan, Assistant professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None.			
<b>Course objective:</b> Acquiring knowledge on stylistically authentic performance of baroque music by analyzing music baroque interpretative aesthetics, connoisseurship of baroque instruments characteristics and their capacities, reading and understanding of the musical text, study of the primary and secondary music and other sources resulting in the creation of individual interpretation.			
<b>Course outcomes:</b> Putting to practice the acquired knowledge in the practical baroque music interpretation.			
<b>Course content:</b> <u>Theory</u> French and Italian 17 <sup>th</sup> and 18 <sup>th</sup> century music baroque as a backbone of music baroque Baroque music forms and shapes Baroque dances, development and characteristics Figured bass Improvisation in baroque Baroque temperament and parts Baroque music practice heritage in subsequent epochs Baroque music interpretation and the postmodern – transition of the alternative to the mainstream <u>Practice</u> Putting to practice the acquired knowledge on interpretation in chosen work and excerpts from the baroque music literature; group discussions on chosen topics, analysis of historical treatises and articles from the contemporary vocational literature related to the baroque music and its performance.			
<b>Literature:</b> 1. Anthony, James R. French Baroque Music from Beaujoyeux to Rameau, Hal Leonard Corporation, New York 2003 2. Bach, Carl Philipp Emanuel. Ogled o pravoj umjetnosti sviranja klavira, Jakša Zlatar, Zagreb 2003 3. Boquet, Pascale; Rebours Gerard. 50 Renaissance and Baroque standards with Variants, Examples and Advice for Playing and Improvising on any Instrument, Edition Fuzeau, Bressuire 2007 4. Christensen, Jesper Boje. 18th Century Continuo Playing – A Historical Guide to the Basics, Barenreiter, Kassel 2002 5. Despić, Dejan; Ozgijan Petar; Perić Vlastimir. Generalbas, Umetnička akademija u Beogradu, 1969 6. Dolmetsch, Arnold. The Interpretation of the Music of the XVII and XVIII Centuries 7. Revealed by Contemporary Evidence, Dover Publications, London 2005 8. Donington, Robert. The Interpretation of Early Music, W. W. Norton & Company, London 1992 9. Ferguson, Howard. Keyboard interpretation from 14. to 19 century, Oxford University press, Oxford 1975 10. Handel, Georg Frideric. Continuo playing according to Handel, Clarendon press, Oxford 1995 11. Handel, Georg Frideric. Continuo playing according to Handel, Clarendon press, Oxford 1995 12. Le Huray, Peter. Authenticity in Performance: Eighteenth-Century Case Studies, Cambridge University Press, Cambridge 1990 13. Kupren, Fransoa (Francois Couperin). Umetnost sviranja na klaviru, Studio Lirica, Beograd 2014 14. Neumann, Frederick. Ornamentation in Baroque and Post-Baroque Music, With Special Emphasis on J. S. Bach, Princeton University Press 1983 15. Neumann, Frederick. Essays in performance practice, Ann Arbor, UMI Research Books, 1982 16. Neumann, Frederick. Performance practices of the seventeenth and eighteenth centuries, Schirmer Books, New York 1993 17. Quantz, Johann Joachim. On Playing the Flute, Northeastern, Lebanon 2001.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Group interactive lectures Lectures: collective teaching, group up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	20	Exam project presentation	50
Class attendance	30		



<b>Study program:</b> Doctoral academic studies; Performing Arts			
<b>Course:</b> DLP11 – <b>Music performance psychology</b>			
<b>Teachers:</b> Bogunović D. Blanka, Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None.			
<b>Course objective:</b> Introduction to the theoretical premises and research analysis in the field of psychological, socio-psychological and pedagogical aspects of vocal-instrumental performance and potentials for putting it to practice in teaching the gifted and professional development of the musicians.			
<b>Course outcomes:</b> <ol style="list-style-type: none"> <li>1. Knowledge of the basic notions, principles and the field of music performance psychological research, taking a long-term development view.</li> <li>2. Knowledge of psychological, pedagogical and social conditions for performance.</li> <li>3. Understanding and application of psychological processes and principles within the field of scientific/artistic/practical interest in music performance.</li> <li>4. Critical and creative thinking development and development of evaluation capacity within psychological topics.</li> </ol>			
<b>Course content:</b> Multidisciplinary perspective of music performance research – philosophical, musicological, psychological, neurobiological, anthropological, sociological, medical. Introduction to the scientific knowledge in the field of relevant vocal-instrumental music performance aspects – sight reading, practice strategies, memory, mental representation, expert performance – improvisation, expressive performance and communication, the role of body and bodily movements in expressive performance, performance in group/ensemble/orchestra; Problems of public performance – performance anxiety, mind-set, self theories and resilience, Performer's physical and mental health, Techniques and intervention for performance advancement; Factors of successful performance (psychological, pedagogical, social); Evaluation of the performance successfulness; Music development seen through the longitudinal lifetime development perspective; Vocal-instrumental performance in the music education context. Lectures, discussion groups; Group or individual consultations; Student presentation on chosen topics. The focus lies on the topics in the field of student's scientific/artistic/applied interests. Exam: Review paper or empirical research and the report, 5 to 10 pp. in length and the defense The paper level has to comply (at the least) with the standards of publication in the national journal or presentation on the scientific conference.			
<b>Literature:</b> <ol style="list-style-type: none"> <li>1. Радош, К. (2010). Психологија музике. Београд: Завод за уџбенике.</li> <li>2. Богуновић Бланка (2010). Музички таленат и успешност. Београд: Факултет музичке уметности и Институт за педагошка истраживања.</li> <li>3. Popović Mladenović, T., Bogunović, B. &amp; Perković, I. (2014). Interdisciplinary approach to music: Listening, performing, composing. Belgrade: Faculty of Music.</li> <li>4. Hallam, S., Cross, I. &amp; Thaut, M. (2008). The Oxford handbook of music psychology. Oxford: Oxford University Press.</li> <li>5. Juslin, P. &amp; Sloboda, J. (2010). Music and Emotion. Theory, Research, Application. Oxford: University Press.</li> <li>6. Purncutt &amp; McPherson (2002) (Eds.). The Science and Psychology of Music Performance. Creative Strategies for teaching and learning. Oxford, New York: Oxford University Press.</li> <li>7. Miell, D., MacDonald, R. &amp; Hargreaves, D. J. (2005). Musical communication. Oxford: University Press.</li> <li>8. Williamon, A. (2006) (Ed.), Musical Excellence. Oxford: Oxford University Press.</li> <li>9. Sloboda J. (2004). Exploring the musical mind - cognition, emotion, ability, function. Oxford: University Press.</li> <li>10. North, A. C. &amp; Hargreaves, D. J. (2008). The social and applied psychology of music. New York: Oxford University Press.</li> <li>11. Gembris, H. (2006). Musical development from a lifespan perspective. Frankfurt am Main: peter Lang GmbH.</li> <li>12. Mak, P. (2010). Peak performance and reducing stage fright. Groningen: Research group Lifelong Learning in Music and the Arts.</li> </ol>			
<b>No. of active teaching classes:</b>		Lectures: 2	Practical work: 0
<b>Teaching methods:</b> Lectures, discussion groups; Group or individual consultations; Student presentation on chosen topics. The focus lies on the topics in the field of student's scientific/artistic/applied interests. Exam: Review paper or empirical research and the report, 5 to 10 pp. in length and the defense The paper level has to comply (at the least) with the standards of publication in the national journal or presentation on the scientific conference. Lectures: collective teaching, group up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during classes	10	Written examination	50
Class attendance	10	Oral examination	10
Seminar paper / Presentation	20		

<b>Study program:</b> Doctoral academic studies; Performing Arts			
<b>Course:</b> DLTD1– Timbral specificity of auditive perception – musical dictation with symphonic orchestra instruments 1, DULTD1 – <b>Timbral specificity of auditive perception – musical dictation with symphonic orchestra instruments 1</b>			
<b>Teachers:</b> Karan M. Gordana, Professor			
<b>Assistants:</b> ---			
<b>Course status:</b> elective			
<b>Number of ECTS:</b> 5			
<b>Prerequisites:</b> None.			
<b>Course objective:</b> Understanding of all music parameters (tempo, character, meter, rhythmic structure, harmonic language, form, articulation, dynamics, agogics...). Musical hearing development – the perception of wind instruments sound in all register and timbre from the highest (piccolo) to the lowest (bass trombone, tube). Establishment of the system of active listening, detection and understanding of all music parameters, as well as the complete (given) music's flow. Memorizing the sound and translation of music to the musical notation image, performed on the woodwind and brass instrument from the orchestra setting "a tre".			
<b>Course outcomes:</b> Ability of understanding the music content based on the sound. Developed capability for the woodwind instruments sound perception in all the ranges and timbres from the highest (piccolo flute) to the lowest (bass trombone, tuba) ranging from 20-20000 Hz. Developed music memory – unhindered translation of woodwind and brass music instruments from the orchestra setting "a tre" to the notation image.			
<b>Course content:</b> <u>Theory</u> Introduction to the music timbre phenomenon and peculiarities. Pointing out the specific sonority, register and notation typical for certain wind music instruments. Insight in the role of timbre in the recognition of wind music instruments identity or, sound genesis in general. Timbral factor relevant for perception judgment. Psychological and psychophysical attributes relevant for timbral perception. Timbral multifunctionality in music. <u>Practice</u> Development of music memory and skills for translation of memorized sound to the notation image – music writing/ musical dictation. Practicing memory and writing down the music being listened to by work on the instructive examples along with compositions selected from the artistic music literature chosen in consideration of the best sound range, tonal and technical capacities and specifics of each instrument from "a tre" orchestra setting.			
<b>Literature:</b> 1. Каран Гордана, Сандра Дабих., (2009): Тембровска одређеност аудитивног опажања, Факултет музичке уметности, Београд 2. Levitin Daniel J., (2006): This is your brain on music, Dutton, London 3. Padova, A. R. Santoboni & M. O. Belardinelli (2005). "Influence of timbre on emotions and recognition memory for music", Proceedings of the Conference on Interdisciplinary Musicology Actes du Colloque interdisciplinaire de musicologie, Montreal, <a href="http://www.oicrm.org/doc/2005/cim05/articles/PADOVA_A_CIM05.pdf">http://www.oicrm.org/doc/2005/cim05/articles/PADOVA_A_CIM05.pdf</a> ; 22. 01. 2011, 17: 45. 4. Композиције и деонице дувачких музичких инструмената из солистичке, камерне и оркестарске музичке литературе.			
<b>No. of active teaching classes:</b>		Lectures: 1	Practical work: 1
<b>Teaching methods:</b> Lectures, dialogue method, practical work. Lectures: collective teaching, group up to 300			
<b>Grading (max. no. of points 100):</b>			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during classes	10	Written examination	50
Colloquium	40		

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

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

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

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

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

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



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

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

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

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

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

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

