



University of Arts in Belgrade

Faculty of Music

BACHELOR STUDIES

MUSIC RESEARCH ORIENTED PROGRAM

Field	Music Research
Type and Level	Bachelor studies, I study cycle
Modules	Musicology, Ethnomusicology with Ethnochoreology, Music Pedagogy and Music Theory
Study load	240 ECTS
Study length	4 years (8 semesters)
Title	Bachelor in Music Research
Number of students	52 per year of study
Language	Serbian
Web	www.fmu.bg.ac.rs
Entry requirements	An entrance condition for enrollment in a Bachelor's study program is to have graduated full high school, music secondary school or School for music talents in Čuprija. In absence of completed appropriate education, an additional entrance examination has to be taken, as it is regulated in accordance with the Faculty of Music Rule Book for Entrance Exams.
Objectives	<p>The main objectives of Bachelor studies in Music Research Oriented Program are derived from the purpose for which the program is designed and therefore they are directed toward the development of who will:</p> <ul style="list-style-type: none">- acquire general and professional competences in the fields of Musicology, Ethnomusicology and Ethnochoreology, Music Pedagogy and Music Theory in accordance with the requirements and specifics of the first cycle of the study program;- possess general academic knowledge and skills necessary for work in the field of culture and the media;- practically apply acquired scientific and theoretical knowledge achieved by mastering all compulsory and elective subjects in accordance with the selected module;- develop creative abilities through continuing education and training.

Structure

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

Bachelor studies in Music Research Oriented Program consists of four Modules: Musicology, Ethnomusicology with Ethnochoreology, Music Pedagogy and Music Theory.

Academic studies in Music Research Oriented Program include four-year Bachelor studies (eight semesters), and it is structured in range of 240 ECTS credits.

Upon completion of the Bachelor studies in Music Research Oriented Program students obtain the title Bachelor in Music Research, and possibility of continuation of professional development at Master studies.

Knowledge gained by attending a BA Music Research Oriented Program is a synthesis of music disciplines and practical skills, firmly based on a wide range of theoretical knowledge. Music education at this level is realized through complementary and coordinated mastering all dimensions of music, starting with music parameters at the micro level, concluding with macro level, such as analytical perception of stylistic definition of artistic compositions.

Teaching courses in BA Music Research Oriented Program last one semester and two semesters in order to provide to students more comprehensive and faster mastering of artistic and music theory content. Each subject has clearly defined preconditions for enrollment, defined objectives and outcomes. Within the group of compulsory subjects there is a corpus of academic general education (AGE), theoretical-methodological (TM), research-vocational (RV) and vocational-applicative (VA).

The course schedule, calculated according to the position, with a large number of elective courses allows students of the Music Research Oriented Program to combine and upgrade compulsory disciplines according to their own affinities.

Subjects in the BA Music Research Oriented Program are grouped in accordance with the prescribed standards in: academic general education (about 15%), theoretical-methodological (about 20%), research-vocational (about 35%) and vocational-applicative (30%). The study program envisages elective subjects with at least 20% of the total ECTS.

Through the process of education on BA Music Research Oriented Program different teaching methods are applied: lectures, practice, analysis of musical scores, discussions, methods of analytical listening to music and transcription. Also, practical work and the preparation of various individual projects are included, namely seminar papers, as well as practical and creative presentations of the acquired knowledge and skills during the studies.

Aims

The purpose of studies at the first study cycle of the Music Research Oriented Program is the basic education of students and knowledge enhancement in theoretical music disciplines, corresponding to the main aims and objectives of the Faculty of Music.

Depending on chosen Module, education can be continued at:

Module Musicology – Master Studies in Musicology, Ethnomusicology with Ethnochoreology, Music Theory, as well as Interdisciplinary Master Studies at the University of Arts;

Module Ethnomusicology with Ethnochoreology – Master Studies in Ethnomusicology with Ethnochoreology, Music Theory, as well as Interdisciplinary Master Studies at the University of Arts;

Module Music Pedagogy – Master Studies in Music Pedagogy, Music Theory, Ethnomusicology with Ethnochoreology, as well as Interdisciplinary Master Studies at the University of Arts;

Module Music Theory – Master Studies in Music Theory, Ethnomusicology with Ethnochoreology, as well as Interdisciplinary Master Studies at the University of Arts.

Objectives

Objectives of BA Music Research Oriented Program derive from its aims, designed for qualifying professionals who will:

- acquire general and professional competences in the fields of Musicology, Ethnomusicology and Ethnochoreology, Music Pedagogy and Music Theory in accordance with the requirements and specifics of the first level of the study program;
- master the general academic knowledge and skills necessary for work in the field of culture and the media;
- practically apply acquired scientific and theoretical knowledge achieved by mastering all compulsory and elective subjects in accordance with the selected module;
- develop creative abilities through continuing education and professional enhancement.

Objectives of the study program completely confer to the main aims and objectives of the Faculty of Music, formulated according to the long tradition of theoretical education in the field of arts, contemporary theory and practice, as well as the requirements of the job market for experts of this profile who find their place in various institutions in culture and media.

Competencies

Students at BA Music Research Oriented Program acquire following competencies resulting from specific subjects:

- knowledge, abilities and skills necessary for professional work in fields of Musicology, Ethnomusicology and Ethnochoreology, Music Pedagogy and Music Theory;
- abilities for analysis and synthesis in stated disciplines, along with setting the general knowledge basis in those fields of music research;
- systematic general competencies, including ability to put to practice acquired knowledge, research skills and learning ability.

Upon completion of the studies of Music Research Oriented Program in all modules, students are acquiring competencies for work in cultural institutions and media.

Specific competencies of Module MUSICOLOGY:

- ability to apply acquired music and musicology knowledge in practice;
- developed critical and self-critical thinking in creating and structuring lectures from the history of music, as well as music-theoretical disciplines;
- essential knowledge and understanding of musicology;
- relating and applying knowledge from different musicological areas;
- development of research and professional skills in the application of knowledge in the field of music and musicology;
- developed communication skills for the purpose of cooperation with social and international environment.

Specific competencies of Module ETHOMUSICOLOGY WITH ETHNOCHOREOLOGY:

- ability to apply in practice theoretical ethnomusicological / ethnochoreological knowledge, acquired during studies;
- developed critical and self-critical thinking in creating and structuring the method of transferring practical and theoretical ethnomusicological / ethnochoreological knowledge
- essential knowledge and understanding of ethnomusicology and ethnochoreology;
- relating and applying knowledge from different ethnomusicological and ethnochoreological areas;
- development of research skills and professional capacities in the use of knowledge in the fields of ethnomusicology and ethnochoreology;
- developed communication skills for the purpose of cooperation with social and international environment.

Upon completion of studies in Music Research Oriented Program - module Ethnomusicology with Ethnochoreology, students acquire competences for work in cultural-artistic and folklore societies.

Specific competencies of Module MUSIC PEDAGOGY:

- ability to put acquired knowledge to practice;
- developed critical and self-critical thinking in creating and structuring teaching process;
- developed communication skills for the purpose of cooperation with social and international environment.
- essential knowledge and understanding of music pedagogy;
- relating and applying knowledge from different pedagogical fields;
- development of skills and proficiency in use of knowledge in the field of music and music pedagogy.

Specific competencies of Module MUSIC THEORY:

- knowledge of tendencies and methods of pedagogy of basic musical literacy;
- knowledge of tendencies and methods of theory of music pedagogy;
- knowledge of sound idioms of musical styles

Curriculum

The curricula of the Bachelor studies in Music Research Oriented Program are articulated in accordance with the set goals and specifics of individual modules.

Compulsory and elective subjects last one or two semesters and have the appropriate ECTS, with one credit corresponding to approximately 30 hours of student activity. The curriculum defines description of each subject containing the title, type of course, year and semester of study, number of ECTS, teacher's name, aim of the course with expected outcomes, knowledge and competences, requirements for attending the course, subject content, recommended literature, methods of teaching, evaluation and grading system and other.

The order of courses in the study program is such that the knowledge required for the following courses is acquired in the previously implemented ones.

List of courses

General education

English language 1
English language 2
English language 3
English language 4
Ethnomusicology
History of music 1
History of music 2
History of music 3
History of arts 1
History of arts 2
German language 1
German language 2
German language 3
German language 4
General overview of history of arts
Pedagogy
Psychology
Russian language 1
Russian language 2
Russian language 3
Russian language 4
Sociology of culture
French language 1
French language 2
French language 3
French language 4

Theoretical-methodological

Analysis of musical forms 1
Analysis of musical forms 2
Analysis of musical forms 3
Analysis of musical forms 4
Analysis of musical forms 5
Analysis of musical forms 6
Analysis of musical styles
Ethnology 1: Introduction to Ethnology and Anthropology
Ethnology 2: Anthropology of religion and folk religion in the Balkans
Ethnology 3: Anthropology of contemporary Balkan societies
History of music theory 1
History of music theory 2
History of music theory 3
History of music theory 4
History of music theory 5
History of music theory 6
History of music theory 7
History of music theory 8
History of popular music
History of Serbian Ethnomusicology
Methods of music teaching in elementary schools
Solfeggio teaching methods
Methodology of general music education
Methodology questions of history of music teaching in elementary schools
Folk literature 1
Ritual singing 1
Ritual singing 2
General history of music: Baroque 1
General history of music: Western European music in the first half of the nineteenth century
General history of music: Classicism 1
General history of music: Music in Slavic countries in the nineteenth century 1
General history of music: Early music 1: Music in Ancient civilizations and Medieval Western Europe
General history of music: Early music 2: Renaissance
General history of music: Early music 3: Music of Orthodox countries until the eighteenth century
Introduction to the methodology of music research
Practical solfeggio teaching methods
Practical methods of general music education
Applied aesthetics and music research
Principles of solfeggio teaching methods

Theory and method in Ethnomusicology
Introduction to Ethnomusicology
Introduction to Musicology
Introduction to the applied aesthetics and theory of arts 1
Introduction to the applied aesthetics and theory of arts 2
Introduction to the applied aesthetics, science and theory of arts

Research-vocational

Vocal music analysis 1
Vocal music analysis 2
Vocal music analysis 3
Vocal music analysis 4
Analysis of musical styles 1
Analysis of musical styles 2
Analysis of musical styles 3
Analysis of musical styles 4
Analysis of Serbian vocal forms
Serbian vocal tradition
Didactic music games for elementary school
Ethnochoreology 1: Theories and methods of ethnochoreological research of dance
Ethnochoreology 2: Ritual and Dance - Concept and directions of study
Ethnochoreology 3: Traditional Serbian dances
Ethnochoreology 4: Choreographed folklore
Ethnomusicology of contemporary worlds
Performing- pedagogical guidelines of Musical
Improvisation - voice and piano
Piano in solfeggio teaching
Counterpoint 1
Counterpoint 2
Counterpoint 3
Counterpoint 4
Labial and free aerophone instruments
Morphological qualities of Serbian folk melodies
Music and media
Folk song as a melopoetic unity
Folk musical instruments 1
Folk musical instruments 2
Folk musical instruments 3
National history of music - Music in Serbia between the two world wars: Modernism
National history of music - Music in Serbia between the two world wars: Romanticism
National history of music - Music in Serbia from the end of the nineteenth and beginning of the twentieth century
National history of music - Music in Serbia in the nineteenth century
National History of music- Contemporary 1: Creative tendencies and compositional techniques of music of the twentieth and twenty-first centuries 1
National History of music- Contemporary 2: Creative tendencies and compositional techniques of music of the twentieth and twenty-first centuries 2
The newly composed folk music and world music
General history of music - Baroque 2
General History of music - Western European music in the second half of the nineteenth century
General history of music - Western European music in the period fin de siècle
General history of music - Classicism 2
General history of music - Contemporary 1: Creative tendencies and compositional techniques of music of the twentieth and twenty-first centuries 1
General history of music - Contemporary 2: Creative tendencies and compositional techniques of music of the twentieth and twenty-first centuries 2
Principles of scientific editions
The perception of music
A review of the traditional music of the world - World music
Psychological aspects of preparing for a public performance
Development of World music in Serbia
Development of popular music genres in Serbia
Realization of the Musical in the function of integrated teaching
Gender, body and sexuality in music
Contemporary music genres
Contemporary dance genres
Single reed pipes
Seminar paper in History of music 1- National history of music
Seminar paper in History of music 1- General history of music
Seminar paper in History of music 2 - General history of music (Baroque, Classicism)
Seminar paper in History of music 2 - General history of music (Romanticism)
Seminar paper in History of music 3 - National history of music
Seminar paper in History of music 3 - General history of music
Seminar paper in History of music 4 - National history of music

Seminar paper in History of music 4 - General history of music
 Solfeggio 1
 Solfeggio 2
 Solfeggio 3
 Serbian vocal tradition - a small-scale case study
 Serbian folk church chant 1
 Serbian folk church chant 2
 Field research of Serbian traditional dances
 Traditional folk music of the Balkans 1
 Traditional folk music of the Balkans 2
 Traditional forms of musical expression
 Traditional rural two-part singing in Serbia
 Introduction to music theory and analysis 1
 Introduction to music theory and analysis 2
 Comparative analysis of the musical and kinetic dance component
 Harmony with harmonic analysis 1
 Harmony with harmonic analysis 2
 Harmony with harmonic analysis 3

Vocational-applicative

Analysis of musical styles 1
 Analysis of musical styles 2
 Analysis of Pop music 1
 Arranging 1
 Arranging 2
 Acting 1
 Piano as a subsidiary subject 1
 Piano as a subsidiary subject 2
 Piano as a subsidiary subject 3
 Counterpoint 1
 Counterpoint 2
 Counterpoint 3
 Counterpoint 4
 Performance practice 1
 Musical instruments 1
 Musical instruments 2
 Musical forms 1
 Musical forms 2
 Musical forms 3
 Musical forms 4
 Principles of orchestration1
 Principles of orchestration 2
 Musical scores 1
 Musical scores 1
 Musical scores 1
 Musical scores 2
 Musical scores 2
 Musical scores 3
 Practicum of vocal and instrumental settings 1
 Practicum of vocal and instrumental settings 2
 Practicum of harmony of Impressionism
 Seminar paper in Analysis of vocal music 1
 Seminar paper in Analysis of vocal music 2
 Seminar paper in Analysis of musical forms 1
 Seminar paper in Analysis of musical forms 2
 Seminar paper in Analysis of musical styles 1
 Seminar paper in Analysis of musical styles 2
 Seminar paper in Counterpoint 1
 Seminar paper in Counterpoint 2
 Seminar paper in Harmony with harmonic analysis 1
 Seminar paper in Harmony with harmonic analysis 2
 Solfeggio 1
 Solfeggio 2
 Solfeggio 3
 Music recording technology
 Traditional folk singing and playing 1
 Traditional folk singing and playing 2
 Traditional folk singing and playing 3
 Traditional folk singing and playing 4

Introduction to analysis of vocal music 1
Introduction to analysis of vocal music 2
Harmony with harmonic analysis 1
Harmony with harmonic analysis 2
Choral conducting 1
Choral conducting 2
Choir 1
Choir 2

Elective courses

English language 1
French language 1
German language 1
Russian language 1
Seminar paper in History of music 1 - General history of music
Seminar paper in History of music 1 - National history of music
English language 2
French language 2
German language 2
Russian language 2
Seminar paper in History of music 2 - General history of music (Baroque, Classicism)
Seminar paper in History of music 2 - General history of music (Romanticism)
Didactic music games for elementary school
Methodology questions of history of music teaching in elementary schools
Musical scores 3
Piano as a subsidiary subject 3
English language 3
French language 3
German language 3
Russian language 3
Seminar paper in History of music 3 - General history of music
Seminar paper in History of music 3 - National history of music
Choir 1
Introduction to analysis of vocal music1
Analysis of musical styles 1
Principles of scientific editions
Introduction to analysis of vocal music 2
Analysis of musical styles 2
Music and media
Music recording technology
Analysis of popular music 1
Methods of music teaching in elementary schools
Practicum in Impressionism harmony
Performing- pedagogical guidelines of Musical
The perception of music
Development of World music in Serbia
History of popular music
Arranging 1
A review of the traditional music of the world - World music
Arranging 2
English language 4
French language 4
German language 4
Russian language 4
Seminar paper in History of music 4 - General history of music
Seminar paper in History of music 4 - National history of music
Analysis of musical styles
Acting 1
Performance practice 1
Serbian folk church chant 1
Serbian folk church chant 2
Psychological aspects of preparation for a public performance
General overview of history of arts
Introduction to the applied aesthetics, science and theory of arts
Realization of the Musical in the function of integrated teaching
Practicum of vocal and instrumental movement 1
Practicum of vocal and instrumental movement 2
Choral conducting 1
History of art 2

Ethnomusicology
Seminar paper in Harmony with harmonic analysis 1
Seminar paper in Counterpoint 1
Seminar paper in Analysis of musical forms 1
Seminar paper in Analysis of vocal music 1
Seminar paper in Musical styles analysis 1
Principles of Solfeggio teaching methods
Seminar paper in Harmony with harmonic analysis 2
Seminar paper in Counterpoint 2
Seminar paper in Analysis of musical forms 2
Seminar paper in Analysis of vocal music 2
Seminar paper in Musical styles analysis 2
Serbian vocal tradition
Folk song as a melopoetic unity
Morphological qualities of Serbian folk melodies
Serbian vocal tradition - a small-scale case study
Methods of general music education
Labial and free aerophone instruments
Single reed pipes
Ethnomusicology of contemporary worlds
Gender, body and sexuality in music
Field research of Serbian traditional dances
Contemporary dance genres
Comparative analysis of the musical and kinetic dance component
The newly composed folk music and world music
Development of popular music genres in Serbia
Traditional forms of musical expression
Contemporary music genres

Module - Musicology

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OGUM1	Introduction to Musicology	1	TM	C	1	1	0	0	4
2	OGSM1	General history of music- Early music 1: Music in Ancient civilizations and Medieval Western Europe	1	TM	C	2	1	0	0	4
3	OGSM2	General history of music- Early music 2: Renaissance	1	TM	C	2	1	0	0	4
4	OGSM3	General history of music- Early music 3: Music of Orthodox countries until the eighteenth century	1	TM	C	2	1	0	0	4
5	OHMO1	Musical forms 1	1	VA	GC	2	1	0	0	2
6	OHHO1	Harmony with harmonic analysis 1	1, 2	VA	GC	2	1	0	0	4
7	OHKO1	Counterpoint 1	1	VA	GC	2	1	0	0	2
8	OUAMI1	Musical instruments 1	1	VA	GC	1	1	0	0	2
9	OLSM1	Solfeggio 1	1, 2	VA	GC	1	1	0	0	4
10	OUDKA1	Piano as a subsidiary subject 1	1, 2	VA	GC	1	0	0	0	4
11	OGSJ1	Elective courses	1, 2		E	1	1	0	0	4
	OGEN1	English language 1	1, 2	GE	E	1	1	0	0	4
	OGFR1	French language 1	1, 2	GE	E	1	1	0	0	4
	OGNE1	German language 1	1, 2	GE	E	1	1	0	0	4
	OGRU1	Russian language 1	1, 2	GE	E	1	1	0	0	4
12	GOB1	General history of music - Baroque 1	2	TM	C	2	1	0	0	4
13	OGOK1	General history of music - Classicism 1	2	TM	C	2	1	0	0	4
14	OGSR1	Elective courses	2, 3		E	1	0	1	0	4
	OGSO1	History of music seminar 1 - General history of music	2	RV	E	1	0	1	0	4
	OGSN1	History of music seminar 1 - National history of music	2	RV	E	1	0	1	0	4
15	OGUE1	Introduction to the applied aesthetics and theory of arts 1	2	TM	C	2	0	0	0	2
16	OHMO2	Music forms 2	2	VA	GC	2	1	0	0	2
17	OHKO2	Counterpoint 2	2	VA	GC	2	1	0	0	2
18	OUAMI2	Musical instruments 2	2	VA	GC	1	1	0	0	2
19	OUBPM1	Musical scores 1	2	VA	C	1	0	0	0	2
Total						33	20	1	0	60

SECOND YEAR

20	GOB2	General history of music -Baroque 2	3	RV	C	2	1	0	0	4
21	OGOK2	General history of music - Classicism 2	3	RV	C	4	2	0	0	8
22	OJEM1	Ethnomusicology	3, 4	GE	GC	1	1	0	0	4
23	OHMO3	Musical forms 3	3	VA	GC	2	1	0	0	2
24	OHHO2	Harmony with harmonic analysis 2	3, 4	VA	GC	2	1	0	0	4

25	OHKO3	Counterpoint 3	3	VA	GC	2	1	0	0	2
26	OUAOO1	Basics of orchestration 1	3, 4	VA	GC	1	1	0	0	4
27	OLSM2	Solfeccio 2	3, 4	VA	GC	1	1	0	0	4
28	OUDKA2	Piano as a subsidiary subject 2	3, 4	VA	GC	1	0	0	0	4
29	OUBPM2	Musical scores 2	3, 4	VA	C	1	0	0	0	4
30	OGSJ2	Elective courses	3, 4		E	1	1	0	0	4
	OGEN2	English language 2	3, 4	GE	E	1	1	0	0	4
	OGFR2	French language 2	3, 4	GE	E	1	1	0	0	4
	OGNE2	German language 2	3, 4	GE	E	1	1	0	0	4
	OGRU2	Russian language 2	3, 4	GE	E	1	1	0	0	4
31	OGOR1	General history of music- Baroque General History of music- Western European music in the first half of the nineteenth century	4	TM	C	4	2	0	0	8
32	OGSR2	Elective courses	4, 5		E	1	0	1	0	4
	OGSO2	History of music seminar 2 - General history of music (Baroque, Classicism)	4	RV	E	1	0	1	0	4
	OGSN2	History of music seminar 2 - General history of music (Romanticism)	4	RV	E	1	0	1	0	4
33	OHMO4	Musical forms 4	4	VA	GC	2	1	0	0	2
34	OHKO4	Counterpoint 4	4	VA	GC	2	1	0	0	2
Total						33	21	1	0	60

THIRD YEAR

35	OGOR2	General History of music- Western European music in the second half of the nineteenth century	5	RV	C	4	2	0	0	8
36	OGRS1	General history of music- Music in Slavic countries in the nineteenth century 1	5, 6	TM	C	1	3	0	0	8
37	OGNR1	National history of music - Music in Serbia in the nineteenth century	5	RV	C	2	1	0	0	4
38	OGNR2	National history of music - Music in Serbia from the end of the nineteenth and beginning of the twentieth century	5	RV	C	2	1	0	0	4
39	OGME1	Elective courses	5, 6		E	0/1	2/1	0	0	4
	OLDI1	Didactic music games for elementary school	5, 6	RV	E	0	2	0	0	4
	OGMI1	Methodology questions of history of music teaching in elementary schools	5, 6	TM	E	1	1	0	0	4
40	OGIU1	History of art 1	5, 6	GE	C	2	0	0	0	4
41	OGRA1	Elective courses	5, 6		E	1	0	0	0	2
	OUBPM3	Scores 3	5	VA	E	1	0	0	0	2
	OUDKM3	Piano as a subsidiary subject 3	5	VA	E	1	0	0	0	2
42	OGSK1	Sociology of culture	5, 6	GE	GC	2	0	0	0	4
43	OGSJ3	Elective courses	5, 6		E	1	1	0	0	4
	OGEN3	English language 3	5, 6	GE	E	1	1	0	0	4
	OGFR3	French language 3	5, 6	GE	E	1	1	0	0	4
	OGNE3	German language 3	5, 6	GE	E	1	1	0	0	4
	OGRU3	Russian language 3	5, 6	GE	E	1	1	0	0	4
44	OGOR3	General history of music- Western European music in the period fin de siècle	6	RV	C	2	2	0	0	4

45	OGSR3	Elective courses	6, 7		E	1	0	1	0	4
	OGSO3	History of music seminar 3 - General history of music	6	RV	E	1	0	1	0	4
	OGSN3	History of music seminar 3 - National history of music	6	RV	E	1	0	1	0	4
46	OGNR3	National history of music - Music in Serbia between the two world wars: Romanticism	6	RV	C	2	1	0	0	4
47	OGNR4	National history of music - Music in Serbia between the two world wars: Modernism	6	RV	C	2	1	0	0	4
48	OGUE2	Introduction to the applied aesthetics and theory of arts 2	6	TM	C	2	0	0	0	2
Total						29/31	22/20	1	0	60

FOURTH YEAR

49	OGOS1	General history of music- Contemporary 1: Creative tendencies and compositional techniques of music of the twentieth and twenty-first centuries 1	7	RV	C	3	2	0	0	8
50	OGNS1	National History of music- Contemporary 1: Creative tendencies and compositional techniques of music of the twentieth and twenty-first centuries 1	7	RV	C	3	2	0	0	8
51	OGRA2	Elective courses	7, 8		E	1/2	1.5/4	0	0	6
	OBHO1	Choir 1	7, 8	VA	E	2	4	0	0	6
	OHVL1	Introduction to analysis of vocal music 1	7	VA	E	1	2	0	0	3
	OHST1	Analysis of musical styles 1	7	VA	E	2	2	0	0	3
	OGNI1	Principles of scientific editions	8	RV	E	1	1	0	0	3
	OHVL2	Introduction to analysis of vocal music 2	8	VA	E	1	2	0	0	3
	OHST2	Analysis of musical styles 2	8	VA	E	2	2	0	0	3
52	OGIU2	History of art 2	7, 8	GE	C	2	0	0	0	4
53	OGPE1	Applied aesthetics and music research	7, 8	TM	C	2	0	0	0	4
54	OGRA3	Elective courses	7, 8		E	1/2	1	0	0	4
	OLMM1	Music and media	7, 8	RV	E	1	1	0	0	4
	OUATS1	Music recording technology	7, 8	VA	E	2	0	0	0	4
	OMAP1	Analysis of popular music 1	7, 8	VA	E	1	1	0	0	4
	OLMK1	Methods of music teaching in elementary schools	7, 8	TM	E	1	1	0	0	4
	OHIM1	Practicum of harmony of Impressionism	7, 8	VA	E	2	0	0	0	4
	OLIS1	Performing- pedagogical guidelines of Musical	7, 8	RV	E	1	1	0	0	4
	OLPO1	The perception of music	7, 8	RV	E	1	1	0	0	4
	OJWM1	Development of World music in Serbia	7	RV	E	1	1	0	0	2
	OGIP1	History of popular music	7, 8	TM	E	1	1	0	0	4
	OHAR1	Arranging 1	7	VA	E	2	1	0	0	2
	OGMI1	Methodology questions of history of music teaching in elementary schools	7, 8	TM	E	1	1	0	0	4
	OJWM2	A review of the traditional music of the world - World music	8	RV	E	1	1	0	0	2
	OHAR2	Arranging 2	8	VA	E	2	1	0	0	2
55	OLPS1	Psychology	7	GE	GC	2	0	0	0	3
56	OGSJ4	Elective courses	7, 8		E3	1	1	0	0	4
	OGEN4	English language 4	7, 8	GE	E	1	1	0	0	4
	OGFR4	French language 4	7, 8	GE	E	1	1	0	0	4

	OGNE4	German language 4	7, 8	GE	E	1	1	0	0	4
	OGRU4	Russian language 4	7, 8	GE	E	1	1	0	0	4
57	OGOS2	General history of music - Contemporary 1: Creative tendencies and compositional techniques of music of the twentieth and twenty-first centuries 2	8	RV	C	3	2	0	0	6
58	OGNS2	National History of music- Contemporary 2: Creative tendencies and compositional techniques of music of the twentieth and twenty-first centuries 2	8	RV	C	3	2	0	0	6
59	OGSR4	Elective courses	8, 9		E	1	0	1	0	4
	OGSO4	Seminar paper in History of music 4 - General history of music	8	RV	E	1	0	1	0	4
	OGSN4	Seminar paper in history of music 4 - National history of music	8	RV	E	1	0	1	0	4
60	OLPE1	Pedagogy	8	GE	GC	2	0	0	0	3
Total						31/35	15/20	1	0	60
Number of classes and ECTS on the study program in total						3120			240	

Module - Music Pedagogy

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OLSO1	Solfeggio 1	1, 2	RV	C	2	1	0	0	18
2	OHHO1	Harmony with harmonic analysis 1	1, 2	VA	GC	2	1	0	0	4
3	OHKO1	Counterpoint 1	1	VA	GC	2	1	0	0	2
4	OUDKA1	Piano as a subsidiary subject 1	1, 2	VA	GC	1	0	0	0	4
5	OGIM1	History of music 1	1, 2	GE	GC	1	1	0	0	4
6	OUBPP1	Musical scores 1	1, 2	VA	C	1	0	0	0	4
7	OLKS1	Piano in Solfeggio teaching	1, 2	RV	C	1	0	0	0	6
8	OHMO1	Music forms 1	1	VA	GC	2	1	0	0	2
9	OGSJ1	Elective courses	1, 2		E3	1	1	0	0	4
	OGEN1	English language 1	1, 2	GE	E	1	1	0	0	4
	OGFR1	French language 1	1, 2	GE	E	1	1	0	0	4
	OGNE1	German language 1	1, 2	GE	E	1	1	0	0	4
	OGRU1	Russian language 1	1, 2	GE	E	1	1	0	0	4
10	OLIR1	Elective courses	1, 2		E	1/3	3/1	0	0	8
	OLDI1	Didactic music games for elementary school	1, 2	RV	E	0	2	0	0	4
	OUATS1	Music recording technology	1, 2	VA	E	2	0	0	0	4
	OLPO1	The perception of music	1, 2	RV	E	1	1	0	0	4
11	OHKO2	Counterpoint 2	2	VA	GC	2	1	0	0	2
12	OHMO2	Musical forms 2	2	VA	GC	2	1	0	0	2
Total						28/32	18/14	0	0	60

SECOND YEAR										
13	OLSO2	Solfeggio 2	3, 4	RV	C	2	1	0	0	18
14	OHHO2	Harmony with harmonic analysis 2	3, 4	VA	GC	2	1	0	0	4
15	OHKO3	Counterpoint 3	3	VA	GC	2	1	0	0	2
16	OUDKA2	Piano as a subsidiary subject 2	3, 4	VA	GC	1	0	0	0	4
17	OGIM2	History of music 2	3, 4	GE	GC	1	1	0	0	4
18	OHMO3	Music forms 3	3	VA	GC	2	1	0	0	2
19	OLPS1	Psychology	3	GE	GC	2	0	0	0	3
20	OLIM1	Improvisation for voice and piano	3, 4	RV	C	1	0	0	0	4
21	OGSJ2	Elective courses	3, 4		E	1	1	0	0	4
	OGEN2	English language 2	3, 4	GE	E	1	1	0	0	4
	OGFR2	French language 2	3, 4	GE	E	1	1	0	0	4
	OGNE2	German language 2	3, 4	GE	E	1	1	0	0	4
	OGRU2	Russian language 2	3, 4	GE	E	1	1	0	0	4

22	OLIR2	Elective courses	3, 4		E	1/3	3/1	0	0	8
	OLMM1	Music and media	3, 4	RV	E	1	1	0	0	4
	OLDI1	Didactic music games for elementary school	3, 4	RV	E	0	2	0	0	4
	OUATS1	Music recording technology	3, 4	VA	E	2	0	0	0	4
	OJWM1	Development of World music in Serbia	3	RV	E	1	1	0	0	2
	OJWM2	A review of the traditional music of the world - World music	4	RV	E	1	1	0	0	2
23	OHKO4	Counterpoint 4	4	VA	GC	2	1	0	0	2
24	OHMO4	Music forms 4	4	VA	GC	2	1	0	0	2
25	OLPE1	Pedagogy	4	GE	GC	2	0	0	0	3
Total						30/34	18/14	0	0	60

THIRD YEAR

26	OLSO3	Solfeggio 3	5, 6	RV	C	1	2	0	0	10
27	OLMS1	Solfeggio teaching methods	5, 6	TM	C	1	1	0	0	10
28	OLOM1	Methods of general music education	5, 6	TM	C	1	1	0	0	10
29	OUAMI1	Musical instruments 1	5	VA	GC	1	1	0	0	2
30	OGIM3	History of music 3	5, 6	GE	GC	1	1	0	0	4
31	OUBHD1	Choral conducting 1	5, 6	VA	C	1	1	0	0	4
32	OBHO1	Choir 1	5, 6	VA	GC	2	4	0	0	6
33	OLIT1	Elective courses	5, 6		E	1/2	1	0	0	4
	OHIM1	Practicum of harmony of Impressionism	5, 6	VA	E	2	0	0	0	4
	OMAP1	Analysis of popular music 1	5, 6	VA	E	1	1	0	0	4
	OHSP1	Analysis of musical styles	5, 6	TM	E	2	0	0	0	4
	OHAR1	Arranging 1	5	VA	E	2	1	0	0	2
	OHAR2	Arranging 2	6	VA	E	2	1	0	0	2
34	OLIR3	Elective courses	5, 6		E	1.5/2	2.5/1	0/2	0	8
	OCGL1	Acting 1	5, 6	VA	E	1	2	0	0	6
	ODKP1	Performance practice 1	5, 6	VA	E	1	0	2	0	4
	OLIS1	Performing- pedagogical guidelines of Musical	5, 6	RV	E	1	1	0	0	4
	OGCP1	Serbian folk church chant 1	5	RV	E	1	1	0	0	2
	OJWM1	Development of World music in Serbia	5	RV	E	1	1	0	0	2
	OGCP2	Serbian folk church chant 2	6	RV	E	1	1	0	0	2
	OJWM2	A review of the traditional music of the world - World music	6	RV	E	1	1	0	0	2
	OLPA1	Psychological aspects of preparing for a public performance	6	RV	E	1	1	0	0	2
35	OUAMI2	Musical instruments 2	6	VA	GC	1	1	0	0	2
Total						21/24	29/26	0/4	0	60

FOURTH YEAR

36	OLME1	Practical teaching methods of Solfeggio	7, 8	TM	C	1	4	0	0	13
37	OLOP1	Practical methods of general music education	7, 8	TM	C	1	4	0	0	13

38	OJEM1	Ethnomusicology	7, 8	GE	GC	1	1	0	0	4
39	OUBHD2	Choral conducting 2	7, 8	VA	C	1	1	0	0	4
40	OGSK1	Sociology of culture	7, 8	GE	GC	2	0	0	0	4
41	OBHO2	Choir 2	7, 8	VA	GC	2	4	0	0	6
42	OLIP1	Elective courses	7, 8		E	1/2	1/0	0	0	4
	OGOU1	General overview of history of arts	7, 8	GE	E	2	0	0	0	4
	OGPU1	Introduction to the applied aesthetics, science and theory of arts	7, 8	TM	E	2	0	0	0	4
	OGIP1	History of popular music	7, 8	TM	E	1	1	0	0	4
43	OLIT2	Elective courses	7, 8		E	1/2	1	0	0	4
	OHIM1	Practicum of harmony of Impressionism	7, 8	VA	E	2	0	0	0	4
	OMAP1	Analysis of popular music 1	7, 8	VA	E	1	1	0	0	4
	OHSP1	Analysis of musical styles	7, 8	TM	E	2	0	0	0	4
	OHAR1	Arranging 1	7	VA	E	2	1	0	0	2
	OHAR2	Arranging 2	8	VA	E	2	1	0	0	2
44	OLIR4	Elective courses	7, 8		E	1.5/3	2.5/1	0	0	8
	OCGL1	Acting 1	7, 8	VA	E	1	2	0	0	6
	OUATS1	Music recording technology	7, 8	VA	E	2	0	0	0	4
	OLRM1	Realization of the Musical in the function of integrated teaching	7, 8	RV	E	1	1	0	0	4
	OJWM1	Development of World music in Serbia	7	RV	E	1	1	0	0	2
	OJWM2	A review of the traditional music of the world - World music	8	RV	E	1	1	0	0	2
Total						23/30	37/32	0	0	60
Number of classes and ECTS on the study program in total						3060			240	

Module – Music Theory

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OHIT1	History of music theory 1	1	TM	C	2	0	0	0	2
2	OHUA1	Introduction to music theory and analysis 1	1	RV	C	1	1	0	0	2
3	OHHA1	Harmony with harmonic analysis 1	1, 2	RV	C	2	2	0	0	8
4	OHKT1	Counterpoint 1	1	RV	C	2	1	0	0	4
5	OHI01	Elective courses	1, 2		E	1/2	1/4	0	0	6
	OBHO1	Choir 1	1, 2	VA	E	2	4	0	0	6
	OHVI1	Practicum of vocal and instrumental settings 1	1	VA	E	1	1	0	0	3
	OHVI2	Practicum of vocal and instrumental settings 2	2	VA	E	1	1	0	0	3
6	OUBPK1	Musical scores 1	1, 2	VA	C	1	0	0	0	4
7	OUAMI1	Musical instruments 1	1	VA	GC	1	1	0	0	2
8	OUDKA1	Piano as a subsidiary subject 1	1, 2	VA	GC	1	0	0	0	4
9	OLSM1	Solfeggio 1	1, 2	VA	GC	1	1	0	0	4
10	OGSJ1	Elective courses	1, 2		E	1	1	0	0	4
	OGEN1	English language 1	1, 2	GE	E	1	1	0	0	4
	OGFR1	French language 1	1, 2	GE	E	1	1	0	0	4
	OGNE1	German language 1	1, 2	GE	E	1	1	0	0	4
	OGRU1	Russian language 1	1, 2	GE	E	1	1	0	0	4
11	OGIM1	History of music 1	1, 2	GE	GC	1	1	0	0	4
12	OLPS1	Psychology	1	GE	GC	2	0	0	0	3
13	OHIT2	History of music theory 2	2	TM	C	2	0	0	0	2
14	OHUA2	Introduction to music theory and analysis 2	2	RV	C	1	1	0	0	2
15	OHKT2	Counterpoint 2	2	RV	C	2	1	0	0	4
16	OUAMI2	Musical instruments 2	2	VA	GC	1	1	0	0	2
17	OLPE1	Pedagogy	2	GE	GC	2	0	0	0	3
Total						32/34	18/24	0	0	60

SECOND YEAR

18	OHIT3	History of music theory 3	3	TM	C	2	0	0	0	2
19	OHA01	Analysis of musical forms 1	3	TM	C	2	1	0	0	4
20	OHHA2	Harmony with harmonic analysis 2	3, 4	RV	C	2	2	0	0	8
21	OHKT3	Counterpoint 3	3	RV	C	2	1	0	0	4
22	OHI02	Elective courses	3, 4		E	1/2	1/0	0	0	4
	OUBHD1	Choral conducting 1	3, 4	VA	E	1	1	0	0	4
	OUATS1	Music recording technology	3, 4	VA	E	2	0	0	0	4
23	OUBPK2	Musical scores 2	3, 4	VA	C	1	0	0	0	4

24	OUA001	Principles of orchestration 1	3, 4	VA	GC	1	1	0	0	4
25	OUKA2	Piano as a subsidiary subject 2	3, 4	VA	GC	1	0	0	0	4
26	OLSM2	Solfeggio 2	3, 4	VA	GC	1	1	0	0	4
27	OGSJ2	Elective courses	3, 4		E3	1	1	0	0	4
	OGEN2	English language 2	3, 4	GE	E	1	1	0	0	4
	OGFR2	French language 2	3, 4	GE	E	1	1	0	0	4
	OGNE2	German language 2	3, 4	GE	E	1	1	0	0	4
	OGRU2	Russian language 2	3, 4	GE	E	1	1	0	0	4
28	OGIM2	History of music 2	3, 4	GE	GC	1	1	0	0	4
29	OGOU1	General overview of history of arts	3, 4	GE	GC	2	0	0	0	4
30	OHIT4	History of music theory 4	4	TM	C	2	0	0	0	2
31	OHAO2	Analysis of musical forms 2	4	TM	C	2	1	0	0	4
32	OHKT4	Counterpoint 4	4	RV	C	2	1	0	0	4
Total						34/36	18/16	0	0	60

THIRD YEAR										
33	OHIT5	History of music theory 5	5	TM	C	2	0	0	0	2
34	OHAO3	Analysis of musical forms 3	5	TM	C	2	1	0	0	5
35	OHHA3	Harmony with harmonic analysis 3	5, 6	RV	C	2	2	0	0	10
36	OHAV1	Vocal music analysis 1	5	RV	C	1	2	0	0	4
37	OHI03	Elective courses	5, 6		E	2	0/1	0	0	4
	OHIM1	Practicum of harmony of Impressionism	5, 6	VA	E	2	0	0	0	4
	OGPU1	Introduction to the applied aesthetics, science and theory of arts	5, 6	TM	E	2	0	0	0	4
	OHAR1	Arranging 1	5	VA	E	2	1	0	0	2
	OHAR2	Arranging 2	6	VA	E	2	1	0	0	2
38	OHAS1	Analysis of musical styles 1	5	RV	C	2	2	0	0	4
39	OUA002	Basics of orchestration 2	5, 6	VA	C	1	1	0	0	4
40	OLSM3	Solfeggio 3	5, 6	VA	GC	1	1	0	0	4
41	OGSJ3	Elective courses	5, 6		E	1	1	0	0	4
	OGEN3	English language 3	5, 6	GE	E	1	1	0	0	4
	OGFR3	French language 3	5, 6	GE	E	1	1	0	0	4
	OGNE3	German language 3	5, 6	GE	E	1	1	0	0	4
	OGRU3	Russian language 3	5, 6	GE	E	1	1	0	0	4
42	OGIM3	History of music 3	5, 6	GE	GC	1	1	0	0	4
43	OHIT6	History of music theory6	6	TM	C	2	0	0	0	2
44	OHAO4	Analysis of musical forms4	6	TM	C	2	1	0	0	5
45	OHAV2	Vocal music analysis 2	6	RV	C	1	2	0	0	4
46	OHAS2	Analysis of musical styles 2	6	RV	C	2	2	0	0	4
Total						30	22/24	0	0	60

FOURTH YEAR

47	OHIT7	History of music theory 7	7	TM	C	2	0	0	0	2
48	OHAO5	Analysis of musical forms 5	7	TM	C	2	1	0	0	4
49	OHAV3	Vocal music analysis 3	7	RV	C	1	2	0	0	5
50	OHAS3	Analysis of musical styles 3	7	RV	C	2	2	0	0	5
51	OHI04	Elective courses	7, 8		E	2	0/1	0	0	4
	OHIM1	Practicum of harmony of Impressionism	7, 8	VA	E	2	0	0	0	4
	OHAR1	Arranging 1	7	VA	E	2	1	0	0	2
	OHAR2	Arranging 2	8	VA	E	2	1	0	0	2
52	OHI05	Elective courses	7, 8		E	0/2	2/0	0	0	4
	OLDI1	Didactic music games for elementary school	7, 8	RV	E	0	2	0	0	4
	OUATS1	Music recording technology	7, 8	VA	E	2	0	0	0	4
	OGIU2	History of art 2	7, 8	GE	E	2	0	0	0	4
	OJEM1	Ethnomusicology	7, 8	GE	E	1	1	0	0	4
	OJWM1	Development of World music in Serbia	7	RV	E	1	1	0	0	2
	OJWM2	A review of the traditional music of the world - World music	8	RV	E	1	1	0	0	2
53	OGSK1	Sociology of culture	7, 8	GE	GC	2	0	0	0	4
54	OGSJ4	Elective courses	7, 8		E3	1	1	0	0	4
	OGEN4	English language 4	7, 8	GE	E	1	1	0	0	4
	OGFR4	French language 4	7, 8	GE	E	1	1	0	0	4
	OGNE4	German language 4	7, 8	GE	E	1	1	0	0	4
	OGRU4	Russian language 4	7, 8	GE	E	1	1	0	0	4
55	OHSR1	Elective courses	7, 8		E	0	0	2	0	4
	OHS1	Seminar paper in Harmony with harmonic analysis 1	7	VA	E	0	0	2	0	4
	OHSK1	Seminar paper in counterpoint 1	7	VA	E	0	0	2	0	4
	OHSO1	Seminar paper in Analysis of musical forms 1	7	VA	E	0	0	2	0	4
	OHSV1	Seminar paper in Analysis of vocal music 1	7	VA	E	0	0	2	0	4
	OHSS1	Musical styles analysis 1	7	VA	E	0	0	2	0	4
56	OHME1	Elective courses	7, 8		E	1	1	0	0	4
	OLPM1	Principles of Solfeccio teaching methods	7, 8	TM	E	1	1	0	0	4
	OLMK1	Methods of music teaching in elementary schools	7, 8	TM	E	1	1	0	0	4
57	OHIT8	History of music theory 8	8	TM	C	2	0	0	0	2
58	OHAO6	Analysis of musical forms 6	8	TM	C	2	1	0	0	4
59	OHAV4	Vocal music analysis 4	8	RV	C	1	2	0	0	5
60	OHAS4	Analysis of musical styles 4	8	RV	C	2	2	0	0	5
61	OHSR2	Elective courses	8, 9		E	0	0	2	0	4
	OHS2	Seminar paper in Harmony with harmonic analysis 2	8	VA	E	0	0	2	0	4
	OHSK2	Seminar paper in Counterpoint 2	8	VA	E	0	0	2	0	4
	OHSO2	Seminar paper in Analysis of musical forms 2	8	VA	E	0	0	2	0	4
	OHSV2	Seminar paper in Analysis of vocal music 2	8	VA	E	0	0	2	0	4
	OHSS2	Seminar paper in Musical styles analysis 2	8	VA	E	0	0	2	0	4
Total						26/30	18/16	4	0	60
Number of classes and ECTS on the study program in total						3030			240	

Module - Ethnomusicology with Ethnochoreology

No.	Code	Course	S	Status	Type	Active training classes			Other classes	ECTS
						L	P	AC		
FIRST YEAR										
1	OJUE1	Introduction to Ethnomusicology	1	TM	C	1	1	0	0	4
2	OJEK1	Ethnochoreology 1- theories and methods of ethnochoreological research of dance	1, 2	RV	C	1	2	0	0	7
3	OJMR1	Basic methodology of music research	1	TM	C	1	1	0	0	2
4	OJNP1	Traditional folk singing and playing 1	1, 2	VA	C	1	1	0	0	4
5	OJET1	Ethnology 1: Introduction to Ethnology and Anthropology	1, 2	TM	C	1	1	0	0	4
6	OJNZ1	Folk literature 1	1, 2	TM	C	2	0	0	0	4
7	OUAMI1	Musical instruments 1	1	VA	GC	1	1	0	0	2
8	OGSJ1	Elective courses	1, 2		E	1	1	0	0	4
	OGEN1	English language 1	1, 2	GE	E	1	1	0	0	4
	OGFR1	French language 1	1, 2	GE	E	1	1	0	0	4
	OGNE1	German language 1	1, 2	GE	E	1	1	0	0	4
	OGRU1	Russian language 1	1, 2	GE	E	1	1	0	0	4
9	OHHO1	Harmony with harmonic analysis 1	1, 2	VA	GC	2	1	0	0	4
10	OHKO1	Counterpoin t1	1	VA	GC	2	1	0	0	2
11	OLSM1	Solfeggio 1	1, 2	VA	GC	1	1	0	0	4
12	OUDKA1	Piano as a subsidiary subject 1	1, 2	VA	GC	1	0	0	0	4
13	OGIM1	History of music 1	1, 2	GE	GC	1	1	0	0	4
14	OJIS1	History of Serbian Ethnomusicology	2	TM	C	1	1	0	0	3
15	OJSE1	Elective courses	2, 3		E	0	0	1	0	4
	OJVT1	Serbian vocal tradition	2	RV	E	0	0	1	0	4
	OJMP1	Folk song as a melopoetic unity	2	RV	E	0	0	1	0	4
16	OUAMI2	Musical instruments 2	2	VA	GC	1	1	0	0	2
17	OHKO2	Counterpoint 2	2	VA	GC	2	1	0	0	2
Total						31	23	1	0	60

SECOND YEAR

18	OJOP1	Ritual singing 1	3, 4	TM	C	1	2	0	0	7
19	OJAN1	Analysis of Serbian vocal forms	3	RV	C	1	1	0	0	3
20	OJTM1	Theory and method in Ethnomusicology	3	TM	C	1	1	0	0	3
21	OJEK2	Ethnochoreology 2 - Ritual and Dance - Concept and directions of study	3, 4	RV	C	1	2	0	0	7
22	OJNP2	Traditional folk singing and playing 2	3, 4	VA	C	1	1	0	0	4
23	OJET2	Ethnology 2: Anthropology of religion and folk religion in the Balkans	3, 4	TM	C	1	1	0	0	4
24	OGSJ2	Elective courses	3, 4		E	1	1	0	0	4

	OGEN2	English language 2	3, 4	GE	E	1	1	0	0	4
	OGFR2	French language 2	3, 4	GE	E	1	1	0	0	4
	OGNE2	German language 2	3, 4	GE	E	1	1	0	0	4
	OGRU2	Russian language 2	3, 4	GE	E	1	1	0	0	4
25	OHHO2	Harmony with harmonic analysis2	3, 4	VA	GC	2	1	0	0	4
26	OHKO3	Counterpoint 3	3	VA	GC	2	1	0	0	2
27	OLSM2	Solfeggio 2	3, 4	VA	GC	1	1	0	0	4
28	OUDKA2	Piano as a subsidiary subject 2	3, 4	VA	GC	1	0	0	0	4
29	OGIM2	History of music 2	3, 4	GE	GC	1	1	0	0	4
30	OGSK1	Sociology of culture	3, 4	GE	GC	2	0	0	0	4
31	OJSE2	Elective courses	4, 5		E	0	0	1	0	4
	OJMO1	Morphological qualities of Serbian folk melodies	4	RV	E	0	0	1	0	4
	OJSS1	Serbian vocal tradition - a small-scale case study	4	RV	E	0	0	1	0	4
32	OHKO4	Counterpoint 4	4	VA	GC	2	1	0	0	2
Total						30	24	1	0	60

THIRD YEAR										
33	OJNI1	Folk musical instruments 1	5	RV	C	1	2	0	0	4
34	OJDP1	Traditional rural two-part singing in Serbia	5	RV	C	1	2	0	0	4
35	OJEK3	Ethnochoreology 3- Traditional Serbian dances	5, 6	RV	C	1	2	0	0	8
36	OJNP3	Traditional folk singing and playing 3	5, 6	VA	C	1	1	0	0	4
37	OJET3	Ethnology 3: Anthropology of contemporary Balkan societies	5, 6	TM	C	1	1	0	0	4
38	OJME1	Elective courses	5, 6		E	1	1	0	0	4
	OLOM1	Methods of general music education	5, 6	TM	E	1	1	0	0	10
	OLPM1	Principles of solfeggio teaching methods	5, 6	TM	E	1	1	0	0	4
	OLMK1	Methods of music teaching in elementary schools	5, 6	TM	E	1	1	0	0	4
39	OLSM3	Solfeggio 3	5, 6	VA	GC	1	1	0	0	4
40	OHMO1	Music forms 1	5	VA	GC	2	1	0	0	2
41	OLPS1	Psychology	5	GE	GC	2	0	0	0	3
42	OGIM3	History of music 3	5, 6	GE	GC	1	1	0	0	4
43	OGSJ3	Elective courses	5, 6		E	1	1	0	0	4
	OGEN3	English language 3	5, 6	GE	E	1	1	0	0	4
	OGFR3	French language 3	5, 6	GE	E	1	1	0	0	4
	OGNE3	German language 3	5, 6	GE	E	1	1	0	0	4
	OGRU3	Russian language 3	5, 6	GE	E	1	1	0	0	4
44	OJNI2	Folk musical instruments 2	6	RV	C	1	2	0	0	3
45	OJOP2	Ritual singing 2	6	TM	C	1	2	0	0	3
46	OJSE3	Elective courses	6, 7		E	0	0	1	0	4
	OJAI1	Labial and free aerophone instruments	6	RV	E	0	0	1	0	4
	OJUJ1	Single reed pipes	6	RV	E	0	0	1	0	4

47	OHMO2	Music forms 2	6	VA	GC	2	1	0	0	2
48	OLPE1	Pedagogy	6	GE	GC	2	0	0	0	3
Total						26	26	1	0	60

FOURTH YEAR

49	OJNI3	Folk musical instruments 3	7	RV	C	1	2	0	0	4
50	OJEZ1	Elective courses	7, 8		E	1	1	0	0	4
	OJES1	Ethnomusicology of contemporary worlds	7	RV	E	1	1	0	0	4
	OJRM1	Gender, body and sexuality in music	7	RV	E	1	1	0	0	4
51	OJEK4	Ethnochoreology 4 - Choreographed folklore	7, 8	RV	C	1	2	0	0	8
52	OJTB1	Traditional folk music of the Balkans 1	7	RV	C	1	1	0	0	4
53	OJNP4	Traditional folk singing and playing 4	7, 8	VA	C	1	1	0	0	4
54	OGCP1	Serbian folk Church singing 1	7	RV	C	1	1	0	0	2
55	OJRA1	Elective courses	7, 8		E	1/2	1	0	0	4
	OUATS1	Music recording technology	7, 8	VA	E	2	0	0	0	4
	OLOM1	Methods of general music education	7, 8	TM	E	1	1	0	0	10
	OLPM1	Principles of solfeggio teaching methods	7, 8	TM	E	1	1	0	0	4
	OLMK1	Methods of music teaching in elementary schools	7, 8	TM	E	1	1	0	0	4
	OHAR1	Arranging 1	7	VA	E	2	1	0	0	2
	OGIP1	History of popular music	7, 8	TM	E	1	1	0	0	4
	OHAR2	Arranging 2	8	VA	E	2	1	0	0	2
	OGCP2	Serbian folk church chant 2	8	RV	E	1	1	0	0	2
56	OGOU1	General overview of history of arts	7, 8	GE	GC	2	0	0	0	4
57	OGPU1	Introduction to the applied aesthetics, science and theory of arts	7, 8	TM	C	2	0	0	0	4
58	OHMO3	Musical forms 3	7	VA	GC	2	1	0	0	2
59	OGSJ4	Elective courses	7, 8		E3	1	1	0	0	4
	OGEN4	English language 4	7, 8	GE	E	1	1	0	0	4
	OGFR4	French language 4	7, 8	GE	E	1	1	0	0	4
	OGNE4	German language 4	7, 8	GE	E	1	1	0	0	4
	OGRU4	Russian language 4	7, 8	GE	E	1	1	0	0	4
60	OJTB2	Traditional folk music of the Balkans 2	8	RV	C	1	1	0	0	4
61	OJSK1	Elective courses	8, 9		E	0	0	1	0	4
	OJTP1	Field research of Serbian traditional dances	8	RV	E	0	0	1	0	4
	OJSP1	Contemporary dance genres	8	RV	E	0	0	1	0	4
	OJKP1	Comparative analysis of the musical and kinetic dance component	8	RV	E	0	0	1	0	4
62	OJEZ2	Elective courses	8, 9		E	1	1	0	0	2
	OJNK1	The newly composed folk music and world music	8	RV	E	1	1	0	0	2
	OJPM1	Development of popular music genres in Serbia	8	RV	E	1	1	0	0	2
63	OJSE4	Elective courses	8, 9		E	0	0	1	0	4
	OJT11	Traditional forms of musical expression	8	RV	E	0	0	1	0	4

	OJSZ1	Contemporary music genres	8	RV	E	0	0	1	0	4
64	OHMO4	Music forms 4	8	VA	GC	2	1	0	0	2
Total						26/28	19	2	0	60
Number of classes and ECTS on the study program in total							3150		240	

* S- Semester

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

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

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

Admission

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

Faculty of Music is enrolling certain number of students (budget and self-financing) per year to the Music Research Oriented Program at the bachelor level, depending on the social demands and self resources. Number of students is defined each year according to Certificates of accreditation, Decision on the number of students enrolled in Bachelor academic studies financed from the budget for Universities and Faculties founded by the Republic of Serbia, and the Faculty of Music Academic Council decision.

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

Student transfer from the other faculties is possible on the second and third year of study with the transfer procedure set by Policies and regulations for studying.

Transfer from the other study programs is allowed with passing differentials in subjects.

Recognition of the exam is carried out by the all Heads of the Department Council, and the final decision is made by the Faculty of Music Academic Council.

Entrance Exam

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

Entrance exams to the Music Research Oriented Program consist of the following exams:

Music Research Oriented Program - Module MUSICOLOGY

1. Main subject Exam

History of music

Written and oral exam in History of music (a list of the selected key questions from the History of music secondary school program is formed and accounted one month before the entrance exam. Topics for the written exam are selected from the given questions.) Written exam lasts for 4 hours. Candidates answer one question at the oral part of the exam.

Candidates who would like to apply to the Musicology study program can have consultations with professors at the Department for Musicology.

Questions for the June 2016 entrance exam:

1. General characteristic of the Baroque music
2. General characteristic of the Classicism music

3. General characteristic of the Romanticism music
4. General characteristic of the Impressionism music
5. Instrumental pieces by J. S. Bach
6. Operas by W. A. Mozart
7. Symphonies by Ludwig van Beethoven
8. Opus of Peter Ilyich Tchaikovsky
9. Opus of Stevan Stojanović Mokranjac
10. Opus of Stevan Hristić

2. Foreign language Exam

- Test of one of the world languages (English, German, Russian, French), consisted of text understanding check (questions related to the text, true/false alternatives) and grammar test (one of the offered answers is selected), etc.

3. Musical Forms and Harmony Exam

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

4. Piano Exam

- one scale that the candidate picks out at the exam (diatonic scales, hands together, in similar motion, four octaves; arpeggios: major and minor triads and dominant and diminished chords in root position and inversions – hands together, in similar motion)
- one etude (Carl Czerny: Op. 299, Vol. II; Crammer-Büllow: Vol. I) or virtuoso composition of similar requests
- one polyphonic style composition (two-part invention by J. S. Bach/ one movement of G. F. Handel's suite/ *The French suite* by J.S. Bach)
- first movement of a sonata (Joseph Haydn: D-major Hob. XVI/14; A-major Hob. XVI/12; E-major Hob. XVI/13; Wolfgang Amadeus Mozart: C-major KV 545; F-major ; G-major KV 283; F-major KV 280; Ludvig van Beethoven: Op. 49 No. 1 g-minor)
- one composition by choice (François Couperin: *12 little pieces*; Handel *12 little pieces*; *Rondo in D-major, Variations, Fantasy D- minor* by Mozart; *Album for the Youth* by Tchaikovsky Op. 39 and Op. 65; Grieg: *Lyric pieces*; R. Schumann *Album for the Youth* Op. 68; Sergei Bortkiewicz: *Childhood* Op. 39; Prokofiev: *Music for Children* Op. 65; Béla Bartók: *Mikrokosmos*; Shostakovich: *Dances of the Dolls*; Mokranjac: *Three dances*)

This program is a minimum requirement and candidates are not obliged to perform it by heart.

Music Research Oriented Program - Module ETHNOMUSICOLOGY AND ETHNOCOREOLOGY

1. Ethnomusicology Exam

Written exam consists of the interpretation of one (of three in total) topics of a more general content. Topics are announced at the entrance exam. Oral exam consists of the interview with the candidate about several selected ethnomusicology/ ethnochoreological works (available at the FoM Students' Service one month prior to the entrance exam). Written exam lasts for 4 hours.

2. Foreign language Exam

- Test of one of the world languages (English, German, Russian, French), which consists of text understanding check (questions related to the text, alternatives true-false) and grammar test (one of the offered answers is selected), etc.

3. Music Form and Harmony Exam

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

4. Piano Exam

- one scale that the candidate picks out at the exam (diatonic scales, hands together, in similar motion, four octaves; arpeggios major and minor triads and dominant and diminished chords in root position and inversions – hands together, in similar motion)
 - one etude (Carl Czerny: Op. 299, Vol. II; Crammer-Büllow: Vol. I) or virtuoso composition of similar requests
 - one polyphonic style composition (two-part invention by J. S. Bach/ one movement of G. F. Handel's suite/ *The French suite* by J.S. Bach)
 - first movement of a sonata (Joseph Haydn: D-major Hob. XVI/14; A-major Hob. XVI/12; E-major Hob. XVI/13; Wolfgang Amadeus Mozart: C-major KV 545; F-major ; G-major KV 283; F-major KV 280; Ludwig van Beethoven: Op. 49 No. 1 G-minor)
 - one composition by choice (François Couperin: *12 little pieces*; Handel *12 little pieces*; *Rondo in D-major, Variations, Fantasy d- minor* by Mozart; *Album for the Youth* by Tchaikovsky Op. 39 and Op. 65; Grieg: *Lyric pieces*; R. Schumann *Album for the Youth* Op. 68; Sergei Bortkiewicz: *Childhood* Op. 39; Prokofiev: *Music for Children* Op. 65; Béla Bartók: *Mikrokosmos*; Shostakovich: *Dances of the Dolls*; Mokranjac: *Three dances*)
- This program is a minimum requirement and candidates are not obliged to perform it by heart.

5. Solfeggio Exam

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

Written part

one-part and two-part dictation

Dictations are played:

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

Oral part

-Task at the oral part of the exam is singing of the melodic example *a prima vista*

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

Music Research Oriented Program - Module MUSIC PEDAGOGY

1. Music Forms and Harmony Exam

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

2. Solfeggio Exam (including the theory exam)

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

Written exam

a) One-part and two-part dictation

Dictations are played:

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

b) Written exam on theory of music

Candidates take the written exam based on the dictated auditory tasks and written text.

Oral part

Task at the oral part of the exam is singing of the melodic example *a prima vista* and rhythmic examples

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

3. Piano Exam

- one scale that the candidate picks out at the exam (diatonic scales, hands together, in similar motion, four octaves; arpeggios – major and minor triads and dominant and diminished chords in root position and inversions – hands together, in similar motion)
 - one etude (Carl Czerny: Op. 299, Vol. II; Crammer-Büllow: Vol. I) or virtuoso composition of similar requests
 - one polyphonic composition (two-part invention by J. S. Bach/ one movement of G. F. Handel's suite/ *The French suite* by J.S. Bach)
 - first movement of a sonata (Joseph Haydn: D-major Hob. XVI/14; A-major Hob. XVI/12; E-major Hob. XVI/13; Wolfgang Amadeus Mozart: C-major KV 545; F-major ; G-major KV 283; F-major KV 280; Ludwig van Beethoven: Op. 49 No. 1 g-minor)
 - one composition by choice (François Couperin: *12 little pieces*; Handel *12 little pieces*; *Rondo in D-major, Variations, Fantasy d- minor* by Mozart; *Album for the Youth* by Tchaikovsky Op. 39 and Op. 65; Grieg: *Lyric pieces*; R. Schumann *Album for the Youth* Op. 68; Sergei Bortkiewicz: *Childhood* Op. 39; Prokofiev: *Music for Children* Op. 65; Béla Bartók: *Mikrokosmos*; Shostakovich: *Dances of the Dolls*; Mokranjac: *Three dances*)
- This program is a minimum requirement and candidates are not obliged to perform it by heart.

Music Research Oriented Program - Module MUSIC THEORY

1. Music Forms and Harmony Exam

- harmonization of the given soprano (using nonchord tones, alterations and all types of modulations)
- formal and harmonic analysis of a shorter (or part of a longer) composition in a piano record
- harmonization at the piano:
 - a) playing of the modulations according to the outline (which candidate sketched out) based on the given direction of modulation and relation between initial and target key. Candidate chooses the type of modulation with explanation of the choice he/she has made (taking into account key relationship, modulation direction, the possibility of achieving all three phases of modulation and its aesthetic component)
 - b) playing the harmonization of soprano melody given on the exam; melody in the form of music sentence, in a key specific and unified, without modulations, composed of the diatonic and altered tones, without chord symbols.

2. Piano Exam

- one scale that student picks out at the exam (one scale that student picks out at the exam (diatonic scales, hands together, in similar motion, four octaves; arpeggios – major and minor triads and dominant and diminished chords in root position and inversions – hands together, in similar motion)
- one etude (Carl Czerny: Op. 299, Vol. II; Crammer-Büllow: Vol. I) or virtuoso composition of similar requests

- one polyphonic style composition (two-part invention by J. S. Bach/ one movement of G. F. Handel's suite/ *The French suite* by J.S. Bach)
- first movement of a sonata (Joseph Haydn: D-major Hob. XVI/14; A-major Hob. XVI/12; E-major Hob. XVI/13; Wolfgang Amadeus Mozart: C-major KV 545; F-major ; G-major KV 283; F-major KV 280; Ludwig van Beethoven: Op. 49 No. 1 G-minor)
- one composition by choice (François Couperin: *12 little pieces*; Handel *12 little pieces*; *Rondo in D-major, Variations, Fantasy d- minor* by Mozart; *Album for the Youth* by Tchaikovsky Op. 39 and Op. 65; Grieg: *Lyric pieces*; R. Schumann *Album for the Youth* Op. 68; Sergei Bortkiewicz: *Childhood* Op. 39; Prokofiev: *Music for Children* Op. 65; Béla Bartók: *Mikrokosmos*; Shostakovich: *Dances of the Dolls*; Mokranjac: *Three dances*)

This program is a minimum requirement and candidates are not obliged to perform it by heart.

3. Solfeggio Exam (written and oral part)

Exam consists of the written and oral part and its level of difficulty corresponds to the subject solfeggio at the secondary music school (Theory department)

Written part

one-part and two-part dictation

Dictations are played:

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

Oral part

Task at the oral part of the exam is singing of the melodic example *a prima vista* and rhythmic examples
Melodic example is diptych consisting of two compositions of different forms, content and character.

4. Foreign language Exam

- Test of one of the world languages (English, German, Russian, French), which consists of text understanding check (questions related to the text, alternatives true-false) and grammar test (one of the offered answers is selected), etc.

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.

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 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. OLIS1 - Musical: Guidelines in Education and Performance
2. OLPO1 - Music Appreciation
3. OLRM1 - A musical realization as the function of the integrative teaching
4. OLUM1 - Musical: Guidelines in Education and Performance
5. OHAS1 – Analysis of musical styles 1
6. OHAS2 - Analysis of Musical Styles 2
7. OHAS3 – Analysis of musical styles 3
8. OHAS4-Analysis of musical style 4
9. OHSP1 – Analysis of musical styles
10. OUHSP1 – Analysis of musical styles
11. OHST2 - Analysis of musical styles 2
12. OUHST2 - Analysis of musical styles 2
13. OHST1 – Analysis of musical style 1
14. OUHST1– Analysis of musical style 1
15. OHAO1 - Music form analysis 1
16. OHAO2 - Music form analysis 2
17. OHAO3 – Music form analysis 3
18. OHAO4 -Music form analysis 4
19. OHAO5 - Music form analysis 5
20. OHAO6 - Music form analysis 6
21. OUGEN1 - English language
22. OGEN1 - English language 1
23. OGEN2 - English language 2
24. OGEN3 - English language 3
25. OGEN4 - English language 4
26. OJEM1 - Ethnomusicology
27. OUJEM1 – Ethnomusicology
28. OGIM1 – History of Music 1
29. OUGIM1 - History of Music 1
30. OGIM2 - History of Music 2
31. OUGIM2 - History of Music 2
32. OGIM3 - History of Music 3
33. OUGIM3 - History of Music 3
34. OGIU1 – History of Art 1
35. OGIU2 - History of Art 2
36. OUGNE1 - German language
37. OGENE1 - German language 1
38. OGENE2 - German language 2
39. OGENE3 - German language 3
40. OGENE4 - German language 4
41. OGOU1 - General overview of History of Arts
42. OUGOU1 - General overview of History of Arts
43. OLPE1 - Pedagogy
44. OULPE1 – Pedagogy
45. OLPS1 - Psychology
46. OULPS1 - Psychology
47. OUGRU1 - Russian language
48. OGRU1 - Russian language 1
49. OGRU2 - Russian language 2
50. OGRU3 - Russian language 3
51. OGRU4 - Russian language 4
52. OLSM1 - Solfeggio 1
53. OLSO1 - Solfeggio 1
54. OLSM2 - Solfeggio 2
55. OLSO2 - Solfeggio 2
56. OLSM3 - Solfeggio 3
57. OLSO3 - Solfeggio 3
58. OGSK1 - Sociology of Culture
59. OUGSK1 - Sociology of Culture
60. OGUE1 - Introduction to the applied aesthetics and theory of arts 1
61. OGUE2 - Introduction to the applied aesthetics and theory of arts 2
62. OGPU1 - Introduction to applied aesthetics, sciences and art theories
63. OUGPU1 - Introduction to applied aesthetics, sciences and art theories
64. OUGFR1 - French language
65. OGFR1 - French language 1
66. OGFR2 - French language 2
67. OGFR3 - French language 3
68. OGFR4 - French language 4
69. OJEK1 - Ethnochoreology 1 – Theories and methods in ethnochoreology
70. OJEK2 - Ethnochoreology 2 – Ritual and Dance – Concepts and research approaches
71. OUJEK1 – Ethnochoreology
72. OJEK3 - Ethnochoreology 3 – Traditional dances of Serbia
73. OJEK4 - Ethnochoreology 4 – Choreographed folklore
74. OGNR4 – National history of music – Music in Serbia between the two world wars: modernism
75. OGNR3 – National history of music – Music in Serbia between the two world wars: romanticism
76. OGNR2 – National history of music – Music in Serbia at the end of 19th and the beginning of 20th century
77. OGNR1 – National history of music – Music in Serbia in the 19th century
78. OGNS1 – National history of music – Contemporary music 1: Creative tendencies and compositional techniques of 20th and 21st century 1
79. OGNS2 – National history of music – Contemporary music 2: Creative tendencies and compositional techniques of 20th and 21st century 2
80. OGOB1 - History of music – baroque 1
81. OGOB2 - History of music – baroque 2
82. OGOR2 - History of music – Western European music in the second half of 19th century
83. OGOR1 - History of music – Western European music in the first half of 19th century
84. OGOR3 – History of music – Western European music at the fin de siècle
85. OGOK1 – History of music – classicism 1
86. OGOK2 – History of music – classicism 2
87. OGRS1 – History of music – Music in the Slavic countries in the 19th century
88. OGOS1 – History of music – Contemporary 1: Creative tendencies and compositional techniques of the 20th and 21st century music 1
89. OGOS2 – History of music – Contemporary 2: Creative tendencies and compositional techniques of the 20th and 21st century music 2
90. OGSM1 – History of music – Early music 1: Music in the ancient civilizations and Middle Age Western Europe
91. OGSM2 – History of music – Early music 2: Renaissance

92. OJET1 Ethnology 1: Introduction to Ethnology and Anthropology
93. OJET2 Ethnology 2: Anthropology of religion and folk religion in the Balkans
94. OJET3 Ethnology 3: Anthropology of contemporary Balkan societies
95. OGCP1 Serbian folk church chant 1
96. OGCP2 Serbian folk church chant2
97. OLPA1 Psychological aspects of preparing for a public performance
98. OGIP1 History of popular music
99. OGMI1 Methodology questions of history of music teaching in elementary schools
100. OGNI1 Principles of scientific editions
101. OGUM1 Introduction to Musicology
102. OJAI1 Labial and free aerophone instruments
103. OJNK1 The newly composed folk music and world music
104. OJPM1 Development of popular music genres in Serbia
105. OJUE1 Introduction to Ethnomusicology
106. OJUJ1 Single reed pipes
107. OJWM2 A review of the traditional music of the world - World music
108. OHIM1 Practicum of harmony of Impressionism
109. OHMO1 Musical forms1
110. OHMO2 Musical forms2
111. OHMO3 Musical forms3
112. OHMO4 Musical forms4
113. OHSH1 Seminar paper in Harmony with harmonic analysis 1
114. OHSH2 Seminar paper in Harmony with harmonic analysis 2
115. OHSK1 Seminar paper in Counterpoint 1
116. OHSK2 Seminar paper in Counterpoint 2
117. OHSO1 Seminar paper in Analysis of musical forms 1
118. OHSO2 Seminar paper in Analysis of musical forms 2
119. OHSS1 Seminar paper in Analysis of musical styles 1
120. OHSS2 Seminar paper in Analysis of musical styles 2
121. OHSV1 Seminar paper in Analysis of vocal music 1
122. OHSV2 Seminar paper in Analysis of vocal music 2
123. OHUA1 Introduction to music theory and analysis 1
124. OHUA2 Introduction to music theory and analysis 2
125. OHVI1 Practicum of vocal and instrumental settings 1
126. OHVI2 Practicum of vocal and instrumental settings 2
127. OHVL1 Introduction to analysis of vocal music 1
128. OHVL2 Introduction to analysis of vocal music 2
129. OLOM1 Methodology of general music education
130. OLKS1 Piano in solfeggio teaching
131. OHHA1 Harmony with harmonic analysis 1
132. OHHA2 Harmony with harmonic analysis 2
133. OHHA3 Harmony with harmonic analysis 3
134. OCGL1 Acting 1
135. OUDKA1 Piano as a subsidiary subject 1
136. OUDKA2 Piano as a subsidiary subject 2
137. OUDKM3 Piano as a subsidiary subject 3
138. OUAMI1 Musical instruments1
139. OUAMI2 Musical instruments2
140. OUBPK1 Musical scores1
141. OUBPM1 Musical scores1
142. OUBPP1 Musical scores1
143. OUBPK2 Musical scores2
144. OUBPM2Musical scores2
145. OUBPM3Musical scores 3
146. OUATS1 Music recording technology
147. OHHO1 Harmony with harmonic analysis1
148. OHHO2 Harmony with harmonic analysis2
149. OBHO1 Choir 1
150. OBHO2 Choir 2
151. OGSM3 General history of music: Early music 3: Music of Orthodox countries until the eighteenth century
152. OUAAO1 Principles of orchestration1
153. OUAAO2 Principlesof orchestration 2
154. OJMR1 Introduction to the methodology of music research
155. OJTI1Traditional forms of musical expression
156. OLMK1 Methods of music teaching in elementary schools
157. OLMS1 Solfeggio teaching methods
158. OLME1 Practical solfeggio teaching methods
159. OLOP1 Practical methods of general music education
160. OGPE1 Applied aesthetics and music research
161. OLPM1 Principles of solfeggio teaching method
162. OLDI1 Didactic music games for elementary school
163. OLIM1 Improvisation - voice and piano
164. OHKT1 Counterpoint1
165. OHKT2 Counterpoint2
166. OHKT3 Counterpoint3
167. OHKT4 Counterpoint4
168. ODKP1 Performance practice 1
169. OHKO1 Counterpoint1
170. OHKO2 Counterpoint2
171. OHKO3 Counterpoint3
172. OHKO4 Counterpoint4
173. OHAR1 Arranging 1
174. OHAR2 Arranging 2
175. OUBHD1 Choral conducting 1
176. OUBHD2 Choral conducting 2
177. OJES1 Ethnomusicology of contemporary worlds
178. OLMM1 Music and media
179. OGSO1 Seminar paper in History of music 1-General history of music
180. OGSN1 Seminar paper in History of music 1- National history of music
181. OGSO2 Seminar paper in History of music2 - General history of music (Baroque, Classicism)
182. OGSN2 Seminar paper in History of music 2 -General history of music (Romanticism)
183. OGSN3 Seminar paper in History of music 3 -National history of music
184. OGSO3 Seminar paper in History of music 3 -General history of music
185. OGSN4 Seminar paper in History of music 4 - National history of music
186. OGSO4 Seminar paper in History of music 4 - General history of music
186. OJNZ1 Folk literature 1
187. OJNI1 Folk musical instruments 1
188. OJNI2 Folk musical instruments 2
189. OJNI3 Folk musical instruments 3
190. OJOP1 Ritual singing 1
191. OJOP2 Ritual singing 2
192. OMAP1 Analysis of Popular music1

193. OJRM1 Gender, body and sexuality in music
194. OHIT1 History of music theory 1
195. OHIT2History of music theory 2
196. OHIT3History of music theory 3
197. OHIT4History of music theory 4
198. OHIT5History of music theory 5
199. OHIT6History of music theory 6
200. OHIT7History of music theory 7
201. OHIT8 History of music theory 8
202. OHAV1 Analysis of vocal music 1
203. OHAV2 Analysis of vocal music 2
204. OHAV3 Analysis of vocal music 3
205. OHAV4 Analysis of vocal music 4
206. OJAN1 The Analysis of Serbian Vocal Forms
207. OJVT1 Serbian vocal tradition
208. OJIS1 History of Serbian ethnomusicology
209. OJMO1 Morphological characteristics of Serbian folk melodies
210. OJMP1 Folk song as a melopoetic unit
211. OJSZ1 Contemporary music genres
212. OJSP1 Contemporary dance genres
213. OJSS1 Serbian vocal tradition – minor case study
214. OJTM1 Theory and method in ethnomusicology
215. OJTP1Field research of traditional dances in Serbia
216. OJTB1Traditional folk music of the Balkans 1
217. OJTB2Traditional folk music of the Balkans 2
218. OJT11 Traditional forms of music expression
219. OJNP1Traditional folk singing and playing 1
220. OJNP2 Traditional folk singing and playing 2
221. OJNP3 Traditional folk singing and playing 3
222. OJNP4 Traditional folk singing and playing 4
223. OJWM1 Development of World music in Serbia
224. OJKP1 Comparative analysis of the musical and kinetic dance component

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies		
Course: OLIS1 - Musical: Guidelines in Education and Performance		
Teachers: Milanković D. Vera, – Full Professor, Petrović Č. Milena, Associate Professor		
Assistants: ---		
Course status: elective		
Number of ECTS: 4		
Prerequisites: Passed the exam in Voice and Piano Improvisation (OLIS1)		
Course objective: The interdisciplinary nature of the musical contributes to personal integration through simultaneous development of all senses and capabilities necessary for artistic creativity. Through solo and group musicianship an individual gains experience in public appearance, leading to self assurance, ability to organize, personal and collective responsibility, empathy, tolerance, communicativeness, balanced relationship between individual and team involved in mutual artistic creativity as well as developing abilities for team work.		
Course outcomes: Enables students to be well informed in XX century musical trends and latest achievements as well as understanding the role of the musical as an historic and cultural phenomena. Develops capability of analytical listening and critical reaction to personal and colleagues interpretation. Establishes and develops the theoretical and practical side of performing musical numbers publicly. Develops capability of performing a short repertoire - a choice of musical numbers from well known musicals. Offers better understanding involving music with other arts.		
Course content: <u>Theory classes</u> A short survey on musical history in the light of economic, political, social and cultural factors. Musical terminology. <u>Practice sessions</u> Voice exercises, dramatic context analysis (accent and elocution precision), plot, roles, scenography, costume, choreography. Style and form analysis as well as analysis of musical structure elements of musical numbers in coordination with the text dramatic flow. Vocal technique. Solo and group sight reading of musical numbers. Adding simple movements to the performance as means of better understanding the inner meaning of the text, scathing the physical/emotional/social character of the role, as well as establishing communication with the audience. Uniting body balance, intonation and rhythm precision - singing with movement. Listening to the recorded performance as well as attending performances at the Musical theatre in Belgrade. Developing critical opinions and reactions. At the end of the course a recital of musical numbers is organized often involving faculty ensembles. Students are also requested to sing with self piano accompaniment a prima vista two numbers from XIX and XX century musicals different in character. <u>A colloquium</u> is also requested where students review their knowledge in the history of the musical. <u>Final exam</u> Preparing a musical for performance 1. preparing screenplay, props, costume, performance organization, 2. articulation, singing with movement 3. group cooperation		
Literature: 1. Bordman, Gerald (1985). American Musical Review. New York: Oxford University Press. 2. Divinjo, Žan (1978). Sociologija pozorišta. Beograd: BIGZ. 3. John Kenrick (2010) Musical Theatre a History, Bloomsbury 4. Leman, Lili (2004). Moja umetnost pevanja. Beograd: Studio Lirica. 5. Marković, Marina (2002). Glas glumca. Beograd: Clio. 6. Marković, Marina (2004). Prezentacija specijalističkih studija za mjuzikl. U: Zbornik VI Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 91-99. 7. Marković, Marina (2005). Odnos tehničke pripreme i igre u radu na tehnici glasa. U: Zbornik VII Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 129-137. 8. Novak, Elaine Adams (1988). Performing in Musicals. New York: Schimmer Books. 9. Opsenica, Vesna (2005). Objašnjenje pojma pokretljivost glasa. U: Zbornik VII Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 122-124. 10. Petrović, Milena (2004). Evaluacija specijalističkih studija za mjuzikl. U: Zbornik VI Pedagoškog foruma. Beograd: Fakultet muzičke umetnosti, 99-111.		
No. of active teaching classes:	Lectures: 1	Practical work: 1
Teaching methods: <ul style="list-style-type: none"> • aural presentation method • dialogue method • demonstration method • text elaboration method • practical processing • interactive method Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30		
Grading (max. no. of points 100):		

Exam prerequisites:	Points -50	Final exam:	Points - 50
Activity during classes	10	Preparing and performing musical	50
Practical work	20		
Colloquium	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OLPO1 - Music Appreciation			
Teachers: Milanković D. Vera, – Full Professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Active relation toward listening indispensable for integrating music. Understanding the flow of music content; its emotional, aesthetic and ethic effect.			
Course outcomes: Unconstrained and creative attitude towards music, comparing experience acquired earlier by renewal the memories performed (sung) with new music contents.			
Course content: <u>Theory classes</u> Principles of music perception and analysis by listening to music. <u>Practice session</u> a) composing personal "music vocabulary" b) the rhythm hierarchy of music content and its presence in Serbian folk songs Colloquium Preparing a "soundscape" score of the personal environment and compare the natural environment sounds with acoustical rules of music Course work Making personal "music vocabulary". Written exam Writing a particella following the "music vocabulary" know-how, of a two authorized versions of the same composition (differing in arrangement, interpretation, context) Aural exam Performing a composition from a list (each student presents at the exam) from his or hers repertoire performed while attending previous music education with an appropriate introduction addressed to the audience.			
Literature: 1. Zbornici Pedagoškog foruma scenskih umetnosti održanih u periodu od 1998 do 2015. godine, pristupačni u biblioteci FMU., kao i lični repertoar studenata			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Sorting and grouping, interactive teaching, lectures and workshops: all students involved (if one is singing, others are scheming the score), discussions within the lectures and workshops. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Written Exam	30
Practical work	10	Oral Exam	30
Colloquium	10		
Seminar-s	10		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies		
Course: OLRM1 -A musical realization as the function of the integrative teaching		
Teachers: Milanković D. Vera, – Full Professor, Petrović Č. Milena, Associate Professor		
Assistants: ---		
Course status: elective		
Number of ECTS: 4		
Prerequisites: None		
Course objective: To train students for the integrative teaching, i.e. to connect music or solfeggio teachers with teachers of non musical subjects for easier learning non musical terms with the elements of musical: singing, acting and movement/dance. Introducing musical in music education and methodology of solfeggio contributes personal integration through the simultaneous development of all senses and the skills necessary for artistic creation. Through the group performance, the individual gains experience in the public performance that results in: self-confidence, sense of organization, personal and collective responsibility, empathy, toleration, communicativeness, balanced relation between the individual and group contribution to the artistic creation.		
Course outcomes: Develops capability of analytical listening and critical reaction to personal and colleagues interpretation. Establishes and develops the theoretical and practical side of performing musical numbers by giving the personal touch to music interpretation. Stimulates multidimensional approaches to music interpretation. Establishes and develops the theoretical and practical side of performing musical numbers publicly. Develops capability of performing a short repertoire - a certain number of short musicals in the form of genre-scenes, as well as the Serbian musical, i.e. the so-called "piece with singing". Offers better understanding involving music with other arts.		
Course content: First module: Making the short musical or genre-scenes that contribute to integrative teaching development - to connect musical and non musical subjects and learning certain non musical term with the elements of musical (singing, acting, movement/dance). The non musical term will be memorized easier, quicker and longer if use music parameters. Therefore music teacher becomes an indispensable employee in the elementary school and the high school. To prepare a short musical genre-scene. Colloquium To perform a short musical genre-scene in public. Second module: Musical performance. Vocal preparation and impostation. Dramatic context analysis (accent and elocution precision), plot, roles, scenography, costume, choreography. Style and form analysis as well as analysis of musical structure elements of musical numbers in coordination with the text dramatic flow. Vocal technique. Solo and group sight reading of musical numbers. Singing with the piano accompaniment. Adding simple movements to the performance as means of better understanding the inner meaning of the text, scathing the physical/emotional/social character of the role, as well as establishing communication with the audience. Uniting body balance, intonation and rhythm precision - singing with movement. Listening to the recorded performance as well as attending performances at the Musical theatre in Belgrade. Developing critical opinions and reactions. Final exam To prepare and perform a musical. To evaluate: 1. preparing screenplay, props, costume, performance organization, 2. articulation, singing with movement 3. group cooperation.		
Literature: 1. Leman, Lili (2004). Moja umetnost pevanja. Beograd: Studio Lirica. 2. Marković, Marina (2002). Glas glumca. Beograd: Clio. 3. Petrovic, M., Milankovic, V. (2008). Understanding and representing music structures in the music courses for beginners. Proceedings 4th Conference of Interdisciplinary Musicology, Tsougras et al (eds), Thessaloniki Greece, http://web.auth.gr/cim08 4. Петровић, М., Миланковић, В. (2011). Музичке игре у музичкој педагогији. Зборник радова тринаестог Педагошког форума сценских уметности, Београд: ФМУ, 113-123. 5. Петровић, М., Кесић, Т. (2011). Музика, глума и покрет у процесу рада на мјузиклу. Књига сажетакa четрнаестог Педагошког форума сценских уметности, Београд, Факултет музичке уметности, 23-24. 6. Petrovic, M., Milankovic, V. (2011). Musical as the integrative base for teaching music in school. Conference Programme and Book of abstratcs (18th-21st May 2011), 19th EAS Conference/ISME European Regional Conference, Gabriela Konkol (ed), The Stanislaw Moniuszko Academy of Music in Gdansk. 7. Petrovic, M., Milankovic, V. (2013). Implementing Musical in an Integrated Curriculum for Primary School. Competences - International Aspects of Music Education, Vol. 2. Konkol, G. And M. Kierzkowski (eds.). Gdansk: Wydawnictwo Akademii Muzycznej Stanislaw Moniuszkiw, 90-101. 8. Petrovic, M., Milankovic, V. (2014). Mjuzikl kao sredstvo integrativne nastave u muzičkoj pedagogiji. Zbornik radova 8. Medjunarodnog simpozijuma "Muzika u društvu" (održan 8-11. novembra 2012). Hadžić, F. (ur.), Sarajevo: Muzikološko društvo FbiH, Muzička akademija u Sarajevu, 206-215.		
No. of active teaching classes:	Lectures: 1	Practical work: 1
Teaching methods: Analysis and synthesis, abstraction and concreteness, generalization and specialization, induction and deduction Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30		

Grading (max. no. of points 100):			
Exam prerequisites:	Points -50	Final exam:	Points - 50
Activity and attendance	10	To prepare and perform a musical	50
To prepare and perform a genre-scene	40		

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

Grading (max. no. of points 100):			
Exam prerequisites:	Points -50	Final exam:	Points - 50
Activity during classes	10	Preparing and performing musical	50
Colloquium	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHAS1 – Analysis of musical styles 1			
Teachers: Stefanović M. Ana, Associate professor; Ilić R. Ivana, Teacher; Teparić V. Srđan, Teacher			
Assistants: Pavličić B. Filip, Assistant; Sabo I. Atila, Assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Training students for analytical approach to style in music.			
Course outcomes: Upon finalizing the attendance of the course students should have basic knowledge about the music style problems and be capable of analytical approach to the music style.			
Course content: <u>Theoretical lectures</u> General problematic relating to phenomenon of musical style and music-style analysis (analytical approach) 1. History of the term style 2. Relation between Language and Style 3. Definitions of style (systematization of style definitions as regards on the different conceptualization of the Style) 4. Definitions of the term style in collective meaning. 5. Definitions of the term style in individual meaning. 6. Historical categories of the style: tradition, style of the epoch, style of the period, style of the group (school), individual style, style of the piece; particular status (historical/unhistorical), style of the nation. 7. Distinction of the terms; style-direction-movement 8. Changes of style: representative form of style and border stylistic areas 9. Nonhistorical/analytical categories: stylistic features, unity of the stylistic features (closer, wider). 10. Relation between stylistic feature and stylistic unity – “wholes”; stylistic matrix; stylistic corpus 11. Relation between historical and nonhistorical aspect of musical style. 12. Methodological courses of analysis of the musical style, systematization; structural and semantic settings: Nattiez, Molino... 13. Modelization: normative stylistic; Meyer, LaRue... 14. Qualitative stylistic; Rosen, Rattner... Hermeneutical approach – Goodman 15. Universal models of musical style <u>Practical lectures</u> Seminar analysis of the chosen corpus examples which follows the content of lectures and seminar discussions about literature. Writing a seminar work which consists analysis of the chosen pieces. Exam requirement: 1. Question from obligatory literature 2. Analysis of example (style formation and style complex (XVII-XIX century)).			
Course content:			
Literature: 1. Dejan Despić: Harmonija sa harmonskom analizom, Beograd: Zavod za udžbenike i nastavna sredstva, 1997, (poglavlja: 2. 1, 3. 1, 3. 2, 4. 1, 4. 2, 4. 5, 5. 1, 5. 2, 5. 3, 11. 1, 12. 1). 2. Dejan Despić: Muzički stilovi, Srpsko Sarajevo, Zavod za udžbenike i nastavna sredstva, 2004. 3. Dragutin Gostuški: Vreme umetnosti, Beograd: Prosveta, 1968 (prvi deo) 4. Vladislav Tatarkjevič: Istorija šest pojmova, Beograd: Nolit, s. a. (glava peta, poglavlja IX, X i XI). 5. Čarls Rozen: Klasični stil, Beograd: Nolit, 1979 (I, 1, 2, 3; II, 1 - str. 19-120). 6. Hans Hajnc Štukenšmit "Nova muzika", Treći program, leto, 1974, str. 339-512. 7. Zbirka tekstova za predmet Analiza muzičkih stilova, Beograd: FMU, 1995. 8. Izbor iz sekundarne literature			
No. of active teaching classes:		Lectures:2	Practical work: 2
Teaching methods: Lectures, seminar, consultation, discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Oral Exam	60

Practical work	10		
Preparation of seminar paper (final version)	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHAS2-Analysis of Musical Styles 2			
Teachers: Stefanović M. Ana, Associate professor; Ilić R. Ivana, Teacher; Teparić V. Srđan, Teacher			
Assistants: Pavličić B. Filip, Assistant; Sabo I. Atila, Assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: Completed preexam obligations from Analysis of Musical Styles 1 (OHAS1)			
Course objective: Training students for analytical approach to style in music.			
Course outcomes: Upon finalizing the attendance of the course, students should have basic knowledge about the music style problems and be capable of analytical approach to the music style.			
Course content: <u>Theoretical lectures</u> General problematic relating to phenomenon of musical style and music-style analysis (analytical approach) 1. Relation between renaissance and baroque style and stylistic formation of baroque 2. Stylish complexes of baroque: monodic style 3. Concertante style and bel canto 4. Interrelation between Italian and French style: French classicism of the second half of the XVIIth and first half of the XVIIIth century 5. Stylus luxurians and German national style of the first half of the XVIIIth century. 6. Stylistic formation of classicism 7. Stylistic complexes of classicism: style galant and empfindsamkeit 8. Sturm und Drang i high classicalism 9. Stylistic formation of Romanticism. 10. Complex of romance. 11. Musical-dramatic style. 12. Impressionism 13. Styles and movements in the music of XXth century: expressionism 14. Modernism 15. Postmodernism <u>Practical lectures</u> Seminar analysis of the chosen corpus examples which follows the content of lectures and seminar discussions about literature. Wrting a seminar work which consists analysis of the chosen pieces. Exam requirement: 1. Answer on theoretical question; 2. Question from obligatory literature; 3. Analysis of examples from well-known corpus.			
Literature: 1. Dejan Despić: Harmonija sa harmonskom analizom, Beograd: Zavod za udžbenike i nastavna sredstva, 1997, (poglavlja: 2. 1, 3. 1, 3. 2, 4. 1, 4. 2, 4. 5, 5. 1, 5. 2, 5. 3, 11. 1, 12. 1). 2. Dejan Despić: Muzički stilovi, Srpsko Sarajevo, Zavod za udžbenike i nastavna sredsta, 2004. 3. Dragutin Gostuški: Vreme umetnosti, Beograd: Prosveta, 1968 (prvi deo) 4. Vladislav Tatkjevski: Istorija šest pojmova, Beograd: Nolit, s. a. (glava peta, poglavlja IX, X i XI). 5. Čarls Rozen: Klasični stil, Beograd: Nolit, 1979 (I, 1, 2, 3; II, 1 - str. 19-120). 6. Hans Hajnc Štukešmit "Nova muzika", Treći program, leto, 1974, str. 339-512. 7. Zbirka tekstova za predmet Analiza muzičkih stilova, Beograd: FMU, 1995. 8. Izbor iz sekundarne literature			
No. of active teaching classes:		Lectures: 2	Practical work: 2
Teaching methods: Lectures, seminar, consultation, discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Oral Exam	60
Practical work	10		
Preparation of seminar paper (final version)	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHAS3 – Analysis of musical styles 3			
Teachers: Stefanović M. Ana, Associate professor; Ilić R. Ivana, Teacher; Teparić V. Srđan, Teacher			
Assistants: Pavličić B. Filip, Assistant; Sabo I. Atila, Assistant			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Passed exams Analysis of musical styles 1 (OHAS 1) and Analysis of musical styles 2 (OHAS 2)			
Course objective: Expanding and improving the theoretical and methodological framework of analysis of musical style learned in a first and second modul			
Course outcomes: Upon finalizing the attendance of the course students should have specific knowledge about the music style problems, should be capable for analytical approach to the most difficult stylistic situations, and they should have a theoretical knowledge for approach to problematic of musical style and writing a diploma thesis from this subject			
Course content: <i>Theoretical lectures</i> Familiarize students with specific musical style issues and appropriate theoretical issues. Analysis of boundary stylistic situations and all types of stylistic procedures on selected examples 1. Musical style and medium 2. Style and genre 3. Style and form 4. Style and technique of style 5. Style and creative process 6. Style and "expression" 7. Rethorical aspect of musical style 8. Style and speech/discourse 9. Style and text 10. Style and art piece 11. Border areas of style: parallel existence/interchange of stylistic unities (synchrony and diachrony aspect) 12. Transepochal character of the style ("Returning" of stylistic unities in different context) 13. Polysylistic 14. Problem of neo styles 15. Style and quotation/stylistic quotation <i>Practical lectures</i> Seminar analysis of the chosen corpus of examples which follows the content of lectures and seminar discussions about literature. Writing a seminar works which consists analysis of the chosen musical pieces. Exam requirement: 1. Question from obligatory literature 2. Analysis of the example from well-known corpus of pieces			
Literature: 1. Genette, Gérard, Palimpsestes, Paris: Seuil, 1982. 2. - Style et signification, in: Fiction et diction, Paris: Seuil, 1991. str. 92-151. 3. Goodman, Nelson: The Status of Style in: Ways of Worldmaking, Indianapolis: Hackett, 1972. str. 23-40. 4. - On being in Style, in: Of Mind and other Matters, Cambridge-Mass.: Harvard University Press, 1984, str. 130-134 5. Lang, Berel, The Concept of Style, Ithaca and London: Cornell University Press, 1987. 6. La Rue, Jan: Guidelines for Style Analysis, New York: Norton, 1970. 7. Lobanova, Marina: Musical Style and Genre. History and Modernity, Amsterdam: Harwood, 2000. 8. Meyer, Leonard B., Music, the Arts and Ideas. Patterns and Predictions in Twentieth Century Culture, Chicago and London. Chicago University Press, 1967. 9. - Style and Music, Chicago and London: The University of Chicago Press, 1996 (second edition). 10. Musique et style. Méthodes et concepts, 1-3, Paris: Université de Paris-Sorbonne, 1995-1996. 11. Simms, Bryan R., Music of the twentieth century. Style and Structure. Belmont CA: Schirmer, 1996 (second edition). 12. Izbor iz sekundarne literature			
No. of active teaching classes:		Lectures:2	Practical work: 2
Teaching methods: Lectures, seminar, consultation, discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Oral Exam	60
Practical work	10		
Preparation of seminar paper (final version)	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHAS4- Analysis of musical style 4			
Teachers: Stefanović M. Ana, Associate professor; Ilić R. Ivana, Teacher; Teparić V. Srdan, Teacher			
Assistants: Pavličić B. Filip, Assistant; Sabo I. Atila, Assistantt			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Completed preexam obligations from Analysis of Musical Styles 3			
Course objective: Expanding and improving the theoretical and methodological framework of analysis of musical style learned in first and second modul			
Course outcomes: Upon finalizing the attendance of the course students should have specific knowledge about the music style problems, should be capable for analytical approach to the most difficult stylistic situations, and they should have a theoretical knowledge for approach to problematic of musical style and writing a diploma thesis from this subject			
Course content: <u>Theoretical lectures</u> Introducing students with particular questions of musical style and appropriate theoretical problematic. Analysis of border stylistic situations and all kinds of stylistic predures on chosen examples. 1.Stylistic procedures ("strategies" of style) – systematization 2. Transformative procedures: Contrafactum, transcription, reduction, orchestration/reorschestration (work of another author) 3. "Stylistic orchestration" 4. Imrovisation (on well-known theme), musical joke, paraphrase 5. Stylistic variation: in music of tonal tradition 6. Stylistic variation: in music of XXth Century 7. Stylistic transformation combining two texts 8. Parody in music of XVIIth and XVIIIth centuries 9. Parody in music of XIXth and XXth century 10. Imitative procedures: transstilization 14. Musical style and meaning 15. Musical style and verbal text <u>Practical lectures</u> Seminar analysis of the chosen corpus of examples which follows the content of lectures and seminar discussions about literature. Writing a seminar work which includes analysis of chosen pieces. Exam requirement: Theoretical question 2. Question from obligatory literature 3. Analysis example from unknown corpus (recognition of stylistic procedures in interstylistic relation)			
Literature: 1. Genette, Gérard, Palimpsestes, Paris: Seuil, 1982. 2. - Style et signification, in: Fiction et diction, Paris: Seuil, 1991. str. 92-151. 3. Goodman, Nelson: The Status of Style in: Ways of Worldmaking, Indianapolis: Hackett, 1972. str. 23-40. 4. - On being in Style, in: Of Mind and other Matters, Cambridge-Mass.: Harvard University Press, 1984, str. 130-134 5. Lang, Berel, The Concept of Style, Ithaca and London: Cornell University Press, 1987. 6. La Rue, Jan: Guidelines for Style Analysis, New York: Norton, 1970. 7. Lobanova, Marina: Musical Style and Genre. History and Modernity, Amsterdam: Harwood, 2000. 8. Meyer, Leonard B., Music, the Arts and Ideas. Patterns and Predictions in Twentieth Century Culture, Chicago and London. Chicago University Press, 1967. 9. - Style and Music, Chicago and London: The University of Chicago Press, 1996 (second edition). 10. Musique et style. Méthodes et concepts, 1-3, Paris: Université de Paris-Sorbonne, 1995-1996. 11. Simms, Bryan R., Music of the twentieth century. Style and Structure. Belmont CA: Schirmer, 1996 (second edition). 12. Izbor iz sekundarne literature			
No. of active teaching classes:		Lectures:2	Practical work: 2
Teaching methods: Lectures,seminar, consultation,discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Oral Exam	60
Practical work	10		
Preparation of seminar paper (final version)	20		

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

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

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHST1 – Analysis of musical style 1 , OUHST1 – Analysis of musical style 1			
Teachers: Stefanović M. Ana, Associate professor; Ilić R. Ivana, Teacher; Teparić V. Srdan, Teacher			
Assistants: Pavličić B. Filip, Assistant; Sabo I. Atila, Assistant			
Course status: compulsory / elective			
Number of ECTS: 3			
Prerequisites: None			
Course objective: Training students for analytical approach to style in music			
Course outcomes: Upon finalizing the attendance of the course, students should have basic knowledge about the music style problems and be capable of analytical approach to the music style.			
Course content: <i>Theoretical lectures</i> General problematic relating to phenomenon of musical style and music-style analysis (analytical approach) 1. History of the term style 2. Relations between Language and Style 3. Definitions of style (systematization of style definitions as regards on the different conceptualaziation of the Style) 4. Definitions of the term style in collective meaning. 5. Definitions of the term style in individual meaning. 6. Historical categories of the style: tradition, style of the epoch, style of the period, style of the group (school), individual style, style of the piece; particular status (historical/unhistorical), style of the nation. 7. Distinction of the terms; style-direction-movement 8. Changes of style: representative form of style and border stylistic areas 9. Nonhistorical/analytical categories: stylistic features, unity of the stylistic features (closer, wider). 10. Relation between stylistic feature and stylistic unity – “wholes”; stylistic matrix; stylistic corpus 11. Relation between historical and nonhistorical aspect of musical style. 12. Methodological courses of analysis of the musical style, systematization; structural and semantic settings: Nattiez, Molino... 13. Modelization: normative stylistic; Meyer, LaRue... 14. Qualitative stylistic; Rosen, Rattner... Hermeneutical approach – Goodman 15. Universal models of musical style <i>Practical lectures</i> Seminar analysis of the chosen corpus examples which follows the content of lectures and seminar discussions about literature. Writing a seminar work which consists analysis of the chosen pieces. Exam requirement: 1. Question from obligatory literature 2. Analysis of example (style formation and style complex (XVII-XIX century)).			
Literature: 1. Dejan Despić: Harmonija sa harmonskom analizom, Beograd: Zavod za udžbenike i nastavna sredstva, 1997, (poglavlja: 2. 1, 3. 1, 3. 2, 4. 1, 4. 2, 4. 5, 5. 1, 5. 2, 5. 3, 11. 1, 12. 1). 2. Dejan Despić: Muzički stilovi, Srpsko Sarajevo, Zavod za udžbenike i nastavna sredsta, 2004. 3. Dragutin Gostuški: Vreme umetnosti, Beograd: Prosveta, 1968 (prvi deo) 4. Vladislav Tatarkevič: Istorija šest pojmova, Beograd: Nolit, s. a. (glava peta, poglavlja IX, X i XI). 5. Čarls Rozen: Klasični stil, Beograd: Nolit, 1979 (I, 1, 2, 3; II, 1 - str. 19-120). 6. Hans Hajnc Štukešmit "Nova muzika", Treći program, leto, 1974, str. 339-512. 7. Zbirka tekstova za predmet Analiza muzičkih stilova, Beograd: FMU, 1995. 8. Izbor iz sekundarne literature			
No. of active teaching classes:		Lectures:2	Practical work: 2
Teaching methods: Lectures, seminar, consultations, discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Oral Exam	60
Practical work	10		
Preparation of seminar paper	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHA01 - Music form analysis 1			
Teachers: Zatkalik J. Miloš, Full Professor; Sabo B. Anica, Full Professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, Assistant Professo; Ilić R. Ivana, teacher			
Assistants: Jelenković S. Jelena, Assistant, Korać M. Vladimir, Assistant, Sabo I. Atila, Assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Mastering the elements of music form and their cooperation in the process of music flow construction, as well as introduction of general principles of shaping form (independently of formal model)			
Course outcomes: Reaching students' ability of analyzing the elements constructing the music form and comprehension of music flow (music unfolding) as well as the capability of individual interpretation of music flow (unfolding) through the written form of seminar.			
Course content: <u>Theoretical classes</u> 1. Term and method of music form analysis 2. Music flow (unfolding), music plans, components of music 3. Disintegration of music flow, it's segmentation, term and typology of music boundary 4. Elements of music form (motif, working with it, metric-formal units, music sentence) 5. Structure of music sentence and typology of music sentences 6. Above-sentence level 7. Types of fragmentary structures 8. Equivalency, relations of distance and adjacent music form segments 9. Test 10. Contrast in music form 11. Types of representation 12. Architectonic and evolutive principle 13. Symmetry in music form 14. Critical approach to literature reading 15. Recapitulation of material <u>Practical classes</u> Analytical approach to music literature examples Colloquium: the identification of cadences, syntax units, motives and working with motives in short music work or in one fragment of longer music work (from period of classicism or early romanticism) Exam: analysis of the whole music work from period of classicism or early romanticism: disintegration principles, identification of syntax units, thematic materials; structural functions. The answer to one theoretical question.			
Literature: 1. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998. 2. Peričić, Vlastimir, Dušan Skovran: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 3. Zatkalik, Miloš, Medić, Milena, Vlajić, Smiljana: Muzička analiza 1, CD ROM Beograd: Clio, 2003. 4. Zatkalik, Miloš, Olivera Stambolić: Rečenica u tonalnoj instrumentalnoj muzici Beograd: Fakultet muzičke umetnosti, 2005. 5. Sabo, Anica: Problematika terminološkog određenja elemenata strukturnog plana u muzičkom toku, Novi Zvuk, br. 27, 2006. 6. Schoenberg, Arnold: Fundamentals of musical composition, Faber & Faber LTD, London 1967. 7. Adorno, Teodor: Problemi glazbene analize, u: Zvuk br. 3 Zagreb: SOKOJ, 1989.			
No. of active teaching classes:		Lectures: 2	Practical work: 1
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity during classes	10	Analytical part	20
Practical work	10	Theoretical part	20
Colloquium	20		
Seminar	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHA02 - Music form analysis 2			
Teachers: Zatkalik J. Miloš, Full Professor; Sabo B. Anica, Full Professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, Assistant Professo; Ilić R. Ivana, teacher			
Assistants: Jelenković S. Jelena, Assistant, Korać M. Vladimir, Assistant, Sabo I. Atila, Assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: Pre-exam obligations fulfilled from Music form analysis 1 (OHA01)			
Course objective: Understanding of music form typology from the perspective of music flow (unfolding) analysis			
Course outcomes: Reaching students' ability for individual analysis of song form and sonata form from different stylistic periods and genres. At the end of the course, students should be capable of critical judgement and generalization of achieved analytical results.			
Course content: <u>Theoretical classes</u> 1.Introduction to form typology 2. Concept of binary form and ternary form 3. Song form – binary and ternary forms 4. Transitional song form 5. Compound song form 6. Pervasion of different song types 7. Test 8. Harbinger of sonata form 9. Global concept of sonata form 10. Themes and their relation in sonata form 11. Distribution of exposure and development segments in sonata form 12. Status of reprise in sonata form 13. Sonata form through the genres 14. Pervasion of the sonata form and other formal types 15. Critical approach to literature reading <u>Practical classes</u> Analytical approach to music literature examples Colloquium: the analysis of one movement of music work in form of song Exam: the analysis of one movement in the sonata form. The answer to one theoretical question.			
Literature: 1. Perićić, Vlastimir, Dušan Skovran: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Sabo, Anica: Prelazni oblik između dvodelne i trodelne pesme: suočavanje teorijskih postavki i analitičke prakse, Muzička teorija FMU, 2006. 3. Rosen, Charles Sonata Forms, W. W Norton & Company, New York, London 1988. 4. Newman, William S: The Sonata in the Classic Era, W. W. Norton & Company Inc., New York 1972. 5. Dahlhaus, Carl: Ludwig van Beethoven. Approaches to his Music Clarendon Press, Oxford 1997. 6. Stamatović, Ivana: Sonatni oblik i sonatni princip, Muzička teorija i analiza I, FMU 2006. 7. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998.			
No. of active teaching classes:		Lectures:2	Practical work: 1
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity during classes	10	Analytical part	20
Practical work	10	Theoretical part	20
Colloquium	20		
Seminar	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHAO3 – Music form analysis 3			
Teachers: Zatkalik J. Miloš, Full Professor; Sabo B. Anica, Full Professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, Assistant Professor; Ilić R. Ivana, teacher			
Assistants: Jelenković S. Jelena, Assistant, Korać M. Vladimir, Assistant, Sabo I. Atila, Assistant			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Passed exams of Music form analysis 1 (OHAO1) and Music form analysis 2 (OHAO2)			
Course objective: Understanding of music form typology from the perspective of the analysis of music flow (unfolding)			
Course outcomes: Capability of recognizing different types of variation and types of rondo form, capability of tracing interweaving dramaturgies of different formal models. It is expected for students' to be capable of critical judgement and generalization of achieved analytical results.			
Course content: <u>Theoretical classes</u> 1. Introductory lecture 2. Variation as the principle of music form construction 3. Types of variations 4. Types of variations 5. Types of variations 6. Rondo form – general characteristics, genesis of rondo form 7. Rondo form – types of manifestations 8. Rondo form – types of manifestations 9. Rondo form – types of manifestations 10. Test 11. Unmanaged (unstandardized) formal models 12. Unmanaged (unstandardized) formal models 13. Mutual cooperation of different formal models 14. Mutual cooperation of different formal models 15. Critical approach to literature reading <u>Practical classes</u> Analytical approach to music literature examples Colloquium: the analysis of one movement in rondo form. Exam: the analysis of one movement in unmanaged form. The answer to one theoretical question.			
Literature: 1. Peričić, Vlastimir, Dušan Skovran: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Sabo, Anica: Jozef Hajdn: Londonske simfonije (proces oblikovanja teme, epizode i prelaza u rondo), Muzička teorija i analiza II, Beograd, FMU, 2005. 3. Green, Douglass M: Form in Tonal Music- 1979. 4. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998. 5. Vuksanović, Ivana: Epizoda u strukturalnoj hijerarhiji rondo forme, Muzička teorija i analiza I, FMU, 2004.			
No. of active teaching classes:		Lectures: 2	Practical work: 1
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity during classes	10	Analytical part	20
Practical work	10	Theoretical part	20
Colloquium	20		
Seminar	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHA04 - Music form analysis 4			
Teachers: Zatkalik J. Miloš, Full Professor; Sabo B. Anica, Full Professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, Assistant Professo; Ilić R. Ivana, teacher			
Assistants: Jelenković S. Jelena, Assistant, Korać M. Vladimir, Assistant, Sabo I. Atila, Assistant			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Pre-exam obligations fulfilled from Music form analysis 3 (OHA03)			
Course objective: Understanding of music form typology from the perspective of music flow (unfolding) analysis			
Course outcomes: Reaching students` ability for individual analysis of cyclic music works from different stylistic periods and genres, as well as theoretical and analytical interpretation of unmanaged (unstandardized) cycles and programmatic works dramaturgies.			
Course content: <u>Theoretical classes</u> 1.Term of cycle and the interpretation of cyclicity in music 2. Suite 3. Suite 4. Sonata cycle 5. Sonata cycle 6. Linkage of movements in sonata cycle 7. Cyclic principle 8. Monothematism; sonata in one movement 9. Test 10. Symphonic poem 11. Symphonic poem 12. Special features in expression of sonata cycle 13. Presentations of students` seminar works 14. Presentations of students` seminar works 15. Recapitulation of materials <u>Practical classes</u> Analytical approach to music literature examples Colloquium: the analysis of one movement of cyclic work, with reference to the whole cycle. Exam: the analysis of one movement of more general and textural complexity (with accent on the symphonic music), with application of knowledge acquired on the entire course of Music form analysis. The answer to one theoretical question.			
Literature: 1. Peričić, Vlastimir, Dušan Skovran: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Rosen, Charles: Sonata Forms, W. W. Norton & Company, New York, 1988. 3. Katunac, Dragoljub: Scarlatti`eva sonata Savremena administracija, Beograd 1990 4. Rummenh��ller, Peter: Glazbena pretklasika, Hrvatsko muzikološko društvo, Zagreb, 2004. 5. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998.			
No. of active teaching classes:		Lectures: 2	Practical work: 1
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity during classes	10	Analytical part	20
Practical work	10	Theoretical part	20
Colloquium	20		
Seminar	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHA05 - Music form analysis 5			
Teachers: Zatkalik J. Miloš, Full Professor; Sabo B. Anica, Full Professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, Assistant Professo; Ilić R. Ivana, teacher			
Assistants: Jelenković S. Jelena, Assistant, Korać M. Vladimir, Assistant, Sabo I. Atila, Assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: Passed exams of Music form analysis 3 (OHFA3) and Music form analysis 4 (OHAO			
Course objective: Meeting with the innovative aspects of music of the 20 th century, as well as the strategies being applied in the analysis and interpretation of music form.			
Course outcomes: Reaching students` capability of individual analyzing of music works written in the 20 th century, above all in the first half of the century, written in atonal, dodecaphonic or neoclassical language.			
Course content: <u>Theoretical classes</u> 1.Introductory lecture 2. Questions of the organization of music flow (unfolding) in the conditions of emancipation of dissonancy and non-existence of functional tonality. Motivic relations as the generator of melodic and harmonic movement. 3. Types of form: traditional 4. Types of form: traditional 5. Types of form: traditional 6. Principles and methods of the analysis unserial atonal music 7. Principles and methods of the analysis unserial atonal music 8. Principles and methods of the analysis unserial atonal music 9. Principles and methods of the analysis unserial atonal music 10. Test 11. Discussion about the test 12. Dodecaphony 13. Dodecaphony 14. Dodecaphony. The relationship of form and technique 15. Recapitulation of materials. <u>Practical classes</u> Analytical approach to music literature examples Colloquium: the analysis of one movement of posstonal repertoire and traditional form. Exam: the analysis of one shorter unserial atonal music work and one fragment written with dodecaphonic technique. The answer to one theoretical question.			
Literature: 1. Cook, Nicholas: A Guide to Musical Analysis London: J. M. Dent & Sons Ltd., 1987. 2. Kohoutek, Ctirad: Tehnika komponovanja u muzici XX veka, Beograd, Univerzitet umetnosti, 1984. 3. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd, Clio, 1998. 4. Vuksanović, Ivana: Trio op. 20 Antona Veberna (kompoziciona tehnika i forma), Muzička teorija i analiza 2, Beograd, FMU, 2005. 5. Sabo, Anica: Posebnost Bartokovog odnosa prema zlatnom preseku u procesu oblikovanja muzičkog toka, Izuzetnost i sapostojanje (ur. Miško Šuvaković), Beograd, FMU, 1997.			
No. of active teaching classes:		Lectures: 2	Practical work: 1
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity during classes	10	Analytical part	20
Practical work	10	Theoretical part	20
Colloquium	20		
Seminar	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHA06 - Music form analysis 6			
Teachers: Zatkalik J. Miloš, Full Professor; Sabo B. Anica, Full Professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, Assistant Professo; Ilić R. Ivana, teacher			
Assistants: Jelenković S. Jelena, Assistant, Korać M. Vladimir, Assistant, Sabo I. Atila, Assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: Pre-exam obligations fulfilled from Music form analysis 5 (OHA05)			
Course objective: Meeting with the innovative aspects of music of the 20 th century, as well as the strategies being applied in the analysis and interpretation of music form.			
Course outcomes: Students should be capable of individual approach to analysis of music works written in the 20 th century, in particular ones in which one can recognize noticeable changes in the hierarchy of musical parameters. Student also should be capable of individual analytical work on compositions of different stylistic and generic definitions, of analytical-theoretical generalizations which they will represent in written and oral forms, as well as to acquire consciousness about possible directions of further training in this field.			
Course content: <u>Theoretical classes</u> 1.Introductory lecture 2. Serialization of the other parameters 3. Serialization of the other parameters 4. Types of form: continual, collage... 5. Типови форме: континуална, колажна... 6. Inovations in the treatment of music parameters, in particular the role of color and texture 7. Test 8. Discussion about the test 9-12. Specific formal situations in the conditions of postserial tendencies (aleatoric, micropolyphony, minimalism): open form, fractal/"self-similar" form, group, collective etc. 13-15. Recapitulation of materials <u>Practical classes</u> Analytical approach to music literature examples Colloquium: Exam: the analysis of one work od postserial repertoire. The answer to one theoretical question.			
Literature: 1. Kohoutek, Ctirad: Tehnika komponovanja u muzici XX veka, Beograd, Univerzitet umetnosti, 1984. 2. Popović, Berislav: Muzička forma ili smisao u muzici Beograd, Clio, 1998. 3. Cook, Nicholas: A Guide to Musical Analysis London, J. M. Dent & Sons Ltd., 1987. 4. Cvejić, Bojana: Otvoreno delo u muzici (Boulez, Stockhausen, Cage) Beograd, SKC, 2004. 5. Stamatović, Ivana: Otvorena muzička forma i izvođenje, Muzička teorija i analiza, Sokobanja, 2007. 6. Brindle, Reginald Smith: The New Music (The Avan-garde since 1945) Oxford/New York, Oxford University Press, 1987.			
No. of active teaching classes:		Lectures: 2	Practical work: 1
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity during classes	10	Analytical part	20
Practical work	10	Theoretical part	20
Colloquium	20		
Seminar	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OUGEN1 - English language , OGEN1 - English language 1			
Teachers: Grkajac P. Milijana,Teacher; Ličina M. Jelena, Teacher			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: That the student attended English classes in high school			
Course objectives: The aim of the course is to capacitate students to use professional music literature in English, informative reading in order to understand the content of the text, as well as independent expression in English.			
Course outcomes: At the end of the course, the student is expected to master the envisaged grammar and lexical units of the English language and adopt a general and musical vocabulary that will enable him to read the texts readily, to independently reproduce the text in the form of related exposure or conversational exchange of attitudes, as well as a critical review and presentation own attitudes regarding a particular topic from different study programs.			
Contents of the course: Texts of a general character will be used to practice understanding and reproduction of the read text, to increase the knowledge of the basic vocabulary and phraseology, as well as to express their own opinion about text. It will be discussed on subjects such as music as a professional choice, stage fright, sight reading, methods of learning music, accompaniment, the reasons for artistic creation, composer's lives, instruments, etc. Therefore, during the two semesters, at least 8 texts should be processed, such as: Music, Concert-going, Performance, Accompaniment, Sight-reading, Why Do Artists Create, Is Music a Universal Language, Mozart, The Orchestra, Franz Liszt - Virtuoso, Charlatan and Prophet, The Ideal Listener, etc. Translation of English texts from individual study programs is obligatory, as well as writing of seminar papers, especially for students of musicology, ethnomusicology and music theory. Special accent will be put on the productive adoption of professional musical terminology. The established precondition for the subject implies that the grammatical units and lexical constructions will be revisioned and expanded, with accent on their use in a specific musical discourse: Participle Present, Present Infinitive, Tenses, Comparison of Adverbs / Adjectives, Word Building (prefixes and suffixes) etc. Colloquium consists of a written examination of the knowledge of previously adopted on lectures. Written Exam: grammar test and reading reading comprehension. Oral Exam: reproducing at least 6 (known) texts and discussions presenting their own opinion on topics from the texts.			
Literature: 1. Гркајац, Милијана: Jazz Up Your English 1, Уџбеник енглеског језика за студенте I годинеФакултета музичке уметности, 3. прерађено издање, Завод за уџбенике, Београд, 2009.			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: All lectures are based on an interactive and communicative method that involves: constant involvement of students in the work on text, re-learning of grammar and lexis; discussion about texts as well as the presentation and tolerant opposing of students' personal opinions about the text topic; homework; shorter oral presentations on the chosen topic. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Presence on teaching classes	5	Written Exam	30
Preparation and activity	5	Oral Exam	30
Colloquium	30		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGEN2 - English language 2			
Teachers: Grkajac P. Milijana, Teacher; Ličina M. Jelena, Teacher			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: Passed exam from the course English language 1 (OGEN1)			
<p>Course objectives:</p> <p>The aim of the course is to capacitate students to read and understand professional music literature at a higher intermediate level, for informative reading in order to understand the context, as well as self-expression in English.</p>			
<p>Course outcomes:</p> <p>At the end of the course, the student is expected to master more complex grammar and lexical structure of the English language and expand general and musical vocabulary that will enable him to functionally read texts, longer presentation of the chosen topic, as well as critical analysis of their own opinions regarding a particular topic from the master study programs or any topics in the field of music.</p>			
<p>Contents of the course:</p> <p>In this course, the following texts (selection) will be used for further grammar, lexical and syntax analysis and development of language skills in reading, understanding text, etc., as well as for discussion: Women of Composure, Conductors on Conducting, The Vocal Wonder of All Time, The Marketing of James Galway, On Beethoven, Technique for Life, Music and Imagination, "Shine", The 20th Century Rattle. Some of the topics offered for discussion are: Musicians on musicians; Marketing in music, Traditional music vs Folksiness, Film music; Visionaries in music; Music making can hurt, can't it?, Poetry versus music, Musical Education etc.</p> <p>Further translation from the English language texts from individual study programs is required, as well as the writing of a summary of seminar papers for the needs of the main study programs. New grammatical units and lexical constructions that will be revised and coordinated with already processed: Infinitive Perfect, Gerunds, Participle Perfect, Future Perfect and Continuous, Causative 'have', Relative Clauses, Conditional Clauses, Phrasal Verbs, Dependent Prepositions, Foreign Plural, Emphasis etc. Musical terminology: cadences, tones, chords, intervals, ornaments, syllables, musical idioms (Strike a chord...).</p> <p>Colloquium consists of a written examination of the knowledge of previously adopted on lectures.</p> <p>Written Exam: grammar and lexis check.</p> <p>Oral Exam: reviewing / analyzing (known) texts and presenting / discussing one of the topics offered in the textbook.</p>			
<p>Literature:</p> <p>1. Гркајац, Милијана: Jazz Up Your English II, Уџбеник енглеског језика за студенте II године Факултета музичке уметности, Друго издање, Завод за уџбенике, Београд, 2007.</p>			
Number of active classes:	Lectures:1	Practice:1	
<p>Methods of teaching:</p> <p>All lectures include: continuous student involvement during text analysis, revision and knowledge extension in the fields of grammar and lexis; discussion of attitudes from texts, as well as the presentation and tolerant opposing of personal students opinions' on the topic from the text; homework; preparation for a detailed text reproduction; presentation of the selected topic.</p> <p>Lectures: collective teaching, group size up to 200</p> <p>Practice: collective teaching, group size up to 30</p>			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Presence on teaching classes	5	Written Exam	30
Preparation and activity	5	Oral Exam	30
Colloquium	30		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGEN3 - English language 3			
Teachers: Grkajac P. Milijana,Teacher; Ličina M. Jelena, Teacher			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: Passed exam from the course English language 2 (OGEN2)			
Course objectives: The aim of the course is to capacitate students to use advanced professional music literature in English, functional understanding of context, as well as self-expression and, to a lesser extent, writing in English.			
Course outcomes: At the end of this course, student is expected to develop the skills of reading and thinking about a certain topic, improve the ability to understand the text, increase the knowledge of the specific terminology of music, and develop communicative competence by extending the most frequent grammatical constructions of musical discourse. The student will be able to reproduce text independently in the form of related exposure or conversational exchange of opinions, as well as a critical review and presentation of own opinions related to a specific topic from the study program. Productive or functional knowledge of the English language is of extreme importance.			
Contents of the course: Within the scope of this course students will translate and analyze texts: The Romantic Period; Harmony and Tonality; Ethnology and Nationalism; European Folk Music, Russian Folk Song, Schumann Orchestral Music, Encharmonic Keyboard, Music Therapy, Royal Silence, Giusers, Hobby-Animals and Mummers, Yule. Some of the topics offered for discussion are: Finding music in art; Where do musicology and ethnomusicology meet ?; Classical music out of context, Psychedelic music show; Work dances; Feminist anthropology; Processions; Animal dances, Music as a victim of social circumstances, Comparative cultures, Symbolic meanings of plants and herbs in folk tradition, Postmodern music, Music therapy. Further translation from the English language texts from individual study programs is included, as well as an occasional presentation and writing a summary of seminar papers for the requirements of the main study programs. The grammatical material will be found only in its functional use: Tenses, Infinitives, Participles, Gerunds, Articles, Verbs and Nouns are easily confused; Phrasal Verbs and musical texts; Collocations; Synonyms and Antonyms; Word Building; discussions about problems in the translation of specific terminology, especially in ethno-musicological discourse. Accent is placed on the functional use of terminology: subject, theme, motif, idée fixe, 'musical compounds', 'mucial negatives', on the functionality of the language in the purpose of a more beautiful style of writing, on the development of vocabulary (cloze tests). Colloquium consists of a written check of the previously acknowledged material. Written Exam consists of a lexical test and a test of understanding an unknown text.			
Literature: 1. Гркајац, Милијана: Waltz Through Your English, English in Musicology and Ethnomusicology, Завод за уџбенике, Београд, 2007.			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: Lectures, preparation for discussion and presentation on a given topic, student participation in every part of the learning process Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Presence on teaching classes и активност	5	Written Exam	60
Written work (translation)	5		
Presentation of topic and discussion	10		
Colloquium (test)	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGEN4 - English language 4			
Teachers: Grkajac P. Milijana,Teacher; Ličina M. Jelena, Teacher			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: Passed exam from the course English language 3 (OGEN3)			
Course objectives: The objective of the course is to capacitate students to use advanced professional music literature in English, functional reading in order to understand the context, translate from English and to English, as well as to independently verbalize and write in English.			
Course outcomes: At the end of this course, the student is expected to gain an advanced level of knowledge of English language that will enable him to functionally follow professional music literature, to independently present in English own topics from the main study programs or his own interests, to translate professional music texts from English and to English language; in other words, possesses the ability to master linguistic material that is academically and cognitively demanded and possess the linguistic competence to deal with highly professional texts, which is more advanced than that which the average native speaker has.			
Contents of the course: Within the scope of this course students will translate and analyze texts from the English language: The beautiful and the sublime in music; New perspectives in ethnomusicology; Concepts of modern art; Social functions of music; Breaking the code; The boundaries of a tradition; When the music of psychoanalysis becomes the psychoanalysis of music; Distinction between music and other arts; Impressionism in music - Debussy. The discussion will be based on some of the topics that are problematized in the texts: Should ethno / musicology be abolished ?; Contemporary music theory and the new musicology; The postmodern attitude; Spotify is ruining the way we listen to classical music; Confessions of a concertphobe; Musicophilia; The Fieldwork situation; How to analyze modern classical music; Emic / Etic Distinctions; Musical semiotics; Social responsibilities of the artist; Poetics of music; Confession of a 'conferencephobe'. Accent will be put on the development of vocabulary necessary for articulated self expression. It is required to translate texts from the English language according to the needs of students for their study programs as well as writing a summary of seminar papers. Individual work can also be done on writing whole symposium works or publishing in magazines. In the second semester, the principles of translation into English will be adopted and / or revised by translating individual sentences (some grammar issues or vocabulary choices) as well as shorter and longer texts. The oral presentation of selected topics is still being trained and evaluated. The Colloquium consists of a translation from English to Serbian of texts in the fields of musicology, ethnomusicology or music theory. Written Exam: Translation from Serbian to English text from the same study programs. Oral Exam: Comprehensive presentation and discussion of the topic presented on the main subjects of the study programs of musicology, ethnomusicology and music theory.			
Literature: 1. Гркајац, Милијана: English inArt Music - Ethnomusicology, Musicology and Music Theory, (уџбеник у рукопису)			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: All lectures are based on an interactive, communicative method that involves: the constant involvement of students in translating and analyzing texts; Discussions about opinions in texts; homework; preparations for oral presentations of the selected topic; therefore, involving students in every part of the learning process. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 30	Final exam:
Presence and preparation		10	Written Exam
Written work (translation)		10	Oral Exam
Written work (summary)		10	

Study program: Book of courses, Bachelor Academic Studies
Course title: OJEM1 - Ethnomusicology , OUJEM1 - Ethnomusicology
Teachers: Marković D. Mladen, Assistant Professor
Associates in teaching: ---
Course status: obligatory, elective
Number of ECTS:4
Requirements: None
Course objectives: Introducing students with the development and forms of vocal, instrumental and vocal-instrumental music tradition of Serbia, as well as with the classification and expression of our folk musical instruments through ethnomusicological and ethnoorganological considerations.
Course outcomes: Upon completion of course, students are expected to understand basic forms of vocal musical heritage of Serbia, knowledge of the basic classification of folk music instruments and instrumental practice, as well as the fundamental principles on which Ethnomusicology is based.
Contents of the course: 1. Historical development of musical folklore study and the notion of musical folklore 2. Ethnomusicology as a science and a review of its development in our country 3. The concept of a folk song 4. Classification of folk song (Vuk Karadžić, Vido Latković, Miodrag Vasiljević) 5. A folk song within the ritual 6. Winter cycle of ritual songs 7. Spring cycle of ritual songs 8. Summer cycle of ritual songs 9. Autumn cycle of folk songs 10. Life cycle songs 11. Development of polyphony and basic types in our vocal musical tradition 12. Polyphonic singing of the older tradition - heterophony 13. Polyphonic singing of the older village tradition - bordun and heterophony-bordun 14. Polyphonic singing of a newer rural tradition - origin and distinctions 15. From the functional to aesthetic in folk singing 16. The concept of a musical instrument and a national musical instrument; organology 17. General classification of musical instruments - historical overview 18. Idiophones instruments 19. Membrane instruments 20. Free aerial instruments 21. Labial instruments - dudurejš, kaval and šupeljka 22. Labial instruments - cevara, wooden flute, double wooden flute 23. Single reed instruments - single and diple 24. Single reed instruments - bagpipes 25. Double reed instruments 26. Folk Trumpets 27. Cordophone instruments - tamburitza (Oriental and Vojvodina) 28. Cordophone instruments - string and basic string ensemble 29. Tamburitza Ensemble and Brass Ensemble 30. Contemporary urban ensembles Colloquium: a written test with 15 questions; Written Exam: A written test with 20 questions
Literature: 1. Andrijana Gojković: Narodni muzički instrumenti, Vuk Karadžić, Beograd 1989. (одломци) 2. Andrijana Gojković: Muzički instrumenti – mitovi i legende; simbolika i funkcija, Cicero, Beograd 1994. (одломци) 3. Dimitrije O. Golemović: Etnomuzikološki ogledi, Biblioteka XX vek, Beograd 1997. 4. Димитрије О. Големовић: Народна музика Југославије, Музичка омладина, Београд 1998. 5. Dimitrije O. Golemović: Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006. 6. Dragoslav Dević: Etnomuzikologija I - II (skripta), Univerzitet umetnosti, Beograd 1981. 7. Dragoslav Dević: Uvod u osnove etnomuzikologije III – instrumenti (skripta), Univerzitet umetnosti, Beograd 1977. 8. Младен Марковић: Ethnomusicology у Србији – путеви и путокази. Нови звук бр. 3. Београд 1994, стр. 19 – 30. 9. Одабрани теренски филмови (вокална, инструментална и вокално-инструментална пракса).

Number of active classes:	Lectures:2	Practice:0	
Methods of teaching: Lectures with reviews on given topics Discussions within lectures and workshops Preparation of short student presentations within workshops Shorter student presentations on given topics Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Written Exam	40
Attndance	10		
Colloquium(s)	40		

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

Colloquium (test)	30		
Auditory test	20		

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

Colloquium	20		
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Study program: Book of courses, Bachelor Academic Studies		
Course title: OGIM3 - History of Music 3 , OUGIM3 - History of Music 3		
Teachers: Stojanović-Novičić P. Dragana, Associate Professor; Leković M. Biljana, Assistant Professor		
Associates in teaching: Miladinović-Prca R. Ivana, Lecturer		
Course status: obligatory		
Number of ECTS:4		
Requirements: None		
Course objectives: Exploring European, world and national music of the 20th and 21st centuries - the context (social, political, economic), the most important genres, techniques of composing and individual creative contributions. The course, therefore, is directed towards a complex knowledge of the various phenomena of musical life in their interrelation. The goal is also to master learning methods, gain a habit of self-education and build the basis of musical and historical thinking.		
Course outcomes: Basic knowledge of developmental processes in the history of music. Understanding musical styles: historical, theoretical-analytical and cultural understanding of the characteristics of the learned epoch, genres and problems. Mastering the curricula and the ability to creatively apply acquired knowledge in the main field of study.		
Contents of the course: 1. Introduction to genres of the first half of the 20th century (socio-historical context, directions, methods); 2. Neoclassicism in France (Erik Satie and six); 3. Igor Stravinsky - folklore conditioned expressionism; 4. Igor Stravinsky - neoclassicism; 5. Bela Bartok; 6. Sergei Prokofiev and Dmitry Shostakovich; 7. Second Viennese School: Arnold Schoenberg - Atonal Expressionism; 8. Arnold Schoenberg - Dodecafonija; 9. Second Viennese School - Alban Berg and Anton Webern; 10. German music of the first half of the 20th century (Paul Hindemith, Kurt Weill, Carl Orf); 11. Serbian music between the two world wars - Prague group; 12. Socio-historical context and music practice after 1945; 13. Olivier Messiaen 14. Integral Serialism (Pierre Boulez, Karlheinz Stockhausen); 15. Music and architecture / physics, mathematics (Iannis Xenakis); 16. Aleatory (Pierre Boulez, Karlheinz Stockhausen); 17. Indeterminism - John Cage; 18. Polish School (Krzysztof Penderecki, Witold Lutoslawski) and Gyorgy Ligeti; 19. Instrumental and Music Theater (Mauricio Kagel, Luciano Berio, Vinko Globokar); 20. Development of electronic music; 21. The development directions of contemporary American music; 22. Serbian music after 1945 - authors, directions, genres; Ljubica Marić, Stanojlo Rajčić, Milan Ristić; 23. Neoclassicism in Serbian music (Dušan Radić, Dejan Despić); 24. Avant-garde innovations in Serbian music of the sixties and seventies (Vladan Radovanović, Rajko Maksimović); 25. Minimalism in Serbian music; 26. Postmodern in Serbian music (Srđan Hoffman, Milan Mihajlović, Vlastimir Trajković, Zoran Erić) Knowledge test - written test (Colloquium): written verification of knowledge of mastered units (teaching unit 1- 11). Hearing test: sound recognition of music styles and works from the curricula - ten sound questions – written answer. Oral Exam: oral answer to two questions (teaching units 12-25).		
Literature: 1. The Norton Introduction to Music History. Robert P. Morgan: Twentieth Century Music, A History of Musical Style in Modern Europe and America, New York – London, W. W. Norton & Company, 1991. (превод извода у рукопису; са енглеског превела Весна Микић) 2. Ридер History of Music 5 и History of Music 6, уредници др Драгана Стојановић-Новичић и Lecturer Ивана Миладиновић Прица, Београд, Факултет музичке уметности у Београду, 2015. 3. Компакт-диск са музичким примерима за слушање – History of Music 5, Београд, Факултет музичке уметности у Београду, 2013. (Приредиле др Весна Микић и Биљана Лековић) 4. Компакт-диск са музичким примерима за слушање – History of Music 5, Београд, Факултет музичке уметности у Београду, 2013. (Приредиле др Драгана Стојановић-Новичић и Ивана Миладиновић Прица) 5. The Grove's Dictionary of Music and Musicians, 2001. 6. Историја српске музике, ур. Мирјана Веселиновић-Хофман, Београд, Завод за уџбенике, 2007. 7. Andreis, Josip, Povjest glazbe 3, Zagreb, Liber, 1989. 8. Bergamo, Marija, Elementi ekspresionističke orijentacije u srpskoj muzici do 1945. godine, Beograd, Univerzitet umetnosti, 1977. 9. Veselinović, Mirjana, Stvaralačka prisutnost evropske avangarde u nas, Beograd, Univerzitet umetnosti, 1983. 10. Kohoutek, Ctirad, Tehnike komponovanja u muzici 20. veka, Beograd, Univerzitet umetnosti, 1984. 11. Mikić, Vesna, Lica srpske muzike: neoklasicizam, Beograd, Katedra za muzikologiju, FMU, 2009. 12. Peričić, Vlastimir, Muzički stvaraoči u Srbiji, Prosveta, Beograd, 1969. 13. Стојановић-Новичић, др Драгана, Винко Глобокар: музичка одисеја једног емигранта, Београд, Факултет музичке уметности, ИП "Сигнатуре", 2013. 14. Стојановић-Новичић, др Драгана, Области и звуци савремене музике, Београд, Факултет музичке уметности, ИП "Сигнатуре", 2007. 15. Veselinović-Hofman, Mirjana, Fragmenti o muzičkoj postmoderni, Novi Sad, Matica srpska, 1997.		
Number of active classes:	Lectures:2	Practice:0
Methods of teaching: Lectures, listening to selected examples and their analysis and debates, continuous checking of knowledge. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30		

Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Attendance and activity	10	Oral Exam (two questions)	40
Knowledge test - written test (Colloquium)	30		
Auditory test	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGIU1 – History of Art 1			
Teachers: Dedić R. Nikola, Associate Professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS:4			
Requirements: None			
Course objectives: History of Art 1 within the mentioned study programs should introduce students with the development of art and visual culture, different models of representation depending on the dominant ideological matrices in a certain historical epoch. The intention is to provide students with a broad insight into movements in the field of painting, sculpture and architecture, and thus enrich / supplement knowledge of historical epochs			
Course outcomes: Ability of recognition and location of an artwork in time and space; understanding the work of art in the context of the social and political characteristics of the epoch in which the piece was created and the recognition and understanding of the epoch through the analysis and interpretation of the work; developing the possibilities for a comparative conclusion on the main characteristics of music and fine arts of given historical epochs.			
Contents of the course: Historical, religious and philosophical foundations of ancient Greek art; The beginnings of Greek art: Crete(Minoan)-Mycenaean culture; Archaean Era of Greek art; Classic period of Greek art; Hellenistic period of Greek art; Etruscan art and the beginnings of the ancient Roman art; Roman art at the time of Octavian August; Art of Roman Emperors; Early Christianity and Byzantine art; Medieval art of Western Europe: Romanesque; Medieval art of Western Europe: Gothic; Medieval art on the territory of Serbia; The conceptual-philosophical framework of Renaissance culture; Early Renaissance; High Renaissance; Everyday life in the Renaissance, the influence of the church, politics; Crisis of Renaissance; Renaissance outside the Italy; Baroque in Italy; Caravaggio; Baroque in France; Baroque in Spain, the Netherlands and England; Baroque architecture; Rococo Oral exam: three questions from the list Colloquiums: a test with two questions on selected topics			
Literature: 1. Horst Valdemar Janson, Anthony F. Janson, Istorija umetnosti, Stanek i Prometej, Varaždin i Novi Sad, 2005. (одабрана погалвља) 2. Branko Gavella, Istorija umetnosti antičke Grčke, Naučna knjiga, Beograd, 1991. 3. Branko Gavella, Etrurci: istorija, kultura, umetnost, Jugoslavija, Beograd, 1978. 4. Hanc Keler, Rimsko carstvo, Bratstvo jedinstvo, Novi Sad, 1970. 5. Žorž Dibi, Umetnost i društvo u srednjem veku, Clio, Beograd, 2001. 6. Žorž Dibi, Vreme katedrala, Izdavačka knjižarnica Zorana Stojanovića, Sremski Karlovci i Novi Sad, 2007. 7. Margaret L. King, The Renaissance in Europe, Laurence King Publishing, London, 2003. 8. Entoni Blant, Umetnička teorija u Italiji, Clio, Beograd, 2004. 9. Eudenio Garin (ur.), Čovek renesanse, Clio, Beograd, 2005. 10. Hajnrih Velflin, Klasična umetnost, Izdavačka knjižarnica Zorana Stojanovića, Sremski Karlovci, 2007. 11. Germain Bazin, Baroque & Rococo, Thames & Hudson, London, 2011.			
Number of active classes:		Lectures:2	Practice:0
Methods of teaching: Lectures, analysis of works of art and debate on case studies Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	10	Oral Exam	50
Colloquium(s)	40		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGIU2 - History of Art 2			
Teachers: Dedić R. Nikola, Associate Professor			
Associates in teaching: ---			
Course status: obligatory, elective			
Number of ECTS:4			
Requirements: None			
Course objectives: History of Art 2 within the mentioned study programs should introduce students with the development of art and visual culture, different models of representation depending on the dominant ideological matrices in a certain historical epoch. The intention is to provide students with a broad insight into movements in the field of painting, sculpture and architecture, and thus enrich / supplement knowledge of historical epochs			
Course outcomes: Ability of recognition and location of an artwork in time and space; understanding the work of art in the context of the social and political characteristics of the epoch in which the piece was created and the recognition and understanding of the epoch through the analysis and interpretation of the work; developing the possibilities for a comparative conclusion on the main characteristics of music and fine arts of given historical epochs.			
Contents of the course: Modernity and Modernism: definition of the term; The beginnings of art criticism; Neoclassicism; Romanticism; Realism-the definition of term; Realism and the beginning of photography; Impressionism and Post-Impressionism; Art Nouveau and the beginnings of modern architecture; Sculpture of the end of the 19th and the beginning of the 20th century; The concept of avant-garde in art of the 20th century; Fovism and Expressionism; Cubism; Russian avant-garde; Dada and New objectivity; Surrealism; Modernist architecture; American art between the two wars; High Modernism: Abstract Expressionism and Lyrical Abstraction; Neo-Avantgarde; Pop Art and Hyperrealism; Theoretical foundations of conceptual art; Conceptual art; Postmodern and Postmodernism: the definition of concept; Art in the era of theory: towards a new history of art Colloquiums: a test with two questions on selected topics Oral exam: three questions from the list			
Literature: 1. Horst Valdemar Janson, Anthony F. Janson, Istorija umetnosti, Stanek i Prometej, Varaždin i Novi Sad, 2005. (одабрана поглавља) 2. H. H. Arnason, Istorija moderne umetnosti, Orion Art, Beograd, 2003. (одабрана поглавља) 3. William Vaughan, Romantic Art, Thames and Hudson, London, 1988. 4. Linda Nochlin, Realism, Penguin Books, 1979. 5. Nikolaus Pevsner, Izvori moderne arhitekture i dizajna, Jugoslavija, Beograd, 1972. 6. Đulio Karlo Argan i Filiberto Mena, Moderna umetnost 1770-1970-2000 knj. 1, Clio, Beograd, 2004. 7. Francis Frascina and Charles Harrison (eds.), Modern Art and Modernism: A Critical Anthology, Westview Press, New York, 1987. 8. Nikos Stangos (ed.), Concepts of Modern Art, (revised and enlarged edition), Thames&Hudson, London, New York, 1981; 1990 (одабрана поглавља) 9. Miško Šuvaković, Aleš Erjavec (eds.), Figure u pokretu, Savremena zapadna estetika, filozofija i teorija umetnosti, Vujičić kolekcija, Beograd, 2009. 10. Miško Šuvaković, Pojmovnik teorije umetnosti, Orion Art, Beograd, 2012. 11. Deni Laure, Istorija umetnosti XX veka, Clio, Beograd, 2014.			
Number of active classes:		Lectures:2	Practice:0
Methods of teaching: Lectures, analysis of works of art and debate on case studies Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	10	Oral Exam	50
Colloquium(s)	40		

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

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGNE2 - German language 2			
Teachers: Kozomarić Z. Zorana, Teacher			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: None			
<p>Course objectives:</p> <p>Development of productive models of using terms and other professional lexics in writing shorter forms;</p> <p>Improving the techniques of analysis and production on texts from certain fields of culture and art;</p> <p>Mastering techniques of written expression about problems and results in the field of art (reviews, presentations)</p> <p>Expanding the terminological and phraseological fund;</p> <p>Enrichment and expansion of speech patterns on topics in the field of art and culture;</p> <p>Improving language skills (reading, understanding, ...)</p>			
<p>Course outcomes:</p> <p>Mastering reading techniques;</p> <p>Expanding speaking patterns</p> <p>Understanding the written text of general topics and text in the field of profession (seeing specific lexical, grammatical and expressive tools);</p>			
<p>Contents of the course:</p> <p>Functional analysis of sentences and discourses with a focus on developing the ability to reconstruct given language units;</p> <p>Mastering techniques of written expression about problems and results in the field of daily and professional communication;</p> <p>Active use of forms of written expression;</p> <p>Improvement of language communicative competence in situations of language use in professional communication</p> <p>The Colloquium consists of a written test of previously adopted knowledge - in the form of a test.</p> <p>Written part of the exam consists of written verification of language skills of reading and writing.</p> <p>The oral part of the exam consists of presentations and discussions on artistic topics.</p>			
<p>Literature:</p> <p>1. Axel Hering, Magdalena Masek, Michaela Prlmann – Balme: em Übungsgrammatik Deutsch als Fremdsprache, Max Hueber Verlag, Ismaning, 2002.</p> <p>2. Www. inter-nationes. de/landeskunde</p>			
Number of active classes:	Lectures:1	Practice:1	
<p>Methods of teaching:</p> <p>All lectures are communicatively oriented, which implies active participation of students in work, discussions on specific topics, homeworks and short presentations on a topic in the field of profession.</p> <p>Lectures: collective teaching, group size up to 200</p> <p>Practice: collective teaching, group size up to 30</p>			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	20	Written Exam	30
Colloquium(s)	30	Oral Exam	20

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGNE3 - German language 3			
Teachers: Kozomarić Z. Zorana, Teacher			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: The student can enroll in German language 3 if he / she has passed at least exam in German language 1			
Course objectives: Improving reading techniques; Expanding and enriching language communicative competence - the language of profession; Improving language skills (reading, understanding ...)			
Course outcomes: Mastering the techniques of understanding the written text of content related to the profession; Enhancing and extending professional terminology; Expanding speaking patterns			
Contents of the course: Processing of texts in the field of art; Writing expert views Colloquium consists of a written check of the lexics and the understanding of the read text. The oral part of the exam consists of a presentation on a subject in the field of music (famous musicians, music directions) and conversations on topics in the field of profession.			
Literature: 1. Arnold Werner Jensen: Das Reclam Buch der Musik, Reclam, Stuttgart, 2001.			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: All lectures are communicatively oriented, which implies active participation of students in work, discussions on specific topics, homeworks and short presentations on a topic in the field of profession. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during lectures	30	Oral Exam	30
Colloquium(s)	40		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGNE4 - German language 4			
Teachers: Kozomarić Z. Zorana, Teacher			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: The student can enroll in German language 4 if he / she has passed at least exam in German language 2			
Course objectives: Improving reading techniques; Expanding and enriching language communicative competence - the language of profession; Improving language skills (reading, understanding ...)			
Course outcomes: Mastering the techniques of understanding the written text of content related to the profession; Enhancing and extending professional terminology; Expanding speaking patterns			
Contents of the course: Processing of texts in the field of art; Writing expert views Colloquium consists of a written presentation of a text of professional content, a lexical check and understanding of the read text. The oral part of the exam consists of a presentation on a subject in the field of music (famous musicians, music directions) and conversations on topics in the field of profession.			
Literature: 1. Arnold Werner Jensen: Das Reclam Buch der Musik, Reclam, Stuttgart, 2001.			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: All lectures are communicatively oriented, which implies active participation of students in work, discussions on specific topics, homeworks and short presentations on a topic in the field of profession. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during lectures	30	Oral Exam	30
Colloquium(s)	40		

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

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

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

Study program: Book of courses, Bachelor Academic Studies			
Course title: OUGRU1 - Russian language , OGRU1 - Russian language 1			
Teachers: Uspenski M. Enisa, Associate Professor			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: That the student had attended Russian language lectures in high school			
Course objectives: The objective of the course is to introduce students to texts in domain of music and culture in Russian language: biographies of Russian composers, studies about certain musical works. Processing of certain grammatical categories. Training students to actively read literature about music, in Russian.			
Course outcomes: The student is expected to know the lexicon of the text, at the semantic and grammatical levels.			
Contents of the course: The course includes lectures and exercises on the following issues: 1) Phonetic specificities of the Russian language. 2) The verbal tenses. 3) Biographies of selected composers. 4) Reading and translating text. 5) Grammatical analysis of the text. 6) Semantic analysis of the text 7) Homework 8) Subject and predicate: statement. 9) Dictation 10) Using the dictionary. 11) Oral answers to questions from the text. 12) Colloquium 13) Adjectives. 14) The masterpiece of Russian music. 15) Reading and translating text. 16) Semantic analysis of the text. 17) Syntax analysis of the text. 18) Homework 19) Grammatical analysis of the text 20) Conjunctions 21) Accents in Russian. 22) Choice from Russian poetry (Pushkin and Fet) 23) Reading poetry: rhythm, rhyme and natural accent. 24) Music features of the verse. Colloquium: Written test of knowledge of mastered units: grammar test. Exam: reading and translation of a known text, answering questions from a known text.			
Literature: 1. Ениса Успенски: Избор текстова за прву годину Факултета музичке уметности (скрипта) 2. Радмило Маројевић; Граматика руског језика, Београд 1989 (И друга издања); 3. Богољуб Станковић Руско-српски речник, Београд: Прометеј.			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: Lectures, practice (text analysis, reading, translation) and writing homework. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
Attendance		10	Oral Exam
			Points - 60
			60

Homework	10		
Colloquium(s)	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGRU2 - Russian language 2			
Teachers: Uspenski M. Enisa, Associate Professor			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: None			
Course objectives: The objective of the course is to introduce students to: - texts in Russian (in domain of music and culture): music processing of certain literary works. Grammar. Verb adjectives and adverbs. The aim of the course is to prepare students for the independent interpretation of literature in domain of music in the Russian language, as well as for writing abstracts, summaries and theses of selected texts (in Russian).			
Course outcomes: The student is expected to translate and perform a grammatical analysis of the selected texts, and also to read the unknown text with the vocabulary, to write a summary, abstract and theses in Russian.			
Contents of the course: The course includes lectures and exercises on the following issues: 1) The verbal adjectives of the present and the past tense. 2) The use of verb adjectives. 3) Pushkin's "The Queen of spades" and Tchaikovsky's opera of the same name 4) Reading and translating text. 5) Grammatical analysis of the text 6) Semantic analysis of the text 7) Homework 8) The topic structure of the short story or opera. 9) Dictation 10) Characters of the short story, or opera. 11) Written answers to questions from the text. 12) Colloquium 13) Verb adjectives 14) About novel "Anna Karenina" by L. Tolstoy 15) Reading and translating text. 16) Semantic analysis of the text. 17) Ballet and music on novel "Anna Karenina" by L. Tolstoy 18) Homework 19) A selection from Russian poetry (Lermontov, Nekrasov, Koltsov) 20) Metaphor and metonymy 21) Musical processing of poetry. 22) Reading and translating poetry. 23) Poem analysis. 24) The structure of the verse. Colloquium: written verification of previously gained knowledge: (dictation and translation of a known text). Exam: re-telling known text, answer to a question from grammar.			
Literature: 1. Ениса Успенски: Избор текстова за прву годину Факултета музичке уметности (скрипта) 2. Радмило Маројевић; Граматика руског језика, Београд 1989 (И друга издања); 3. Богољуб Станковић Руско-српски речник, Београд: Прометеј.			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: Lectures, preactice (text analysis, reading, translation) and writing homework. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam: Points - 60

Attendance	10	Oral Exam	60
Homework	10		
Colloquium(s)	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGRU3 - Russian language 3			
Teachers: Uspenski M. Enisa, Associate Professor			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: None			
Course objectives: The objective of the course is: - introduction to texts in the domain of science of art and culture, in Russian. Training a student for essay writing based on Russian literature in Serbian. Grammar: syntax and stylistics The aim of the course is to enable students to use literature in Russian language and to write the original essay in Serbian language.			
Course outcomes: Student uses literature in domain of science of art in the Russian language and writes an essay in the Serbian language based on it.			
Contents of the course: The course includes lectures and practice on the following issues: 1) Features of musicology lexicon. 2) Stylistics: the difference between spoken and scientific style. 3) A. P. Chekhov, short story "On the road" 4) Reading and analysis. 5) The topic structure of the short story and characters. 6) Homework 7) Rachmaninoff: biography. 8) Text analysis. 9) Lermontov: song "The Rock Ledge" 10) Rachmaninoff: "Symphonic Fantasy" 11) Text analysis 12) Colloquium 13) Stylistic figures: an epithet, a comparison. 14) Gogol: "Drowned Maiden" 15) Reading and analysis of the text. 16) Rimsky-Korsakov: biography 17) Reading and analyzing the text. 18) Homework 19) Rimsky-Korsakov: opera "May night" 20) Reading and analysis of the text. 21) Song Levko from the opera "May night". 22) Reading and translating poetry. 23) Maria Yudina: biography. 24) Text analysis. Colloquium: a written test answers five questions from the mastered topics Exam: re-telling a known text, one question from the mastered grammar units.			
Literature: 1. Ениса Успенски: Избор текстова за прву годину Факултета музичке уметности (скрипта) 2. Радмило Маројевић; Граматика руског језика, Београд 1989 (И друга издања); 3. Богољуб Станковић Руско-српски речник, Београд: Прометеј.			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: Lectures, prectice (text analysis, reading, translation) and writing homework. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam: Points - 60

Attendance	10	Oral Exam	60
Homework	10		
Colloquium(s)	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGRU4 - Russian language 4			
Teachers: Uspenski M. Enisa, Associate Professor			
Associates in teaching: ---			
Course status: elective			
Number of ECTS:4			
Requirements: None			
Course objectives: The objective of the course is: - introduction to texts in the domain of science of art and culture, in Russian. Training a student for essay in Russian language. Grammar: syntax and stylistics The aim of the course is to enable students to use literature in Russian language and to write the original essay in Russian language.			
Course outcomes: Student is expected to use literature in domain of science of art in the Russian language and to write an essay in the Serbian language based on it.			
Contents of the course: The course includes lectures and practice on the following issues: 1) The features of the Russian musicological lexicon. 2) Stylistics: the difference between spoken and scientific style. 3) Pushkin: "Eugene Onegin" 4) Reading and analysis of the text. 5) Topic structure of the book and characters. 6) Homework 7) Tchaikovsky: biography. 8) Text analysis. 9) Opera "Eugene Onegin" by Tchaikovsky 10) Tchaikovsky: Fifth Symphony. 11) Text analysis 12) Colloquium 13) Д. Shostakovich: life and creativity. 14) Text analysis 15) Gogol: Story "Nose" 16) Text analysis. 17) Shostakovich and Gogol. 18) Homework 19) Selection from the Russian poetry of the 20 th century. 20) Reading and analysis of the text. 21) The siege of Leningrad. 22) Shostakovich: Leningrad Symphony. 23) Text analysis. 24) Practice. Colloquium: Written test consisting of five questions from the mastered topics Exam: oral answer to three questions from the mastered topics			
Literature: 1. Ениса Успенски: Избор текстова за прву годину Факултета музичке уметности (скрипта) 2. Радмило Маројевић; Граматика руског језика, Београд 1989 (И друга издања); 3. Богољуб Станковић Руско-српски речник, Београд: Прометеј.			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: Lectures, practice (text analysis, reading, translation) and writing homework. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 40	Final exam:
Attendance		10	Oral Exam
			Points - 60
			60

Homework	10		
Colloquium(s)	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OLSM1 - Solfeggio 1			
Teachers: Matorkić-Ivanović D. Bojana, Full Professor; Milanković D. Vera, Full Professor; Petrović Č. Milena, Associate Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher			
Associates in teaching: Branković T. Aleksandra, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: None			
Course objectives: Applying knowledge acquired in Solfeggio to vocal-instrumental and theoretical teaching with the aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation.			
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from the music literature).			
Contents of the course: <u>Theory classes</u> Diatonic, diatonic modulation, chromatic, alterations (unison and polyphony). One and two voices dictations. Polyphony. Rhythm: breathing, articulation and phrasing. Rhythmic systematization. Different counting units; isochrony; ternary subdivision; fast tempo; slow tempo and eight part subdivision; reading and singing music from the instructive and existing music literature. Music theory: to master what has already been learned. <u>Practice sessions</u> To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.			
Literature: 1. Vasiljević, Z. M. (1996): <i>Melodika I</i> , Univerzitet umetnosti u Beogradu. 2. Vasiljević, Z. M. (2003): <i>Solfedo</i> - Metodski praktikum, Knjaževac: "Nota" 3. Drobni, I. (1995): <i>Melodika III, Etide sa klavirskom pratnjom</i> , Beograd: FMU 4. Drobni, I. (2004): <i>Solfeggio</i> - A prima vista, Beograd Kona 5. Drobni, I. Ristić, T. (2003): <i>Bahovi korali - uvod u interfunkcionalnu nauku o muzici</i> , Beograd: Zavod za udžbenike i nastavna sredstva 6. Noel-Gallon (1964): <i>50 Leçons de Solfège rythmiques</i> , Paris: Ed. Max Eschig 7. Примери из литературе 8. Noel-Gallon, <i>50 Dictées musicales</i> , Paris: Alphonse Leduc			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Written Exam	10
Colloquiums	50	Oral Exam	30

Study program: Book of courses, Bachelor Academic Studies			
Course title: OLS01 - Solfeggio 1			
Teachers: Drobni Đ. Ivana, Full Professor; Karan M. Gordana, Full Professor; Matorkić-Ivanović D. Bojana, Full Professor; Petrović Č. Milena, Associate Professor; Hrpka Veškovic A. Ivana, Assistant Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher			
Associates in teaching: Branković T. Aleksandra, Lecturer			
Course status: obligatory			
Number of ECTS:18			
Requirements: None			
Course objectives: Applying knowledge acquired in Solfeggio to vocal-instrumental and theoretical teaching with the aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation.			
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from the music literature).			
Contents of the course: <u>Theory classes</u> Diatonic, diatonic modulation, chromatic, alterations (unison and polyphony). One and two voices dictations. Polyphony. Rhythm: breathing, articulation and phrasing. Rhythmic systematization. Different counting units; isochrony; ternary subdivision; fast tempo; slow tempo and eight part subdivision; reading and singing music from the instructive and existing music literature. Music theory: to master what has already been learned. <u>Practice sessions</u> To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.			
Literature: 1. Vasiljević, Z. M. (1996): Melodika I, Univerzitet umetnosti u Beogradu. 2. Vasiljević, Z. M. (2003): Solfedo - Metodski praktikum, Knjaževac: "Nota" 3. Drobni, I. (1995): Melodika III, Etide sa klavirskom pratnjom, Beograd: FMU 4. Drobni, I. (2004): Solfeggio - A prima vista, Beograd Kona 5. Drobni, I. Ristić, T. (2003): Bahovi koralni - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 6. Noel-Gallon (1964): 50 Leçons de Solfège rythmiques, Paris: Ed. Max Eschig 7. Примери из литературе 8. Noel-Gallon, 50 Dictées musicales, Paris: Alphonse Leduc			
Number of active classes:		Lectures:2	Practice:1
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Written Exam	10
Colloquiums	50	Oral Exam	30

Study program: Book of courses, Bachelor Academic Studies			
Course title: OLSM2 - Solfeggio 2			
Teachers: Matorkić-Ivanović D. Bojana, Full Professor; Milanković D. Vera, Full Professor; Petrović Č. Milena, Associate Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher			
Associates in teaching: Branković T. Aleksandra, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: Passed exam Solfeggio 1 (OLSF1)			
Course objectives: Applying knowledge acquired in Solfeggio to vocal-instrumental and theoretical teaching with the aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation.			
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from music literature).			
Contents of the course: <u>Theory classes</u> Diatonic, diatonic modulation, chromatic, alterations, chromatic modulations (unison and polyphony); modality and bitonality. One, two and three voices dictations. Polyphony. Rhythm: fast tempo – the relation between the tempo, texture and music character; metrical changes; non-isochrony; slow tempo and metric subdivision. Metrical changes; moderate tempo – the relation between the tempo, texture and music character; metric and tempo changes; fast tempo; non-isochrony. Music theory. <u>Practice sessions</u> To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.			
Literature: 1. Vasiljević, Z. M. (1996): Melodika I, Univerzitet umetnosti u Beogradu 2. Vasiljević, Z. M. (2003): Solfedo - Metodski praktikum, Knjaževac: "Nota" 3. Vasiljević-Drobni, M. (1999): Melodika II, Beograd: FMU 4. Drobni, I. (2013): Hromatika i alteracije – izbor iz zbirke bugarskih autora. Bijeljina: Slobomir P Univerzitet, TEMPUS 5. Drobni, I., (1995): Melodika III, Etide sa klavirskom pratnjom, Beograd: FMU 6. Drobni, I. (2004): Solfeggio - A prima vista, Beograd Kona 7. Drobni, I., Ristić, T. (2003): Bahovi koralni - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 8. Noel-Gallon (1964): 50 Leçons de Solf ége rythmiques, Paris: Ed. Max Eschig 9. Ristić, T. Drobni, I. (2005): Modusi - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 10. Диктати домаћих, француских и руских аутора			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Written Exam	10
Colloquiums	50	Oral Exam	30

Study program: Book of courses, Bachelor Academic Studies			
Course title: OLSO2 - Solfeggio 2			
Teachers: Drobni Đ. Ivana, Full Professor; Karan M. Gordana, Full Professor; Matorkić-Ivanović D. Bojana, Full Professor; Petrović Č. Milena, Associate Professor; Hrpka Veškovic A. Ivana, Assistant Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher			
Associates in teaching: Branković T. Aleksandra, Lecturer			
Course status: obligatory			
Number of ECTS:18			
Requirements: Passed exam Solfeggio 1 (OLS01)			
Course objectives: Applying knowledge acquired in Solfeggio to vocal-instrumental and theoretical teaching with the aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation.			
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from music literature).			
Contents of the course: <u>Theory classes</u> Diatonic, diatonic modulation, chromatic, alterations, chromatic modulations (unison and polyphony); modality and bitonality. One, two and three voices dictations. Polyphony. Rhythm: fast tempo – the relation between the tempo, texture and music character; metrical changes; non-isochrony; slow tempo and metric subdivision. Metrical changes; moderate tempo – the relation between the tempo, texture and music character; metric and tempo changes; fast tempo; non-isochrony. Music theory. <u>Practice sessions</u> To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.			
Literature: 1. Vasiljević, Z. M. (1996): Melodika I, Univerzitet umetnosti u Beogradu 2. Vasiljević, Z. M. (2003): Solfedo - Metodski praktikum, Knjaževac: "Nota" 3. Vasiljević-Drobni, M. (1999): Melodika II, Beograd: FMU 4. Drobni, I. (2013): Hromatika i alteracije – izbor iz zbirki bugarskih autora. Bijeljina: Slobomir P Univerzitet, TEMPUS 5. Drobni, I., (1995): Melodika III, Etide sa klavirskom pratnjom, Beograd: FMU 6. Drobni, I. (2004): Sofeggio - A prima vista, Beograd Kona 7. Drobni, I., Ristić, T. (2003): Bahovi koralni - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 8. Noel-Gallon (1964): 50 Leçons de Solfège rythmiques, Paris: Ed. Max Eschig 9. Ristić, T. Drobni, I. (2005): Modusi - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 10. Диктати домаћих, француских и руских аутора			
Number of active classes:		Lectures:2	Practice:1
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Written Exam	10
Colloquiums	50	Oral Exam	30

Study program: Book of courses, Bachelor Academic Studies			
Course title: OLSM3 - Solfeggio 3			
Teachers: Matorkić-Ivanović D. Bojana, Full Professor; Milanković D. Vera, Full Professor; Petrović Č. Milena, Associate Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher			
Associates in teaching: Branković T. Aleksandra, Lecturer			
Course status: obligatory			
Number of ECTS:4			
Requirements: Passed exam Solfeggio 2 (OLSF2)			
Course objectives: Applying knowledge acquired in Solfegge to vocal-instrumental and theoretical teaching with the aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation.			
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from music literature).			
Contents of the course: <u>Theory classes</u> Chromatic and enharmonic modulations (unison and polyphony); polytonality, polymodality; repetitorium – alterations – instructive literature; diatonic (different musical clefs), modulations, alterations, bitonality. Folklore scales. Introducing tonal lability. One, two and three voices dictations. Rhythm: the alto clef; metric and tempo changes; metric and tempo changes in different rhythmic and melodic examples; the rhythms of Balkan. The tenor clef; polyrhythm and polimetria; non-metric etudes. <u>Practice sessions</u> To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.			
Literature: 1. Vasiljević, Z. M. (2003): <i>Solfedo - Metodski praktikum</i> , Knjaževac: "Nota" 2. Vasiljević-Drobni, M. (1999): <i>Melodika II</i> , Beograd: FMU 3. Drobni, I. (2013): <i>Heterometrija</i> . Bijeljina: Slobomir P Univerzitet, TEMPUS 4. Drobni, I. (2013): <i>Hromatika i alteracije – izbor iz zbirki bugarskih autora</i> . Bijeljina: Slobomir P Univerzitet, TEMPUS 5. Drobni, I., Ristić, T. (2003): <i>Bahovi koralni - uvod u interfunkcionalnu nauku o muzici</i> , Beograd: Zavod za udžbenike i nastavna sredstva 6. Ristić, T., Drobni, I. (2005): <i>Modusi - uvod u interfunkcionalnu nauku o muzici</i> , Beograd: Zavod za udžbenike i nastavna sredstva 7. Kršić, V., Pantović, Lj., Vasiljević-Drobni, M. (1991): <i>Alt i tenor ključ</i> , Beograd: FMU 8. Lazzari, A. (1982): <i>Solfeggi parlati e cantati</i> , Milano: Ricordi 9. Noel-Gallon (1964): <i>50 Leçons de Solfège rythmiques</i> , Paris: Ed. Max Eschig 10. Диктати домаћих, француских и руских аутора 11. Примери из музичке литературе			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 50 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Written Exam	10
Colloquiums	50	Oral Exam	30

Study program: Book of courses, Bachelor Academic Studies			
Course title: OLSO3 - Solfeggio 3			
Teachers: Drobni Đ. Ivana, Full Professor; Karan M. Gordana, Full Professor; Matorkić-Ivanović D. Bojana, Full Professor; Petrović Č. Milena, Associate Professor; Hrpka Veškovac A. Ivana, Assistant Professor; Dubljević O. Jelena, Teacher; Todorović D. Dragana, Teacher			
Associates in teaching: Branković T. Aleksandra, Lecturer			
Course status: obligatory			
Number of ECTS:10			
Requirements: Passed exam Solfeggio 2 (OLSF2)			
Course objectives: Applying knowledge acquired in Solfeggio to vocal-instrumental and theoretical teaching in aim to train students to understand musical text and context, accurate and fluid thoughtful interpretation.			
Course outcomes: Developed functional way of thinking and ability to interpret (sight reading), memorize and notate music text (instructive as well as examples from music literature).			
Contents of the course: <u>Theory classes</u> Chromatic and enharmonic modulations (unison and polyphony); polytonality, polymodality; repetitorium – alterations – instructive literature; diatonic (different musical clefs), modulations, alterations, bitonality. Folklore scales. Introducing tonal lability. One, two and three voices dictations. Rhythm: the alto clef; metric and tempo changes; metric and tempo changes in different rhythmic and melodic examples; the rhythms of Balkan. The tenor clef; polyrhythm and polimetria; non-metric etudes. <u>Practice sessions</u> To notate one voice dictations and polyphony. Colloquiums To check students' knowledge in melody, rhythm and dictation within the separate Colloquiums. Final Exam Written Exam: one voice and polyphonic dictation. Oral Exam: a prima vista interpretation.			
Literature: 1. Vasiljević, Z. M. (2003): <i>Solfedo</i> - Metodski praktikum, Knjaževac: "Nota" 2. Vasiljević-Drobni, M. (1999): <i>Melodika II</i> , Beograd: FMU 3. Drobni, I. (2013): <i>Heterometrija</i> . Bijeljina: Slobomir P Univerzitet, TEMPUS 4. Drobni, I. (2013): <i>Hromatika i alteracije</i> – izbor iz zbirke bugarskih autora. Bijeljina: Slobomir P Univerzitet, TEMPUS 5. Drobni, I., Ristić, T. (2003): <i>Bahovi koralni</i> - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 6. Ristić, T., Drobni, I. (2005): <i>Modusi</i> - uvod u interfunkcionalnu nauku o muzici, Beograd: Zavod za udžbenike i nastavna sredstva 7. Kršić, V., Pantović, Lj., Vasiljević-Drobni, M. (1991): <i>Alt i tenor ključ</i> , Beograd: FMU 8. Lazzari, A. (1982): <i>Solfeggi parlati e cantati</i> , Milano: Ricordi 9. Noel-Gallon (1964): <i>50 Leçons de Solfège rythmiques</i> , Paris: Ed. Max Eschig 10. Диктати домаћих, француских и руских аутора 11. Примери из музичке литературе			
Number of active classes:		Lectures:1	Practice:2
Methods of teaching: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 60	Final exam:	Points - 40
Activity during lectures	10	Written Exam	10
Colloquiums	50	Oral Exam	30

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

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGUE1 - Introduction to the applied aesthetics and theory of arts1			
Teachers: Nikolić D. Sanela, Assistant Professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS: 2			
Requirements: None			
Course objectives: The aim of the course is to introduce students to the study of the basic topics, fields, procedures and conditions for applying the results of contemporary aesthetics, philosophy of art and art theory in arts discourses.			
Course outcomes: Student is expected to learn and to apply critically and analytically (in oral speech and written work) the basic procedures of aesthetic, philosophical, scientific and theoretical readings and interpretation of art, and to refer to aesthetic, philosophical and theoretical literature. The student should master the procedures of autoanalysis of his own theoretical position.			
Contents of the course: The course includes lectures and debates on the following issues: 1) Art and work of art 2) Aesthetics and history of aesthetics 3) Construction of the source: ancient Greek aesthetics 4) Performance of medieval aesthetics: Umberto Eco and Mikhail Bakhtin 5) Toward feminist aesthetics and art: Hildegard von Bingen and Madonna 6) Renaissance Neoplatonism and Modernist Neoplatonisms 7) Baroque aesthetics and mass culture: contemporary fascination with baroque 8) The ideology of enlightenment or about the contexts of classical style in music, theater and painting 9) Autonomy of art and aesthetics: romanticism and formalism 10) Fantasy and fantasm in Western art: fiction, dream and unconscious 11) Modernity and modernisms: styles, directions, tendencies and phenomena 12) Postmodern interpreted to children: Jean Francois Lyotard 13) History of technical innovations in Western art: from body to digital art 14) Reading homework - a written critical presentation of the theoretical text in relation to one of the previously discussed topics 15) Colloquium: written test of 10 questions related to mastered topics Exam - oral knowledge check: oral answer to two of the thirteen exam questions			
Literature: 1. Бел-Виљада, Џин Х.: Уметност ради ументости и књижевни живот, Нови Сад, Светови, 2004. 2. Eko, Umberto: Umetnost i lepo u estetici srednjeg veka, Novi Sad, Svetovi, 1992. 3. Francois Lyotard, Jean: Postmoderna protumačena djeci, Zagreb, August Cesarec, 1990. 4. Grlić, Danko: Estetika. Povijest filozofskih problema, Zagreb, Naprijed, 1983. 5. Перниола, Марио: Естетика двадесетог века, Нови Сад, Светови, 2005. 6. Šuvaković, Miško: Diskurzivna analiza. Prestupi i/ili pristupi 'diskurzivne analize' filozofiji, poetici, estetici, teoriji i studijama umetnosti i kulture, Beograd, Univerzitet umetnosti, 2006. 7. Šuvaković, Miško: Pojmovnik savremene umetnosti i teorije, Beograd, Orion Art, 2011. 8. Šuvaković, Miško i Aleš Erjavec (ur.): Figure u pokretu. Savremena zapadna estetika, filozofija i teorija umetnosti, Beograd, Atoča, 2009. 9. Tatarkijevič, Vladislav: Istorija šest pojmova, Beograd, Nolit, 1978.			
Number of active classes:		Lectures:2	Practice:0
Methods of teaching: Lectures, practice (text analysis and debate on case studies), homework Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	10	Oral Exam	60
Homework	10		
Colloquium(s)	20		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OGUE2 - Introduction to the applied aesthetics and theory of arts2			
Teachers: Nikolić D. Sanela, Assistant Professor			
Associates in teaching: ---			
Course status: obligatory			
Number of ECTS: 2			
Requirements: None			
Course objectives: The aim of the course is the metatheoretic study and research of applied aesthetics, aesthetics, poetics, art theory and arts science.			
Course outcomes: The student is expected to master approaches and procedures in the critical and analytical interpretation of art discourses and the possibilities of their application particularly in arts sciences, primarily in Musicology.			
Contents of the course: The course includes lectures and debates on the following issues: 1) Philosophy and reasons for Philosophy 2) The term of the Philosophy of art 3) Philosophy and aesthetics of music 4) Aesthetic and esthetisation 5) Questions about aesthetic value and canon 6) Questions about aesthetics and the Other 7) Poetics and poetic interpretation of art and work of art; Art Sciences: Musicology, Ethnomusicology, Theatrology, Filmology, Fine Art Sciences 8) Theory and Theory of art 9) The theory of artists and theories in art, 10) The theory of Art critics 11) Studies of culture and popular art 12) Media studies 13) Reading homework - a written critical presentation of the theoretical text in relation to one of the previously discussed topics 14) Colloquium-written test of 10 issues related to mastered topics Exam - oral knowledge check: oral answer to two of the twelve exam questions			
Literature: 1. Adorno, Theodor: Estetička teorija, Beograd, Nolit, 1979. 2. Berleant, Arnold: Re-thinking Aesthetics – Rogue Essays on Aesthetics and the Arts, Burlington, Ashgate, 2005 3. Kelner, Daglas: Medijska kultura – Studije kulture, identiteta i politika između modernizma i postmodernizma, Beograd, Clio, 2004. 4. Margolis, Joseph, Philosophy Looks at the Arts, Philadelphia, Temple University Press, 1987. 5. Перниола, Марио: Естетика двадесетог века, Нови Сад, Светови, 2005. 6. Šuvaković, Miško: Diskurzivna analiza. Prestupi i/ili pristupi 'diskurzivne analize' filozofiji, poetici, estetici, teoriji i studijama umetnosti i culture, Beograd, Univerzitet umetnosti, 2006. 7. Šuvaković, Miško i Aleš Erjavec (ur.), Figure u pokretu, Beograd, Atoča, 2009. 8. Šuvaković, Miško: Pojmovnik savremene umetnosti i teorije, Beograd, Orion Art, 2011. 9. Uzelac, Milan: Filozofija muzike, Novi Sad, Stylos, 2007.			
Number of active classes:		Lectures:2	Practice:0
Methods of teaching: Lectures, practice (text analysis and debate on case studies), homework Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attendance	10	Oral Exam	60
Homework	10		
Colloquium(s)	20		

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

12. Šuvaković, Miško, Estetika muzike. Modeli, metode i epistemologije o/u modernoj i savremenoj muzici i umetnostima, Beograd, FMK–Orion Art, 2016.
 13. Tatarkijevič, Vladislav: Istorija šest pojmova, Beograd, Nolit, 1978.
 14. Uzelac, Milan: Filozofija muzike, Novi Sad, Stylos, 2008.

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

Study program: Bachelor Academic Studies
Course title: OUGFR1 - French language , OGFR1 - French language 1
Teachers: Novaković Skopljak D. Bojana, Lecturer
Associates in teaching: ---
Course status: elective
Number of ECTS: 4
Requirements: That the student had attended French language lectures in high school
<p>Course objectives:</p> <p>By adopting a participatory approach in the methodology of language learning, students are put into real life situations in which they will use spoken and written language. Introduction of short texts from professional literature. Students are increasingly independent in understanding and expressing themselves in French. Emphasis is put on expressing attitudes, opinions, knowledge, comparisons, as well as analysis of mastered written and audio-visual documents. A written and oral form of the argumentative text is separately processed. Students acquire more complex sentence structures, their sentences are clear and coherent, and they are able to explain and defend their stance. Accent is placed on formal written documents such as curricula and motivation letters, presentation of their education and professional experience.</p>
<p>Course outcomes:</p> <p>Written understanding and expression: student is able to understand the key elements of the statement, if it is a clear and standard language from a familiar context. Students is introduced to principles of argumentative writing in French by reading analytical texts</p> <p>Students use simple language structures in writing, they can compose shorter texts dealing with topics of their field of interests; students can tell about their experience and observations. Students develop ability to express their opinions through clearly defined formal structures by analyzing linguistic means, conjunctions, complex sentences. Students learn about the structure of writing argumentative text, motivational letter, and curricula.</p> <p>Oral understanding and expression: student can easily read and express his/her opinion. If expressed clearly and explicitly, student can understand the essence of information from television or radio, as well as conversations with subjects from a close environment or topics that are of interest to them on a personal and professional level. Student can deal with all situations, to search for information and understand the answer. Students can talk about their professional experience, plans and goals, to explain and defend their stance.</p>
<p>Contents of the course:</p> <p>Grammar: Conditionnel present, past tenses le passé composé, l'imparfait; sequence of tenses and indirect speech; chronological conjunctions avant + nom, avant de + infinitif, après + nom/infinitif passé; prepositions of time and place; construction si+ imparfait, present subjunctive, reflexive verbs, subjunctive and infinitive, future proche, relative pronouns in function of direct and indirect object, past participles, conditional sentences si + présent / futur; si + imparfait / conditionnel present; past perfect tense, past tenses in sentences, passive, adverbial pronouns en, y; subjunctive with verbs of emotion, past conditional, conditional sentences si + plus-que-parfait / conditionnel passé; possessive and demonstrative pronouns; present participle and gerund, conjunctions of cause and purpose etc.</p> <p>Lexicology and communicative functions: to express feelings, opinions, seek and give information, accurately situate events in time and space, tell events from the past, describe the circumstances and facts, talk about plans, evaluate and describe an artwork or activity, give suggestions, participate in debates, make arguments, use hypothetical sentences. Comment and analyze texts, understand news on the radio, tell a story or an anecdote, write a news story or a brief overview of an work of art or event, understand an interview for a job, present yourself and your professional experience, express motivation, suspicion, fear, dissatisfaction, regret, express an unrealized hypothesis, explain the cause and the goal, express a negation.</p> <p>Culture: Texts and audio-visual documents from various areas of contemporary French society: films, theater, exhibitions, artists, literature, music, media, newspapers, television, current events and problems on the social and political agenda of today's France.</p> <p>Colloquium is a written check of grammatical and lexical knowledge. The written part of the exam implies comprehension of the text and answers to the questions, while the oral part consists of the conversation and interpretation of the mastered texts.</p>
<p>Literature:</p> <ol style="list-style-type: none"> 1. Catherine Dollez, Sylvie Pons, Alter Ego 3, Livre de l'élève, méthode de français, niveau B1, Hachette FLE, Paris, 2006. 2. Emmanuelle Daill, Pascale Trévisiol, Alter Ego 3, Cahier d'activités, niveau B1, Hachette FLE, Paris, 2007. 3. Catherine Flumian, Josiane Labascoule, Serge Priniotakis, Corinne Royer, Nouveau Rond-Point 2, Livre de l'élève + CD audio, niveau B1, Editions Maison des Langues, Paris, 2011. 4. S. Poisson-Quinton, R. Mimran, M. Mahéo-Le Coadic, Grammaire expliquée du français, Exercices, Niveau intermédiaire, CLE International, 2007. 5. Yvonne Delatour, Dominique Jennepin, Maylis Léon-Dufour, Brigitte Teyssier, Nouvelle grammaire du français, Cours de Civilisation Française de la Sorbonne, Hachette FLE, Paris, 2004. 6. Michèle Boulares, Jean-Louis Frérot, Grammaire progressive du français avec 400 exercices, Niveau avancé, CLE International, Paris, 1997. 7. Осим основних уџбеника за учење француског језика, наставни материјал ће се допуњавати из других извора, као и различитих сајтова са лекцијама, граматичким објашњењима, видео снимцима, интерактивним вежбањима: www. lepointdufle. net www. bonjourdefrance. com www. tv5monde. com 8. Речници: • Јовановић, С. са сарадницима, Савремени француско - српски речник са граматиком, Просвета, Београд, 2005. или

- Марковић, Е. Ранка, Папић, Марко, Француско – српски речник, БИГЗ, Београд, 1993.
- Једнојезични речник (Le Petit Robert, Larousse, Hachette)

Number of active classes:	Lectures:1	Practice:1	
<p>Methods of teaching:</p> <p>In addition to the communicative method in learning a foreign language, verbal-textual (monologic, dialogic-monologic, dialogical), textual, demonstrative, text re-telling, grammatical analysis and compression of texts are applied. Use of audio-visual material. Interactive practice on the Internet. Group and consulting classes. Independent work.</p> <p>Lectures: collective teaching, group size up to 200</p> <p>Practice: collective teaching, group size up to 30</p>			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Attendance and activity on lectures	10	Written exam	40
Colloquiums	40	Oral exam	10

Study program: Bachelor Academic Studies
Course title: OGFR2 - French language 2
Teachers: Novaković Skopljak D. Bojana, Lecturer
Associates in teaching: ---
Course status: elective
Number of ECTS: 4
Requirements: Passed exam French language 1 (OGFR1)
Course objectives: After this module, the student is familiar with complex written and audio-visual documents from various fields. Even when she/he does not understand all the words and expressions, she/he is able to find meaning in the context, and to separate essentially from the non-essential. She/he is expressing with ease, fluently and spontaneously. She/he has greater autonomy in reading complex texts, and can clearly distinguish thoughts units. Can comment and analyze current events, give opinions on a wide range of topics, and write well structured text on a particular topic. She/he possesses sufficient grammatical knowledge; her/his sentences are clear, coherent, and logically connected.
Course outcomes: Written understanding and expression: student can understand longer and layered texts, if they are written in a standard language, with some slang or specific expert vocabulary. He can write long and understandable texts on a large number of topics that affect her/his interests. She/he can write a review and shortened version of the text. Writes formal letters asking for information or advice, expressing disapproval, or claiming her/his rights. She/he can write an essay or report in order to announce some information, or to point out contradictory opinions on a topic. She/he can write well-structured and clear text, and express her/his own views. Oral understanding and expression: student can follow longer exposures or speeches, if the language is standard and the subject is known. She/he understands most of the television shows that talk about current events or information. She/he communicates with ease and spontaneity. She/he participates actively in the conversation and is able to represent and defend his views. If the subject is known, the student can follow a fairly complex argument, and to outline the most important elements of the presentation. He can accurately express his views, and he spontaneously relies on the discussions.
Contents of the course: Grammar: Indicative and subjunctive – differences in use; verbs and expressions of emotions, doubt, present subjunctive and past subjunctive/ present infinitive and past infinitive, passive, simple and compound relative pronouns, conditional sentences, past conditional, negation ni...ni, ne... que, pronouns in function of direct and indirect object, verbs introducing indirect speech. Sequence of tenses in indirect speech in past tenses, conditional sentences (all 3 types), sequence of past participle, difference between past participle and gerund, logical conjunctions, compound sentences – time, cause, effect, nominalization, synthesis: articles (definite, indefinite, partitive), synthesis: pronouns (indefinite, possessive, demonstrative and relative), synthesis: tenses and aspects. Communicative functions: Express and defend opinion and attitudes, analyze essays and make short presentation, express the intention and goal, cause and consequences, organize the debate, express the possibility and probability, seek information in written form, clarifications, express disapproval, talk about own work, interests, get familiar with terms in the field of own artistic discipline. Expose and structurefully develop own opinion in written form, express hopes, expectations, intentions, describe, evaluate and discuss about different artistic content, express disagreement, discuss contemporary social problems, express shades in attitudes, prepare oral presentation with arguments on selected topic, describe in detail the events from the past, to compare and oppose opinions. Culture: Texts and audio-visual documents from various areas of contemporary French society: films, theater, exhibitions, artists, literature, music, media, newspapers, television, current events and problems on the social and political agenda of today's Colloquium is a written check of grammar and lexical knowledge. The written part of the exam involves writing an essay on the given topic, while the oral part consists of a short exposure related to one of the offered texts.
Literature: 1. Catherine Dollez, Sylvie Pons, Alter Ego 4, méthode de français, niveau B2, Hachette FLE, Paris, 2007. 2. Annie Berthet, Alter Ego 4, Cahier d'activités, niveau B2, Hachette FLE, Paris, 2008. 3. F. Barthélémy, C. Kleszewski, E. Perrichon, S. Wuattier, Version Originale 4, méthode de français, niveau B2, Editions Maison des Langues, Paris, 2013. 4. F. Capucho, M. Denyer, J. Labascoule, A. Rébuffé et C. Royer, Nouveau Rond-Point 3, Livre de l'élève + CD audio, niveau B2, Editions Maison des Langues, Paris, 2013. 5. S. Poisson-Quinton, R. Mimran, M. Mahéo-Le Coadic, Grammaire expliquée du français, Exercices, Niveau intermédiaire, CLE International, 2007. 6. Yvonne Delatour, Dominique Jennepin, Maylis Léon-Dufour, Brigitte Teyssier, Nouvelle grammaire du français, Cours de Civilisation Française de la Sorbonne, Hachette FLE, Paris, 2004. 7. Michèle Boulares, Jean-Louis Frérot, Grammaire progressive du français avec 400 exercices, Niveau avancé, CLE International, Paris, 1997. 8. Осим основних уџбеника за учење француског језика, наставни материјал ће се допуњавати из других извора, као и различитих сајтова са лекцијама, граматичким објашњењима, видео снимцима, интерактивним вежбањима: www. lepointdufle. net www. bonjourdefrance. com www. tv5monde. com 9. Речници: • Јовановић, С. са сарадницима, Савремени француско - српски речник са граматиком, Просвета, Београд, 2005. или • Марковић, Е. Ранка, Папић, Марко, Француско – српски речник, БИГЗ, Београд, 1993. • Једнојезични речник (Le Petit Robert, Larousse, Hachette)

Number of active classes:	Lectures:1	Practice:1	
<p>Methods of teaching: In addition to the communicative method in learning a foreign language, verbal-textual (monologic, dialogic-monologic, dialogical), textual, demonstrative, text re-telling, grammatical analysis and compression of texts are applied. Use of audio-visual material. Interactive practice on the Internet. Group and consulting classes. Independent work. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30</p>			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	10	Written exam	25
Colloquium	30	Oral exam	25
Oral presentation	10		

Study program: Bachelor Academic Studies			
Course title: OGFR3 - French language 3			
Teachers: Novaković Skopljak D. Bojana, Lecturer			
Associates in teaching: ---			
Course status: elective			
Number of ECTS: 4			
Requirements: Passed exam French language 2 (OGFR2)			
Course objectives: After the completion of this module, the student becomes independent in speech, is able to understand the essence of concrete or abstract content in a complex text, as well as a professional discussion in his field. She/he is able to communicate quite easily and spontaneously. The special goal of teaching is familiarity with various types of music documents.			
Course outcomes: Written understanding and expression: student can understand longer texts from various fields, especially in the field of music. She/he can write an article, an overview or an essay, in which she/he will give his opinion and arguments. Student can write well-structured and understandable text. Oral understanding and expression: student can understand longer oral documents, especially if the subject is close and belongs to the sphere of interest or profession. She/he communicates with ease and spontaneity. She/he participates actively in the conversation and is able to represent and defend his views. Can speak in front of the auditorium on a given topic in the field of music.			
Contents of the course: Grammar: Compound sentences: time, cause and effect, hypothetical. Tenses and sequence of tenses. Indicative and subjunctive. Past conditional. Logical conjunctions. Nominalization. Lexis and communicative functions: Analyze texts in the field of music, prepare expose, express intent and goal, cause and consequences, organize debates, express possibilities and probability, talk about studies, work, interests, and familiarity with terms in the field of their artistic discipline. Culture: Texts and audio-visual documents from various areas of contemporary French society: music, films, theater, exhibitions, artists, literature, media, newspapers, television, current events and problems on the social and political agenda of today's France. Colloquium is a written check of grammatical and lexical knowledge. Written part of the exam contains understanding the text in the field of music and answering questions. The oral part is a short presentation on a topic chosen by the student himself.			
Literature: 1. F. Barthélémy, C. Kleszewski, E. Perrichon, S. Wuattier, Version Originale 4, méthode de français, niveau B2, Editions Maison des Langues, Paris, 2013. 2. F. Capucho, M. Denyer, J. Labascole, A. Rébuffé et C. Royer, Nouveau Rond-Point 3, Livre de l'élève + CD audio, niveau B2, Editions Maison des Langues, Paris, 2013. 3. Yvonne Delatour, Dominique Jennepin, Maylis Léon-Dufour, Brigitte Teyssier, Nouvelle grammaire du français, Cours de Civilisation Française de la Sorbonne, Hachette FLE, Paris, 2004. 4. Michèle Boulares, Jean-Louis Frérot, Grammaire progressive du français avec 400 exercices, Niveau avancé, CLE International, Paris, 1997. 5. Различити часописи класичне музике: La Revue musicale, Le Monde musical, La France musicale, Classico, itd. 6. Осим основних уџбеника за учење француског језика, наставни материјал ће се допуњавати из других извора, као и различитих сајтова са лекцијама, граматичким објашњењима, видео снимцима, интерактивним вежбањима: www. lepointdufle. net www. bonjourdefrance. com www. tv5monde. com 7. Речници: • Јовановић, С. са сарадницима, Савремени француско - српски речник са граматиком, Просвета, Београд, 2005. или • Марковић, Е. Ранка, Папић, Марко, Француско – српски речник, БИГЗ, Београд, 1993. • Једнојезични речник (Le Petit Robert, Larousse, Hachette)			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: In addition to the communicative method in learning a foreign language, verbal-textual (monologic, dialogic-monologic, dialogical), textual, demonstrative, text re-telling, grammatical analysis and compression of texts are applied. Use of audio-visual material. Interactive practice on the Internet. Group and consulting classes. Independent work. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activitz during lectures	10	Written exam	25

Colloquium	30	Oral exam	25
Oral presentation	10		

Study program: Bachelor Academic Studies			
Course title: OGFR4 - French language 4			
Teachers: Novaković Skopljak D. Bojana, Lecturer			
Associates in teaching: ---			
Course status: elective			
Number of ECTS: 4			
Requirements: Passed exam French language 3 (OGFR3)			
Course objectives: After the completion of this module, the student will extend and deepen their knowledge acquired in the previous three years, since this module will significantly turn to learning a foreign language with specific teaching objectives - the language of profession. Great attention will be paid to understanding texts, audio and video recordings in the field of music. Students will be able to consult and understand more complex texts. Student will have greater autonomy in reading complex texts and will be able to write well structured text on a particular topic. She/he will communicate with ease, fluently and spontaneously.			
Course outcomes: Written understanding and expression: student can understand longer and more complex texts, especially texts in the field of music and music history, which will be a support for the expansion of vocabulary and base for independent writing. She/he can write review and shortened version of the text. She/he can write a well-structured and understandable text on a number of topics that affect his interests. He can write and express his own views. Oral understanding and expression: A student can follow longer exposure or speech with a topic related to his interests, studies and profession. He understands most of the television shows that have a musical event, personality, movement, and so on. He talks about his profession, plans, knowledge with ease and spontaneity. He possesses a significantly richer vocabulary in the domain of music arts that he can express his opinion, outlines facts and defends his views.			
Contents of the course: Grammar: Synthesis: tenses and aspects, synthesis: pronouns (indefinite, possessive, demonstrative and relative). Present subjunctive, past subjunctive and imperfect subjunctive. Passive. Types of negation. Reported speech. Sequence of tenses. Conditional sentences. Compound sentences and conjunctions. Lexicon and communicative functions: Vocabulary in the field of music: types of music, instruments, biographies, compositions, historical movements, orchestras, institutions, events, etc. Expression of opinions and attitudes within the profession, analysis of longer texts thematically orientated to music. Writing an essay with argumentation on a given topic that student can present and structurally develop her/his opinion, express shades in opinions, compare and oppose attitudes. Culture: Considering the fact that this module will be based on learning French language with specific teaching objectives for students of music, the documents in this field will prevail. Colloquium is a written check of grammatical and lexical knowledge. The written part of the exam represents the writing of the argued text on the given problem, while the oral part consists of a conversation, an interpretation of one of the mastered texts and a short discussion with professor on the given topic.			
Literature: 1. F. Barthélemy, C. Kleszewski, E. Perrichon, S. Wuattier, Version Originale 4, méthode de français, niveau B2, Editions Maison des Langues, Paris, 2013. 2. F. Capucho, M. Denyer, J. Labascoule, A. Rébuffé et C. Royer, Nouveau Rond-Point 3, Livre de l'élève + CD audio, niveau B2, Editions Maison des Langues, Paris, 2013. 3. S. Poisson-Quinton, R. Mimran, M. Mahéo-Le Coadic, Grammaire expliquée du français, Exercices, Niveau intermédiaire, CLE International, 2007. 4. Yvonne Delatour, Dominique Jennepin, Maylis Léon-Dufour, Brigitte Teyssier, Nouvelle grammaire du français, Cours de Civilisation Française de la Sorbonne, Hachette FLE, Paris, 2004. 5. Michèle Boulares, Jean-Louis Frérot, Grammaire progressive du français avec 400 exercices, Niveau avancé, CLE International, Paris, 1997. 6. Различити часописи класичне музике: La Revue musicale, Le Monde musical, La France musicale, Classico, itd. 7. Наставни материјал ће ослањати и на друге изворе, као и различите сајтове са садржајима из области музике – телевизијске емисије, радио записи, чланци из дневних новина и музичких magazina, енциклопедије, критике, itd. 8. Речници: • Јовановић, С. са сарадницима, Савремени француско - српски речник са граматиком, Просвета, Београд, 2005. или • Марковић, Е. Ранка, Папић, Марко, Француско – српски речник, БИГЗ, Београд, 1993. • Једнојезични речник (Le Petit Robert, Larousse, Hachette)			
Number of active classes:		Lectures:1	Practice:1
Methods of teaching: In addition to the communicative method in learning a foreign language, verbal-textual (monologic, dialogic-monologic, dialogical), textual, demonstrative, text re-telling, grammatical analysis and compression of texts are applied. Use of audio-visual material. Interactive practice on the Internet. Group and consulting classes. Independent work. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 50	Final exam: Points - 50

Activity during lectures	10	Written exam	25
Colloquium	20	Oral exam	25
Essay	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OJEK1 - Ethnochoreology 1 – Theories and methods in ethnochoreology
Teachers: Rakočević Ć. Selena, Associate professor ; Ranisavljević D. Zdravko, Teacher
Assistants: ---
Course status: compulsory
Number of ECTS: 7
Prerequisites: None
Course objective: Ethnochoreology is a scholarly discipline that has developed in the Western academia: from the first folkloristically based dance collections published in the early 20 th century and development of dance notation system (Labanotation) since 1928 (which enabled a more precise dance analysis), through semiotic-oriented research influenced by linguistics and anthropology, to contemporary dance studies. The objective of the course is to enable students to familiarize themselves with all tendencies in the development of this scholarly discipline.
Course outcomes: Students are expected to understand the basic trends in the development of ethnochoreological research and to be able to apply the basics of Labanotation.
Course content: <u>Theoretical classes</u> <ol style="list-style-type: none"> 1. Concepts: ethnochoreology, game, dance; tradition; establishing of ethnochoreology 2. Theories about game/necy (Huizinga, Roger Cailliois, T. Đorđević); concepts of ethnic, national, vernacular dance (Nahachewsky) 3. Dance research in Serbia (from M. Đ. Miličević to O. Vasić); game/dance classification (T. Đorđević. Roger Cailliois and O. Vasić) 4. Historical overview of dance notation systems; dance notation system of the Janković sisters; appearance of Labanotation 5. Basics of Labanotation (basic principles, directions, kinetogram, body parts, positions, pin signs, turns, pathways) 6. Dance events (temporal and locative dimensions, repertoire, performers) 7. Notation and transcription, exercises in Labanotation 8. Basics of Labanotation (length signs, accents, repetitions, connections, floor patterns) 9. Exercises in Labanotation 10. Formations and pathways in traditional dancing 11. Musical component of dance (vocal, instrumental and vocal-instrumental) 12. Dance context, emic and etic approach, concepts of insider and outsider 13. Rules in traditional dancing, dance transmission in traditional culture 14. Emic and etic terminology 15. Preparation of the colloquium 16. Contribution of the Janković sisters to development of ethnochoreology in Serbia 17. The concept of dance style (Janković, Kaeppler) 18. Methods of ethnochoreological field research 19. Basic dance patterns of Serbia according Olivera Vasić 20. Numerical analysis of the Balkan dances (Robert Liebman) 21. Exercises in Labanotation with the application of learned analytical procedures 22. Dance researchers in former Yugoslavia and the region 23. Dance zones in former Yugoslavia (Alpine, Dinaric, Adriatic) 24. Dance zones in former Yugoslavia (Morava, Pannonian and Vardar) 25. Development of structural dance analysis in ethnochoreology (Study group on terminology of the ICTM) 26. Erno Pesovar and George Martin – structural dance analysis of Hungarian traditional dances 27. Anca Giurcescu and Sunny Bloland – structural dance analysis of Romanian traditional dances 28. Comparative analysis of kinetic and musical components of dance (Rakočević) 29. Exercises in Labanotation with the application of learned analytical procedures 30. Preparation of the exam <u>Practical courses</u> Dancing of the basic traditional dances of Serbia and the region Colloquium: dance notation of the dances learned in the winter semester; written exam: dance notation of the dances learned during the whole school year; oral exam: oral answers on 3 questions, discussion included.
Literature: <ol style="list-style-type: none"> 1. Đorđević, Tihomir 1907. Srpske narodne igre, SEZb IX, Srpska kraljevska akademija, Beograd. 2. Cailliois, Roger 1979. Igre i ljudi. Nolit, Beograd. 3. Mladenović, Olivera. 1958. "Prilike i mesta za igranje u Srbiji". Zbornik SUFJ 3. Cetinje. 263-280. 4. Mladenović, Olivera 1968. "Neka pitanja metodologije, klasifikacije i terminologije naših narodnih igara". XV Kongres SUFJ, ur. Cvjetko Rihtman, Sarajevo, 303-306. 5. Mladenović, Olivera 1973. "Termini u vezi sa igranjem u kolu", Kolo u Južnih Slovena. Etnografski institut, posebna izdanja. knjiga 14. SANU. Beograd. 6. Mladenović, Olivera 1978. "Kolo" i "oro" u našoj etnokoreološkoj terminologiji. U zborniku XVI Kongresa folklorista Jugoslavije, Igalo 1969, Cetinje, urednik Jovan Vukmanović, 477-481. 7. Vasić, Olivera 1988. Igračka tradicija – problemi klasifikacije. XXXV Kongresa SUFJ, ur. Ibiš Kbjević, Rožaje, Titograd, 459-462.

8. Janković, Ljubica i Danica 1934-1964. Narodne igre, I-VIII, Beograd

9. Nahachewsky, Andriy, Ukrainian dance. A cross-cultural approach, Jefferson, North Carolina & London: McFarland & Company.

10. Albrecht Knust, A Dictionary of the Kinetography Laban (Labanotation), Volumes 1-2, Insitut choreologii, Poznan, 1997.

11. Ann Hutchinson, Labanotation, Routledge, New York and London, 2005.

No. of active teaching classes:		Lectures: 1	Practical work: 2
Teaching methods: Lectures with demonstrations by subject themes; Discussions in lectures and workshops; Preparation of short student presentations within workshops; Practical application of Labanotation; Writing a short essay (theme setting, literature collection, literature analysis, structuring of the essay, oral presentations). Lectures: collective teaching, group size up to 200 Additional teaching: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Activity during classes	10	Written Exam	30
Practical work	10	Oral Exam	30
Colloquium	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OJEK2 - Ethnochoreology 2 – Ritual and Dance – Concepts and research approaches
Teachers: Rakočević Č. Selena, Associate professor ; Njaradi V. Dunja, Assistant Professor; Ranisavljević D. Zdravko, Teacher
Assistants: ---
Course status: compulsory
Number of ECTS: 7
Prerequisites: Passed Ethnochoreology 1 – Theories and methods in ethnochoreology
Course objective: The course deals with the directions of the study of rituals from an ethnological, ethnocoreological, and anthropological point of view. In the first semester, students will first get acquainted with ritual / rituals in the traditional culture of Balkan societies as well as basic theoretical study directions. The focus will further be put on comparative studies of trance rituals in ethnology and anthropology with a special reference to the traditional culture of the Balkans and Mediterranean societies. The aim of the course in the second semester is to introduce students to dance related life rituals in the traditional culture of Serbia and the region.
Course outcomes: Students will gain basic knowledge of the theoretical directions of studying rituals in different research traditions as well as basic knowledge about dance related and trance rituals Serbia, the Balkans and Mediterranean societies.
Course content: <u>Theoretical courses</u> 1. Approaches to study of rituals in ethnology and anthropology 2. Concept of dance in ritual 3. Dodole 4. Koledari 5. Lazarice 6. Kraljice 7. Recapitulation and homework preparation 8. Homework presentations 9. Folklore theatre in the Balkans 10. Ritual trance: introduction 11. Rusalje ritual: direction of the studies 12. Rusalje ritual in comparative perspective 13. Music and trance in Arab cultures and whirling dervishes in Islam 14. Preparation of the colloquium 15. Preparation of the colloquium 16. Study of ritual dances in ethnochoreology in Serbia (janković, Zečević) 17. Study of ritual dances in Serbia (Vasić) 18. Ethnography of dances related to birth and the concept of the "first dance " in traditional culture of Serbia and the region 19. Ethnography of dances related to girl abduction and wife purchase in traditional culture of Serbia, Montenegro and Bosnia and Herzegovina 20. Methodology of analysis of ritual dances 21. Eighteen birthday celebration in contemporary culture of Serbia 22. Dance in the wedding ritual in Serbia (marriage) 23. Dance in the wedding ritual in Serbia (party) 24. Visual analysis of video clips of wedding rituals in Serbia and the region 25. Labanotation of the paradigmatic dances in wedding ritual 26. Dances dedicated to the dead person in traditional culture of Serbia and the region 27. Dances dedicated to ancestors in traditional culture of Serbia and the region 28. Visual analysis of video clips of mortuary rituals in Serbia and the region 29. Labanotation of dances related to mortuary ritual 30. Exam preparation <u>Practical courses</u> The basic patterns of traditional dances in Serbia with the special focus put on ritual dances Colloquium (20%): oral examination of students' knowledge consisting of answers to 3 questions, discussion included; Seminar: a written essay of up to 8 pages of text that deals with issues from the material transmitted; Written exam: Labanotation.
Literature: 1. Meri Daglas, Čisto i opasno, Beograd: XX vek, 2001. 2. Slobodan Zečević, Srpska Etnomitologija, Beograd: Službeni Glasnik, 1983. 3. Vesna Marjanović, Maske, maskiranje i rituali u Srbiji, Beograd: Čigoja, 2008. 4. Danijel Sinani, Rusalje, Beograd: Srpski genealoški centar, 2009.

5. Dragoslav Antonijević, *Ritualni trans*, Beograd Sanu, 1990.
6. Ivan Kovačević, *Semiologija rituala*, Beograd: Prosveta, 1985.
7. Viktor Turner, *Od rituala do teatra*, Zagreb: August Cesarec, 1989.
8. Dragoslav Antonijević (ur.), *Folkorni Teatar na Balkanu*, Zbornik radova balkanološkog instituta, 1984.
9. Žilber Ruže, *Muzika i Trans*, Sremski Karlovci: Izdavačka kuća Zorana Stojanovića, 1994.
10. Arnold Van Gennep, *Obredi prelaza*, Beograd: Srpska književna zadruga, 2005.
11. Ljubica i Danica Janković 1957. *Prilog proučavanju ostataka orskih obrednih igara u Jugoslaviji*, SAN, posebna izdanja, Etnografski institutu, knj.8.
12. Slobodan Zečević 1973. *Elementi naše mitologije u narodnim obredima uz igru*. Muzej grada Zenice, Zenica.
13. Olivera Vasić 1979. "Obredne igre okoline Bujanovca". GEM 43, Beograd.
14. Olivera Vasić 2004. *Etnokoreologija. Tragovi*. Beograd: Art grafik.
15. Olivera Vasić 2005. *Etnokoreologija. Opstajanje*. Beograd: Art grafik.
16. Sinani Danijel 2010. *Narodna religija*. Beograd: Etnološka biblioteka, knjiga 52. 2010.
17. Rakočević, Selena 2012. "Modaliteti interkulturalnosti: plesanje u svadbenom ritualu Srba u Banatu" (*Modes of interculturalitity: Dancing within the wedding ritual of the Banat Serbs*), Zbornik Matice srpske za društvene nauke, br. 139, 2 (2012), Novi Sad: Matica srpska, 209-222.

No. of active teaching classes:		Lectures: 1	Practical work: 2
Teaching methods: Lectures with demonstrations by course themes; Discussions within lectures and workshops; Preparation of short student presentations within workshops; Practical application of Labanotation; Writing a short essay (theme setting, literature collection, literature analysis, structuring of the essay, oral presentations). Lectures: collective teaching, group size up to 200 Additional teaching: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -60	Final exam:	Points - 40
Activity during classes	10	Written Exam	20
Practical work	10	Oral Exam	20
Colloquium	20		
Seminars/essay	20		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OUJEK1 – Ethnochoreology , OJEK3 - Ethnochoreology 3 – Traditional dances of Serbia
Teachers: Ranisavljević D. Zdravko, Teacher
Assistants: ---
Course status: compulsory / elective
Number of ECTS: 8
Prerequisites: Passed course Ethnochoreology 2 (Ritual and Dance – concept and research approaches)
Course objective: The aim of this course is studying of dance tradition in Serbia. Students learn the basic characteristics of the traditional dance practices of the particular anthro-po-geographic entities of Central, Southeast, West Serbia, Kosovo and Metohija, Northeast Serbia and Vojvodina, through the next parameters: dance events, dance repertoire, dance music and dance performance style.
Course outcomes: Forming of knowledge about general and special characteristics of dance traditions of Serbia.
Course content: <u>Theoretical courses</u> <ol style="list-style-type: none"> 1. Anthro-po-geographic entities of Central Serbia 2. Dance events in Central Serbia 3. Dance repertoire of Central Serbia 4. Dance music in dance practice of Central Serbia 5. Dance performance style of Central Serbia 6. Anthro-po-geographic entities of Southeast Serbia 7. Dance events in Southeast Serbia 8. Dance repertoire of Southeast Serbia 9. Dance music in dance practice of Southeast Serbia 10. Dance performance style of Southeast Serbia 11. Anthro-po-geographic entities of West Serbia 12. Dance events in West Serbia 13. Dance repertoire of West Serbia 14. Dance music in dance practice of West Serbia 15. Dance performance style of West Serbia 16. Anthro-po-geographic entities of Kosovo and Metohija 17. Dance events in Kosovo and Metohija 18. Dance repertoire of Kosovo and Metohija 19. Dance music in dance practice of Kosovo and Metohija 20. Dance performance style of Kosovo and Metohija 21. Anthro-po-geographic entities of Northeast Serbia 22. Dance events in Northeast Serbia 23. Dance repertoire of Northeast Serbia 24. Dance music in dance practice of Northeast Serbia 25. Dance performance style of Northeast Serbia 26. Anthro-po-geographic entities of Vojvodina 27. Dance events in Vojvodina 28. Dance repertoire of Vojvodina 29. Dance music in dance practice of Vojvodina 30. Dance performance style of Vojvodina <u>Practical courses</u> Practical learning of the typical traditional dances in Serbia and the transcription of the basic steps by Labanotation. Essay: minimum 8 pages of the text where the precious curriculum is in the focus; written exam: dance notation with the Labanotation; oral exam: oral answer to 3 questions, discussion included.
Literature: <ol style="list-style-type: none"> 1. Zečević, Slobodan. 1983. Srpske narodne igre. Beograd: Etnografski muzej. 2. Janković, Ljubica i Danica 1934-1964. Narodne igre I-VIII. Beograd: Prosveta. 3. Milan Đ. Miličević. 1876. Kneževina Srbija. Vols. 1 -2. Beograd: Državna štamparija. 4. Narodne igre Srbije. 1991-2012. Građa. Ur. Olivera Vasić i Dimitrije Golemović. Beograd: Centar za proučavanje narodnih igara Srbije Fakultet muzičke umetnosti Beograd. 5. Vasić, Olivera 1984. "Narodne igre Peštersko-sjениčke visoravni". Narodne melodije, igre i nošnje Peštersko-sjениčke visoravni. Beograd: Radio-Beograd, 191-315.

6. Vasić, Olivera 1989. Narodne igre Azbukovice. Ljubovija: Centar za kulturu.
7. Vasić, Olivera 1989. Narodne igre Valjevske Kolubare. Istaživanja 6. Valjevo. Narodni muzej.
8. Vasić, Olivera 1990. Narodne igre i zabave u titovouzičkom kraju. Beograd: SANU, Etnografski institut.
9. Vasić, Olivera 1994. "Narodne igre Takovaca". Takovo u pesmi i igri. Gornji Milanovac: KUD "Tipoplastika".
10. Đorđević, Desanka 1988. Narodne igre Šumadije i Pomoravlja. Zagreb: Kulturno-prosvetni sabor Hrvatske.
11. Kostić, Dajana. 2009. Šta je Srema i okolo Srema. Moj Srem. Stara Pazova: Savez amatera Stare Pazove.
12. Kostić, Dajana. 2001. Običaji, pesme i igre u Gornjoj Resavi. Despotovac: Centar za kulturu Despotovac i Narodna biblioteka "Resavska škola".
13. Milićević Đ. Milan. 1876. Kneževina Srbija. Vols. 1 -2. Beograd: Državna štamparija.
14. Narodne igre Srbije. 1991-2012. Građa. Ur. Olivera Vasić i Dimitrije Golemović. Beograd: Centar za proučavanje narodnih igara Srbije Fakultet muzičke umetnosti Beograd.
15. Plesni folklor u Vojvodini. 2009. Ur. Veselin Lazić. Novi Sad: Kulturno-istorijsko društvo PČESA.
16. Rakočević, Selena. 2011. Igre plesnih struktura. Tradicionalna igra i muzika za igru Srba u Banatu u svetlu uzajamnih uticaja. Beograd. Fakultet muzičke umetnosti.
17. Rakočević, Selena. 2012. Tradicionalni plesovi Srba u Banatu. Pančevo: Kulturni centar Pančeva i Gradska biblioteka Pančevo.
18. Cigančica. Srpske igre podvoje u Vojvodini. 1994. Ur. Veselin Lazić. Novi Sad: Biblioteka "Spomenak".

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

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OJEK4 - Ethnochoreology 4 – Choreographed folklore
Teachers: Rakočević Č. Selena, Associate professor ; Ranisavljević D. Zdravko, Teacher
Assistants: ---
Course status: compulsory
Number of ECTS: 8
Prerequisites: Passed course – Traditional dances of Serbia
Course objective: Introduction to students the history and practice of transposing traditional (folk) dance and music on stage, training students for recording, analyzing and critical evaluation of choreographed work, training students for creating shorter choreographed units
Course outcomes: Competent and argued analysis of the appropriate choreographed work.
Course content: <u>Theoretical courses</u> <ol style="list-style-type: none"> 1. Terms: choreography, folklore, game, dance, choreography of traditional dance 2. Inventing of the tradition (Eric Hobsbom) 3. Historical overview of choreographed folklore in Serbia 4. Approach to staging folk dance of the Janković sisters 5. Genres of traditional dance choreography (TDC) 6. Music in TDC (historical overview of approaches) 7. Dance dramaturgy; Labanotation 8. Labanotation of TDC 9. Ivan Ivančan: "Problems of stage application of folk dance "; Labanotation 10. Concept of "authentic" folk dance, folklore and folklorism (Naila Ceribašić); Labanotation 11. Principles of theatricalization of traditional dance (Andriy Nahachewsky) 12. Concept of "restored behavior" in ritual and theatre (Richard Sechner) 13. Labanotation of TDC 14. Labanotation of TDC 15. Labanotation of TDC (preparation of colloquium) 16. Approach to TDC of Igor Moyseyev 17. Approach to TDC of Olga Skovran 18. Approach to TDC of Dobrivoje Putnik 19. Approach to TDC of Ivan Ivančan 20. Approach to TDC of Branko Marković 21. Approach to TDC of Dragomir Vuković Kljaca 22. Discussions of choreographed works of the students 23. Approach to TDC of Desanka Đorđević 24. Approach to TDC of Slavica Mihailović 25. Approach to TDC of Dejan Trifunović 26. Approach to TDC of Milorad Lonić 27. Approach to TDC of Milorad Runjo 28. Discussions of TDC notations of the students 29. Work on the first version of TDC 30. Preparation of the exam <u>Practical courses</u> Recapitulation of traditional dances of Serbia (Ethnochoreological courses 1-6); independent or teamwork, setting, performance and staging TDC. Winter colloquium: recognition of dances that were processed during the winter semester Written exam (winter semester): Labanotation of TDC Spring colloquium: staging of TDC Oral exam: oral answer to 3 questions, discussion included.
Literature: <ol style="list-style-type: none"> 1. Ljubica i Danica Janković, "Čuvanje naših narodnih igara", Narodnih igara, II knjiga, autorsko izdanje, Beograd, 1937, 11-33; 2. Ljubica i Danica Janković, "Postavljanje i režija naših narodnih igara" narodne igre, V knjiga, Prosveta, Beograd, 1949, 63-75; 3. Ljubica i Danica Janković, "Čišćenje narodnih igara", Narodne igre, VI knjiga, Beograd: Prosveta, 1951, 5-12; 4. Vesna Bajić, Od originalnog zapisa tradicionalne muzike i igre ka preradi, obradi i kompoziciji, diplomski rad, rukopis, Beograd: FMU, 2006; 5. Vesna Bajić Stojiljković. 2016. <i>Procesi (re)definisanja strukturalnih, dramaturških i estetskih aspekata u scenskom prikazivanju tradicionalne igre i muzike za igru u Srbiji</i>, unpublished PhD dissertation, Belgrade: Faculty of Music. 6. Neja Kos, "Dramaturgija u plesu", Teorija koja hoda, br. 3. Časopis za teoriju izvođačkih umetnosti. Beograd: TkH-Centar za teoriju i praksu izvođačkih umetnosti. 2002, 42-45;

7. Ivan Ivančan, *Folklor i scena*, Kulturno prosvjetni sabor Hrvatske, Zagreb, 1971;
8. Naila Ceribašić, "Folklor i folklorizam", Hrvatsko, seljačko, starinsko i domaće. *Povijest i etnografija javne prakse narodne glazbe u Hrvatskoj*, Biblioteka etnografija, Zagreb, 2003, 255-263;
9. Andriy Nahachewsky, *Ukrainian dance. A cross-cultural approach*, McFarland and Co. Inc Publication, Jefferson, North Carolina and London, 2012;
10. Richard Schechner, "Restoration of behavior", *Between theater and anthropology*, University of Pennsylvania press, 1985.
11. Eric Hobsbawm, *The Invention of tradition*, Cambridge: Cambridge university press, 1983.
12. Katherine Profeta, *Dramaturgy in motion at work on dance and movement performance*. Madison: The University of Wisconsin press, 2015.

No. of active teaching classes:		Lectures: 1	Practical work: 2
Teaching methods: Discussions, Labanotation, shorter student exercises, practical classes Lectures: collective teaching, group size up to 200 Additional teaching: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
colloquium on practical teaching (during regular classes at the end of December)	20	Oral Exam/ final version of the text	20
Activity during classes /consultation	10	Written Exam/ presentation	40
Practical work	10		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OGNR4 – National history of music – Music in Serbia between the two world wars: modernism			
Teachers: Masnikosa V. Marija, associate professor			
Assistants: Petković R. Ivana, lecturer			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Course objective is to enable students to gain knowledge of Serbian music modernism between the two world wars in the context of the most significant courses of European music modernism in the first half of 20 th century. Achievements of Serbian music between the two world wars will be examined in the context of influences of European impressionism (Milojević), expressionism (Slavenski, composers of Prague group) and neoclassicism (Predrag Milošević). An attention will also be paid to the modernist discourse in Vučković's texts on music.			
Course outcomes: Course outcome is to train the students for creative application of acquired knowledge, examination and contemplation of reviewed works and phenomena pertaining to the modernist 'line' of the interwar music in Serbia – within the context of European modern music practice from the end of 19 th and first half of 20 th century. Another expected outcome of the course is wide theoretical contextualization of modernist oriented Serbian interwar music journalism.			
Course content: The course is comprised of lectures, discussions and practical work: listening to and analysis of the examples from the literature. Topics: 1) Impressionism, expressionism and neo-classical tendencies in European music of the first half of 20 th century; 2) Impressionist 'line' of Milojević's opus; 3) Elements of expressionism in Miloje Milojević's opus; 4) Josip Slavenski's modernism: piano music and the two violin sonatas; 5) String quartets of Josip Slavenski; 6) Josip Slavenski's orchestral music; 7) Josip Slavenski's Religiophony (Symphony of Orient); 8) Neoclassicism in the opus of Predrag Milošević; 9) Elements of expressionism in the interwar opus of the composers educated in Prague (Logar, Čolić, Marić); 10) Elements of expressionism in the interwar opus of the composers educated in Prague (Rajičić, Vučković, Ristić); 11) 'Pagan expressionism' in the Songs of Space by Ljubica Marić; 12) Theoretical thought of Vojislav Vučković and the Marxist ideology. Colloquium: written test on previously treated material. Analysis / essay: analysis and written paper on the given topic. Oral examination: answering the two questions from the material.			
Literature: 1. Paul Griffiths, Modern Music. A concise history, Thames and Hudson Inc., New York, 1994; 2. Композиторско стваралаштво Милоја Милојевића, Музиколошки институт САНУ, Београд, 1998; 3. Милоје Милојевић – композитор и музиколог, зборник радова, Музиколошки институт САНУ, Београд, 1986; 4. Eva Sedak, Josip Štolcer Slavenski - skladatelj prijelaza, svezak I i II, MIC, Zagreb, 1984; 5. Sanja Grujić, Orkestarska muzika Josipa Slavenskog, UKS, Beograd, 1984; 6. Властимир Перичић, Стваралачки лик Војислава Вучковића, у: Војислав Вучковић, уметник и борац, Нолит, Београд, 1968; 7. Марија Бергамо: Елементи експресионистичке оријентације у српској музици до 1945. године, САНУ, Београд, 1980; 8. Mirjana Veselinović, Stvaralačka prisutnost evropske avangarde u nas, Univerzitet umetnosti, Beograd, 1983; 9. Роксанда Пејовић, Музичка критика и есејистика у Београду (1919-1941), ФМУ, Београд, 1999.			
No. of active teaching classes:		Lectures: 2	Practice: 1
Teaching methods: Lectures, listening to and analysis of the selected examples, discussions. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Class attendance	10	Oral examination	40
Colloquium	30		
Analysis / essay	20		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OGNR3 – National history of music – Music in Serbia between the two world wars: romanticism			
Teachers: Masnikosa V. Marija, associate professor			
Assistants: Petković R. Ivana, lecturer			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Course objective is to enable students to gain knowledge of Serbian music romanticism between the two world wars in the context of theory and practice of European and Slavic music romanticism, with a special reference to the relation with folklore, as well as the realistic tendencies in arts. Also, the objective of the course is introducing students to the national 'romantic' interwar journalism and its comments of the notable works and phenomena in the history of European and Serbian music.			
Course outcomes: Course outcome is to train the students for creative application of acquired knowledge, examination and contemplation of notable works of romantic orientation in the Serbian interwar music and music journalism – within the context of practice, theoretical thought and ideology of European music romanticism and Slavic national schools.			
Course content: The course National history of music – Music of the first half of 20 th century: Romantic proceedings of Serbian interwar music is comprised of lectures, discussions and practical work: listening to and analysis of the examples from the literature. Topics: 1) European music romanticism and Slavic national schools: a retrospective (introductory lecture); 2) Petar Konjović's opera works: national music drama Knez od Zete; 3) Konjović's Koštana; 4) Konjović's Otadžbina – opera oratorio; 5) Variation principle in Konjović's instrumental music: Symphony in c minor, Symphonic poem Makar Čudra, the Second string quartet; 6) Romantic line in Miloje Milojević's opus: piano music, lied, symphonic poem Smrt Majke Jugovića; 7) The opus of Petar Stojanović / Kosta Manojlović / Milenko Paunović (a variable teaching unit); 8) The opus of Stevan Hristić: oratorio Resurrection and symphonic poem Poem of Dawn; 9) Hristić's opera Dusk in the context of European opera from the end of 19 th century – late romantic lyric music drama; 10) Hristić's ballet The Legend of Ohrid; 11) Konjović as a music writer in the context of Serbian interwar music journalism (discussion); 12) Miloje Milojević as a music writer (discussion). Colloquium: written test on previously treated material. Analysis / essay: analysis and written paper on the given topic. Oral examination: answering the two questions from the material.			
Literature: 1. Paul Griffiths, Modern Music. A concise history, Thames and Hudson Inc., New York, 1994; 2. Композиторско стваралаштво Милоја Милојевића, Музиколошки институт САНУ, Београд, 1998; 3. Милоје Милојевић – композитор и музиколог, зборник радова, Музиколошки институт САНУ, Београд, 1986; 4. Eva Sedak, Josip Štolcer Slavenski - skladatelj prijelaza, svezak I i II, MIC, Zagreb, 1984; 5. Sanja Grujić, Orkestarska muzika Josipa Slavenskog, UKS, Beograd, 1984; 6. Властимир Перичић, Стваралачки лик Војислава Вучковића, у: Војислав Вучковић, уметник и борац, Нолит, Београд, 1968; 7. Марија Бергамо: Елементи експресионистичке оријентације у српској музици до 1945. године, САНУ, Београд, 1980; 8. Mirjana Veselinović, Stvaralačka prisutnost evropske avangarde u nas, Univerzitet umetnosti, Beograd, 1983; 9. Роксанда Пејовић, Музичка критика и есејистика у Београду (1919-1941), ФМУ, Београд, 1999.			
No. of active teaching classes:		Lectures: 2	Practice: 1
Teaching methods: Lectures, listening to and analysis of the selected examples, discussions. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Class attendance	10	Oral examination	40
Colloquium	30		
Analysis / essay	20		

Study program: Bachelor academic studies Music Research Oriented Studies		
Course: OGNR2 – National history of music – Music in Serbia at the end of 19 th and the beginning of 20 th century		
Teachers: Popović Mladenović B. Tijana, full professor		
Assistants: Petković R. Ivana, lecturer		
Course status: compulsory		
Number of ECTS: 4		
Prerequisites: None		
Course objective: The course objective is to help the student understand and master the specific qualities and significance of music in Serbia at the end of 19 th and the beginning of 20 th century, as well as opuses of Stevan Stojanović Mokranjac, Josif Marinković, Robert Tolinger, Isidor Bajić and Stanislav Binički in the context of: 1) historical, socio-political and cultural turmoil in the second half of 19 th and the beginning of 20 th century in Serbia; 2) the need for establishing strong foundations of Serbian art music which could, while remaining close and likable to the society of the period, with compositional-technical skills and professionalism "hurriedly compensate" all those "missed" phases or, even better, the whole periods in the Western art music development; 3) obtaining "conditions" for final defining of national oriented course of Serbian music; 4) individual poetics characteristics and their direct or indirect impact on the later Serbian music.		
Course outcomes: Upon finishing the course, students are required to be able to study and problematize from the theoretical, historical-analytical and critical point of view various aspects of music in Serbia at the end of 19 th and the beginning of 20 th century and their significance for laying foundations of Serbian art music and its further ways of development.		
Course content: <u>Theory</u> The course implies historical-analytical and cultural study of work and accomplishments of key figures in Serbian music of the last decades of 19 th and the first of 20 th century. Topics: 1. The opuses of Marinković, Mokranjac, Tolinger, Bajić and Binički in the context of Serbian history, culture and music in the second half of 19 th century and first decades of 20 th century; 2. Mokranjac – Life and works. Characteristics of the opus; 3. Reception of Mokranjac's works in texts on music; 4. Mokranjac: Rukoveti; 5. Mokranjac: Rukoveti and other secular works; 6. Marinković – life and works. Characteristics of the opus; 7. Reception of Marinković's works in texts on music; 8. Marinković – a capella choirs and choirs with piano accompaniment; 9. Marinković – lieds. Foundation and development of Serbian lied; 10. Robert Tolinger; 11. Isidor Bajić; 12. Stanislav Binički. <u>Practice</u> 13–15. Analysis of works and oral presentations on given topics. Colloquium: written test on previously treated material. Essay: written paper of 3 pages in length on the given topic. Oral examination: answering the two questions from the material.		
Literature: 1. К. Манојловић, Споменица Стевану Ст. Мокрањцу, Београд, 1923; 2. В. Перичић, Јосиф Маринковић. Живот и дела, Београд, 1967; М. Вукдраговић (ур.), Зборник радова о Стевану Мокрањцу, Београд, 1971; 3. С. Ђурић Клајн, Млади дани Стевана Мокрањца, Неготин, 1981; 4. П. Коњовић, Стеван Ст. Мокрањац, Нови Сад, 1984; 5. А. Петровић (ур.), Симпозијум "Мокрањчеви дани" 1994–1996, Неготин, 1997 (више аутора: С. Маринковић, М. Николић, А. Сабо, итд.); 6. Ст. Ст. Мокрањац, Сабрана дела, Београд, Књажевац, 10 томова, 1992–1999; 7. И. Перковић Радак и Т. Поповић Млађеновић (ур.), Мокрањцу на дар 2006, Београд, Неготин, 2006; 8. Т. Поповић Младеновић, The Potentials of Self-Representation in the Serbian Music of Romanticism. Stevan Mokranjac (1856–1914) – In the Past and Now, Kakanien revisited, 15. 05. 2007, http://www.kakanien.ac.at/beitr/emerg/TPopovic-Mladjenovic1.pdf ; 9. П. Коњовић, Музика у Срба, Личности, Загреб, 1920; 10. Т. Поповић Младеновић, Klavirska muzika Roberta Tollingera – stvaralačko obeležje kompozitorovog "kikindskog perioda", Kikinda, Gudalo, CXI, 12, 1996, 61–69. С. Ђурић-Клајн, Музика и музичари, Београд, 1956; 11. Властимир Перичић, Музички ствараоци у Србији, Београд, 1969.		
No. of active teaching classes:	Lectures: 2	Practice: 1
Teaching methods: Lectures with demonstrations (with sound, note and other examples) on given topics; discussions during lectures; preparations of short student presentations; writing of a short essay on given topic and discussion. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Class attendance and activity	10	Oral examination	40
Practice	10		
Colloquium	25		
Essay on a given topic	15		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OGNR1 – National history of music – Music in Serbia in the 19th century			
Teachers: Perković B. Ivana, full professor			
Assistants: Marković J. Marina, lecturer			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: The course on Serbian music up to 1914. Includes mapping the basic political, social, cultural and artistic mechanisms and consideration, within that framework, of Serbian music from the aspect of creative output and performance. Serbian music romanticism is also considered from the theory of style aspect based on the music discourse defined by semiotics, in intertextual relations with European music romanticism(s), bearing in mind the institutional music life network.			
Course outcomes: Attending the course about Serbian 19 th century music should enable student to look into music production and performance in Serbia and geographical regions populated with Serbian population in 19 th century from historical, analytical, cultural aspects, and to express the results of their study in a written paper or oral presentation.			
Course content: The course includes lectures, discussion on topics given from the material, doing the test and writing of the essays on chosen topics, along with listening to the composition with their analytical study. Topics: 1. Historical, socio-political context of Serbian culture and art 2. Serbian romantic music in the framework of semiotic theory on style and culture studies, 3. Foundation of national institutions 4. Establishment of national institutions and repertoire ideology: theatre production, music scene, vocal soloists; repertoire politics; romantic discourse viewed through the lens of stage music; 5. Opera as signifier of Serbian 19 th century bourgeois culture – Binički: Na uranku; 6. Opera as signifier of Serbian 19 th century bourgeois culture – Bajić: Knez Ivo od Semberije; 7. Piano music as a trait of bourgeois culture(s): pianists, salon music making, characteristics of piano pieces; 8. Chamber and orchestral music; 9. The issue of nationality question: national culture identities, receptions of national; 10. Choir music: features of patriotic and lyric-sentimental compositions; 11. Choir music: features of compositions inspired by folk songs; 12. The writers on Serbian music: professionalization process, constructions of Serbian (music) romanticism established in writings on music; 13. Serbian music journals and professional writings on Serbian music of romantic age in comparative analysis to European ones; 14-15. Preparation for the exam. Colloquium: written test on previously treated material. Seminar paper: written paper on a given topic. Exam: written test comprised of 3 answers on issues from teaching.			
Literature: 1. Marković, Tatjana, Transfiguracije srpskog romantizma - Muzika u kontekstu studija kulture, Београд, Универзитет уметности, 2005. 2. Marković, Tatjana i Milica Gajić, Davorin Jenko, Beograd, Muzička škola Davorin Jenko, 1996. 3. Петровић, Даница, Марковић, Татјана, Ђаковић, Богдан, Прво београдско певачко друштво: 150 година, Београд, САНУ, 2004. 4. Мирјана Веселиновић Хофман (ур.), Историја српске музике, Београд, Завод за уџбенике, 2007. 5. Драгана Јеремић-Молнар, Српска клавирска музика у доба романтизма, Нови Сад, Матица српска, 2006			
No. of active teaching classes:		Lectures: 2	Practice: 2
Teaching methods: Lectures with demonstrations on given topics; discussions during lectures and pratice. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Seminar paper	30	Oral examination	30
Activity during classes	10		
Colloquium/-a	30		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OGNS1 – National history of music – Contemporary music 1: Creative tendencies and compositional techniques of 20 th and 21 st century 1			
Teachers: Mikić S. Vesna, full professor; Stojanović-Novičić P. Dragana, associate professor; Leković M. Biljana, assistant professor			
Assistants: Miladinović-Prca R. Ivana, lecturer; Mitrović D. Radoš, lecturer			
Course status: compulsory			
Number of ECTS: 8			
Prerequisites: None			
Course objective: The course objective is to provide musicological insight in fundamental styles, directions and creative endeavors in Serbian music of 20 th and 21 st century.			
Course outcomes: The course outcome is that students master fundamental analytic and theoretic knowledge on composition tendencies in Serbian music of 20 th and 21 st century.			
Course content: 1) Avant-garde in Serbian music – socio-historical and artistic context; 2) Theoretical approaches; the notion of avant-garde of local type; 3)-4) Polish school reception in Serbian music: Petar Ozgijan, Vladan Radovanović; Rajko Maksimović; 5) Reception of minimalism – The group Opus 4 (Vladimir Tošić); 6) Art and culture in Serbian during fifties of 20 th century; 7) Neo-classical art practices – Stanojlo Rajčić, Milan Ristić, Ljubica Marić; 8) The opus of Ljubica Marić during 1950s; 9) Dušan Radić; 10) Dejan Despić; 11) The Second World War and Serbian music; 12) Socialist realism and Serbian music. Colloquium: written test on previously treated material. Practice: Short student presentations on given topics. Exam: written test comprised of 3 answers on issues from teaching.			
Literature: 1. Veselinović (Veselinović-Hofman), Mirjana: Stvaralačka prisutnost evropske avangarde u nas. Beograd: Univerzitet umetnosti, 1983; 2. Веселиновић-Хофман, Мирјана: "Тезе за реинтерпретацију југословенске музичке авангарде". Музички талас, 30-31/ 2002, 18–32; 3. Veselinović-Hofman, Mirjana: "Problems and Paradoxes of Yugoslav Avant-garde Music (Outlines for a Reinterpretation)". In: Impossible Histories – Historical Avant-gardes, Neo-avant-gardes, and Post-avant-gardes in Yugoslavia, 1918–1991. Cambridge, Massachusetts–London, England: The MIT Press, 2003, pp. 404–441; 4. Veselinović-Hofman, Mirjana: "Revisiting the Serbian Musical Avant-garde: Aspects of the Change of Reception and of Keeping History 'Under Control'". In: Rethinking Musical Modernism. Academic Conferences Vol. CXXII, Department of Fine Arts and Music, Book 6. Belgrade: Serbian Academy of Sciences and Arts and Institute of Musicology, 2008, pp. 211–218; 5. Veselinović-Hofman, Mirjana: Fragmenti o muzičkoj postmoderni. Novi Sad: Matica srpska, 1997; 6. Веселиновић-Хофман, Мирјана, ур. Историја српске музике. Београд: Завод за уџбенике, 2007; 7. Mikić, Vesna: Lica srpske muzike: neoklasicizam. Beograd: Katedra za muzikologiju, FMU, 2009; 8. Перичић, Властимир: "Тенденције развоја српске музике после 1945". Музички талас, 26, 2000, 64–80; 9. Стојановић-Новичић, Драгана (приредила): Ридер. Музика у току Другог светског рата. Београд: ФМУ, 2005; 10. Стојановић-Новичић, Драгана (приредила): Ридер. Музика и социјалистички реализам. Београд: ФМУ, 2005.			
No. of active teaching classes:		Lectures: 3	Practice: 2
Teaching methods: Lectures, music analysis, discussion, homeworks. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral examination	30
Practice	10		
Colloquium/-a	50		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OGNS2 – National history of music – Contemporary music 2: Creative tendencies and compositional techniques of 20 th and 21 st century 2			
Teachers: Mikić S. Vesna, full professor; Stojanović-Novičić P. Dragana, associate professor; Leković M. Biljana, assistant professor			
Assistants: Miladinović-Prca R. Ivana, lecturer; Mitrović D. Radoš, lecturer			
Course status: compulsory			
Number of ECTS: 6			
Prerequisites: None			
Course objective: The course objective is to provide musicological insight in fundamental styles, directions and creative endeavors in Serbian music of 20 th and 21 st century.			
Course outcomes: The course outcome is that students master fundamental analytic and theoretic knowledge on composition tendencies in Serbian music of 20 th and 21 st century.			
Course content: 1) The 20 th century 60s in Serbian music and culture 2) Serbian music of 20 th century 60s – avant-garde tendencies 3) Postmodernism in Serbian music 4) The postmodernism – neoclassicism correlation – the treatment of music paradigm; 5) -7) Entering postmodernism and problematics of its modes of its emergence – Petar Ozgijan, Vladan Radovanović, Rajko Maksimović; Dejan Despić, Vlastimir Trajković, Milan Mihajlović; Srdan Hofman, Ivana Stefanović, Zoran Erić, Svetlana Savić, Isidora Žebeljan... 8) Neoclassicism – postmodernism (Despić, Radić, Maksimović, Trajković); 9) Electroacoustic music in Serbia – the beginnings; 10) Studio period (Radovanović, Hofman); 11) Postmodernism – Hofman, Erić; 12) Recent electroacoustics. Colloquium: written test on previously treated material. Practice: Short student presentations on given topics. Exam: written test comprised of 3 answers on issues from teaching.			
Literature: 1. Премате, Зорица: Дванаест лаких комада. Београд: Просвета, 1997; 2. Veselinović-Hofman, Mirjana: Fragmenti o muzičkoj postmoderni. Novi Sad: Matica srpska, 1997; 3. Веселиновић-Хофман, Мирјана: "Постмодерна – карактеристике и одабири 'игре'". У: Историја српске музике. (Ур. Мирјана Веселиновић-Хофман). Београд: Завод за уџбенике, 2007, 247–296; 4. Нови звук Интернационални часопис за музику, од бр. 1/1993 (нарочито рубрике Интервјуи, Студије, Нова дела, Анализе); 5. Веселиновић-Хофман, Мирјана, ур. Историја српске музике. Београд: Завод за уџбенике, 2007 6. Микић, Весна: Лица српске музике: неокласицизам. Београд: ФМУ, 2009; 7. Микић, Весна: Музика у технокултури. Београд: Универзитет уметности, 2004; 8. Radovanović, Vladan: Elektroakustička muzika. Sremski Karlovci: Izdavačka knjižarnica Zorana Stojanovića, 2010; 9. Хофман, Срђан: Основе електронске музике. Књажевац: Нота, 1995; 10. Стојановић-Новичић, Драгана: Оркестарска дела Петра Озгијана: координате аутономне зрелости. У: Изузетност и сапостојање. Београд: Факултет музичке уметности, 1997, 146–153; 11. Стојановић-Новичић, Драгана: "Писана реч Берислава Поповића – интелектуално-уметнички кредо". Музички талас, 34–35, 2006/7, 16–34; 12. Стојановић-Новичић, Драгана (приредила): Ридер. Љубица Марић. Београд: Факултет музичке уметности, 2006; 13. Стојановић-Новичић, Драгана: "Cool/Hoot and Soft: Пролог, акција и каденца Петра Озгијана". Нови звук: Интернационални часопис за музику, 20, 2002, 70–75.			
No. of active teaching classes:		Lectures: 3	Practice: 2
Teaching methods: Lectures, music analysis, discussion, homeworks. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral examination	30
Practice	10		
Colloquium/-a	50		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OGOB1 - History of music – baroque 1			
Teachers: Stojanović-Novičić P. Dragana, associate professor			
Assistants: Petković R. Ivana, lecturer			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Studying fundamental creative and theoretic tendencies and their interrelation in the music of the baroque age (from around 1600 to around 1750). Acquisition of knowledge on all instrumental and vocal-instrumental music genres of this age, except opera. Insight in stylistic pluralism of the epoch, regarding the baroque periods, as well as disintegration of style in respect of genre, geographical region (national styles and composition schools) and social function of music.			
Course outcomes: It is expected that the students, upon completing the course, have a free use of knowledge on all the relevant aspects of baroque epoch in music, on the place of the epoch in the music history, as well as the capacity for analytical interpretation of works by composers of the period.			
Course content: 1. Baroque: esthetic and theory hypothesis on the origin of new style, reasons for the break from the XVI century music ('nuove musiche' concept, 'stile moderno'), along with general conditions of stylistic homogeneity of the epoch; The forerunner of baroque – Monteverdi: from the Renaissance to madrigal concertato. 2. Early baroque: instrumental music in Italy (Frescobaldi and contemporaries /music for keyboard instruments and canzona/) and North Europe (virginalists /England/, Sweelinck /Netherlands/). 3. Middle baroque in Italy (sonata da chiesa and sonata da camera genres, ensemble sonata, solo sonata): Schools in Bologna, Venetia and Modena; 4. Middle and high baroque. The origin of concertante style (concerto grosso) and consolidation of the tonality: Arcangelo Corelli opus; 5. Antonio Vivaldi opus (solo concerto and concerto grosso). 6. Middle baroque oratorio in Italy: composers in Rome (Carissimi), Venetia, Modena and Bologna; 7. Middle and high baroque chamber sonata in Italy: Rome, Venetia, Bologna; Scarlatti and his descendants in Naples. 8. Music for harpsichord in Italy in the first half of XVIII century: Naples school, Domenico Scarlatti's works; 9. Music in the XVII and first half of XVIII century in England (consort music, music for the keyboard). 10. Music for lute and clavecin in France in XVII and first half of XVIII century (rococo). 11. Middle and high baroque church music: oratorio and motet in France, ode, anthem and song in England, church cantata in Germany. 12. Organ music in Germany in the second half of XVII and the beginning of XVIII century (three organ middle baroque schools; chorale and chorale harmonisations at the beginning of XVIII century); 13. Harpsichord music in Germany in the middle baroque (Froberger's opus); 14. G. F. Handel's opus. 15. J. S. Bach's opus. Colloquium: written test on the previous treated material. Homework: essay and analysis on a given topic. Exam: oral answers to two questions from the material.			
Literature: 1. Blume, Friedrich, Renaissance and Baroque Music: a comprehensive survey, New York: Norton, 1967. 2. Buelow, George J., A History of Baroque Music, Bloomington: Indiana University Press, 2004. 3. Bukofzer, Manfred, Music in the Baroque Era, London: Dent, 1975. 4. Palisca, Claude, Baroque Music, New Jersey: Prentice-Hall, 1968. 5. Sadie, Julie Ann, Companion to Baroque Music, Berkeley and Los Angeles: University of California Press, 1998. 6. Taruskin, Richard, The Oxford History of Western Music, Vol. 2. The Seventeenth and Eighteenth Centuries, Oxford: Oxford University Press, 2005. 7. The Cambridge History of Seventeenth-Century Music, ed. by T. Carter, J. Butt, Cambridge: Cambridge University Press, 2005. 8. The Cambridge History of Eighteenth-Century Music, ed. by Simon T. Keefe, Cambridge: Cambridge University Press, 2009. 9. The New Oxford History of Music, vol. VI, Concert Music 1630-1750, ed. by Gerald Abraham, London: Oxford University Press, 1986.			
No. of active teaching classes:		Lectures: 2	Practice: 1
Teaching methods: Lectures, music analysis, discussion, homework. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Colloquium/-a	30	Oral examination	30
Class attendance	10		

Activity during practice	10		
Homework	20		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OG0B2 - History of music – baroque 2			
Teachers: Stojanović-Novičić P. Dragana, associate professor			
Assistants: Petković R. Ivana, lecturer			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Study of the baroque opera. Introducing students to the main tendencies in baroque opera, national styles, esthetic, genre and poetic differences in opera output of the baroque era. Getting insight in the historical significance of the establishment of the genre and its premises in the XVII and first half of XVIII century, as well as its later influence in this field.			
Course outcomes: Students are expected to acquire knowledge on all vital aspects of baroque opera and capability for analytical interpretation of various opera concepts, subgenre variants and their main expressive means.			
Course content: 1. The origin of baroque opera in XVI century 2. The conflict of “old” and “new”: aesthetic assumptions on the origin of genre la dramma per musica: rhetorical model of music and doctrine of the affections. 3. Florentine camerata and opera in Rome at the beginning of the XVII century; monody. 4. Monteverdi's opera 5. Venetian opera school: Cavalli, Cesti and their contemporaries; comic opera representatives. 6. Stage genres and their representatives in XVII century France before Lully. 7. Theoretical and creative confrontation of Italian and French style; 8. Lully: <i>tragédie en musique</i> – <i>comédie ballet</i> – ballet; Lully's foundation of musical tragedy. 9. Opera in England in the second half of XVII century (Henry Purcell's operas) and the first half of XVIII century. 10. French opera and ballet composers between Lully and Rameau: Campra, Charpentier, Mouret, Destouches, Lalande, Marais... 11. Alessandro Scarlatti's operas. 12. Opera seria and opera buffa: Naples and Venetian schools in the first half of the XVIII century 13. Baroque “conflicts’ over opera: “Alcesta conflict” (1674), ‘Lullyists’ vs. ‘Rameauists’ (1733), “the buffonists dispute” (1752); opera's theoretical concept and creative output of Jean-Jacques Rousseau; the strife between opera aesthetics of Rameau and Rousseau. 14. Rameau's opera: <i>tragédie lyrique</i> – <i>opéra ballet</i> – <i>comédie ballet</i> ; Rameau's concept of musical tragedy; anticipation of Gluck's reform. 15. Handel's opera: Italian continuity and the difference towards Naples opera seria. Colloquium: written test on the previous treated material. Homework: essay and analysis on a given topic. Exam: oral answers to two questions from the material.			
Literature: 1. Anthony, James R., French Baroque Music. From Beaujoyeux to Rameau, London: Batsford, 1978. 2. Anthony, Hitchcock, Higginbottom, Sadler, Cohen, French Baroque Masters... , London: Macmillan, 1986. 3. Donington, Robert, Opera and its Symbols, New Heaven, Yale University Press, 1990. 4. Grout, Donald J., Williams Hermine, Short History of Opera, New York: Columbia University Press, 2003. 5. Kerman, Joseph, Opera as Drama, Westport Conn.: Greenwood Press, 1981 (1956). 6. Taruskin, Richard, The Oxford History of Western Music, Vol. 2. The Seventeenth and Eighteenth Centuries, Oxford: Oxford University Press, 2005. 7. Tomlinson, Gary, Metphysical Song, Princeton: Princeton University Press, 1999. 8. The New Oxford History of Music, vol. IV, ed. by Gerald Abraham, London: Oxford University Press, 1968 (poglavljja: "Music and Drama", i "Early Italian Opera", 821-849) 9. —, vol V. Opera and Church Music 1630-1750; ed. by Anthony Lewis and Nigel Fortune, London: Oxford University Press, 1975.			
No. of active teaching classes:		Lectures: 2	Practice: 1
Teaching methods: Lectures, music analysis, discussion, homework. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Colloquium/-a	30	Oral examination	30
Class attendance	10		
Activity during practice	10		

Homework	20		
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Study program: Bachelor academic studies Music Research Oriented Studies
Course: OGOR2 - History of music – Western European music in the second half of 19th century
Teachers: Jeremić Molnar V. Dragana, full professor
Assistants: Mitrović D. Radoš, lecturer
Course status: compulsory
Number of ECTS: 8
Prerequisites: All history of music courses from the previous academic year passed.
Course objective: Course objective is to enable student to understand the differences, but eventual affinities as well, in the 'idea' and concept of the second half of 19 th century opera, along with rootedness of this distinction in socio-political and cultural context; to introduce him with the viewpoints of leading philosophes and music aestheticians on the status of (instrumental) music and to make him understand their influence on shaping the music scene of the second half of 19 th century; to gain insight in co-existence of individual creative principles of leading figures of the instrumental music of the second half of 19 th century.
Course outcomes: Knowledge of developmental processes of music in the second half of 19 th century; historical, theoretical-analytical and cultural understanding of the epoch, its genres and issues.
Course content: 1. Music in the second half of 19 th century: traditions, socio-political context(s), representatives, genres, questions on style, aesthetic disputes 2. The idea of absolute music in the writings of Wagner, Hanslick and Nietzsche 3. Wagner's music drama output: cross section of the output, ideals, romantic opera genre 4. Fundamental postulates of Wagner's mature creative poetics 5. Verdi's contribution to opera: models, chronology of creative output, collaborators, fundamental principles of form 6. Analysis of Wagner's and Verdi's works 7. Opera in Italy (during and) after Verdi and opera in Germany (during and after) Wagner; analysis of chosen works 8. Liszt's idea of program music and establishment of symphonic poem 9. Liszt's thematic transformation technique: exemplified on chosen set of works 10. Brahms's developed variations method: showed on chosen chamber music examples 11. German symphony's second age 12. Instrumental music in France and Ars galicae creative method Colloquium: written test of knowledge on previously treated material. Homework: short written texts on given topics. Oral presentation: talk on given topic. Exam: oral answers to two questions from the material.
Literature: 1. Wagner Handbook, eds. Ulrich Müller and Peter Wapneviski, transl. John Deathridge, Harvard University Press, 1992, 99–117. 2. The Wagner Compendium, ed. Barry Millington, London: Thames and Hudson, 1992, 69–79. 230–244. 3. Richard Wagner: Richard Wagner's Prose Works. Volume 1: The Art-Work of the Future &c., odabrane strane. 4. Carl Dahlhaus: Nineteenth-Century Music, Berkeley: University of California Press, 1989, odabrana poglavlja. 5. Alan Mallach: The Authumn of Italian Opera: from Verismo to Modernism, 1890–1915, Northeastern University Press, 2007. 6. French Music Since Berlioz, ed. Richard Langham Smith and Caroline Potter, Aldershot, Ashgate, 2006, 19–51. 7. Richard Wagner: Der fliegende Holländer, ed. Thomas Gray, Cambridge University Press, 2000, 25–35, 36–64. 8. Dragana Jeremić-Molnar, Rihard Vagner, konstruktor "istinske realnosti". Projekat regeneracije kroz Bajrojske svečanosti, Beograd: Fabrika knjiga, 2007. 9. David R. B. Kimbell: Verdi in the Age of Italian Romanticism, Cambridge University Press, 2009, 623–641. 10. Oskar Vajld: Salome, prevela Jasna Mitić, Beograd: NNK International, 2006, 69–101. 11. Richard Strauss Salome, ed. Derick Puffet, Cambridge university Press, 1994, 51–87. 12. Eduard Hanslik: O muzički lijepom, Beograd: Beogradski izdavačko-grafički zavod, 1977, 39–108, 165–177. 13. William Newman: The Sonata since Beethoven. Vol. 3, New York: W. W. Norton & Company INC, 1972, 361–367 i 369–378, 14. Nineteenth-Century Piano Music, ed. Larry Todd: New York: Schirmer Books, 1994, 378–384. 15. The Cambridge Companion to Liszt, Kenneth Hamilton (ur.), Cambridge University Press, 2005, 206–216. 16. Arnold Schoenberg: Style and Idea. Selected Writings of Arnold Schoenberg, London i Boston: Faber and Faber, 1984, 398–441. 17. Mark Evan Bonds, After Beethoven. Imperatives of Originality in the Symphony, Cambridge, Harvard University Press, 1996. 18. French Music Since Berlioz, Richard Langham Smith i Caroline Potter (ur.): Aldershot, Ashgate, 2006, 53–89.

No. of active teaching classes:	Lectures: 4	Practice: 2	
Teaching methods: Lectures and practice; listening to and analysis of chosen works; discussion. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during practice	10	Oral examination	30
Homework	16		
Colloquium/-a	30		
Oral presentation	14		

Study program: Bachelor academic studies Music Research Oriented Studies		
Course: OGOR1 - History of music – Western European music in the first half of 19 th century		
Teachers: Jeremić Molnar V. Dragana, full professor		
Assistants: Mitrović D. Radoš, lecturer		
Course status: compulsory		
Number of ECTS: 8		
Prerequisites: All history of music courses from the previous academic year passed.		
Course objective: Course objective is to give student an explanation of generic-formal and compositional-technical changes in music genres during the first half of the 19 th century; to present reactions and influence of aestheticians and philosophes to changes in music; to show that music has to be examined and understood as the art inseparable from the social, political and cultural context of the period in question.		
Course outcomes: Knowledge of developmental processes of music in the first half of 19 th century; historical, theoretical-analytical and cultural understanding of the epoch, its genres and issues.		
Course content: 1. Questions of chronology, terminology, style and aesthetics of music (of the first half) of 19 th century 2. Symphony in the first half of 19 th century: Schubert's, Mendelssohn's and Schumann's works 3. Symphony as a derivate of opera tradition: Berlioz's works 4. Vocal lyrics: aesthetic problems of the genre, representatives 5. Piano music: functions, representatives; the overview of genre and forms 6. Opera as a genre, form, institution and happening 7. Characteristics, representatives and developmental tendencies of Italian opera 8. Analysis of a chosen work 9. Characteristics, representatives and developmental tendencies of French opera 10. Analysis of a chosen work 11. Characteristics, representatives and developmental tendencies of German opera 12. Analysis of a chosen work Colloquium: written test of knowledge on previously treated material. Homework: short written texts on given topics. Oral presentation: talk on given topic. Exam: oral answers to two questions from the material.		
Literature: 1. Mark Evan Bonds: After Beethoven. Imperatives of Originality in the Symphony, Cambridge, Harvard University Press, 1996; 2. David Charlton (ur.): The Cambridge Companion to Grand Opera, Cambridge University Press, 2003; 3. Christopher H. Gibbs, "'Komm, geh' mit mir': Schubert's Uncanny Erlkönig", 19th-Century Music, XIX/2, (1995), 115–135; 4. Sarah Hibberd, French Grand Opera and the Historical Imagination, 1–19; 5. E. T. A. Хофман: "Бетовенова инструментална музика (1813)", Нови Звук, 1997, бр. 9: 91–95; 6. Kern Holoman (ur.): 19th Century Symphony, Wardsworth Publishing, 1996, str. 108–117 7. Dragana Jeremić Molnar, 'Zimsko putovanje' Vilhelma Milera i Franca Šuberta. Književna, muzička i estetička obrada motiva lutanja u duhu romantike, Beograd, Fakultet muzičke umetnosti, 2014. 8. David Kimbell: Verdi in the Age of Italian Romanticism, Cambridge University Press, 1981, 62–87; 9. Jeffrey Langford: "The 'Dramatic Symphonies' of Berlioz as an Outgrowth of the French Operatic Tradition", The Musical Quarterly, 1983, god. LXIX, br. 1, 85–103; 10. Hans Lenneberg, "Classic and Romantic: The First Usage of the Terms", The Musical Quarterly, 1994, Vol. 78, No. 3, 610–625; 11. James Parsons (ur.): The Cambridge Companion to Lied, Cambridge University Press, 2004 12. Karin Pendle, Eugène Scribe and French Opera of the Nineteenth-Century, UMI Research Press, 1979, 377–381; 13. Rihard Vagner: Opera i drama, Beograd: Madlenianum, 2003, 9–83; 14. Richard Wagner: "On German Opera", in: Richard Wagner's Prose Works. Volume 8: Posthumous, Etc., transl. by William Ashton 15. Ellis, London: Kegan Paul, Trench, Trübner & Co., Ltd., 1899, 55–56. 16. Meg Freeman Whalen: "A little republic filled with grace: the nineteenth-century music salon", Women of note quarterly: The magazine of historical and contemporary women composers, 1995, god. III, br. 4, str. 16–26		
No. of active teaching classes:	Lectures: 4	Practice: 2
Teaching methods: Lectures and practice; listening to and analysis of chosen works; discussion. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during practice	10	Oral examination	30
Homework	16		
Colloquium/-a	30		
Oral presentation	14		

Study program: Bachelor academic studies Music Research Oriented Studies		
Course: OGOR3 – History of music – Western European music at the fin de siècle		
Teachers: Popović Mladenović B. Tijana, full professor		
Assistants: Petković R. Ivana, lecturer		
Course status: compulsory		
Number of ECTS: 4		
Prerequisites: Exam History of music – Western European music in the first half of the 19 th century passed.		
Course objective: The course objective is to help students in mastering and understanding the key phenomena related to the specific characteristics of the fin de siècle period and the creative output of those composers who, with their individual opuses, together outline post/late/romantic, impressionistic, neoclassic and expressionistic coordinates of the time.		
Course outcomes: Upon finishing the course, students are expected to be able to examine and problematize music practices from the fin de siècle in theoretical, historical-analytical and critical manner.		
Course content: <u>Theory</u> Definition of the notion and historical period of the fin de siècle as a space in-between; analysis of the cultural context and philosophical-aesthetical deliberation of 'paradigmatic shift' of subjectivization and destabilization of knowledge; observing the significance of psychoanalysis emergence; introducing the fundamental premises of the humanities and natural sciences of the period, as well as the general artistic tendencies. Western fin de siècle music is observed and interpreted as a music-historical period with its individual specifics and sets of rules. In the process, the extreme heterogeneity of technical repertoire is pointed out, along with divergent analytical stances and the plurality of music-analytical and music-psychological theories emerging at the same time. A special attention is paid to the phenomenon of a thoroughly unique experience of time as an emergent trait of music of this period, exemplified on the works of Mahler, R. Strauss, Reger, Wolf, Debussy, Ravel, and other paradigmatic opuses of the epoch. Topics: 1. Formation of the fin de siècle stylistic period; 2. Post/late/romantic music: mimesis, poesis, aisthēsis (Mahler's symphonic works); 3. Fantasy principle and program in music (Strauss's symphonic poems); 4. Radical subjectivization of time in music (Reger's piano music); 5. Characteristics of impressionism in music and visual arts, and symbolism in literature; 6. Historical variants of the notion of "music research" and Debussy – aesthetic-poetic stances of Monsieur Croche antidilettante (Debussy's orchestral music); 7. The problematics of tour de force and à faire une gageure in music (Ravel's concert music); 8. "Russian art experiment" modernism (Scriabin); 9. Fin de siècle orchestral music; 10. Fin de siècle piano music; 11. Fin de siècle stage and vocal-instrumental; 12. Fin de siècle chamber music. <u>Practice</u> 13–15. Applying the corresponding theoretical and analytical methods to the chosen case studies. Colloquia (1,2): two written tests of 5 questions each from the material. Exam: oral answers to two questions from the material.		
Literature: 1. C. Dahlhaus, Between Romanticism and Modernism, Berkeley, 1980; D. Mawer, The Cambridge Companion to Ravel, Cambridge, 2000; 2. J. F. Fulcher, Debussy and His World, Princeton, 2001; 3. A. Bittmann, Max Reger and Historicist Modernisms, Baden-Baden, 2004; 4. Ch. Youmans, R. Strauss's Orchestral Music and the German Intellectual Tradition, Bloomington, 2005; 5. T. Popović Mladenović: Muzičko pismo, Beograd, Clio, 1996; 6. Procesi panstiliističkog muzičkog mišljenja, Beograd, 2009; 7. Peleas i Melisanda Kloda Debisija – opera ili antiopera?, Muzički talas, 1997, 4, 3–6, 54–73; 8. Etida – Terasa za prijeme na mesečini u Bojama privida, u: Muzika kroz misao, Beograd, 2002, 97–109; 9. A Fragment on the Emotion, "Mathesis" and Time Dimension of the Purely Musical, Musicological Annual, vol. XLIII/2, Ljubljana, 2007, 305–332; 10. The Voices of Debussy's Letters as Something More and Something Less than (Auto) Biography, in: (Auto) Biography as a Musicological Discourse, Belgrade, 2010; 11. "The Possibility and Purpose of Disciplinary Intersections and Permeations", in: Approaches to Music Research. Between Practice and Epistemology. Frankfurt am Main: Peter Lang, 2011, 137-152; 12. Šta mi priča "Pesma o zemlji" Gustava Malera, Muzička teorija i analiza, Beograd, 2011; 13. M. Veselinović-Hofman, Smisao mimesisa u poetici Gustava Mahlera, Muzikološki zbornik, XXIII, 1987, 79–88.		
No. of active teaching classes:	Lectures: 2	Practice: 2
Teaching methods: Lectures with demonstrations (with audio, score and other examples) on given topics; discussions and short presentations during lectures; writing of a short essay on given topic and discussion. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Class attendance and activity	10	Oral examination	40
Practice	10		
Colloquium-a (1, 2)	40		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OGOK1 – History of music – classicism 1			
Teachers: Perković B. Ivana, full professor			
Assistants: Marković J. Marina, lecturer			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Course objective is obtaining knowledge, understanding of historical processes, key phenomena and distinctiveness of early classic music. Developing capacities for creative application of acquired knowledge and qualifying for analytic and synthetic insights to the material. The emphasis is on the interpretative teaching model which favors understanding and creative approach to the material.			
Course outcomes: Upon finishing the module students are expected to show capability to put to practice historical, analytical, theoretical and critical knowledge on early classicism music practice. Students will be enabled to apply the terminology specific for the epoch of early classicism and for critical understanding of the phenomena relevant for the development of the music practice in this period.			
Course content: Early classicism: historical, social and cultural context. The Age of Enlightenment and music. Early music classicism: inspiration, reason, enthusiasm and rules. Early classicism: transition or independent style? Rococo, emotional style, Sturm und Drang, Galant style. Early classic "schools": Mannheim, Vienna, Berlin, Hamburg. Early classicism in Italy and France. Establishment of instrumental music genres: symphony, concert, chamber music. Vocal-instrumental music, opera. Colloquium/-a: written tests on previously treated material. Research study: written paper on a given topic. Exam: oral answers to two questions from the material.			
Literature: 1. Hertz Daniel, Music in European Capitals, The Gallant Style 1720–1780, New York, W. W. Norton&Company, 2003. 2. Katunac Dragoljub, Scarlattieva sonata, Beograd, Savremena administracija, 1990. 3. Newman William, The Sonata in the Classic Era, Chapel Hill, University of North Carolina Press, 1963. 4. Perković Radak Ivana, "Proces stvaranja muzičkog dela. Iz napisa muzičkih teoretičara prosvetiteljskog doba", Zbornik Katedre za muzičku teoriju. Muzička teorija i analiza 5, Beograd, FMU, 2008, 1-17. 5. Perković Ivana, "Bitka u balkskoj dvorani? Asocijativna značenja u Mocartovoj kontradanci La bataille KV 535", Muzička teorija i analiza, Beograd, Fakultet muzičke umetnosti, 2010, 114–126. 6. Перковић Ивана (приређивач), Ридер са одабрани текстовима из области раног класицизма, интерно издање, библиотека ФМУ, 2006. 7. Popović Mladenović Tijana, Bogunović Blanka, Perković Ivana, Interdisciplinary approach to music: listening, performing, composing, Belgrade, Faculty of Music, 2014. 8. Rummenholler Peter, Glazbena pretklasika (prev. Sead Muhamedagić), Zagreb, Hrvatsko muzikološko društvo, 2004. 9. Spitzer John, Birth of the Orchestra: History of an Institution, Oxford, Oxford University Press, 2004.			
No. of active teaching classes:		Lectures: 2	Practice: 1
Teaching methods: Lectures, analysis, listening to music, discussions, writing short, problem oriented texts, presentations (with preparation). Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	20	Oral examination	40
Colloquium/-a	20		
Research study	20		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OGOK2 – History of music – classicism 2			
Teachers: Perković B. Ivana, full professor			
Assistants: Marković J. Marina, lecturer			
Course status: compulsory			
Number of ECTS: 8			
Prerequisites: Passed exam History of music – classicism 1.			
Course objective: Course objective is obtaining knowledge, understanding of historical processes, key phenomena and distinctiveness of the mature and late classical period music. Developing capacities for creative application of acquired knowledge and qualifying for analytic and synthetic insights to the material. The emphasis is on the interpretative teaching model which favors understanding and creative approach to the material.			
Course outcomes: Upon finishing the module students are expected to show capability to put to practice historical, analytical, theoretical and critical knowledge on the mature and late classical period music practice. Students will be enabled to apply the terminology specific for the epoch of early classicism and for critical understanding of the phenomena relevant for the development of the music practice in this period.			
Course content: Classicism: historical and social context. Classicism in other arts: synchronic and diachronic overview. Classicism in music. Theoretical views on "classical style" (Rosen, Ratner, Dawns...). The system of music genres of the second half of the 18 th century (historical and theoretical framework). Music centers and music life in the second half of the 18 th century. Performance practice, music publishing of the second half of the 18 th century. Reception and critic in the second half of the 18 th century. Music rhetoric. Orient as inspiration. Music coordinates of classicism: regulations, rules and strategies. Music expression components. The opuses of J. Haydn, W. A. Mozart and Ludwig van Beethoven from the perspective of classicism. Symphonic and chamber idiom: establishing the genre of symphony. Conventionality and inventiveness of symphonic genre. The rise of chamber music, private and public aspects of string quartet, individual contributions to the string quartet genre. Solo concerto. Sonata: from instructive to concert literature. Opera. Vocal-instrumental genres. Colloquium/-a: written tests on previously treated material. Research study: written paper on a given topic. Exam: oral answers to two questions from the material.			
Literature: 1. Ajnštajn Alfred, Mocart: ličnost i delo, Beograd, Nolit, 1987. 2. Bonds Mark Evan, Music as Thought. Listening to the Symphony in the Age of Beethoven, Princeton and Oxford, Princeton University Press, 2006. 3. Dahlhaus Carl, Ludwig van Beethoven. Approaches to his Music, Oxford, Clarendon Press, 1993. 4. Head Matthew, Orientalism, Masquerade and Mozart's Turkish Music, London, Royal Music Association, 2000. 5. Перковић Ивана, Херој (и) српских библиотека и збирки музикалија. Случај Лудвига ван Бетовена, у: Весна Микић и Тијана Поповић Млађеновић (уредници), Тематски потенцијали лексикографских јединица о музичким институцијама, Београд, Факултет музичке уметности, Катедра за музикологију, 2009, 81-101. 6. Perković Ivana, "Bitka u balskoj dvorani? Asocijativna značenja u Mocartovoj kontradanci La bataille KV 535", Muzička teorija i analiza, Beograd, Fakultet muzičke umetnosti, 2010, 114–126. 7. Popović Mladenović Tijana, Bogunović Blanka, Perković Ivana, Masnikosa Marija, W. A. Mozart's Phantasie in C minor, K. 475: The Pillars of Musical Structure and Emotional Response, Journal of Interdisciplinary Music Studies (special volume: Musical Structure), 3, 1&2, Spring/Fall 2009, 95–117. 8. Rozen Čarls, Klasični stil. Hajdn, Mocart, Betoven, Beograd, Nolit, 1979. 9. Solomon Maynard, Late Beethoven. Music. Thought. Imagination, Berkely – Los Angeles – London, Univesity of California Press, 2003. 10. Taruskin Richard, The Oxford History of Western Music, New York, Oxford University Press, 2006.			
No. of active teaching classes:		Lectures: 4	Practice: 2
Teaching methods: Lectures, analysis, listening to music, discussions, writing short, problem oriented texts, presentations (with preparation). Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	20	Oral examination	40
Colloquium/-a	20		
Research study	20		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OGRS1 – History of music – Music in the Slavic countries in the 19 th century			
Teachers: Marinković D. Sonja, full professor			
Assistants: Cvetković A. Stefan, lecturer			
Course status: compulsory			
Number of ECTS: 8			
Prerequisites: None			
Course objective: Studying romantic music, particularly individual creative contributions, sources, art in political, economical and social context, in other words – introduction to the various music life phenomena in the interrelation. The course objective is, as well, to teach the students how to learn, to form the habit of self-education and build the foundation of music-historical thinking.			
Course outcomes: Basic familiarity of developmental processes in music history. Understanding of music styles: historical, theoretical-analytical and cultural understanding of the characteristics of the studied epochs, genres and problems. Mastering the material and capability for creative putting the acquired knowledge to practice in the main study field.			
Course content: The course Music in the Slavic countries in the 19 th century includes lectures and debates on the following issues: National schools in the Slavic countries. Russian national school. South Slavic national schools. Polish, Czech and Slavic 19 th century music. First semester: The notion of national school in romanticism; the national style; Composer's relation to folklore; Glinka: the establishment of historical opera, Glinka: Ivan Susanjin – the question of the historical opera dramaturgy, Glinka: Ruslan and Ludmila – the genre issues, Glinka: Ruslan and Ludmila – the symphonization of opera, Dargomyzhsky: Rusalka and The Stone Guest, Work on the essay on the topic from the material, Czech national school; Smetana: symphonic output, Smetana: opera; Polish national school: Chopin, Moniuszko, Emergence of national schools in South Slaves. Second semester: Topics: Russian music from the 1860s, The Five, Modest Mussorgsky's Boris Godunov, Modest Mussorgsky's Khovanshchina, Historical opera in the Russian music of the second half of the 19 th century, Symphonic music of The Five, Tchaikovsky – opera, Tchaikovsky – ballet, Tchaikovsky – symphonic music, Dvorak, Janáček. Colloquium/-a: written test on previously treated material. Practice: oral presentation on a given topic. Exam: oral answers to two questions from the material.			
Literature: 1. Келдыш, Юрий Всеволодович, История русской музыки 1, Госмуз, Ленинград, 1948. 2. Бэлаз, Игор, О славянской музыке, Советский композитор, Москва 1963 3. Lissa, Zofia, Estetika glazbe (ogledi), Zagreb, Naprijed, 1969. 4. Cvetko, Dragotin, Južni Slaveni u istoriji evropske muzike, Beograd, Nolit 1984 5. Маринковић, Соња, Феномен националних школа романтизму, у: И. 6. Перковић и Д. Стојановић-Новичић, Музика кроз мисао, ФМУ, Београд 2002 7. R. Taruskin, On Russian Music, Berkley, University of California Press, 2009. 8. D. Jeremić-Molnar, Svesni i nesvesni pokretači stvaralaštva Modesta Musorgskog, Beograd, FMU, 2008. 9. J. Samson /Ed. /, The Cambridge history of nineteenth-century music, Cambridge, University press, 2002. 10. Маринковић, Соња, Национални стил - термилошка проблематика и методе истраживања, у: В. Перичић и др. (уред.), Фолклор и његова уметничка транспозиција, Београд, ФМУ, 1991. 11. Маринковић, Соња, Живот за цара Михаила Ивановича Глинке, Зборник Матице српске за сценске уметности и музику, 10–11, 1992.			
No. of active teaching classes:		Lectures: 2	Practice: 2
Teaching methods: Lectures, listening to the chosen music examples and their analysis with debates. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral examination	30
Practice	20		
Colloquium/-a	40		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OGOS1 – History of music – Contemporary 1: Creative tendencies and compositional techniques of the 20th and 21st century music 1			
Teachers: Mikić S. Vesna, full professor; Stojanović-Novičić P. Dragana, associate professor; Leković M. Biljana, assistant professor			
Assistants: Miladinović-Prca R. Ivana, lecturer; Mitrović D. Radoš, lecturer			
Course status: compulsory			
Number of ECTS: 8			
Prerequisites: None			
Course objective: The course objective is to provide musicological insight in fundamental styles, directions and creative endeavors of the 20 th and 21 st century music.			
Course outcomes: The course outcome is that students master fundamental analytic and theoretic knowledge on composition tendencies of the 20 th and 21 st century music.			
Course content: 1) Expressionism – socio-historical and art context, definition, manifestations forms; 2) Atonality, athematism, abstraction; 3) The Second Viennese School – Arnold Schoenberg, Anton Webern, Alban Berg; 4) Dodecaphony and the road to the integral serialism; 5) Folklore-conditioned expressionism – Bela Bartok, Igor Stravinsky; 6) Neoclassicism – context, notion, methods; 7) French neoclassicism – Satie and The Six (Milhaud, Honegger, Poulenc); 8) I. Stravinsky's neoclassicism; 9) Sergei Prokofiev; 10) Weimar context – Paul Hindemith and Kurt Weill; 11) Postwar European avant-garde (general overview, Darmstadt, compositional techniques and directions); 12) Integral serialism and aleatoric music. Colloquium: written test on previously treated material. Practice: Short student presentations on given topics. Exam: oral answers on two questions from teaching.			
Literature: 1. Konstantinović, Zoran: Ekspresionizam. Cetinje: Obod, 1967; 2. Палмије, Жан-Мишел: Експресионизам као побуна. Прилог проучавању уметничког живота за време Вајмарске републике. I том: Апокалипса и револуција. Нови Сад: Матица српска, 1995; 3. Sabo, Anica: Ispoljavanje simetrije u muzičkom obliku – pitanja metodologije analize. (Koncertantni opus B. Bartoka) Dokt. dis. (Interdisciplinarne studije na Univerzitetu umetnosti u Beogradu), 2012; 4. Simms, Bryan R. (editor): Schoenberg, Berg, and Webern: A Companion to the Second Viennese School. Westport, CT and London: Greenwood Press, 1999; 5. Stravinski, Igor – Robert Craft: Memoari i razgovori. I. Zagreb: Zora, 1972; 6. Veselinović, Mirjana: Stvaralačka prisutnost evropske avangrade u nas. Beograd: Univerzitet umetnosti, 1983; Veselinović-Hofman, Mirjana: Fragmenti o muzičkoj postmoderni. Novi Sad: Matica srpska, 1997; Веселиновић-Хофман, Мирјана (ур.): Историја српске музике. Београд: Завод за уџбенике, 2007; 7. Mikić, Vesna: Lica srpske muzike: neoklasicizam. Beograd: Katedra za muzikologiju, Fakultet muzičke umetnosti u Beogradu, 2009; 8. Ligeti, György: Napisana je polifonija – čuti treba harmoniju. У: Novi zvuk: Izbor tekstova o suvremenoj glazbi. Zagreb: Nakladni zavod Matice hrvatske, 1972, 75–82.			
No. of active teaching classes:		Lectures: 3	Practice: 2
Teaching methods: Lectures, music analysis, discussion, homework. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral examination	30
Practice	10		
Colloquium/-a	50		

Study program: Bachelor academic studies Music Research Oriented Studies		
Course: OGOS2 – History of music – Contemporary 2: Creative tendencies and compositional techniques of the 20 th and 21 st century music 2		
Teachers: Mikić S. Vesna, full professor; Stojanović-Novičić P. Dragana, associate professor; Leković M. Biljana, assistant professor		
Assistants: Miladinović-Prca R. Ivana, lecturer; Mitrović D. Radoš, lecturer		
Course status: compulsory		
Number of ECTS: 6		
Prerequisites: None		
Course objective: The course objective is to provide musicological insight in fundamental styles, directions and creative endeavors of the 20 th and 21 st century music.		
Course outcomes: The course outcome is that students master fundamental analytic and theoretic knowledge on composition tendencies of the 20 th and 21 st century music.		
Course content: 1) Avant-garde in music – socio-historical and artistic assumptions, theoretical views; 2) Darmstadt circle – K. Stockhausen, P. Boulez, G. Ligeti; 3) Polish school – K. Penderecki, W. Lutoslawski; 4) Postmodernism – definition, theory, origin, characteristics; 5) Characteristics of music postmodernism – K. Stockhausen, G. Ligeti, K. Penderecki; 6) Electroacoustic music – from electric instruments to the network – technical aspect; 7) Paris, Cologne, USA – The diagrams of studio electroacoustics (L. Berio, L. Nono, K. Stockhausen, P. Boulez and others); 8) Tape music; 9) Live electroacoustics; 10) Digital era; 11) Renowned representatives of European avant-garde and experimental music (Edgar Varese, Olivier Messiaen, Pierre Boulez, Iannis Xenakis, Vinko Globokar); 12) American music in the 20 th century – aleatoric music. Colloquium: written test on previously treated material. Practice: Short student presentations on given topics. Exam: oral answers on two questions from teaching.		
Literature: 1. Austin, Larry and Kahn, Douglas (eds.): Source. Music of the Avant-garde, 1966–1973. Berkeley–Los Angeles–London: University of California Press, 2011; 2. Boulez, Pierre: "Technology and the Composer". In: Nattiez, Jean-Jacques (Ed.). Orientations – Collected Writings – Pierre Boulez. Cambridge: Harvard University Press, 1986. pp. 486-494; 3. Danuser, Hermann: Glazba 20. stoljeća. Zagreb: Hrvatsko muzikološko društvo, 2007; 4. Veselinović, Mirjana: Stvaralačka prisutnost evropske avangarde u nas. Beograd: UU, 1983; 5. Veselinović-Hofman, Mirjana: Fragmenti o muzičkoj postmoderni. Novi Sad: Matica srpska, 1997 / Fragmente zur musikalischen Postmoderne. Frankfurt am Main, etc.: Peter Lang, 2003; 6. Collins, N., Schedel, M., and Willson, S.: Electronic Music. Cambridge Introductions to Music. Cambridge: Cambridge University Press, 2013; 7. Creeber, Glen and Royston, Martin (eds.): Digital Cultures. Understanding New Media. Open University Press, 2009; 8. Hofman, Srđan: Osobnosti elektroakustičke muzike. Knjaževac: Nota, 1995; 9. Holmes, Thom: Electronic and Experimental Music. New York: Routledge, 2008; 10. Kahn, Douglas: Noise, Water, Meat: A History of Sound in the Arts. MIT Press, 1999; 11. Manning, Peter: Electronic and Computer Music. Oxford–New York: Oxford University Press, 2004; 12. Mikić, Vesna: Muzika u tehnokulturi. Beograd: Univerzitet umetnosti, 2004; 13. Radovanović, Vladan: Elektroakustička muzika. Sremski Karlovci: Izdavačka knjižarnica Zorana Stojanovića, 2010; 14. Stojanović-Novičić, Dragana: Oblaci i zvuci savremene muzike. Beograd: Fakultet muzičke umetnosti u Beogradu i IP "Signature", 2007; 15. Stojanović-Novičić, Dragana (priredila): Ridier. Olinije Mesićan. Beograd: ФМУ, 2006; 16. Stojanović-Novičić, Dragana (priredila): Ridier. Пјер Булез: стваралачке координате. Beograd: ФМУ, 2005; 17. Stojanović-Novičić, Dragana (priredila): Ridier. Пјер Булез: текстови о музици. Beograd: ФМУ, 2005; 18. Stojanović-Novičić, Dragana (priredila): Ridier. Француска музика двадесетог века (Едгар Варез, Јанис Ксенакис, Винко Глобокар). Beograd: ФМУ, 2005;		
No. of active teaching classes:	Lectures: 3	Practice: 2
Teaching methods: Lectures, music analysis, discussion, homework. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	10	Oral examination	30
Practice	10		
Colloquium/-a	50		

Study program: Bachelor academic studies Music Research Oriented Studies		
Course: OGSM1 – History of music – Early music 1: Music in the ancient civilizations and Middle Age Western Europe		
Teachers: Popović Mladenović B. Tijana, full professor		
Assistants: Petković R. Ivana, lecturer		
Course status: compulsory		
Number of ECTS: 4		
Prerequisites: None.		
Course objective: The course objective is to help students in mastering and understanding the key phenomena, historical tides and developmental processes related to the music, which was created, performed, notated, theoretically generalized, perceived and related to the other activities and abilities of a human spirit throughout millenniums and on the coordinates of an expanse, in terms of geography, considerably spread out. That being said, a special attention will be drawn to the processes of gradual differentiation of the phenomena of professional music making, establishment of musical work, the possibility of its writing down, music-theory analysis and appreciation of certain music variable and invariable rules and principles, that is archetypal patterns, composers' and performers' coming out of an anonymity, in other words, issues of poetic licence leading to the creation of Western art music.		
Course outcomes: Upon finishing the course, students are expected to be able to offer historical, theoretical and critical analysis and problematization of the Ancient and Middle Age music practice phenomena, in general outline and distinctive key details.		
Course content: <u>Theory</u> The course is designed as an (1) introduction to and observation of the (music) history aspect, (2) development of (music) analytical apparatus suitable to the study problem area, (3) direction to the interdisciplinary approaches to the music phenomenon – as a continual functionalization of knowledge on music of these distant times and spaces in terms of observing certain processes, ways of musical thinking, techniques and procedures, tone scales and systems, forms, types and genres which, according to the context, are being linked, emerged, evoked, paraphrased, cited, in other words creatively, intentionally or unintentionally, actualized in the latter-day music still "living in sound". Topics: 1. Prehistoric music (sources, hypothesis on the origin of music, music function in the hypothetical syncretic context, the notion of causality in music, modes of music making, instrument prototypes); 2. Music of Ancient Civilizations: Mesopotamia (Sumer, Babylonia), Egypt and Jewish music; 3. Music of Ancient Civilizations: China and Japan, India and Islamic music; 4. Music of Ancient Greece: sources and periodization (myth, legend, epic, history); 5. Music of Ancient Greece: music and philosophy, music and poetry, music and sciences; 6. Music of Ancient Greece: music theory and notation; 7. Music of Ancient Greece: types, forms and practicing modes of music and Greek tragedy; 8. Medieval music: Gregorian chant; 9. Medieval music: Ambrosian, Gallican, Mozarabic and Roman chant; tropes, sequences and liturgical drama; 9. Medieval music: early medieval polyphony; 11. Medieval music: evolution of notation and music theory; 12. Medieval music: secular music. <u>Practice</u> 13–15. Applying the corresponding theoretical and analytical methods to the chosen case studies. Colloquia (1, 2): two written tests of 5 questions each from the material. Exam: oral answers to two questions from the material.		
Literature: 1. The New Oxford History of Music I, Ancient and Oriental Music, London, 1975; 2. C. Sachs. Muzika starog sveta, Beograd, 1980; 3. T. Popović Mladenović, Muzika u francuskoj književnosti srednjeg veka (X–XII vek), Zvuk, Sarajevo, 1983, 2; 4. Muzika u antičkim i srednjovekovnim epovima, zbornik radova, Beograd, 1988; 5. T. Popović Mladenović, Muzičko pismo, Beograd, 1996; 6. Dž. Abraham, Oksfordska istorija muzike I, Beograd, 2001; 7. Dž. Judkin, Muzika u srednjovekovnoj Evropi, Beograd, 2003; 8. Р. Пејовић и сарадници, Музика минулог доба, Београд, 2004; 9. J. Chailley, Povijest glazbe srednjega vijeka, Zagreb, 2006.		
No. of active teaching classes:	Lectures: 2	Practice: 1
Teaching methods: Lectures with demonstrations (with audio, score and other examples) on given topics; discussions and short presentations during lectures; writing of a short essay on given topic and discussion. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Class attendance and activity	10	Oral examination	40
Practice	10		
Colloquium-a (1, 2)	30		
Essay	10		

Study program: Bachelor academic studies Music Research Oriented Studies			
Course: OGSM2 – History of music – Early music 2: Renaissance			
Teachers: Masnikosa V. Marija, associate professor			
Assistants: Petković R. Ivana, lecturer; Cvetković A. Stefan, lecturer			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None.			
Course objective: Course objective is to enable students to gain knowledge of Renaissance and Early Baroque music theory and practice and explore them in the suitable cultural-historical context. Of particular importance is to train students for thinking in terms of history and consideration of the logic of the evolution of musical forms originated and developed during the Renaissance period.			
Course outcomes: The final learning outcome is gaining precise knowledge and complete insight into the matter, as well as capacitating students for creative application of the acquired knowledge, evaluation and deliberation of the analyzed music practices, forms, individual works and theories, originated in the Renaissance.			
Course content: The course is comprised of lectures, listening to and analysis of the examples from the literature. Topics: 1) Renaissance in arts (theoretical overview of the epoch and illustrations: visual arts, literature, architecture, theatre); 2) Music Renaissance (historical overview from Ars nova to Palestrina, Lassus and Venetian school); 3) Motet – origin and evolution of form from the 14 th to the 16 th century; 4) History and evolution of Renaissance mass (from the 14 th to the 16 th century); 7) Renaissance instrumental music; 8) Music theory in the Renaissance Colloquium: written test on previously treated material. Analysis / essay: analysis and written paper on the given topic. Oral examination: answering the two questions from the material.			
Literature: 1. Reese, Gustave: Music in the Renaissance, W. W. Norton & Company, New York, 1959; 2. Abraham, Džerald: Oksfordska istorija muzike I i II, Beograd, Clio, 2001, 2002; 3. Brown, M., Howard – Stein, Louise K.: Glazba u renesansi, (prevod S. Tuskar), Hrvatsko muzikološko društvo, Zagreb, 2005; 4. Perkins, Leeman L.: Music in the Age of the Renaissance, W. W. Norton & Norton, New York, 1999; 5. Пејовић, Роксанда: Музика минулог доба, Портал, Београд, 2004; 6. Vendriks, Filip: Muzika u renesansi, Beograd, Clio, 2005; 7. Blume, Friedrich: Renaissance and Baroque Music. A Comprehensive Survey, London, Faber and Faber, 1969; 8. Palisca, Claude: Baroque Music, Prentice Hall, 1990; 9. Pejović, Roksanda: Barokni koncert, Beograd, Nolit, 1982; 10. Schulenberg, David: Music of the Baroque, Oxford University Press, New York, 2001.			
No. of active teaching classes:		Lectures: 2	Practice: 1
Teaching methods: Lectures, listening to and analysis of the selected examples, discussions. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Class attendance	10	Oral examination	40
Colloquium	30		
Analysis / essay	20		

Study program: Book of courses, Bachelor Academic Studies
Course title: OJET1 - Ethnology 1: Introduction to Ethnology and Anthropology
Teachers: Njaradi V. Dunja, Assistant professor
Associates in teaching: ---
Course status: Obligatory
Number of ECTS: 4
Requirements: None
Course objectives: The course topics are historical precursors and scientific development of Ethnology and Anthropology as a science with a special consideration of the basic foundations of the ethnology of Balkan societies. In the first semester, the course examines the basic development of Anglo-Saxon ethnological theories as well as the historical development of Serbian ethnology. Within the framework of the discussion on the history of Serbian ethnology, special attention is paid to the issue of the origin of the population and the settlement of the Balkan Peninsula. In the second semester, the course examines the basic characteristics of social structure and the material culture of the Balkan societies. Within these units, students will have the opportunity to find out about main social institutions that represent the basis of the development of the Balkan patriarchal culture, such as economy, family realtions and customary law. These units will introduce students to the aspects of material folk creation. The focus is on traditional architecture and folk costume.
Course outcomes: Upon completion of the course, students will acquire basic knowledge related to the development of Ethnology and Anthropology as a science in various academic traditions. In addition to the basic knowledge of precursors and beginnings of scientific discipline, students will gain an understanding of basic social, cultural and historical processes that have contributed to the creation of Balkan social and material culture
Contents of the course: 1. Introduction to Ethnology (Historical precursors of Ethnology as a science) 2. Ethnogenesis: Illyrians and Thracians 3. Evolutionism 4. Diffusionism and cultural-historical directions 5. Functionalism 6. Development of field research - discussion of the methodology 7. History of Serbian Ethnology 8. History of Serbian Ethnology 9. Jovan Cvijić: Metanastasic movements I 10. Jovan Cvijić: Metanastasic movements II 11. Jovan Cvijić: Psychical types (Dinaric, Central) 12. Jovan Cvijić: Psychical types (Eastern Balkan, Pannonian) 13. Concluding considerations on the settlement of the Balkan Peninsula 14. Homework 15. Presentation of the homework 16. Balkan and Serbian village in a historical perspective 17. Theories on the origin of the Dinaric tribes 18. Foundations of the Balkan Patriarchate 19. Balkan family and family relations in the Balkans 20. The notion of customary law 21. Revision 22. Types of settlements in the Balkans - villages of compact type 23. Types of settlement in the Balkans - villages of incompact type 24. Traditional (vernacular) architecture 1 25. Traditional (vernacular) architecture 2 26. Basics of the study of folk costumes 1 27. Basics of folk costumes 2 28. Visit to the Ethnographic museum 29. Preparation for the exam 30. Preparation for the exam The colloquium (40%) implies an oral knowledge assessment consisting of a response to 3 short questions that correspond to the mastered units; Oral Exam (50%): The exam consists of a student's response to 3 longer questions in a form of dialog - the accent is on linking the entire material as a whole.
Literature: 1. Жан Поарије, Историја Етнологије, Београд: XX век, 1999. 2. Драгослав Срејовић, Илири и Трачани: о старобалканским племенима, Београд: Српска књижевна задруга, 2002 3. Луис Морган, Древно Друштво, Београд: Просвета, 1981.

4. Франц Боас, Ум примитивног човека, Београд: XX век, 1982.
5. Бронислав Малиновски, Аргонаути Западног Пацифика, Београд: БИГЗ, 1979.
6. Маргарет Мид, Сазревање на Самои, Београд: Просвета, 1978
7. Жан Кизније, Ethnology Европе, Београд: XX век, 1996.
8. Марсел Мос, Социологија и Антропологија, Београд XX век, 1998
9. Јован Цвијић, Балканско полуострво и Јужнословенске земље, Београд: САНУ, 1987.
10. Петар Влаховић, Писци наше етнологије и антропологије, Београд: одељење за етнологију и антропологију, 1987 Трајан Стојановић, Балкански Светови. Прва и последња Европа, Београд: Equilibrium, 1997.
11. Карл Казер, Породица и Сродство на Балкану, Београд: Удружење за Друштвену Историју, 2002.
12. Јован Ердељановић, Неке црте у формирању племенског друштва код динарских Срба, Гласник Српског географског друштва, књига 5, Београд, 1921.
13. Илија Јелић, Крвна освета и умир у Црној Гори и Северној Албанији, Београд: Геца Кон, 1926.
14. Стојан Новаковић, Село, Београд: Српска Књижевна задруга, 1965.
15. Симпозијум о средњовековном катуну Новембар 1961, Сарајево: Научно друштво СР Босне и Херцеговине, посебна издања, књига 2.
16. Хенри Мендрас, Сељачка друштва, Загреб: Глобус, 1986
17. Никола Павковић, Теоријски оквири проучавања обичајног права у југословенској правној етнологији, Етнолошки Преглед 17, Београд, 1982, 123-141.
18. Милка Јовановић, Народна ношња у Србији у 19. веку, Београд: САНУ, 1979.
19. Александар Дероко, Народно неимарство, 1-2, Београд: САНУ, 1968.
20. Мирјана Прошић-Дворнић, Одевање у Београду у 19. и почетком 20. века, Београд: Стубови културе, 2006.

Number of active classes:	Lectures: 2	Practice:0	
Methods of teaching: Lectures with demonstrations on given topics Discussions within lectures and workshops Preparation of short student presentations within workshops Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	10	Oral Exam	50
Colloquium(s)	40		

Study program: Book of courses, Bachelor Academic Studies
Course title: OJET2 - Ethnology 2: Anthropology of religion and folk religion in the Balkans
Teachers: Njaradi V. Dunja, Assistant professor
Associates in teaching: ---
Course status: Obligatory
Number of ECTS: 4
Requirements: Passed exam Ethnology 1
Course objectives: The course is orientated to the basic settings of Anthropology of religion as well as the traditional religion of the Balkan societies through the main beliefs and customs. Students will initially acquire knowledge related to the basic concepts of the subject (religion, ritual, myth, taboo) as well as basic theoretical ideas and directions in the study of religion. The second part of the course will focus on a system of basic beliefs in the traditional religion of Serbs and other Balkan societies. Within these units, students will study life rituals of the individual and the ritual practice of annual customs in traditional Balkan societies, mainly through examples and practices of the traditional religion.
Course outcomes: Upon completion of the course, students will acquire basic knowledge related to the anthropological study of religion as well as basic knowledge related to the life rituals of an individual in a traditional society and basic knowledge related to the cycles of the annual customs of the traditional religion.
Contents of the course: 1. Anthropological theories: psychoanalytic directions 2. Anthropological theories: Structuralism 3. Structuralism of Claude Levi-Strauss and Edmund Leach 4. Anthropological study of taboos 5. Basic concepts of anthropology of religion 6. Introduction to world religions: Judaism, Christianity, Islam 7. Religion in a global society - religious syncretism 8. Modern study of religion and new religious movements 9. Introduction to the local traditional religion of the Serbs 10. Demons of local traditional religion: Vampire 11. Demons of the local traditional religion: Zduhać (men believed to have an inborn supernatural ability to protect their estate, village, or region against destructive weather conditions, such as storms , hail , or torrential rains) 12. Demons of the local traditional religion: Witch 13. Demons of the local traditional religion: Fairy 14. Homework 15. Presentation of the homework 16. The cycle of folk customs: Christmas 17. The cycle of folk customs: Easter 18. St. George's day (Djurdjevdan) and St. John's day (Ivandan) 19. Sowing and harvesting 20. Slava (Patron Saint's day) - basic customs 21. Slava (Patron Saint's day) - the theory of origin 22. The cycle of folk customs – revision and discussion 23. Ritualization of women's social development: sexual maturation 24. Ritualization of social development of women: marrying 25. Ritualization of social development of women: birth 26. Death, funeral and mourning 27. Common-law actions related to death 28. Lapot (the ritual of publicly killing old and frail) 29. Preparation for the exam 30. Preparation for the exam Colloquium (40%): implies an oral knowledge assessment consisting of a response to 3 short questions that correspond to mastered units; Oral Exam (50%): The exam consists of a student's response to 3 longer questions in a dialog form - the accent is on linking the entire material as a whole.
Literature: 1. Клод Леви-Строс, Дивља Мисао, Београд: Нолит, 1978. 2. Клод Леви-Строс, Структурална Антропологија, Загреб: Стварност, 1958. 3. Мери Даглас, Чисто и опасно, Београд: XX век, 2001. 4. Малколм Хамилтон, Социологија религије, Београд: Слио, 2003. 5. Јелена Ђорђевић, Антропологија Религије – проширивање домена религије, Култура 101, 2001, 6-33

6. Brian Morris, Religion and Anthropology: A Critical Introduction, Cambridge University Press, 2006.
7. Душан Бандић, Табу у традиционалној култури Срба, Београд: БИГЗ, 1980.
8. Душан Бандић, Народна Религија Срба у 100 појмова, Београд: Нолит, 1991.
9. Душан Бандић, Царство Земаљско и Царство Небеско, Београд: ХХ век, 1997.
10. Веселин Чајкановић, Мит и религија у Срба, Београд: Српска Књижевна Задруга, 1973.
11. Мирослава Малешевић, Ритуализација полног сазревања жене, Београд: Етнографски Институт САНУ, 1986.
12. Иван Ковачевић, Семиологија ритуала, Семиологија Ритуала, Београд: Просвета, 1985.
13. Ласта Ђаповић, Земља - Веровања и Ритуали, Београд: Етнографски Институт САНУ, 1995.
14. Бојан Јовановић, Тајна лапота, Нови Сад: Прометеј, 1999.
15. Миле Недељковић, Годишњи обичаји у Срба, Београд: Вук Караџић, 1990.
16. Веселин Чајкановић, Мит и Религија у Срба, Београд: Српска Књижевна Задруга, 1973.
17. Мила Босић, Годишњи обичаји Срба у Војводини, Нови Сад: Музеј Војводине, 1996.
18. Тихомир Ђорђевић, Рођење, свадба и смрт у веровањима и обичајима нашег народа, Ниш: Просвета, 2002.
19. Тихомир Ђорђевић, Наш народни живот, књига 4, Београд: Просвета, 1984.
20. Никола Павковић, Студије и огледи из правне етнологије, Београд: етнолошка библиотека, 2014.

Number of active classes:	Lectures: 2	Practice:0	
Methods of teaching: Lectures with demonstrations on given topics Discussions within lectures and workshops Preparation of short student presentations within workshops Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	10	Oral Exam	50
Colloquium(s)	40		

Study program: Book of courses, Bachelor Academic Studies
Course title: OJET3 - Ethnology 3: Anthropology of contemporary Balkan societies
Teachers: Njaradi V. Dunja, Assistant professor
Associates in teaching: ---
Course status: Obligatory
Number of ECTS: 4
Requirements: Passed exam Ethnology 2
Course objectives: The course is orientated to the basic concepts of contemporary ethnological and anthropological discussions, and moves from a focus on traditional society to contemporary society. The course also examines symbolic geography of the Balkans in order to introduce students to the problems of cultural representation and discussion on the subject of Balkan music and cultural identities. The second part of the course will focus on the study of gender identities through basic postulates of anthropology of the body. Topics of the study will be: non-verbal physical communication, physical beauty ideals, medical anthropology and anthropology of dance.
Course outcomes: Upon completion of the course, students will acquire basic knowledge related to the problems and dilemmas of contemporary Ethnology and Anthropology with focus on the problems of gender, physical, national identity and cultural representation.
Contents of the course: 1. Anthropological theories: The Interpretative anthropology by Clifford Geertz 2. Concepts of colonial and post-colonial in anthropology 3. Anthropology and economics - consumption and identities 4. Writing Ethnography - example: Yanomami (Napoleon Chagnon) 5. Writing Ethnography - Example: "Halperns in Orašac" (video) 6. Definition: Orientalism (Edward Said) 7. Introduction to Balkan studies 9. Problems of study of urban culture in the Balkans 10. Problems of the study of identity: Michael Herzfeld's cultural intimacy 11. Music and identities in the Balkans 12. Watching a movie "Whose is This Song" 13. Introduction to methods of visual anthropology: The Balkans on film 14. Homework 15. Presentation of the homework 16. Body non-verbal communication and an introduction to body anthropology 17. Traditional medicine and physical beauty ideals 18. Anthropology of body and family relations 19. Family relations and body - theories of family similarity in Serbia 20. Pierre Burdieu - a study on the Kabyle House 21. Anthropology of body and sexuality 22. Virdžina or Tobelija ("sworn virgins" or "persons bound by a vow"- females who dress and act as men) 23. Cultural-historical parallels with the appearance of Virdžinas 24. Basic settings of anthropology of dance 25. Fundamentals of methodology of anthropology of dance 26. Visual anthropology: dance on film 27. Folklore and folkloristics 28. Folklore as a stage movement 29. Preparation for the exam 30. Preparation for the exam Colloquium (40%): The colloquium consists of an oral presentation of a bibliographic unit that the students had to prepare. Students first submit a synopsis and a written analysis of the book and then get a grade by talking about the book with the subject professor. Oral Exam (50%): The exam consists of a student's response to 3 longer questions in a dialog form - the accent on linking the entire material as a whole.
Literature: 1. Клифорд Герц, Интерпретација културе 1 и 2, Београд: XX век, 1998 2. Маршал Салинс, Првобитно друштво благостања: есеј о економији ловаца-сакупљача, Београд: Анархија/блок 45, 2002 3. Anthony Shay, Choreographing Politics: Stage Folk Dance Companies, Representation and Power, Middletown: Wesleyan University Press, 2002 4. Наполеон Шанон, Јаномаме: окрутни народ, Нови Сад: Светови, 1992. 5. Ана Вујановић и Александра Јовићевић, Увод у студије перформанса, Београд: Фабрика књига, 2006 6. Марија Тодорова, Имагинарни Балкан, Београд: XX век, 1999

7. Едвард Саид, Оријентализам, Београд: XX век, 2008
8. Клаус Рот, Слике у Главама - Огледи о народној култури у Југоисточној Европи, Београд: XX век, 2000
9. Марина Симић, 'Егзит у Европу: Популарна Музика и Политике Идентитета у Савременој Србији', Часопис Култура 116-7, 2006.
10. Зборник радова: Градска култура на Балкану, Балканолошки Институт Београд, 1988.
11. Морис Годелије, Марксизам и Антропологија, Загреб: Школска књига, 1982.
12. Мајкл Херцфелд, Културна интимност, Београд: XX век, 2004.
13. Франсоаз Еритје, Две сестре и њихова мати, Београд: XX век, 2003.
14. Сима Тројановић, Психофизичко изражавање српског народа поглавито без речи, Просвета – Библиотека Баштина, 1986.
15. Бојан Жикић, Антропологија геста 1 и 2, Београд: Српски генеалошки центар, 2002
16. Петар Влаховић, Идеал човекове физичке лепоте у народним песмама североисточне Србије, Развитак 4-5, 1970
17. Зорица Ивановић и Предраг Шарчевић, О статусу тела у антропологији, Часопис Култура, 105-6, 2003
18. Predrag Šarčević, Tobelija: Female-to-Male Cross Gender Role in the 19th and 20th Century Balkans, Between the Archives and the Field, A Dialogue on Historical Antropology of the Balkans, K. Kazer, M. Jovanović, and S. Naumović (eds.), Belgrade-Graz, 1999
19. Марсел Мос, 'Телесне технике', Социологија и Антропологија књ2, Београд: XX век, 1998
20. Drid Willims, Ten Lectures on Theorie of the Dance, New Jersey: Scarecrow Press, 1991.

Number of active classes:	Lectures: 2	Practice:0	
Methods of teaching: Lectures with demonstrations on given topics Discussions within lectures and workshops Preparation of short student presentations within workshops Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 50	Final exam:	Points - 50
Activity during lectures	10	Oral Exam	50
Colloquium(s)	40		

Study program: Bachelor academic studies ; Music Research Oriented Studies			
Course: OGCP1 – Serbian folk church chant 1			
Teachers: Perković B. Ivana, full professor			
Assistants: Marković J. Marina, assistant			
Course status: compulsory / elective			
Number of ECTS: 2			
Prerequisites: No special prerequisites			
Course objective: The course objectives are knowledge acquisition and understanding of historical processes, key phenomena and specificities of Serbian chant. The emphasis is on the interpretive model of teaching, which fosters understanding and creative approach to subject matter.			
Course outcomes: Upon completion of the module, students are expected to demonstrate ability to apply historical, analytical and practical knowledge on Serbian chant. Students will be trained in the use of terminology close related to liturgical musicology.			
Course content: Terminological determinations: church, spiritual, service, liturgical, paraliturgical chants. Music in worship. Music and poetry genres in the Orthodox church service. The eight-mode system and the Octoechos. The forming of Serbian chant. Typology of Serbian chant. Mode in Serbian chant. "Short chant". "Long (melismatic) chant". Relationship between modes in Serbian chant. Specificities of melodic structure. Types of analysis of Serbian chant. Colloquium: written knowledge assessment of previously processed coursework. Presentation: oral presentation on assigned topics. Oral examination: oral presentation of two exam questions from the coursework.			
Literature: 1. Bingulac Petar, Napisi o muzici, Beograd, Univerzitet umetnosti u Beogradu, 1988. 2. Manojlović Kosta, Predgovor za Opšte pojanje Stevana Mokranjca, Beograd, 1935. 3. Mirković Lazar, Pravoslavna liturgika 1-3, Beograd, Sveti arhijerejski sinod Srpske pravoslavne crkve, 1982. 4. Mokranjac, Stevan Stojanović, Srpsko narodno crkveno pojanje. Osmoglasnik, Beograd, Sveti arhijerejski sinod Srpske pravoslavne crkve, 1964. 5. Pejović Roksanda i saradnici, Srpska muzika od naseljavanja slovenskih plemena na Balkansko poluostrvo do kraja XVIII veka, Beograd, Univerzitet umetnosti, 1998. 6. Perković Radak Ivana, Muzika srpskog Osmoglasnika, Beograd, Fakultet muzičke umetnosti, 2004. 7. Perković Ivana, "Crkvena muzika", u: Mirjana Veselinović-Hofman, ur., Istorija srpske muzike, Beograd, Zavod za udžbenike, 2007, 297-329. 8. Petrović Danica, Osmoglasnik u muzičkoj tradiciji Južnih Slovena, Beograd, SANU, 1982. 9. Petrović Danica, Srpsko narodno crkveno pojanje i njegovi zapisivači, Srpska muzika kroz vekove, Beograd, Srpska akademija nauka i umetnosti, 1973. 10. Stefanović Dimitrije, Stara srpska muzika, Beograd, Muzikološki institut SANU, 1975.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, analyzes, listening to music, chant, discussion, preparing and presenting presentations. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam	Points - 40
Activity during classes	20	Oral examination	40
Colloquium	20		
Presentation	20		

Study program: Bachelor academic studies ; Music Research Oriented Studies			
Course: OGCP2 – Serbian folk church chant 2			
Teachers: Perković B. Ivana, full professor			
Assistants: Marković J. Marina, assistant			
Course status: elective			
Number of ECTS: 2			
Prerequisites: No special prerequisites			
Course objective: The course objectives are knowledge acquisition and understanding of wider historical processes, significant phenomena and specificities of Serbian chant. Thorough acquaintance with music language of Serbian chant. Developing the ability of creative application of acquired knowledge and training for analytical and synthetic insights into the subject matter. The emphasis is on the interpretive model of teaching, which fosters understanding and creative approach to subject matter.			
Course outcomes: Upon completion of the module, students are expected to demonstrate ability to apply historical, analytical, theoretical and critical knowledge on Serbian chant. Students will be trained in the use of terminology close related to liturgical musicology, as well as in a critical understanding of the phenomena relevant to the development of the music practice in question. Students will be able to chant the most frequently used church songs.			
Course content: Serbian chant: terminological perplexities. Heortological and other issues. Historical guidelines of Serbian chant development. Local variants of Serbian chant. Church and folk chant: similarities and differences. "Subchants" in the "short chant". "Subchants" in the "long (melismatic) chant". Structural principles of Serbian chant. Scale basis. Melographic approaches. Pedagogical approaches. Serbian chant in contemporary liturgical practice. Colloquium: written knowledge assessment of previously processed coursework. Case study: written paper on assigned topics. Oral exam: oral presentation of two exam questions from the coursework.			
Literature: 1. Bičkov Viktor, Vizantijska estetika: teorijski problemi, Beograd, Prosveta, 1991. 2. Kornelije Stanković i njegovo doba, zbornik radova, Beograd, Srpska akademija nauka i umetnosti, 1985. 3. Mirković Lazar, Pravoslavna liturgika 1-3, Beograd, Sveti arhijerejski sinod Srpske pravoslavne crkve, 1982. 4. Mokranjac, Stevan Stojanović, Srpsko narodno crkveno pojanje. Osmoglasnik, Beograd, Sveti arhijerejski sinod Srpske pravoslavne crkve, 1964. 5. Perković Ivana, "O eshatološkom aspektu srpske crkvene muzike", Novi zvuk, internacionalni časopis za muziku, 2000, 16, 35-41. 6. Perković Radak Ivana, Muzika srpskog Osmoglasnika, Beograd, Fakultet muzičke umetnosti, 2004. 7. Perković Ivana, Od anđeoskog pojanja do horske umetnosti, Beograd, Fakultet muzičke umetnosti, 2008. 8. Petrović Danica, Osmoglasnik u muzičkoj tradiciji Južnih Slovena, Beograd, SANU, 1982. 9. Stefanović Dimitrije, "Fenomen usmene tradicije u prenošenju liturgijskog pojanja", Zbornik Matice srpske za scenske umetnosti i muziku, Novi Sad, 1990, 10-11.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, analyzes, handwriting transcriptions, listening to music, singing, discussion, writing short problematic focused texts, preparing and presenting presentations. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	20	Oral examination	40
Colloquium	20		
Study	20		

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

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

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

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OGN11 - Principles of scientific editions			
Teachers: Perković B. Ivana, full professor			
Assistants: Marković J. Marina, assistant			
Course status: elective			
Number of ECTS: 3			
Prerequisites: No special prerequisites			
Course objective: Adoption of the basic principles of scientific editions. Collection and study of relevant sources, selection and preparation of articles for publication. Through theoretical and practical work on the preparation of the edition, students will be introduced to the types of editing (critical, scientific, academic editing), the conditions for publication of manuscripts and the necessary properties of academic editions that include accuracy, credibility, accuracy, consistency and transparency.			
Course outcomes: Building and developing skills for editing scientific publications. Adoption of all elements in the process of preparing scientific editions for publishing, from collecting texts, through their selection, to prepress for the press.			
Course content: Defining the principles of the issue. Collecting and studying relevant texts. Selection and preparation for publication. Writing a general introduction (historical or interpretative) and appropriate explanations. Conceiving Table of Content. Adjustment of the reference apparatus. Style sheet. Stylistic, grammatical and linguistic correctness. Technical preparation of manuscripts. Text Formatting. Computer programs for processing and breaking text, tables and images. ISBN / ISSN; UDK. Possibilities of electronic publication. Practical classes: editing of student papers collection. Oral exam: oral answer to two questions from the material.			
Literature: 1. Greetham David (ed.), Scholarly Editing: A Guide to Research, New York, Modern Language Association, 1995. 2. Shillingsburg Peter, Scholarly editing in the computer age: theory and practice, Ann Arbor, MI, University of Michigan Press, 1996. 3. Tanselle, G. T., "Reflections on Scholarly Editing," Raritan, 1996, 16/2, 52–64.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, debates, practical work (editing of proceedings) Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during lectures	40	Oral Exam	30
Practical work	30		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OGUM1 – Introduction to musicology			
Teachers: Marinković D. Sonja, full professor			
Assistants: Cvetković A. Stefan, assistant			
Course status: elective			
Number of ECTS: 3			
Prerequisites: No special prerequisites			
Course objective: Adoption of the basic principles of scientific editions. Collection and study of relevant sources, selection and preparation of articles for publication. Through theoretical and practical work on the preparation of the edition, students will be introduced to the types of editing (critical, scientific, academic editing), the conditions for publication of manuscripts and the necessary properties of academic editions that include accuracy, credibility, accuracy, consistency and transparency.			
Course outcomes: Building and developing skills for editing scientific publications. Adoption of all elements in the process of preparing scientific editions for publishing, from collecting texts, through their selection, to prepress for the press.			
Course content: Defining the principles of the issue. Collecting and studying relevant texts. Selection and preparation for publication. Writing a general introduction (historical or interpretative) and appropriate explanations. Conceiving Table of Content. Adjustment of the reference apparatus. Style sheet. Stylistic, grammatical and linguistic correctness. Technical preparation of manuscripts. Text Formatting. Computer programs for processing and breaking text, tables and images. ISBN / ISSN; UDK. Possibilities of electronic publication. Practical classes: editing of student papers collection. Oral exam: oral answer to two questions from the material.			
Literature: 1. Greetham David (ed.), Scholarly Editing: A Guide to Research, New York, Modern Language Association, 1995. 2. Shillingsburg Peter, Scholarly editing in the computer age: theory and practice, Ann Arbor, MI, University of Michigan Press, 1996. 3. Tanselle, G. T., "Reflections on Scholarly Editing," Raritan, 1996, 16/2, 52–64.			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures and debates. Creation of bibliographic units. Exercises of elements of scientific work technique. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during lectures	10	Oral Exam	30
Practical work	20		
Colloquium-s	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OJA11 – Labial and simple aerophones			
Teachers: Markovic D. Mladen, Assistant Professor			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: Passed major courses in the previous year of study and satisfied all conditions for enrollment in III year of OAS.			
Course objective: A making of scientific paper under mentorship, based on the current ethnomusicological topics.			
Course outcomes: A paper of at least 12 pages (without examples) and its oral presentation. The deepening of knowledges and techniques regarding realisation of scientific work.			
Course content: 1. Introduction, the plan of work and course objectives 2. Operational bibliography, synopsis and analysis 3. Operational bibliography, synopsis and analysis 4. Operational bibliography, synopsis and analysis 5. Finalizing of synopsis 6. Working on the first version of the paper 7. Working on the first version of the paper 8. Working on the first version of the paper 9. Working on the first version of the paper 10. Working on the first version of the paper 11. Working on the first version of the paper 12. Working on the first version of the paper 13. Working on the first version of the paper 14. Finalizing of the text and preparation of the presentation 15. Finalizing of the text and preparation of the presentation Colloquium: the analysis of the synopsis and the first version of the text. Written exam: analysis of the final paper version. Oral exam: presentation of the paper.			
Literature: Literature and other sources, in accordance with the topic of seminar work, selected for each student separately.			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Consultations, debates, analyzes Additional form of teaching: collective instruction, group size up to 30			
Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attending consultations	20	Written realization	40
Respect of deadlines	20	Oral presentation	20

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies		
Course: OJNK1 – Newly composed folk music and world music		
Teachers: Markovic D. Mladen, Assistant Professor		
Assistants: /		
Course status: elective		
Number of ECTS: 2		
Prerequisites: None		
Course objective: Introduction with the development of some specific genres and phenomena in Serbian popular music from the last quarter of 19 th century. Common principles and characteristics of the genres, as well as methods of approaching and analysis.		
Course outcomes: Understanding of history and development of popular music genres processed, their relation relative to traditional music, especially of urban provenience, as well as musical consequences of the globalization.		
Course content: 1. Development of Serbian cities in second half of 19 th century 2. Urban tradition at the end of 19 th and the beginning of the 20 th century – string ensembles 3. The foundation of Radio Belgrade and establishment of radio-ensembles 4. Carevac and the transfer of urban tradition to radio 5. Period after the WW II and the forming of newly composed folk music 6. Lepa Lukic and the sixties 7. Toma Zdravkovic and the period of the seventies 8. Lepa Brena and the fusion of pop and newly composed folk music 9. Ivan Gavrilovic and techno-influences in nineties – turbo? 10. Newly composed folk music in 21 st century 11. World Music – the term and the duality of the phenomenon 12. World Music as a specific marketing category in framework of popular music 13. World Music – its incidence in Serbia 14. World Music and newly composed folk music – contacts and contradistinctions 15. Do World Music and newly composed folk music really exist? Presentation of the topic given: presentation of the essay based on personal research (8 pages) and the discussion related. Oral exam: discussion on 3 topics.		
Literature: 1. Rastko Jakovljević, 2011: World Music u Srbiji. Muzička omladina Srbije, Beograd. 2. Miroslav Perišić, 2000: Gradski život u Srbiji. Dijalog povijesničara - istoričara. Fridrich Nauman Stiftung, Zagreb, str. 99 – 116. 3. Mladen Marković, 2010: Violina u narodnoj muzici Srbije. Fakultet muzičke umetnosti, Beograd. 4. Milorad Petrović, 1998, "Džumbus komati na bikovito kemane", Srpsko nasleđe, Istorijske sveske br. 5, Beograd. 5. Dimitrije O. Golemović, 2006, "Nova gradska muzika", Čovek kao muzičko biće. Biblioteka XX vek, Beograd, str. 225 – 232. 6. Ivan Čolović, 2006, Etno. Biblioteka XX vek, Beograd. 7. Mladen Marković, 2012, "Ethno-music in Serbia as a product of tradition – false or true?", Musical Practices in the Balkans: Ethnomusicological Perspectives. Muzikološki institut SANU, Beograd, str. 333 – 343. 8. Iva Nenić, 2006, "World Music – od tradicije do invencije", Novi zvuk – Internacionalni časopis za muziku, br. 27. SOKOJ-MIC, Beograd, str. 43 – 54.		
No. of active teaching classes:	Lectures: 0	Practical work: 1
Teaching methods: Lectures with demonstrations on given topics Discussions in lectures and workshops Preparation of short student exhibitions within workshops Student presentations (with analysis) on the given topics Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30		

Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during classes	15	Oral exam	30
Attendance	10		
Presentation sets the theme	45		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OJPM1 – The Development of Popular Music Genres in Serbia			
Teachers: Markovic D. Mladen, Assistant Professor			
Assistants: /			
Course status: elective			
Number of ECTS: 2			
Prerequisites: None			
Course objective: Introduction of the specific genres and phenomena in Serbian popular music from the last quarter of 19 th century till today. Introduction to basic principles and characteristics of those genres, as well as methods and tools of research.			
Course outcomes: The students are to be expected to comprehend mainstream of the development of Serbian popular music, their relation to traditional music, as well as consequences of globalization.			
Course content: 1. The development of Serbian cities in the second half of 19 th century 2. Urban tradition at the end of the 19 th and the beginning of the 20 th century – string ensembles 3. The foundation of Radio Belgrade and establishment of radio ensembles 4. Urban tradition of the first half of the 20 th century and its transfer to radio 5. Period after the WWII and the forming of the newly composed folk music 6. Jazz and its development after the WWII 7. Predrag Gojkovic – Cune, Toma Ydravkovic, Djordje Marjanovic and the period of internalization of Serbian popular music 8. Rock in 70s in Serbia 9. New wave and its reflections in Serbia 10. Lepa Brena and the fusion of pop and newly composed folk music in 80s 11. Ivan Gavrilovic and techno-influences in 90s – turbo? 12. Rock music of 90s in Serbia 13. New urban tradition towards 21 st century and its representatives – from urban folk to hip-hop 14. World Music and its reflections in Serbia 15. Popular music in 21 st century Presentation of the topic given: presentation of the essay based on personal research (8 pages) and its defense. Oral exam: discussion on 3 topics.			
Literature: 1. Rastko Jakovljević, 2011: World Music u Srbiji. Muzička omladina Srbije, Beograd. 2. Miroslav Perišić, 2000: Gradski život u Srbiji. Dijalog povijesničara - istoričara. Fridrich Nauman Stiftung, Zagreb, str. 99 – 116. 3. Mladen Marković, 2010: Violina u narodnoj muzici Srbije. Fakultet muzičke umetnosti, Beograd. 4. Dimitrije O. Golemović, 2006, "Nova gradska muzika", Čovek kao muzičko biće. Biblioteka XX vek, Beograd, str. 225 – 232. 5. Ivan Čolović, 2006, Etno. Biblioteka XX vek, Beograd. 6. Ante Perković, 2011, Sedma republika: Pop kultura u YU-raspadu. Novi Liber, Zagreb. 7. Petar Janjatović, 2007, Ex YU rock enciklopedija. Autorsko izdanje, Beograd.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with demonstrations on given topics Discussions in lectures and workshops Preparation of short student exhibitions within workshops Student presentations (with analysis) on the given topics Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during classes	15	Oral exam	30
Attendance	10		
Presentation sets the theme	45		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies		
Course: OJUE1 – Introduction to Ethnomusicology		
Teachers: Golemovic O. Dimitrije, Full Professor; Markovic D. Mladen, Assistant Professor		
Assistants: /		
Course status: compulsory		
Number of ECTS: 4		
Prerequisites: None		
Course objective: Folk singing is one of the basic areas of traditional music. Thus, the goal of the course is to introduce the folk song as a complex melo-poetic form. The history of the science will be presented from the first interest in music of the "others" (as seen in various travelogues), thru forming of some scientific methods and tools, to contemporary tendencies in research of the field.		
Course outcomes: The students are to be expected to show a basic knowledge on folk song and singing, as well as main methods and tools in development of ethnomusicology in order to apply them on some simple examples of vocal music tradition.		
Course content: 1. The term – folk song 2. Definition 3. Genesis 4. Variation as one of main characteristics in folk singing 5. Music "contamination" as a characteristic of folk singing 6. Folk song as a melo-poetic unity 7. First travelogues regarding traditional music and first music transcriptions (till 19 th century) 8. The period of romanticism – increased interest in traditional music, collections 9. The invention of phonograph and its significance, definition of cent-system 10. First definitions of comparative musicology and changing of the name to ethnomusicology 11. The anthropology of music – tripartite model of research 12. The automatic transcription of Seeger and its consequences 13. Lomax' cantometrics – is the quantification of music possible? 14. Blacking and the musicality 15. Nettl's issues and concepts Pre-exam obligations: a short essay on the topic (8 pages). The exam: written test and discussion on 3 various topics.		
Literature: 1. D. Dević, Etnomuzikologija I i II, Beograd 1981. 2. F. Boze, Etnomuzikologija, Beograd 1975. 3. St. Džudžev, "K'm vaprosa za genezisa na narodnite pesni", Narodno stvaralaštvo – Folklor, sv. 29-32, Beograd 1969. 4. D. Dević, "Odnos ritma stiha i napeva simetričnog osmerca", Rad III Kongresa folklorista, Celje 1965. 5. V. Beljajev, "Svjaz ritma teksta i ritma melodii v narodnih pesnah", Rad III Kongresa folklorista, Celje 1965. 6. C. Rihtman, "O odnosu ritma, stiha i napjeva u narodnoj tradiciji BiH", Rad VI Kongresa folklorista, Bled 1959. 7. I. Zemcovski, "Prilog pitanju strofike narodnih pesama", Narodno stvaralaštvo – Folklor, sv. 25, Beograd 1968. 8. D. Golemović, Etnomuzikološki ogledi, HH vek, Beograd 1997. 9. D. Golemović, Refren u narodnom pevanju: od obreda do zabave, Renome – Bijeljina, Akademija umjetnosti – B. Luka, Beograd 2000. 10. D. Golemović, Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006. 11. (Various): The New Grove Dictionary of Music and Musicians Online 12. Allan P. Merriam: The Anthropology of Music, Northwestern University Press 1964. 13. Džon Bleking: Pojam muzikalnosti, Nolit, Beograd 1992. 14. Fritz Bose: Etnomuzikologija, Univerzitet umetnosti, Beograd 1975. 15. Helen Myers: Ethnomusicology: An Introduction, Norton/Grove 1992.		
No. of active teaching classes:	Lectures: 2	Practical work: 0
Teaching methods: Lectures with demonstrations by topic Discussions in lectures and workshops Preparation of short student exhibitions within workshops Production of a short essay (up to 5 pages) using basic melo-poetic analysis Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30		

Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during classes	20	Written Exam	30
Attendance	10		
Essay	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OJUJ1 – Single reed pipes			
Teachers: Markovic D. Mladen, Assistant Professor			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: Passed major courses in the previous year of study and satisfied all conditions for enrollment in III year of OAS			
Course objective: A making of scientific paper under mentorship, based on the current ethnomusicological topics.			
Course outcomes: A paper of at least 12 pages (without examples) and its oral presentation. The deepening of knowledges and techniques regarding realisation of scientific work.			
Course content: 1. Introduction, the plan of work and course objectives 2. Operational bibliography, synopsis and analysis 3. Operational bibliography, synopsis and analysis 4. Operational bibliography, synopsis and analysis 5. Finalizing of synopsis 6. Working on the first version of the paper 7. Working on the first version of the paper 8. Working on the first version of the paper 9. Working on the first version of the paper 10. Working on the first version of the paper 11. Working on the first version of the paper 12. Working on the first version of the paper 13. Working on the first version of the paper 14. Finalizing of the text and preparation of the presentation 15. Finalizing of the text and preparation of the presentation Colloquium: the analysis of the synopsis and the first version of the text. Written exam: analysis of the final paper version. Oral exam: presentation of the paper.			
Literature: 1. Literature and other sources, in accordance with the theme of seminar work, selected for each student separately.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Consultations, debates, analyzes Additional teaching: collective instruction, group size up to 30			
Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 40	Final exam:	Points - 60
Attending consultations	20	Written realization	30
Compliance with deadlines	20	Oral presentation	30

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies		
Course: OJWM2 – A review of the traditional music of the world - World music		
Teachers: Markovic D. Mladen, Assistant Professor		
Assistants: /		
Course status: elective		
Number of ECTS: 2		
Prerequisites: None		
Course objective: The phenomenon of World Music is one of the most disseminated and discussed phenomena in the vast field of popular music, coming to prominence in the last decade of the past century. The term encompasses numerous and different insights, and concepts, as well as genres – from traditional music of the world through contemporary pop-music. The students of the course are to be presented with various musical traditions (according to the first meaning of the term), as well as different concepts and discussions on this specific topic, and its history and poetics.		
Course outcomes: The students are to be expected to show knowledge on specific musical traditions, as well as comprehension of the phenomenon of world music and its position in the vast body of popular music.		
Course content: 1. The term “popular music” and short history from the middle of the 19 th century 2. The history of the term “world music” and its various interpretations 3. Greek “rembetika”: urban tradition and popular music 4. Music of the Middle East: maqam and its reflections in popular music 5. Indian raga and exotic instruments in pop: Shankar, The Beatles and Kula Shaker 6. The specifics of Chinese and music of Japan: from theatre to Sakamoto 7. Country&Western – world or a basis for rock/pop? 8. Cuban soca and Jamaican reggae: from Marley to Buena Vista and beyond 9. Latino and its meanings 10. The instruments of Western Africa: prehistory and the future of pop? 11. Europe and its (forgotten) traditions of East and West: Bulgaria vs Island? 12. Irish green through prism of World Music 13. World in rock/pop: the cases of Simon and Gabriel 14. DJ culture and sampling: World Music as a saving spice? 15. Why I don't like World Music: World or Music? Essay: 8 pages of text as a result of individual student's research. Oral exam: discussion on 3 topics.		
Literature: 1. Philip Bohlman, 2002, World Music: a Very Short Introduction. Oxford University Press, New York/London (odlomci) 2. Gail Holst, 2006, Road to Rembetika (4th ed.). Denise Harvey, Limni (Greece) (odlomci) 3. Jasmina Milojević, 2004, World Music – Muzika sveta. World Music Asocijacija, Jagodina. 4. The Garland Encyclopedia of World Music Online (http://alexanderstreet.com/products/garland-encyclopedia-world-music-online) 5. Dimitrije O. Golemović, 2004, "World Music", Novi zvuk – Internacionalni časopis za muziku, br. 24. SOKOJ-MIC, Beograd, str. 41 – 47. 6. Michael Bakan, 2007, World Music: Traditions and Transformations. McGraw-Hill (odlomci) 7. Ivan Čolović, 2006, Etno. Biblioteka XX vek, Beograd (odlomci) 8. Loran Ober, 2007, Muzika drugih. Biblioteka XX vek, Beograd (odlomci) 9. Iva Nenić, 2006, "World Music – od tradicije do invencije", Novi zvuk – Internacionalni časopis za muziku, br. 27. SOKOJ-MIC, Beograd, str. 43 – 54. 10. David Byrne, 1999, "I Hate World Music", The New York Times, October 3rd. Vidi i http://www.davidbyrne.com/news/press/articles/i_hate_world_music_1999.php .		
No. of active teaching classes:	Lectures: 2	Practical work: 0
Teaching methods: Lectures on given topics (with numerous auditory cases and their analysis) Discussions in lectures and workshops Preparation of short student exhibitions within workshops Creating an essay (up to 8 pages - setting up the topic, collecting literature, literature analysis, conceiving a work structure, implementing a work, oral presentation of work) Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30		

Grading (max. no. of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Attend the lecture	10	Oral exam	30
Activity during lectures	20		
Seminar	40		

Study program: Bachelor academic studies,			
Course title: OHIM1 - Practicum from the harmony of Impressionism			
Teachers: Stojadinović-Milić M. Milana, associate professor			
Associates in teaching: Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
Course status: elective			
Number of ECTS: 4			
Requirements: HHA lectured for three years (for musical theory study program); HHA lectured two-year course (for study programs Music Pedagogy, Musicology, Composition)			
Course objectives: Enriching the acquired knowledge and deepening the essential knowledge of the harmonic language of Impressionism.			
Course outcomes: Mastery of matter in the analytical-theoretical and compositional-technical way; developing the ability to find creative harmonic solutions in a given stylistic framework.			
Contents of the course: Harmonic analysis of the selected pieces of piano literature composers (Debussy, Ravel) seeing analogies with traditional harmonious settings, as well as defining variance from the same; Determining the basis of the development of harmonic opinions and harmonious funds; Intermittent building of the sound and their relations; Music flow stratiance as a performance of harmony; linear basis – scale structure; Vertical Music organization; tonality, modality; Basic modulation situations; Harmonious Consequences of tonalities Development of practical exercises (tasks) within the four-hour harmonious stance – based on experiences and results of harmonious analysis; It's a musical Melody. Requirements on colloquium: Harmonious analysis of the section of piano composition (Debussy, Ravel), production of a harmonic skeleton-composing soprano melody and its four-part harmonization (based on the performed harmonic skeleton) Requests on the written exam: Harmonization is given to the melody of soprano and a mark of bass, in the style of harmonious impressionism; -composition of short instrumentalities on the basis of its designated multi-vocal motive Oral exam: Defense of written work, answer to questions from the previous construction.			
Literature: 1. Despić, Dejan, Harmonija sa harmonskom analizom, Zavod za udžbenike i nastavnasredstva, Beograd, 1997. 2. Despić, Dejan, Kontrast tonaliteta, Univerzitet umetnosti, Beograd, 1989 3. Despić, Dejan, Uvod u savremeno komponovanje, Fakultet muzičke umetnosti, Beograd, 1991. 4. Despić, Dejan, Harmoniska analiza, Umetnička akademija, Beograd 1970. 5. Kohoutek, Ctírad, Tehnika komponovanja u muzici XX veka (prev. Sa ruskog D. Despić), Univerzitet umetnosti, Beograd. 1984. 6. Peričić, Vlastimir, Razvoj tonalnog sistema, Umetnička akademija, Beograd, 1968. 7. Peričić, Vlastimir, Kratak pregled razvoja harmonskih stilova, Umetnička akademija, Beograd, 1972. 8. Ulehla, Ludmila, Impresionizam, (Il deo Savremene harmonije), Fakultet muzičke umetnosti, Beograd, 1989. 9. Ulehla, Ludmila, Contemporary harmony, Romanticism through the twelve-tone row, Advance music, 1994. 10. Persichetti, Vincent, Twentieth century harmony, Creative aspects and practice, New York, W. W. Norton, 1961. 11. Piston, Valter, Harmony, London, Victor Gollancz Ltd., 1976			
Number of active classes:		Lectures: 1	Practice: 1
Methods of teaching: Lectures, practical work, discussions, independent work of students, presentations of domestic works Lectures: collective teaching, group size up to 200.			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 60	Final thesis:	Points: 40
Arrivals and activity during lectures	10	Written exam	20
Presentations of homeworks	50	Oral exam	20

Study program: Bachelor academic studies,			
Course title: OHMO1 - Music forms 1			
Teachers: Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić I. Ivana, mentor			
Associates in teaching: Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
Course status: obliged			
Number of ECTS: 2			
Requirements: No special conditions			
Course objectives: The aim of the course is to master the elements of the musical form and their interaction in the construction of the music stream, as well as to learn about the general principles of shaping the form (independent of the formal model).			
Course outcomes: Upon completion of the course from students, the ability to analyze the elements of the musical form and understanding of the music stream as well as the ability to independently interpret the music stream through written analyzes is expected.			
Contents of the course: Lectures: 1. The concept and method of analyzing the musical form 2. Music flow, music plans, components 3. The fragmentation of the musical flow, the segmentation of the music stream, the concept and the typology of the boundaries 4. Elements of the musical form (motive, motive work, metric formal units, sentence) 5. Composition of musical sentence and typology of musical sentences 6. Outstanding level 7. Types of fragmentary structures 8. Equivalence, relationships of segments at distance and in adjacent relation 9. Test 10. Contrast in musical form 11. Types of exposition 12. Architectural and evolutionary principle 13. Symmetry в муз Critical reading of literature 15. Recapitulation of the material passed Exercises: Analyzes according to the thematic units previously processed during the lectures.			
Literature: 1. Perićić, Vlastimir, Skovran, Dušan: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Zatkalik, Miloš, Medić, Milena, Vlajić, Smiljana: Muzička analiza 1, CD ROM, Beograd: Clio 2003. 3. Zatkalik, Miloš, Stambolić, Olivera: Rečenica u tonalnoj instrumentalnoj muzici, Fakultet muzičke umetnosti, Beograd, 2005. 4. Сабо, Аница: Проблематика термиолошког одређења елемената структурног плана у музичком току, у: Нови Звук, бр. 27, СОКОЈ, Београд 2006. 5. Adorno, Teodor: Problemi glazbene analize, u: Zvuk br. 3 СОКОЈ, Загреб, 1989. 6. Schoenberg, Arnold: Fundamentals of musical composition, Faber & Faber LTD, London, 1967. 7. Лутославски, Витолд: Напомене о изградњи великих затворених облика рукопис, 1967. 8. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998			
Number of active classes:		Lectures: 2	Practice: 1
Methods of teaching: Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30.			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 60	Final thesis:	Points: 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Colloquium	20		
Homework	20		

Study program: Bachelor academic studies, Composition			
Course title: OHMO2 - Music forms 2			
Teachers: Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić R. Ivana, mentor			
Associates in teaching: Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
Course status: obliged			
Number of ECTS: 2			
Requirements: Pre-Obligatory Obligations from Music forms 1 (OHMO1)			
Course objectives: Understanding the typology of the musical form.			
Course outcomes: Students are expected to be able to independently analyze the form of the song and the sonat form from different styles and genres. The ability to critically reflect on and outline the obtained analytical results is expected.			
Contents of the course: Lectures: 1. Introduction to the typology of the form 2. The concept of the two parts and the trumpet 3. The pattern of the song - two and three-parted 4. The transitional form of the song 5. The complex song 6. The penetration of the types of the poem 7. Test 8. The overtones of the sonat form 9. The global conception of the sonata form 10. The relationship between themes in the sonat form 11. Distribution of the developmental and development segments in the sonat form 12. The status of the reprise in the sonat form 13. The genre manifestation of the sonat form 14. The permeation of the sonat form with other formal types 15. Critical reading of literature Exercises: Analyzes according to the thematic units previously processed during the lectures.			
Literature: 1. Peričić, Vlastimir, Skovran, Dušan: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Zatkalik, Miloš, Medić, Milena, Vlajić, Smiljana: Muzička analiza 1, CD ROM, Beograd: Clio 2003. 3. Zatkalik, Miloš, Stambolić, Olivera: Rečenica u tonalnoj instrumentalnoj muzici, Fakultet muzičke umetnosti, Beograd, 2005. 4. Сабо, Аница: Проблематика термиолошког одређења елемената структурног плана у музичком току, у: Нови Звук, бр. 27, СОКОЈ, Београд 2006. 5. Adorno, Teodor: Problemi glazbene analize, u: Zvuk br. 3 СОКОЈ, Загреб, 1989. 6. Schoenberg, Arnold: Fundamentals of musical composition, Faber & Faber LTD, London, 1967. 7. Лутославски, Витолд: Напомене о изградњи великих затворених облика рукопис, 1967. 8. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998.			
Number of active classes:		Lectures: 2	Practice: 1
Methods of teaching: Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30.			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 60	Final thesis:	Points: 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Homework	20		
Colloquium(s)	20		

Study program: Bachelor academic studies, Composition			
Course title: OHMO3 - Music forms 3			
Teachers: Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić R. Ivana, mentor			
Associates in teaching: Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
Course status: obliged			
Number of ECTS: 2			
Requirements: Pre-Obligatory Obligations from Music forms 1 (OHMO1) and Music forms 2 (OHMO2)			
Course objectives: Understanding the typology of the musical form.			
Course outcomes: Students are expected to be able to independently analyze the form of the song and the sonat form from different styles and genres. The ability to critically reflect on and outline the obtained analytical results is expected.			
Contents of the course: Lectures: 1. Introduction lecture 2. Variation as the principle of constructing the form 3. Types of variations 4. Types of variations 5. Types of variations 6. Rondo - general characteristics, genesis of rondo form 7. Rondo - types of manifestation 8. Rondo - types of manifestation 9. Rondo - Types of manifestation 10. Test 11. Unmanaged formal models 12. Unorganized formal models 13. Mutual collaboration of different formal models 14. Mutual collaboration of different formal models 15. Critical reading of literature Exercises: Analyzes according to the thematic units previously processed during the lectures.			
Literature: 1. Peričić, Vlastimir, Dušan Skovran: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd 1991. 2. Sabo, Anica: Jozef Hajdn: Londonske simfonije (proces oblikovanja teme, epizode i prelaza u ronu), Muzička teorija i analiza II, Beograd, FMU, 2005. 3. Green, Douglass M: Form in Tonal Music- 1979. 4. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998. 5. Vuksanović, Ivana: Epizoda u strukturnoj hijerarhiji rondo forme, Muzička teorija i analiza I, FMU, 2004.			
Number of active classes:		Lectures: 2	Practice: 1
Methods of teaching: Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30.			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 60	Final thesis:	Points: 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Homework	20		
Colloquium(s)	20		

Study program: Bachelor academic studies, Composition			
Course title: OHMO4 - Music forms 4			
Teachers: Zatkalik J. Miloš, full professor; Sabo B. Anica, full professor; Brkljačić K. Ivan, associate professor; Vuksanović I. Ivana, docent; Ilić R. Ivana, mentor			
Associates in teaching: Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Sabo I. Atila, assistant			
Course status: obliged			
Number of ECTS: 2			
Requirements: Pre-Obligatory Obligations from Music forms 3 (OHMO3)			
Course objectives: Understanding the typology of the musical form.			
Course outcomes: Students are expected to be able to independently analyze the form of the song and the sonat form from different styles and genres. The ability to critically reflect on and outline the obtained analytical results is expected.			
Contents of the course: Lectures: 1. The term cycle and the interpretation of cyclicity in music 2. Suite 3. Suite 4. Sonat cycle 5. Sonat cycle 6. Connecting mouvements in the sonat cycle 7. Sonat in one mouvement 8. Symphonic poem 9. Special features in exposure to sonat cycle10. Test 11. Aspects of analysis of 20th century music (experimental directions) 12. Aspects of analysis of 20th century music (experimental directions) 13. Aspects of music analysis of the 20th century (experimental directions) 14. Aspects of 20th century music analysis (experimental directions and popular genres) 15. Critical reading of literature Exercises: Analyzes according to the thematic units previously processed during the lectures.			
Literature: 1. Peričić, Vlastimir, Skovran, Dušan: Nauka o muzičkim oblicima, Univerzitet umetnosti, Beograd, 1991. 2. Kohoutek, Ctirad: Tehnika komponovanja u muzici XX veka, Univerzitet umetnosti, Beograd, 1984. 3. Cook, Nicholas: A Guide to Musical Analysis, J. M. Dent & Sons Ltd, London, 1987. 4. Stamatović, Ivana: Otvorena muzička forma i izvođenje, Heroes, Sokobanja, 2008. 5. Stamatović, Ivana: Strukturne funkcije harmonskog i tematskog procesa u stvaralačkoj i teorijskoj praksi A. Šenberga – Kamerna simfonija, u: Muzička teorija i analiza 2 FMU, Beograd, 2006. 6. Novak, Jelena: Divlja analiza, SKC, Beograd, 2004. 7. Cvejić, Bojana: Otvoreno delo u muzici (Boulez, Stockhausen, Cage), SKC, Beograd, 2004. 8. Popović, Berislav: Muzička forma ili smisao u muzici, Beograd: Clio, 1998. 9. Brindle, Reginald Smith: The New Music (The Avant-garde since 1945), Oxford/New York: Oxford University Press, 1987. 10. Vuksanović, Ivana: Trio op. 20 Antona Veberna (kompoziciona tehnika i forma), Muzička teorija i analiza 2 FMU, Beograd, 2005.			
Number of active classes:		Lectures: 2	Practice: 1
Methods of teaching: Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30.			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 60	Final thesis:	Points: 40
Activity during lectures	10	Analytical part	20
Practical teaching	10	Theoretical part	20
Homework	20		
Colloquium(s)	20		

Study program: Bachelor academic studies, Composition			
Course title: OHSH1 – Harmony seminar with harmonic analysis 1			
Teachers: ---			
Associates in teaching: Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Pavličić B. Filip, assistant			
Course status: elective			
Number of ECTS: 4			
Requirements: Passed 1, 2, 3, and 4 module from Harmony with harmonic analysis			
Course objectives: Adopting and deepening knowledge from the harmony with harmonic analysis.			
Course outcomes: Getting to know the issues from the selected narrow musical-theoretical field; the development of skills, the clear formulation of the idea and objectives of the research, the practical application of general musical-theoretical knowledge and scientific methodology, and the functional design of the musical-theoretical text.			
Contents of the course: Getting to know the issues from the selected narrow musical-theoretical field; development of abilities, clear formulation of ideas and objectives of research, practical application of general musical-theoretical knowledge and scientific methodology, and functional design of musical-theoretical text. Oral exam: formulating the idea, methods and objectives of the research, the text of the text.			
Literature: 1. Despić, Dejan, Harmonija sa harmonskom analizom, FMU, Beograd, 1993. 2. Despić, Dejan, Harmoniska analiza, Univerzitet umetnosti, Beograd, 1987. 3. Živković, Mirjana, Harmonija, Zavod za udžbenike i nastavna sredstva, Beograd, 2001. 4. Peričić, Vlastimir, Razvoj tonalnih sistema, Umetnička Akademija, Beograd, 1968. 5. Dubovskij, I... . [i dr], UČEBNIK garmonii, Muzgiz, Moskva, 1987. 6. Müller, Teodor, Garmonija, Muzyka, Moskva, 1982. 7. Aldwell, Edward, Harmony and voice leading, H. B. J. College Publishers, New-York, 1989. 8. Paune D., Kostka S., Tonal harmony, McGraw-Hill, Inc., New-York, 1995.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures and discussions related to the chosen topic of work Additional teaching: collective instruction, group size up to 30.			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 50	Final thesis:	Points: 50
Activity during lectures	10	Oral exam (formulation of ideas, methods and objectives of research, text)	50
Homework (literature)	20		
Homework (analysis)	20		

Study program: Bachelor academic studies, Composition			
Course title: OHS2 – Harmony seminar with harmonic analysis 2			
Teachers: ---			
Associates in teaching: Jelenković S. Jelena, assistant; Korać M. Vladimir, assistant; Pavličić B. Filip, assistant			
Course status: elective			
Number of ECTS: 4			
Requirements: Fulfilled pre-examination obligations from the Harmonious Harmonious Harmonization Seminar 1 (OHS1)			
Course objectives: Adopting and deepening knowledge from the harmony with harmonic analysis.			
Course outcomes: Getting to know the issues from the selected narrow musical-theoretical field; the development of skills, the clear formulation of the idea and objectives of the research, the practical application of general musical-theoretical knowledge and scientific methodology, and the functional design of the musical-theoretical text.			
Contents of the course: 1-11 th week: text realization in parts; 12-14 th week: the final text format is about 16 pages of text (one tab); 15 th week: Creating a version of the text for a public presentation (a volume of around 7 pages, or a duration of 20 ') and sound (possibly video) attachments. Examination Requirement: Public presentation of the work (presentation version of the paper, presentations), in addition to candidates and teachers in which a seminar was held, one teacher and a student presenting an oral commentary on the seminar work are present at the public presentation..			
Literature: 1. Despić, Dejan, Harmonija sa harmonskom analizom, FMU, Beograd, 1993. 2. Despić, Dejan, Harmoniska analiza, Univerzitet umetnosti, Beograd, 1987. 3. Živković, Mirjana, Harmonija, Zavod za udžbenike i nastavna sredstva, Beograd, 2001. 4. Peričić, Vlastimir, Razvoj tonalnih sistema, Umetnička Akademija, Beograd, 1968. 5. Dubovskij, I... . [i dr], UČEBNIK garmonii, Muzgiz, Moskva, 1987. 6. Müller, Teodor, Гармония, Музыка, Москва, 1982. 7. Aldwell, Edward, Harmony and voice leading, H. B. J. College Publishers, New-York, 1989. 8. Paune D., Kostka S., Tonal harmony, McGraw-Hill, Inc., New-York, 1995.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures and discussions related to the chosen topic of work Additional teaching: collective instruction, group size up to 30.			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 60	Final thesis:	Points: 40
Activity during lectures	10	Oral exam (formulation of ideas, methods and objectives of research, text)	40
Seminary work	50		

Study program: Bachelor academic studies, Composition			
Course title: OHSK1 – Seminar of the contrapunct 1			
Teachers: ---			
Associates in teaching: Sabo I. Atila, assistant; Simić M. Stanko, assistant			
Course status: elective			
Number of ECTS: 4			
Requirements: Passed 1, 2, 3, and 4 module from Contrapunct			
Course objectives: Adopting and deepening knowledge from the contrapunct.			
Course outcomes: Getting to know the issues of counterpoint; the development of the ability to clearly formulate the ideas and objectives of the research, the practical application of general musical theory and scientific methodology, and the functional design of musical texts.			
Contents of the course: 1 st week: familiarizing students with the topic of the seminar and the work plan; 2-6 th week: getting acquainted with professional literature in the field of research and creating a working bibliography; 7-13 th week: analysis of selected musical works and production of analytical charts and charts; 14 th week: summarizing research results; 15 th week: Creating a text plan.			
Literature: 1. Jeppesen, Knud, The Style Of Palestrina And Dissonance, Ejnar Munksgaar, Copenhagen, Geoffrey Cumberlege/Oxford University Pres, London, 1946. 2. Schubert, Peter, "Counterpoint pedagogy in the Renaissance", The Cambridge History of Western Music Theory (edited by Thomas Christensen), Cambridge University Press, 2002, 503–533. 3. Sparks, Edgar, Cantus Firmus in Mass and Motet 1420–1520, University of California Press, Berkeley and Los Angeles, 1963. 4. Walker, Paul Mark, Theories of Fugue from the Age of Josquin to the Age of Bach, University of Rochester Press, Rochester, 2000. 5. Сергей Танеев, Подвижной контрапункт строгого письма, Музыкальное издательство, Москва, 1959.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures and discussions related to the chosen topic of work Additional teaching: collective instruction, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 50	Final thesis:	Points: 50
Activity during lectures	10	Oral exam (formulation of ideas, methods and objectives of research, text)	50
Homework, literature	20		
Homework, analysis	20		

Study program: Bachelor academic studies, Composition			
Course title: OHSK2 – Seminar of the contrapunct 2			
Teachers: ---			
Associates in teaching: Sabo I. Atila, assistant; Simić M. Stanko, assistant			
Course status: elective			
Number of ECTS: 4			
Requirements: Fulfilled pre-examination obligations from Seminar from Counterpoint 1 (OHSK1)			
Course objectives: Adopting and deepening knowledge from the contrapunct.			
Course outcomes: Getting to know the issues of counterpoint; the development of the ability to clearly formulate the ideas and objectives of the research, the practical application of general musical theory and scientific methodology, and the functional design of musical texts.			
Contents of the course: 1-10 th week: text realization in parts; 11-12 th week: the final text format is about 16 pages of text (one headlight); 13-14 th week: creating a version of the text for a public presentation (a volume of around 7 pages, or a duration of 20 ') and sound (possibly video) attachments; 15 th week: public presentation of work.			
Literature: 1. Jeppesen, Knud, The Style Of Palestrina And Dissonance, Ejnar Munksgaar, Copenhagen, Geoffrey Cumberlege/Oxford University Pres, London, 1946. 2. Schubert, Peter, "Counterpoint pedagogy in the Renaissance", The Cambridge History of Western Music Theory (edited by Thomas Christensen), Cambridge University Press, 2002, 503–533. 3. Sparks, Edgar, Cantus Firmus in Mass and Motet 1420–1520, University of California Press, Berkeley and Los Angeles, 1963. 4. Walker, Paul Mark, Theories of Fugue from the Age of Josquin to the Age of Bach, University of Rochester Press, Rochester, 2000. 5. Сергей Танеев, Подвижной контрапункт строгого письма, Музыкальное издательство, Москва, 1959.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Mentor's work Additional teaching: collective instruction, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 60	Final thesis:	Points: 40
Activity during lectures	10	Oral exam (formulation of ideas, methods and objectives of research, text)	40
Seminary work	50		

Study program: Bachelor academic studies, Composition			
Course title: OHS01 - Seminar in the analysis of musical forms 1			
Teachers: ---			
Associates in teaching: Jelenković S. Jelena, assistant; Simić M. Stanko, assistant			
Course status: elective			
Number of ECTS: 4			
Requirements: Passed modules 1, 2, 3 and 4 from the subject Analysis of the music form			
Course objectives: Adoption and deepening of knowledge from the selected rope of the music-theoretical area.			
Course outcomes: Getting to know the issues from the selected narrow musical-theoretical field; the development of skills, the clear formulation of the idea and objectives of the research, the practical application of general musical-theoretical knowledge and scientific methodology, and the functional design of the musical-theoretical text.			
Contents of the course: 1st week: familiarizing students with the topic of the seminar and the work plan; 2-6 th week: Getting to know the expert literature in the field of research and creation of a working bibliography; 7-14 th week: an analysis of the selected ones musical works and production of analytical charts and charts; 15 th week: Summing up research results Examination Requirement: Formulation of ideas, methods and objectives of research; text plan.			
Literature: 1. Kohoutek, Ctírad, Tehnika komponovanja u muzici XX veka, Univerzitet umetnosti, Beograd, 1984 2. Kostelanetz, Richard, Joseph Darby, eds. Classic Essays on Twentieth-Century Music, New York: Schirmer Books, 1996 3. Popović, Berislav, Muzička forma ili smisao u muzici, Beograd: Clio, Београд: Цлио, 1998 4. Cook, Nicholas, A Guide to Musical Analysis, London: J. M. Dent & Sons Ltd., 1987 5. Cvejić, Bojana, Otvoreno delo u muzici (Boulez, Stockhausen, Cage) Beograd: SKC 2004 6. Stamatović, Ivana, Otvorena muzička forma i izvođenje, Muzička teorija i 7. Brindle, Reginald Smith, The New Music (The Avan-garde since 1945), Oxford/New York: Oxford University Press, 1987.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures and discussions related to the chosen topic of work. Additional teaching: collective instruction, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 50	Final thesis:	Points: 50
Activity during lectures	10	Oral exam (formulation of ideas, methods and objectives of research, text)	50
Homework, literature	20		
Homework, analysis	20		

Study program: Bachelor academic studies, Composition			
Course title: OHSO2 - Seminar in the analysis of musical forms 2			
Teachers: ---			
Associates in teaching: Jelenković S. Jelena, assistant; Simić M. Stanko, assistant			
Course status: elective			
Number of ECTS: 4			
Requirements: Fulfilled pre-examination obligations from the Seminar from the analysis of musical forms 1 (OHSO1)			
Course objectives: Adoption and deepening of knowledge from the selected rope of the music-theoretical area.			
Course outcomes: Getting to know the issues from the selected narrow musical-theoretical field; developing abilities, clear formulating the ideas and objectives of the research, the practical application of general musical-theoretical knowledge, and scientific methodology, as well as the functional design of the musical-theoretical text.			
Contents of the course: 1-11 th week: text realization in parts; 12-14 th week: the final text format is about 16 pages of text (one tab); 15 th week: Creating a version of the text for a public presentation (a volume of around 7 pages, or a duration of 20 ') and sound (possibly video) attachments. Examination Requirement: In addition to candidates and teachers in which a seminar was held, at the public presentation, one teacher and a student are present, who present the oral presentation of the seminar paper.			
Literature: 1. Kohoutek, Ctirad, Tehnika komponovanja u muzici XX veka, Univerzitet umetnosti, Beograd, 1984 2. Kostelanetz, Richard, Joseph Darby, eds. Classic Essays on Twentieth-Century Music, New York: Schirmer Books, 1996 3. Popović, Berislav, Muzička forma ili smisao u muzici, Beograd: Clio, Београд: Цлио, 1998 4. Cook, Nicholas, A Guide to Musical Analysis, London: J. M. Dent & Sons Ltd., 1987 5. Cvejić, Bojana, Otvoreno delo u muzici (Boulez, Stockhausen, Cage) Beograd: SKC 2004 6. Stamatović, Ivana, Otvorena muzička forma i izvođenje, Muzička teorija i Analiza, Zbornik radova sa skupa, Sokobanja, 2005, 2007. 7. A Brindle, Reginald Smith, The New Music (The Avant-garde since 1945), Oxford/New York: Oxford University Press, 1987.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Mentor's work Additional teaching: collective instruction, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 60	Final thesis:	Points: 40
Activity during lectures	10	Oral exam (formulation of ideas, methods and objectives of research, text)	40
Seminary work	50		

Study program: Bachelor academic studies, Composition			
Course title: OHSS1 - Seminar in the analysis of musical styles 1			
Teachers: ---			
Associates in teaching: Pavličić B. Filip, assistant; Sabo I. Atila, assistant			
Course status: elective			
Number of ECTS: 4			
Requirements: Passed 1st and 2nd module from the Analysis of music forms			
Course objectives: Expanding and deepening the theoretical and methodological framework of musical style analysis. Application of acquired knowledge to the iodabran analytical corpus.			
Course outcomes: Upon completing classes, students are expected to have specific knowledge related to music style issues, be trained for analytical approach to the most complex stylistic situations, as well as theoretically ready for access to music style issues and preparation of the diploma work in this subject.			
Contents of the course: Work on the bibliography. Selection of analytical examples and conducting analyzes. Examination requirement: Formulation of ideas, methods and objectives of research; text plan.			
Literature: 1. Избор из литературе у зависности од одабране теме.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures, seminar, consultations, discussions Additional teaching: collective instruction, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 70	Final thesis:	Points: 30
Presence	20	Oral exam - work plan	30
Literature	20		
Analysis	30		

Study program: Bachelor academic studies, Composition			
Course title: OHSS2 - Seminar in the analysis of musical styles 2			
Teachers: ---			
Associates in teaching: Pavličić B. Filip, assistant; Sabo I. Atila, assistant			
Course status: elective			
Number of ECTS: 4			
Requirements: Fulfilled pre-examination obligations from the Seminar from the analysis of musical styles 1 (OHSS1)			
Course objectives: Expanding and deepening the theoretical and methodological framework of musical style analysis. Application of acquired knowledge to the selected analytical corpus.			
Course outcomes: After completing classes, students are expected to have specific knowledge related to musical style issues, be trained in analytical approach to the most complex styling situations, as well as theoretically ready to access the music style issue and to produce the diploma paper in this subject.			
Contents of the course: Work on the bibliography. Selection of analytical examples and conducting analyzes. Examination requirement: Formulation of ideas, methods and objectives of research; text plan.			
Literature: 1. Избор из литературе у зависности од одабране теме.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures, seminar, consultations, discussions Additional teaching: collective instruction, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 70	Final thesis:	Points: 30
Presence	20	Oral exam - work plan	30
Literature	20		
Analysis	30		

Study program: Bachelor academic studies, Composition			
Course title: OHSV1 - Seminar in vocal music analysis 1			
Teachers: ---			
Associates in teaching: Jelenković S. Jelena, assistant			
Course status: elective			
Number of ECTS: 4			
Requirements: Passed modules 1, 2 from the Analysis of vocal music			
Course objectives: Adoption and deepening of knowledge from the selected line of music-theoretical areas of vocal music.			
Course outcomes: Getting to know the issues from the selected narrow musical-theoretical field; development of abilities, clear formulation of ideas and objectives of research, practical application of general musical-theoretical knowledge and scientific methodology, and functional design of musical-theoretical text.			
Contents of the course: 1st week: familiarizing students with the topic of the seminar and work plan, 2-6th week: getting acquainted with professional literature in the field of research and creating a working bibliography. 7-13th week: analysis of selected musical works and the production of analytical charts and charts, 14th week: summing up research results, 15th week: drafting of the text plan Test requirement: Formulating the idea, methods and objectives of the research; text plan Oral exam (formulation of ideas, methods and objectives of research, text).			
Literature: 1. Zdenko Lešić, Teorija književnosti. Službeni glasnik, Beograd, 2008. 2. Nenad Mišćević, Kontekst i značenje, Izdavački centar Rijeka, 1987. 3. Rajić Ljubiša, Umeće čitanja. Geopoetika, Beograd, 2009. 4. Stephen Paul Scher, Music and Text. Critical Inquires. Cambridge University Press, 1992. 5. Milivoj Solar, Pitanja poetike. Zagreb, 1971. 6. Milivoj Solar, Teorija književnosti. Službeni glasnik, Beograd, 2012. 7. Zdenko Škreb, Ante Stamać, Uvod u književnost, Grafički zavod Hrvatske, Zagreb, 1983..			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures and discussions related to the chosen topic of work Additional teaching: collective instruction, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 50	Final thesis:	Points: 50
Presence	10	Oral exam (formulation of ideas, methods and objectives of research, text)	50
Homework (literature)	20		
Homework (analysis)	20		

Study program: Bachelor academic studies, Composition			
Course title: OHSV2 - Seminar in vocal music analysis 2			
Teachers: ---			
Associates in teaching: Jelenković S. Jelena, assistant			
Course status: elective			
Number of ECTS: 4			
Requirements: Pre-examination obligations from the Seminar from vocal music analysis 1 (OHSV1)			
Course objectives: Adoption and deepening of knowledge from the selected line of music-theoretical areas of vocal music.			
Course outcomes: Getting to know the issues from the selected narrow musical-theoretical field; development of abilities, clear formulation of ideas and objectives of research, practical application of general musical-theoretical knowledge and scientific methodology, and functional design of musical-theoretical text.			
Contents of the course: 1-11 th week: text realization in parts; 12-14 th week: final text format about 16 pages. 15 th week: creating a text version for a public presentation (about 7 pages, or about 20 ') and sound (possibly video) attachments. Examination: Public presentation of work (presentation version of work, presentations)			
Literature: 1. Zdenko Lešić, Teorija književnosti. Službeni glasnik, Beograd, 2008. 2. Nenad Mišćević, Kontekst i značenje, Izdavački centar Rijeka, 1987. 3. Rajić Ljubiša, Umeće čitanja. Geopoetika, Beograd, 2009. 4. Stephen Paul Scher, Music and Text. Critical Inquires. Cambridge University Press, 1992. 5. Milivoj Solar, Pitanja poetike. Zagreb, 1971. 6. Milivoj Solar, Teorija književnosti. Službeni glasnik, Beograd, 2012. 7. Zdenko Škreb, Ante Stamać, Uvod u književnost, Grafički zavod Hrvatske, Zagreb, 1983..			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures and discussions related to the chosen topic of work Additional teaching: collective instruction, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 50	Final thesis:	Points: 50
Presence	10	Oral exam (formulation of ideas, methods and objectives of research, text)	50
Homework (literature)	20		
Homework (analysis)	20		

Study program: Bachelor academic studies, Composition			
Course title: OHUA1 - Introduction to music theory and analysis 1			
Teachers: Vuksanović I. Ivana, docent			
Associates in teaching: Pavličić B. Filip, assistant; Sabo I. Atila, assistant			
Course status: obliged			
Number of ECTS: 2			
Requirements: None			
Course objectives: Introduction to students with the tradition and history of music theory.			
Course outcomes: Training students to reflect significant phenomena in the field of music practice, as well as developing a historical, analytical and critical approach to music theory.			
Contents of the course: Introductory lecture: relationship between music theory and practice 2. Domains and disciplines of music theory 3. Music theory of ancient Greece 4. Musical theory of the Middle Ages 5. Renaissance modal theory 6. Baroque music theory (Ramo, Fuks ...) 7. Theories of counterpoint (Tinktoris, Glarean, Carlino) 8. Analysis of Baroque and Renaissance Music 9. Differentiation of musical and theoretical disciplines in the 18th century 10. Austrian-German contribution to harmonic theory of the 19th century (Veber, Zehter, Riman) 11. Analysis of the classicist period and Romanticism 12. Basic Information on Analytical Measures odes in the 20th century 13. Analytical method in the 20th century 14. Analysis of the composition of the 20th century 15 recap Exam: answer to two theoretical questions			
Literature: 1. Grove Dictionary of Music and Musicians: poglavlja "Theory" i" Analysis" 2. Stefanija, Leon: Metode analize glazbe; povijesno-teorijski ocr, Hrvatsko muzikološko društvo, Zagreb, 2008. 3. Adorno, Teodor: "O problemu glazbene analize", Zvuk, br. 3, Zagreb, 1989. 4. Zatkalik, Miloš, Medić Milena, Vlajić Smiljana: Muzička analiza 1, CD ROM, Beograd, Clio, 2004.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 50	Final thesis:	Points: 50
Presence	10	Oral exam	50
Practical teaching	20		
Seminar/s	20		

Study program: Bachelor academic studies, Composition			
Course title: OHUA2 - Introduction to music theory and analysis 2			
Teachers: Vuksanović I. Ivana, docent			
Associates in teaching: Pavličić B. Filip, assistant; Sabo I. Atila, assistant			
Course status: obliged			
Number of ECTS: 2			
Requirements: Fulfilled pre-examination obligations from Introduction to Music Theory and Analysis 1 (OHUA1)			
Course objectives: The objective of the course is to introduce students to the methodology and technique of scientific work in the field of music theory.			
Course outcomes: Training students for the practical application of different analytical methods, developing skills to formulate analysis and oral presentation of analytical results in writing.			
Contents of the course: Methodology of scientific work and scientific methodology - concepts and differences 2. Selection themes, sources, working bibliography 3. Basic and secondary literature - methods of conception bibliography 4. Workshop: compilation of a bibliography for the selected topic 5. Critical reading of the selected one text 6. Types of scientific papers 7. Writing text: from concept to final text 8. Composition of scientific text: parts, chapters, subheadings 9. Workshop 10. References; language and style in scientific text 11. Technical equipment of scientific work 12. Workshop: application of the selected analytical method on example 13. Workshop: theoretical problem setting based on analytical results 14. Textual shape analytical results 15. Recapitulation Exam: answer to two theoretical question			
Literature: 1. Šamić, Midhat: kako nastaje naučno delo, Sarajevo, Svjetlost, 1984 2. Eco, Umberto: Kako se piše diplomski rad, Beograd, Narodna knjiga, 2000. 3. Boretz, Benjamin and Cone, Edward T (ed): Perspectives on Contemporary Music Theory, New York, Norton			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 50	Final thesis:	Points: 50
Presence	10	Oral exam	50
Practical teaching	20		
Seminar/s	20		

Study program: Bachelor academic studies, Composition			
Course title: OHV11 – The practicum from the vocal and instrumental movement 1			
Teachers: Zatkalik J. Miloš, full professor; Brkljačić K. Ivan, associate professor; Jovanović S. Dragana, associate professor; Repanić A. Predrag, associate professor			
Associates in teaching: Korać M. Vladimir, assistant; Simić M- Stanko, assistant			
Course status: elective			
Number of ECTS: 3			
Requirements: none			
Course objectives: Formation of aesthetic criteria and training to understand the importance of applying traditional patterns in practice, creating simple forms by applying strict harmonic and contrapuntic movements.			
Course outcomes: Students are able to compose shorter vocal and instrumental compositions in renaissance modal as well as on baroque and simpler classical harmonic bases.			
Contents of the course: <ul style="list-style-type: none">• Analysis and self-creation of modal melody• Text treatment in modal music• Create Third-party vocal examples to the selected text• Creating single examples of Instrumental music in modal harmony• Analysis and interpretation of tonalities, the functionality of the cords• Creating harmonious trend models (frigion reverse, sequencing.)• Recognizing the shortest formal forms and their creation on the basis of Baroque music• General BAS – analysis and creation of your own tasks• Setting up a four-hour polygraph position in the selected ensemble (string quartet, e.g.)• Playing the Created tasks Exam: an analysis of the SPECIFIC. Answers to theoretical questions from the entire town			
Literature: <ol style="list-style-type: none">1. Dragana Jovanović, PRAKTIKUM 1 iz harmonije diatonika i alteracije, Beograd, 2009, 2013, FAKULTET MUZIČKE UMETNOSTI/IP SIGNATURE, udžbenik i CD2. Dragana Jovanović, PRAKTIKUM 2 iz harmonije – modulacije, Beograd, 2009, 2013, FAKULTET MUZIČKE UMETNOSTI/IP SIGNATURE, udžbenik i CD3. Dejan Despić, Uvod u savremeno komponovanje, Beograd, 1991, Zavod za izdavanje udžbenika i nastavna sredstva4. Ctirad Kohoutek, Tehnika komponovanja u muzici 20. veka, Beograd, 1984, Univerzitet umetnosti5. Paul Hindemit, Tehnika tonskog sloga, Beograd, 1983, Univerzitet umetnosti6. Schoenberg, Arnold. 1965. Fundamentals of Musical Composition. Ed. Gerald Strang. London: Faber & Faber.7. Holopov, Юрий. 1983. Zadaniya po garmonii. Moskva: Izdatel'stvo "Muzyka"8. Ernest Krenek, Studije dvanaesttonskog kontrapunkta, Beograd, 1978, Univerzitet umetnosti			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Interactive classes, demonstrations and discussions Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 50	Final thesis:	Points: 50
Activity during lectures	10	Written and oral exam	50
Practical teaching	20		
Presentation of the project	20		

Study program: Bachelor academic studies, Composition			
Course title: OHVI2 – The practicum from the vocal and instrumental movement 2			
Teachers: Zatkalik J. Miloš, full professor; Brkljačić K. Ivan, associate professor; Jovanović S. Dragana, associate professor; Repanić A. Predrag, associate professor			
Associates in teaching: Korać M. Vladimir, assistant; Simić M- Stanko, assistant			
Course status: elective			
Number of ECTS: 3			
Requirements: none			
Course objectives: Formation of aesthetic criteria and training to understand the importance of applying traditional patterns in practice, creating simple forms by applying strict harmonic and contrapuntic movements.			
Course outcomes: Students are able to compose shorter vocal and instrumental compositions in renaissance modal as well as on baroque and simpler classical harmonic bases.			
Contents of the course: <ul style="list-style-type: none">• Identification of the shortest formal patterns: motive, double, sentence and creation of the same on the basis of music of classicism• period - analysis and creation in the style of classicism• shape analysis - a small two-piece song• shape analysis - a small three-piece song• setting up a base for creating shapes: a small two-part, three-piece song, by creating a melody line and harmonic progression• creating their own models by creating a melody line and harmonic progression of two-part and three-part songs• a two-part transitional song: creating your own models by creating a melody and harmonic progression• reproduction of created tasks Examination: analysis of the given self-made compositions. Answers to theoretical questions from the entire material			
Literature: <ol style="list-style-type: none">1. Dragana Jovanović, PRAKTIKUM 1 iz harmonije diatonika i alteracije, Beograd, 2009, 2013, FAKULTET MUZIČKE UMETNOSTI/IP SIGNATURE, udžbenik i CD2. Dragana Jovanović, PRAKTIKUM 2 iz harmonije – modulacije, Beograd, 2009, 2013, FAKULTET MUZIČKE UMETNOSTI/IP SIGNATURE, udžbenik i CD3. Dejan Despić, Uvod u savremeno komponovanje, Beograd, 1991, Zavod za izdavanje udžbenika i nastavna sredstva4. Ctirad Kohoutek, Tehnika komponovanja u muzici 20. veka, Beograd, 1984, Univerzitet umetnosti5. Paul Hindemit, Tehnika tonskog sloga, Beograd, 1983, Univerzitet umetnosti6. Schoenberg, Arnold. 1965. Fundamentals of Musical Composition. Ed. Gerald Strang. London: Faber & Faber.7. Holopov, Юрий. 1983. Zadaniya po garmonii. Moskva: Izdatel'stvo "Muzyka"8. Ernest Krenek, Studije dvanaesttorskog kontrapunkta, Beograd, 1978, Univerzitet umetnosti			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Interactive classes, demonstrations and discussions Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 50	Final thesis:	Points: 50
Activity during lectures	10	Written and oral exam	50
Practical teaching	20		
Presentation of the project	20		

Study program: Bachelor academic studies, Composition			
Course title: OHVL1 - Introduction to vocal music analysis 1			
Teachers: Medić B. Milena, docent			
Associates in teaching: Jelenković S. Jelena, assistant; Sabo I. Atila, assistant			
Course status: elective			
Number of ECTS: 2			
Requirements: Basic knowledge in the field of theory of music, harmony, counterpoint and music forms - at the level of the middle music school			
Course objectives: Training students for an analytical-interpretative approach to the relationship between music and literature (literary text) in vocal music.			
Course outcomes: Students are expected to, by adopting basic knowledge related to the relationship between music and literature (literary text), be able to apply this knowledge in the analysis and interpretation of the part of vocal music.			
Contents of the course: Lectures: Theoretical settings. The relationship between music and Literature: history, theory, practice. 2. Diachronic perspective: literary epochs, periods and directions. 3-4. Synchrony perspective: Differential the race, species, genre, constant form in Literature. 6. Analysis and interpretation of the literary template: text and Context. 7. Layers of literary Text. An expression and Content. Nine. Stylistic. 10. Motivation and relations out of text. 11. Versification. 12. Historical sequence of dynamism of relations between music and literature: poetic and epistemological structure. 13-14. application of Terms of gender, species, genre, constant form in vocal music. 15. Analysis and interpretation of the part of vocal music: text, context and meaning, methodological directions. Exercises: analysis of the selected parts of vocal music and critical reading of literature that are related to the problem of work of Thesis. Colloquium: genre, structural-synch, stylistic and semantic analysis of poetic text. Exam: response to two theoretical questions			
Literature: 1. Aleksandar Flaker, Period, stil, žanr. Službeni glasnik, Beograd, 2011. 2. Zdenko Lešić, Teorija književnosti. Službeni glasnik, Beograd, 2008. 3. Nenad Miščević, Kontekst i značenje, Izdavački centar Rijeka, 1987. 4. Miodrag Popović, "Stilski kompleksi i književni žanrovi u srpskom romantizmu", Književna istorija, 7, II/1970, 511-551. 5. Tanja Popović, Rečnik književnih termina, Logos Art, Beograd, 2010. 6. Olivera Radulović, Tumačenja književnih dela i metodika nastave (zbornik). Filozofski fakultet, Novi Sad, 2008. 7. Rajić Ljubiša, Umeće čitanja. Geopoetika, Beograd, 2009. 8. Milivoj Solar, Pitanja poetike. Zagreb, 1971. 9. Milivoj Solar, Teorija književnosti. Službeni glasnik, Beograd, 2012. 10. Zdenko Škreb, Ante Stamać, Uvod u književnost, Grafički zavod Hrvatske, Zagreb, 1983.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures on given topics with demonstrations of the application of analytical procedures on characteristic examples from vocal literature, preparation of short lectures of students within workshops, discussions in lectures and workshops, public presentations of selected best works. Exercises: Preparation of seminar work: selection and setting of topics, collection of literature, literature analysis, integral analysis of selected vocal (vocal-instrumental) compositions, conception of work structure, realization of work with oral presentation of each completed phase of work. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 50	Final thesis:	Points: 50
Activity during lectures	10	Oral exam	50
Colloquium	10		
Seminar/s	30		

Study program: Bachelor academic studies, Composition			
Course title: OHVL2 - Introduction to vocal music analysis 2			
Teachers: Medić B. Milena, docent			
Associates in teaching: Jelenković S. Jelena, assistant; Sabo I. Atila, assistant			
Course status: elective			
Number of ECTS: 2			
Requirements: Fulfilled pre-examination obligations from Introduction to Vocal Music Analysis 1 (OHVL1)			
Course objectives: Training students for an analytical-interpretative approach to the relationship between music and literature (literary text) in vocal music.			
Course outcomes: Students are expected to, by adopting basic knowledge related to the relationship between music and literature (literary text), be able to apply this knowledge in the analysis and interpretation of the part of vocal music.			
Contents of the course: Lectures: Analysis. 1. The poetic of the middle ages: literary formations and genre system 2. Knight's literature and courtly love lyrics. 3. Canso, alba, pastorella. 4. Bilingual motet of XIII century: the game of Allegory and the parody. 5. Polyphonic chanson of the XIV century : the compound and Lyrcs registry. 6. The poethic renaissance: literary formations and genre system. 7. Petrarca, Petrarka literary movement, literature of Music Madrigal. 8. Idyl and distant renaissccance canconeta-madrigal. 9. Elegy and distant renaissance madrigal. 10. Poetic barokque: Literary formations and genre system. 11. Marino, Marin poet of Meraviglia and the earlz baroque concerto madrigal. 12. Rinucini, pastoral and early baroque recitative. 13. Tasso, the crusade, and the breaking of the orathorium. 14. Biblical mystery and passia. 15. Biblical mystery and cantata. Practice Curriculum: Production of paper Colloviuim: genre, structural-synch, stylistic analysis of renaissance, baroque or classical part of vocal music Test: response to two theoretical questions.			
Literature: 1. Џереми Јудкин, Музика у средњовековној Evropи, Клио, Београд, 2003. 2. Dean T. Mace, "Pietro Bembo and the Literary Origins of the Italian Madrigal", The Musical Quaterly, 1, 1969, p. 65-86. 3. Милена Медић, Хрестоматија I и II. 4. James V. Mirolo, The Poet of the Marvelous. Gambattista Marino, Columbia University Press, 1963. 5. Gary Tomlinson, Monteverdi and the end of the Renaissance. University of California Press, Berkeley and Los Angeles, 1987. 6. Gerald R. Hoekstra, "The French Motet as Trope: Multiple Levels of Meaning in Quant florist la violete / El mois de mai / Et gaudebit", Speculum, Vol. 73, No. 1 (Jan., 1998), 32-57. 7. William Calin, "Medieval Intertextuality: Lyrical Inserts and Narrative in Guillaume de Machaut", The French Review, Vol. 62, No. 1 (Oct., 1988), 1-10. 8. Tim Carter, Monteverdi and his Contemporaries. Ashgate Publishing Limited, Aldershot, 2000. 9. Eric Chafe, Tonal Allegory in the Vocal Works of J. S. Bach, University of California Press, Berkeley and Los Angeles, 1991.			
Number of active classes:		Lectures: 0	Practice: 2
Methods of teaching: Lectures on given topics with demonstrations of the application of analytical procedures on characteristic examples from vocal literature, preparation of short lectures of students within workshops, discussions in lectures and workshops, public presentations of selected best works. Exercises: Preparation of seminar work: selection and setting of topics, collection of literature, literature analysis, integral analysis of selected vocal (vocal-instrumental) compositions, conception of work structure, realization of work with oral presentation of each completed phase of work. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 50	Final thesis:	Points: 50
Activity during lectures	10	Oral exam	50
Colloquium	10		
Seminar/s	30		

Study program: Bachelor academic studies
Course title: OLOM1 - Methodology of general music education
Teachers: O'Brajen M. Nada, docent; Stefanović D. Slavica, mentor
Associates in teaching: Pavličić B. Filip, assistant; Sabo I. Atila, assistant
Course status: obliged
Number of ECTS: 10
Requirements: None
Course objectives: The aim of the study program is to form teaching staff in the field of music pedagogy according to the needs of the educational process in general education primary schools.
Course outcomes: The student has acquired theoretical knowledge and is able to reasonably problematize the topics from the field, demonstrating analytical and critical thinking. Student can create and make time based on any teaching unit from music art materials within the pre-school and elementary school system. The student has an insight into the possibilities of realization of music teaching in the framework of cooperation with the cultural institutions The student understands and can apply criteria for evaluating knowledge The student can create and perform various activities that enrich and deepen the musical experience of pupils in elementary school.
Contents of the course: <u>Theoretical instruction</u> Music education in Serbia's education system: standards, general competences, inter-pre-scientific competences, specific competences, incomes, curriculum and the Program. The developmental role of MUSIC. Education through art, UNESCO program and Harvard "Project 0". Methodical access to teaching topics from advanced programs. Evaluation of knowledge. Training and realization of teaching in cooperation with institutions of Culture. Examples of various successful Practices. <u>Practice Classes</u> Acquiring experience in the design and realization of school hours with different themes in elementary school, applying different teaching methods. Acquiring insight into developmental, educational and inclusive role of music Education. Design and realization of different activities that enrich and deepen music experience (vocal-instrumental ensemble, dance, musical drama, Etc.) Test Hour 1 – presentation Test Class 2 – Presentation Practice deep insight into the problem of curriculum and preparation of Hours. Mid-term Written verification of theoretical knowledge in the field of influence of music to the development of personality, the group of hours, the phenomenon of song, analysis and demonstration hearing of music, evaluation of Knowledge. Final Exam Written exam: verification of theoretical knowledge in the field of music form, music folklore, musical genres (methodical approach) oral exam: checking the understanding of methodical approach to primary school materials
Literature: 1. Bjerkvol, Jun-Ruar, <i>Nadahnuto biće</i> , Plato, Beograd, 2006. 2. Gardner, Howard, <i>Art, Mind and Brain</i> , BCA, New York. 3. Hanshumaker, James, <i>The Effects of Arts Education on Intelctual and Social Development</i> , Urbana, Illinois, 1982. 4. Huizinga, Johan, <i>Homo Ludens</i> , London, 1955. 5. Irjo-Koskinen, Tula, <i>Institucije kulture i njihovi obrazovni programi</i> , BalkanKult, Beograd, 2003. 6. Ivanović, Nada, <i>Metodika opšteg muzičkog obrazovanja za osnovnu školu</i> , Zavod za udžbenike i nastavna sredstva, Beograd 7. Lind, John, <i>Music and the Small Human Being</i> , Acta Paediatrica Scandinavia, Stockholm, 1980. 8. Paunter, John, <i>Classroom Projects in Creative Music</i> , London, 1970. 9. Popadić, Čedomir, <i>Muzičke stimulacije</i> , diplomski rad, 2004. 10. Read, Herbert, <i>Education through Art</i> , New York, 1985.

Number of active classes:	Lectures: 0	Practice: 2
Methods of teaching: Lectures, workshops, presentations Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30		
Knowledge assessment (maximum number of points 100):		
Pre-exam obligations:	Points: 70	Final thesis: Points: 30
Activity and teaching advancement	5	Oral exam 15
Practical teaching	35	Written exam 15
Colloquium/s	20	
Seminar/s	10	

Study program: Bachelor academic studies			
Course title: OLKS1 Piano in solfeggio teaching			
Teachers: Kršić-Sekulić M. Vesna, full professor			
Associates in teaching: /			
Course status: compulsory			
Number of ECTS: 6			
Requirements: None			
Course objectives: Habilitating future musical pedagogues for unhindered usage of piano in solfeggio teaching.			
Course outcomes: Students are habilitated to unhinderedly use the piano as a teaching tool in all segments of solfeggio.			
Contents of the course: <u>Theoretical part</u> Cadences in all three positions; The relationship between melody and accompaniment; Transposition; Harmonisation of the major and minor scale; Harmonisation of a melodic line; Modulating to the dominant and parallel key; Varying the piano accompaniment; Improvising (singing and playing) a melody above a given cadence. <u>Practical part</u> Performing a composition with piano accompaniment. Performing polyphony - two voice, canon - playing and singing. Dictation with two pianos. Transposition. Rhythmical and stylistic varying - playing and singing. Composing melodies, and improvised accompaniments. Composing a solfeggio study with different types of accompaniment. Colloquium: Playing cadences; Harmonisation of the given melodies - playing and singing. Final exam: Sight reading (playing and singing) a composition with piano accompaniment. Composition with piano accompaniment - transposing on sight, playing and singing.			
Literature: 1. Kršić Sekulić, V., (2006): Klavir kao nastavno sredstvo u pedagogiji solfeđa, Fakultet muzičke umetnosti, Beograd 2. Kršić, J., (2005): Čitanje sa lista i korepeticija, Zavod za udžbenike i nastavna sredstva, Beograd 3. Cvejić, N., (1980): Savremeni belkanto, Univerzitet umetnosti, Beograd 4. Cvejić, N., (1952): Izbor vokaliza za visoki glas, Prosveta, Beograd 5. Dečje pesme i kompozicije za violinu, Zbirka od predklasike do moderne.			
Number of active classes:		Lectures: 0	Practice: 1
Methods of teaching: Lectures, Dialogue, Practical work with students Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points: 40	Final thesis:	Points: 60
Activity during classes	20	Oral exam	60
Colloquium-s	20		

Study program: Music Research Oriented Studies; Academic studies		
Course: OHHA1 – Harmony with Harmonic Analyses 1		
Teachers: Jovanović S. Dragana, assistant professor; Aleksić R. Marko, teacher		
Assistants: ---		
Course status: obligatory		
Number of ECTS: 8		
Prerequisites: none		
Course objectives: Expanding and upgrading knowledge in harmony from the earlier phase of education (high school) towards three directions: theoretical, historical-stylistic and practical (including creative analytical approach).		
Course outcomes: Development of knowledge and skills in independent, theoretically founded and above all creative approach to music literature in practical-analytical as well as in creative sense; ability to deal with any complex situation in music literature within a specific harmonic style; practical mastering in all characteristic harmonic features within the specific style; ability to skillfully reconstruct harmonic features of a specific music style and its representatives.		
Course content: <u>Theoretical lectures</u> The forming of tonality – from modes to major-minor system; Tonality in the Baroque epoch – chords, average features of the harmonic style; tonal design of baroque composition, contrasts; Ways of modulating in Baroque music, modulation directions; Analyses of instrumental compositions by Bach, Hendl and other composers of the epoch; Baroque homophony and harmonic polyphony shown in examples of Bach's harmonization of protestant chorals; Choral – main characteristics of the choral style; Melodic and rhythmic features of the choral; Harmonic characteristics, cadences; Tonal flow and modulations in chorals; Figuration (ornamentation) in chorals; Analyses of harmonic features in Bach harmonization of chorals; Harmonizing choral melodies in Baroque (Bach) style; Harmony in the late Baroque in the compositions of Bach and Hendl; More complex modulatory processes in Bach's music (the "modernism" of Bach); Harmony of the Galant style and Rokoko; Classicism in music – general stylistic features; The role of harmony in Classicism, periodic structures and harmonic flow – mutual influence; Functional grounds of tonality in Classicism, chords; Elaborate Classical style – expanded field of non-tonal chords; New altered chords (of diatonic and chromatic type) in Classicism; Tonal design, tonal relations and contrasts in Classicism; Ways of modulating; enharmonic modulation and its presence in Classical Style; The Viennese Classical composers: harmonic style of W.A. Mozart; Harmonic style of J. Haydn; Harmonic style of L.v. Beethoven; Analyses of more complex types of modulations in Mozart's and Beethoven's music; Harmonization of soprano melodies and unfigured bass melodies in the Classical style; Comparative analyses of harmonic features in the compositions of Viennese Classic composers. <u>Practical lessons</u> Composing harmonic exercises and practicing harmony on the piano in accordance with the previously processed thematic units within the theoretical lectures. Written colloquium: harmonization of a choral (soprano) melody in the style of Bach's chorals; harmonic analysis of an instrumental (or vocal-instrumental) Baroque composition. Practical colloquium: harmony on the piano – playing exercises from the Baroque period. Practical colloquium: harmony on the piano – playing exercises from the Classical period. Exam: written - harmonization of a soprano melody (or combined with unfigured bass) in the style of Classical harmony; harmonic analysis of a Classical composition. Oral exam: comment of the written exam; answering questions from the processed lectures; harmony on the piano: playing exercises from the processed lessons.		
Literature: 1. Despić, Dejan, Harmonija sa harmonskom analizom, Beograd, Zavod za udžbenike i nastavna sredstva, 2005; 2. Despić, Dejan, Harmoniska analiza, Beograd, Univerzitet umetnosti, 1975.; 3. Perić, Vlastimir, Pregled razvoja harmonskih stilova, Beograd, Fakultet muzičke umetnosti, 1980; 4. Živković, Mirjana, Bahove četvoroglasne harmonizacije korala, Beograd, Fakultet muzičke umetnosti, 1990.; 5. Živković, Milenko, Generalbas - zbirka korala, Beograd, Fakultet muzičke umetnosti, Beograd, 1970.; 6. Vidal, Pol - Nađa Bulanže, Harmonija na klaviru, Beograd, Fakultet muzičke umetnosti, 1980.; 7. Despić, Dejan, Hrestomatija za analitičku harmoniju - zbirka primera iz literature, Beograd, Fakultet muzičke umetnosti, 1995.		
No. of active teaching classes	Theoretical lectures: 2	Practical work: 2
Teaching methods: Theoretical lectures: groups up to 200 Practical work: group up to 30		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activities during class	10	Written exam	20
Practical work	10	Oral exam	20
Colloquium(s)	40		

Study program: Music Research Oriented Studies; Academic studies		
Course: OHHA2 – Harmony with Harmonic Analyses 2		
Teachers: Božić D. Svetislav, full-time professor; Aleksić R. Marko, teacher		
Assistants: ---		
Course status: obligatory		
Number of ECTS: 8		
Prerequisites: Fulfilled exam prerequisites for Harmony with Harmonic Analyses 1 (OHHA1)		
Course objectives: Expanding and upgrading knowledge in harmony from the earlier phase of education (high school) towards three directions: theoretical, historical-stylistic and practical (including creative analytical approach).		
Course outcomes: Development of knowledge and skills in independent, theoretically founded and above all creative approach to music literature in practical-analytical as well as in creative sense; ability to deal with any complex situation in music literature within a specific harmonic style; practical mastering in all characteristic harmonic features within the specific style; ability to skillfully reconstruct harmonic features of a specific music style and its representatives.		
Course content: <u>Theoretical lectures</u> Music Romanticism – general stylistic features; Harmonic language in music of the Romantic style – the role of harmony; Romantic tonality – chords; Permeation of major and minor keys (parallel keys and keys of the same tonic); Modal diatonics in Romanticism; Side-dominant chords, side-subdominant chords, types of resolution, elliptic chord progressions; Chromatic mediant chords, Polar chord; Modulations in the Early Romanticism; Chromatic and enharmonic modulations (simultaneous effects) in the Early Romanticism; Composers of the Early Romanticism: harmonic language of Weber and Mendelssohn in the examples of their works; Harmonic language of Franz Schubert in the examples of his compositions; Harmonic language of Robert Schumann in the examples of his compositions; Harmonic language of Frederic Chopin in the examples of his compositions; Harmonization of soprano and (unfigured) bass melodies based on the Early Romantic harmonic style; Harmonic analyses of more complex harmonic features in compositions of the most significant representatives of Early Romanticism (Schubert, Schumann, Chopin); Harmony of the Central and Late Romanticism; Expanding the system of chromatic mediant chords, Polar chord, Polar cadence; Side-dominant and side-subdominant chords; Altered chords of the chromatic type; Complex modulations; The mediant chords circle; The negation of the fourth-fifth functional organization of tonality; The outcome of Late romantic tonality as a consequence of the overall chromaticization of the music flow; Harmonic language of significant representatives of the Central and Late Romantic period: Franz Liszt; Harmonic language of Richard Wagner; Harmonic language of Gustav Mahler; Harmonic language of Johannes Brahms; Harmonic language of Cesar Franck; Harmonic language of R. Strauss, M. Reger, A. Bruckner and H. Wolf; Harmonization of soprano and (unfigured) bass melodies based on the Late Romantic harmonic style; Harmonic analyses of examples from compositions of the most important representatives of the Central and Late Romantic period. <u>Practical lessons</u> Composing harmonic exercises and practicing harmony on the piano in accordance with the previously processed thematic units within the theoretical lectures. Written colloquium: harmonization of a soprano melody in the style of the Early Romanticism; harmonic analysis of a composition from the same period Practical colloquium: harmony on the piano – playing exercises from the Early Romantic period. Practical colloquium: harmony on the piano – playing exercises from the Late Romantic period. Exam: written - harmonization of a soprano melody (or combined with unfigured bass) in the style of Central and Late Romantic period; harmonic analysis of a composition from the same period. Oral exam: comment of the written exam; answering questions from the processed lectures; harmony on the piano: playing exercises from the processed lessons.		
Literature: 1. Despić, Dejan, Harmonija sa harmonskom analizom, Beograd, Zavod za udžbenike i nastavna sredstva, 2005. 2. Despić, Dejan, Harmoniska analiza, Beograd, Univerzitet umetnosti, 1975. 3. Perić, Vlastimir, Pregled razvoja harmonskih stilova, Beograd, Fakultet muzičke umetnosti, 1980. Vidal, Pol - Nada Bulanže, Harmonija na klaviru, Beograd, Fakultet muzičke umetnosti, 1980. 4. Despić, Dejan, Hrestomatija za analitičku harmoniju - zbirka primera iz literature, Beograd, Fakultet muzičke umetnosti, 1995. 5. Божић, Светислав, Огледи из хармоније: Дарови и трагови времена прошлог, Београд, Чугура принт, 2003. 6. Божић, Светислав, Огледи из хармоније: Меланхоличне сенке друмова јужних, Београд, Завод за уџбенике и наставна средства, 2005. 7. Божић, Светислав, Галерија проширене тоналности: 24 етиде-слике за клавир, Бјељина, Слобомир П. Универзитет, 2012. 8. Божић, Светислав, Аналитичка хармонија: 27 лаких комада за март, Tempus пројекат/InMuswb introducing interdisciplinary in Music Studies in the Western Balkans in Line European Perspective/ Слобомир П. Универзитет, 2013.		
No. of active teaching classes:	Theoretical lectures: 2	Practical work: 2
Teaching methods: Lectures: groups up to 200 Practical work: group up to 30		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activities during class	10	Written exam	20
Practical work	10	Oral exam	20
Colloquium(s)	40		

Study program: Music Research Oriented Studies; Academic studies		
Course: OHHA3 – Harmony with Harmonic Analyses 3		
Teachers: Stojadinović-Milić M. Milana, assistant professor		
Assistants: Jelenković S. Jelena, assistant		
Course status: obligatory		
Number of ECTS: 10		
Prerequisites: Fulfilled exam prerequisites for Harmony with Harmonic Analyses 2 (OHHA2)		
Course objectives: Expanding and upgrading knowledge in harmony from the earlier phase of education (high school) towards three directions: theoretical, historical-stylistic and practical (including creative analytical approach).		
Course outcomes: Development of knowledge and skills in independent, theoretically founded and above all creative approach to music literature in practical-analytical as well as in creative sense; ability to deal with any complex situation in music literature within a specific harmonic style; practical mastering in all characteristic harmonic features within the specific style; ability to skillfully reconstruct harmonic features of a specific music style and its representatives.		
Course content: <u>Theoretical lectures</u> National features in music; modal and other specific scales in the music of National schools; Modal diatonics, permeation of major and minor keys (accent on parallel keys); National Romanticism in Russia – general features, harmonic features; Harmonic language of Alexander Borodin; Harmonic language of Nikolai Rimsky-Korsakov; Harmonic language in instrumental and vocal-instrumental music of Modest Mussorgsky; Harmonic language of P. I. Tchaikovsky; Characteristics of harmony in the Czech National school: Bedřich Smetana and Antonín Dvořák; Music in north Europe; National orientation in Spanish music; National Romanticism in Serbian music – general features; Harmonic language of Stevan Stojanović Mokranjac; Harmonization of modally orientated (and folk) melodies (soprano); Comparison of modality in the harmonic styles of composers of various National schools; Analytical comparison of Western European romantic elements with national elements in harmonic styles of national orientated composers of the 19 th century; General features of harmonic language in Impressionism; New role of harmony; Harmony in Impressionism as a result of specific scale basis: pentatonics, old modes, whole-tone scale; Main representatives of Impressionism – the harmony of Claude Debussy; Harmonic language of Maurice Ravel; Characteristics of Scriabin's harmonic language; Stylistic diversity of the 20 th music – general directions with accent on harmonic features; Harmony of Neoclassicism – general features; Harmonic language of Sergei Prokofiev; Harmonic characteristics of Neoclassicism in compositions by P. Hindemith and the French "Six"; National schools in the 20 th century – harmonic language of Béla Bartók; Stylistic diversity and changes in the harmonic language of I. Stravinsky; Harmonic language of Serbian composers of the 20 th century – Stevan Hristić, Miloje Milojević, Predrag Milošević, composers of the "Prague Group"; New ways of harmonic and melodic organization in the 20th century music: fourth and fifth chords, clusters; Multilayers of structure (bitonality, polytonality); Harmony in Expressionism: atonality, dodecaphony. <u>Practical lessons</u> Composing harmonic exercises and practicing harmony on the piano in accordance with the previously processed thematic units within the theoretical lectures. Written colloquium: harmonization of a soprano melody in the style of the National schools; harmonic analysis of a composition from the same period Practical colloquium: harmony on the piano – playing exercises from the processed lessons. Exam: harmonic analysis of a composition from 20 th century music Oral exam: answering questions from the processed lectures		
Literature: 1. Despić, Dejan, Harmonija sa harmonskom analizom, Beograd, Zavod za udžbenike i nastavna sredstva, 2005. 2. Despić, Dejan, Harmoniska analiza, Beograd, Univerzitet umetnosti, 1975. 3. Perić, Vlastimir, Pregled razvoja harmonskih stilova, Beograd, Fakultet muzičke umetnosti, 1980 4. Божић, Светислав, Огледи из хармоније: Дарови и трагови времена прошлог, Београд, Чугура принт, 2003. 5. Божић, Светислав, Огледи из хармоније: Меланхоличне сенке друмова јужних, Београд, Завод за уџбенике и наставна средства, 2005. 6. Божић, Светислав, Галерија проширене тоналности: 24 етиде-слике за клавијер, Београд, Слобомир П. Универзитет, 2012. 7. Божић, Светислав, Аналитичка хармонија: 27 лаких комада за март, Tempus пројекат/InMuswb introducing interdisciplinary in Music Studies in the Western Balkans in Line European Perspektive/ Слобомир П. Универзитет, 2013.		
No. of active teaching classes:	Theoretical lectures: 2	Practical work: 2
Teaching methods: Lectures: groups up to 200 Practical work: group up to 30		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activities during class	10	Oral exam	40
Practical work	10		
Colloquium(s)	40		

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

6. Marina Marković, Rider, 2012.
 7. Zbornici radova, Beograd, FDU
 8. Po izboru zadataka (drame, proznog teksta i dr), koje vrši student, uz saglasnost nastavnika, bira se i odgovarajuća literatura, video i audio materijal i dr.

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

Study program: Book of courses Bachelor academic studies;			
Course: OUDKA1 – Piano –comparative subject 1			
Teachers: Gligoričević B. Jelica, associate professor; Pavlović T. Miloš, associate professor; Đajić-Lajević N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
Assistants: ---			
Course status: obliged			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.			
Course outcomes: Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.			
Course content: Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. With a wide repertoire of standard piano literature it is possible to include solo singing, four-part play, all in accordance with the study program's priorities. Teaching was conceived in groups of up to 6 students, the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etide or virtuosic composition A polyphonic work (if cyclical work, two paragraphs) One position is sonata (sonata form) or variation Piece (composition of free form) Exam requirements: One etide or virtuosic composition One polyphonic work (if it's cyclical, then three paragraphs, one of which is obligatory fast) Two betting sonata or concerts Piece (composition of free form).			
Literature: 1. Černi, Karl: Etide op. 299 Prosveta, 1976; 2. Kramer-Bilov: Etide, Muzička naklada Zagreb, 1973; 3. Nojbert, Edmund: Etide Peters 1939, 4. Bah, JohanSebastijan: Dvoglasne i troglasneinvencije, Prosveta, 1978; 5. Bah, JohanSebastijan: Francuskesvite, Prosveta, 1979; 6. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 7. Mocart, WolfgangAmadeus: Sonate, Wieneredition, 1998, 8. Betoven, Ludvigvan: Klavirskesonate, EditionPeters 1986, 9. Šopen, Frederik: Sabranadela, Warszawa, PWM, 1949; 10. Šuman, Robert: SaemtlicheKlavierwerke, Universal, 1980.			
No. of active teaching classes:		Lectures: 1	Practical work: 0
Teaching methods: Lectures with practical demonstration Lectures: group teaching, group size up to 3			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity and teaching advancement	20	Exam	40
Colloquium-s	40		

Study program: Book of courses Bachelor academic studies;			
Course: OUDKA2 – Piano –comparative subject 2			
Teachers: Gligorijević B. Jelica, associate professor; Pavlović T. Miloš, associate professor; Đajić-Lajević N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
Assistants: ---			
Course status: obliged			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.			
Course outcomes: Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.			
Course content: Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. With a wide repertoire of standard piano literature it is possible to include solo singing, four-part play, all in accordance with the study program's priorities. Teaching was conceived in groups of up to 6 students, the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Colloquium Requirements: One etide or virtuosic composition A polyphonic work (if cyclical work, two paragraphs) One position is sonata (sonata form) or variation Piece (composition of free form) Exam requirements: One etide or virtuosic composition One polyphonic work (if it's cyclical, then three paragraphs, one of which is obligatory fast) Two betting sonata or concerts Piece (composition of free form).			
Literature: 1. Černi, Karl: Etide op. 299 Prosveta, 1976; 2. Kramer-Bilov: Etide, Muzička naklada Zagreb, 1973; 3. Nojbert, Edmund: Etide Peters 1939, 4. Bah, JohanSebastijan: Dvoglasne i troglasneinvencije, Prosveta, 1978; 5. Bah, JohanSebastijan: Francuskesvite, Prosveta, 1979; 6. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 7. Mocart, WolfgangAmadeus: Sonate, Wieneredition, 1998, 8. Betoven, Ludvigvan: Klavirskesonate, EditionPeters 1986, 9. Šopen, Frederik: Sabranadela, Warszawa, PWM, 1949; 10. Šuman, Robert: SaemtlicheKlavierwerke, Universal, 1980.			
No. of active teaching classes:		Lectures: 1	Practical work: 0
Teaching methods: Lectures with practical demonstration Lectures: group teaching, group size up to 3			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity and teaching advancement	20	Exam	40
Colloquium-s	40		

Study program: Book of courses Bachelor academic studies;			
Course: OUDKA3 – Piano –comparative subject 3			
Teachers: Gligorijević B. Jelica, associate professor; Pavlović T. Miloš, associate professor; Đajić-Lajeviac N. Jelena, assistant professor; Jovanović Đ. Olivera, assistant professor; Maksimović Lj. Nebojša, assistant professor; Mihić Č. Maja, assistant professor			
Assistants: ---			
Course status: electoral			
Number of ECTS: 2			
Prerequisites: None			
Course objective: Mastering the knowledge and skill of playing on the piano according to the construction of a professional educated person in the profession.			
Course outcomes: Upon completion of the student's studies, mastering the performance skills is expected, knowledge of the expressive possibilities of piano sound gained through the work on the literature of various epochs, the combination of theoretical knowledge with the practical, the use of the instrument in accordance with the requirements of the study program.			
Course content: Introduction and work on piano literature of various epochs, styles and forms through practical performance on the instrument. Program is conceived individually for each student in accordance with the achieved level of his artist and artist. With a wide repertoire of standard piano literature it is possible to include solo singing, four-part play, all in accordance with the study program's priorities. Teaching was conceived in groups of up to 6 students, the same orthodox study groups. At least once, a public appearance is organized, which can also be within the class. Exam requirements: One etide or virtuosic composition A polyphonic work (if cyclical work, two paragraphs) One position is sonata (sonata form) or variation Piece (composition of free form).			
Literature: 1. Černi, Karl: Etide op. 299 Prosveta, 1976; 2. Kramer-Bilov: Etide, Muzička naklada Zagreb, 1973; 3. Nojper, Edmund: Etide Peters 1939, 4. Bah, JohanSebastijan: Dvoglasne i troglasneinvecije, Prosveta, 1978; 5. Bah, JohanSebastijan: Francuskesvite, Prosveta, 1979; 6. Hajdn, Jozef: Sonaten, Breitkopf, 1968; 7. Mocart, WolfgangAmadeus: Sonate, Wieneredition, 1998, 8. Betoven, Ludvigvan: Klavirskesonate, EditionPeters 1986, 9. Šopen, Frederik: Sabranadela, Warszawa, PWM, 1949; 10. Šuman, Robert: SaemtlicheKlavierwerke, Universal, 1980.			
No. of active teaching classes:		Lectures: 1	Practical work: 0
Teaching methods: Lectures: group teaching, group size up to 3			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity and teaching advancement	50	Exam	50

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

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

Study program: Book of courses, Bachelor Academic Studies			
Course title: OBPC1 - Musical Scores 1, OBPK1 - Musical Scores 1, OUBPK1 - Musical Scores 1			
Teachers: Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
Associates in teaching: /			
Course status: compulsory			
Number of ECTS:4			
Requirements: The student enrolled for the appropriate year of the basic studies of the Composition Department or Music Theory			
Course objectives: The aim of the subject is to read the score and to tidy up its essential elements in order to gain the impression of the artistic qualities of the work.			
Course outcomes: Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to get to know the artistic qualities of the work, and as a composer or music theoretician, the student will be able to analyze the compositional procedures and stylistic characteristics of the composition. Student compositions of playing partitures also enable him to gain insight into the artistic musical heritage of the world and to create his own music based on this knowledge.			
Contents of the course: The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. In the first semester, the student is introduced to playing old keys and classical string quartets, and in the second semester, through practical introduction to the transpositions of wind instruments and the basics of the orchestra of the classical little symphony orchestra, the student is able to perform the score of a small symphony orchestra. The student is obliged to perform 4 corals in the old keys J. S. Baha, one string quartet J. Haydn, two positions of one string quartet. A. Моцарта и Л. van Betoven from opus 18, one symphony V. A. Mozart and two sets of symphony J. Хайдна и L. van Betoven. The student should perform at least 70% of the material during the course, and a maximum of 30% of the exam materials.			
Literature: 1. J. S. Bach – Korali u starim ključevima (Muzička Akademija, Beograd, 1968) 2. J. Haydn- Streichquartett op. 3 Nr. 4 (Eulenburg, Leipzig, 1932) 3. W. A. Mozart- Streichquartett KV421 (Philharmonia, Wien, 1968) 4. L. v. Beethoven- Streichquartett op. 18 Nr. 5 (Peters, Leipzig, 1969) 5. Creutzburg, Heinrich, Partituerspiel (Schott, Mainz, 1956) 6. W. A. Mozart- Sinfonie KV 183 g-moll (Philharmonia, Wien, 1954) 7. W. A. Mozart- Sinfonie KV 201 A-dur (Peters, Leipzig, 1962) 8. J. Haydn- Sinfonie Nr. 92 "Oxford" (Doblinger, Wien, 1936) 9. L. v. Beethoven –Sinfonie Nr. 1 C-dur (Peters, Leipzig, 1936).			
Number of active classes:		Lectures:0	Practice:1
Methods of teaching: Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OUBPM1 - Musical Scores 1			
Teachers: Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
Associates in teaching: /			
Course status: compulsory			
Number of ECTS:2			
Requirements: The student enrolled in the appropriate year of basic studies of the Department of Musicology			
Course objectives: The aim of the subject is to read the score and to tidy up its essential elements in order to gain the impression of the artistic qualities of the work.			
Course outcomes: Upon completion of the course, the student is expected to be able to screen important elements of the score in the shortest possible time and to get to know the artistic qualities of the work, and as a musicologist, the student will be able to analyze the compositional procedures and stylistic characteristics of the composition.			
Contents of the course: The subject is designed in such a way that by continuous work and by playing a large number of examples, the student acquires in the shortest time all the essential elements of the artwork. The student is obliged to perform 4 corals in the old keys J. S. Baha, one string quartet J. Haiden, one String Quartet V. A. Mocart or L. van Beethoven from opus 18. The student is obliged to observe at least 70% of the material during the course, while at the exam maximum 30% of the material.			
Literature: 1. J. S. Bach – Korali u starim ključevima (Muzička Akademija, Beograd, 1968) 2. J. Haydn- Streichquartett op. 3 Nr. 4 (Eulenburg, Leipzig, 1932) 3. W. A. Mozart- Streichquartett KV421 (Philharmonia, Wien, 1968) 4. L. v. Beethoven- Streichquartett op. 18 Nr. 5 (Peters, Leipzig, 1969) 5. Creutzburg, Heinrich, Partituerspiel (Schott, Mainz, 1956).			
Number of active classes:		Lectures:0	Practice:1
Methods of teaching: Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OUBPP1 - Musical Scores 1			
Teachers: Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
Associates in teaching: /			
Course status: compulsory			
Number of ECTS:4			
Requirements: Enrollment of appropriate Bachelor studies year at General Music Pedagogy Study program			
Course objectives: The aim of the course is to read score and play fluently its essential elements in order to get an impression of the artistic qualities of a piece in process of preparation for the work with choral ensembles.			
Course outcomes: Upon completion of the course, the student is expected to be able to play important elements of the score in the shortest possible time and to get to know the artistic qualities of the piece and to be able, as a music pedagogue, to analyze the compositional procedures and stylistic characteristics of the composition with the aim of more efficient work with choral ensembles in preparing for performance of chosen piece.			
Contents of the course: The course is designed to instruct the student, in the shortest time, all the essential elements of an artwork, by continuous work and playing a large number of examples. The student is obliged to play at least 70% of the program during the lectures, up to 30% of the program at the exam.			
Literature: 1. V. Ilić – Vežbe iz horskog dirigovanja (izbor primera dvoglasa i troglasa), FMU, 1960 2. J. S. Bah-12 korala, FMU, 1972 3. S. S. Mokranjac –Svetovna muzika 1 RUKOVETI, Zavod za udžbenike i nastavna sredstva, Beograd, 1992 4. J. S. Bah- Korali u starim ključevima (FMU, 1972) 5. S. S. Mokranjac –Svetovna muzika 1 RUKOVETI (Zavod za udžbenike i nastavna sredstva, Beograd, 1992) 6. S. S. Mokranjac- Duhovna muzika 2 (Zavod za udžbenika i nastavna sredstva, Beograd, 1992) 7. K. Monteverdi- Madrigali (FMU, 1970) 8. J. Slavenški- Voda zvira (FMU, 1970).			
Number of active classes:		Lectures:0	Practice:1
Methods of teaching: Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OBPK2 - Musical Scores 2, OUBPK2 - Musical Scores 2 , OUBPM2 - Musical Scores 2			
Teachers: Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
Associates in teaching: /			
Course status: compulsory			
Number of ECTS:4			
Requirements: Enrollment of appropriate Bachelor studies year at Composition or Music Theory Study programs			
Course objectives: The aim of the course is to read score and play fluently its essential elements in order to get an impression of the artistic qualities of a piece .			
Course outcomes: Upon completion of the course, the student is expected to be able to play important elements of the score in the shortest possible time and to get to know the artistic qualities of the work, and as a composer or music theoretician, to be able to analyze the compositional procedures and stylistic characteristics of the composition. Playing musical scores provides composition student to gain insight into the world's artistic musical heritage and, on the basis of this knowledge, creates her/his own music.			
Contents of the course: The course is designed to instruct the student, in the shortest time, all the essential elements of an artwork, by continuous work and playing a large number of examples. In the first semester, through playing practical examples, the student is introduced with the symphonic works of the composer of the romantic epoch and with the fundamentals of instrumentation for the large symphony orchestra. Student is introduced with operas by V. A. Mozart through playing and singing passages from piano excerpts. During the second semester, the student is introduced to the symphonic work of the impressionist and composers of the 20th century, as well as with operas by G. Verdi, R. Wagner and G. Puccini through playing and singing passages from piano excerpts . The student is obliged to perform one symphony from Romantic epoch for the big symphony orchestra (Schumann, Brahms, Dvorak, Tchaikovsky), three pieces from the piano excerpt of one Mozart opera (aria, duet and one larger ensemble), one symphony (S. Prokofiev or D. Shostakovich) or two symphonic poems by the Impressionist authors (Debussy, Ravel). The student is obliged to play and sing a one aria, duet and a larger ensemble from the opera by Verdi, Puccini or Wagner. The student is obliged to play at least 70% of the program during the lectures, up to 30% of the program at the exam.			
Literature: 1. Creutzburg, Heinrich, Partiturspiel (Schott, Mainz, 1956) 2. J. Brahms- Sinfonie Nr. 2 D-dur Op. 73 (Philharmonia, Wien, 1938) 3. A. Dvorak- Sinfonie Nr. 9 e- moll "Aus der Neuen Welt" (Eulenburg, Leipzig, 1958) 4. R. Schumann-Sinfonie Nr. 1 B-dur (Peters, Leipzig, 1960) 5. P. Tschaiowsky- Sinfonie Nr. 4 e-moll (Peters, Leipzig, 1968) 6. W. A. Mozart- Die Zauberfloete (Peters, Leipzig-Frankfurt, 1932) 7. S. Prokofieff- Symohony No7 (Leeds Music Corporation, New York, 1958) 8. Д. Шостакович- Симфонија бр. 1 (Музгиз, Москва, 1963) 9. C. Debussy- La Mer (Durand, Paris, 1936) 10. M. Ravel- Pavane pour une infante defunte (Durand, Paris, 1910) 11. G. Verdi-Rigoletto (Ricordi, Milano, 1976) 12. G. Puccini –La Boheme (Ricordi, Milano, 1961) 13. R. Wagner-Tahnhauser (Peters, Leipzig, 1974).			
Number of active classes:		Lectures:0	Practice:1
Methods of teaching: Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OBPk2 - Musical Scores 2, OUBPK2 - Musical Scores 2, OUBPM2 - Musical Scores 2			
Teachers: Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
Associates in teaching: /			
Course status: compulsory			
Number of ECTS:4			
Requirements: Enrollment of appropriate Bachelor studies year at Composition or Music Theory Study programs			
Course objectives: The aim of the course is to read score and play fluently its essential elements in order to get an impression of the artistic qualities of a piece .			
Course outcomes: Upon completion of the course, the student is expected to be able to play important elements of the score in the shortest possible time and to get to know the artistic qualities of the work, and as a composer or music theoretician, to be able to analyze the compositional procedures and stylistic characteristics of the composition. Playing musical scores provides composition student to gain insight into the world's artistic musical heritage and, on the basis of this knowledge, creates her/his own music.			
Contents of the course: The course is designed to instruct the student, in the shortest time, all the essential elements of an artwork, by continuous work and playing a large number of examples. In the first semester, through playing practical examples, the student is introduced with the symphonic works of the composer of the romantic epoch and with the fundamentals of instrumentation for the large symphony orchestra. Student is introduced with operas by V. A. Mozart through playing and singing passages from piano excerpts. During the second semester, the student is introduced to the symphonic work of the impressionist and composers of the 20th century, as well as with operas by G. Verdi, R. Wagner and G. Puccini through playing and singing passages from piano excerpts . The student is obliged to perform one symphony from Romantic epoch for the big symphony orchestra (Schumann, Brahms, Dvorak, Tchaikovsky), three pieces from the piano excerpt of one Mozart opera (aria, duet and one larger ensemble), one symphony (S. Prokofiev or D. Shostakovich) or two symphonic poems by the Impressionist authors (Debussy, Ravel). The student is obliged to play and sing a one aria, duet and a larger ensemble from the opera by Verdi, Puccini or Wagner. The student is obliged to play at least 70% of the program during the lectures, up to 30% of the program at the exam.			
Literature: 1. Creutzburg, Heinrich, Partiturspiel (Schott, Mainz, 1956) 2. J. Brahms- Sinfonie Nr. 2 D-dur Op. 73 (Philharmonia, Wien, 1938) 3. A. Dvorak- Sinfonie Nr. 9 e- moll "Aus der Neuen Welt" (Eulenburg, Leipzig, 1958) 4. R. Schumann-Sinfonie Nr. 1 B-dur (Peters, Leipzig, 1960) 5. P. Tschaikowsky- Sinfonie Nr. 4 e-moll (Peters, Leipzig, 1968) 6. W. A. Mozart- Die Zauberfloete (Peters, Leipzig-Frankfurt, 1932) 7. S. Prokofieff- Symohony No7 (Leeds Music Corporation, New York, 1958) 8. Д. Шостакович- Симфонија бр. 1 (Музгиз, Москва, 1963) 9. C. Debussy- La Mer (Durand, Paris, 1936) 10. M. Ravel- Pavane pour une infante defunte (Durand, Paris, 1910) 11. G. Verdi-Rigoletto (Ricordi, Milano, 1976) 12. G. Puccini –La Boheme (Ricordi, Milano, 1961) 13. R. Wagner-Tahnhauser (Peters, Leipzig, 1974).			
Number of active classes:		Lectures:0	Practice:1
Methods of teaching: Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:	Points - 70	Final exam:	Points - 30
Activity during classes	40	Oral Exam	30
Practical work	30		

Study program: Book of courses, Bachelor Academic Studies			
Course title: OUBPM3 - Musical Scores 3			
Teachers: Perić V. Dragoljub, Full Professor; Brujić D. Aleksandar, Assistant Professor			
Associates in teaching: /			
Course status: elective			
Number of ECTS:2			
Requirements: Enrollment of appropriate Bachelor studies year at Musicology Study program			
Course objectives: The aim of the course is to read score and play fluently its essential elements in order to get an impression of the artistic qualities of a piece .			
Course outcomes: Upon completion of the course, the student is expected to be able to play important elements of the score in the shortest possible time and to get to know the artistic qualities of the work, and as a musicologist, to be able to analyze the compositional procedures and stylistic characteristics of the composition.			
Contents of the course: The course is designed to instruct the student, in the shortest time, all the essential elements of an artwork, by continuous work and playing a large number of examples. Student is introduced, through playing and singing passages from piano excerpts, to the symphonic work of the impressionist and composers of the 20th century, as well as with operas by G. Verdi, R. Wagner and G. Puccini. The student is obliged to perform one symphony one symphony (S. Prokofiev or D. Shostakovich) or two symphonic poems of the Impressionist authors (Debussy, Ravel). The student is obliged to play and sing a one aria, duet and a larger ensemble from the operas by Verdi, Puccini or Wagner. The student is obliged to play at least 70% of the program during the lectures, up to 30% of the program at the exam.			
Literature: 1. Creutzburg, Heinrich, Partiturspiel (Schott, Mainz, 1956) 2. S. Prokofieff- Symohony No7 (Leeds Music Corporation, New York, 1958) 3. Д. Шостакович- Симфонија бр. 1 (Музгиз, Москва, 1963) 4. C. Debussy- La Mer (Durand, Paris, 1936) 5. M. Ravel- Pavane pour une infante defunte (Durand, Paris, 1910) 6. G. Verdi-Rigoletto (Ricordi, Milano, 1976) 7. G. Puccini –La Boheme (Ricordi, Milano, 1961) 8. R. Wagner-Tahnhauser (Peters, Leipzig, 1974).			
Number of active classes:		Lectures:0	Practice:1
Methods of teaching: Lectures: collective teaching, group size up to 200			
Knowledge assessment (maximum number of points 100):			
Pre-exam obligations:		Points - 70	Final exam:
Activity during classes		40	Oral Exam
Practical work		30	
Study program: Book of courses, Bachelor Academic Studies			

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

Study program: Music Research Oriented Studies; Academic studies		
Course: OHH01 – Harmony with Harmonic Analyses 1 , OUHH01 – Harmony with Harmonic Analyses 1		
Teachers: Božić D. Svetislav, full-time professor		
Assistants: Đorđević D. Lazar, assistant		
Course status: obligatory		
Nuber of ECTS: 4		
Prerequisites: none		
Course objectives: Expanding and upgrading knowledge in harmony from the earlier phase of education (high school) towards three directions: theoretical, historical-stylistic and practical (including creative analytical approach).		
Course outcomes: Development of knowledge and skills in independent, theoretically founded and above all creative approach to music literature in practical-analytical as well as in creative sense; ability to deal with any complex situation in music literature within a specific harmonic style; practical mastering in all characteristic harmonic features within the specific style; ability to skillfully reconstruct harmonic features of a specific music style and its representatives.		
Course content: <u>Theoretical lectures</u> The forming of tonality – from modes to major-minor system; Tonality in the Baroque epoch – chords, average features of the harmonic style; tonal design of baroque composition, contrasts; Ways of modulating in Baroque music, modulation directions; Analyses of instrumental compositions by Bach, Hendl and other composers of the epoch; Baroque homophony and harmonic polyphony shown in examples of Bach's hamonization of protestant chorals; Choral – main characteristics of the choral style; Melodic and rhythmic features of the choral; Harmonic characteristics, cadences; Tonal flow and modulations in chorals; Figuration (ornamentation) in chorals; Analyses of harmonic features in Bach harmonization of chorals; Harmonizing choral melodies in Baroque (Bach) style; Harmony in the late Baroque in the compositions of Bach and Hendl; More complex modulatory processes in Bach's music (the "modernism" of Bach); Harmony of the Galant style and Rokoko; Classicism in music – general stylistic features; The role of harmony in Classicism, periodic structures and harmonic flow – mutual influence; Functional grounds of tonality in Classicism, chords; Elaborate Classical style – expanded field of non-tonal chords; New altered chords (of diatonic and chromatic types) in Classicism; Tonal design, tonal relations and contrasts in Classicism; Ways of modulating; enharmonic modulation and its appliance in Classical Style; The Viennese Classical composers: harmonic style of W. A. Mozart; Harmonic style of J. Haydn; Harmonic style of L.v. Beethoven; Analyses of more complex types of modulation in Mozart's and Beethoven's music; Harmonization od soprano melodies and unfigured bass melodies in the Classical style; Comparative analyses of harmonic features in the compositions of Viennese Classic composers; Music Romanticism – general stylistic featrues; Harmonic language in music of the Romantic style – the role of harmony; Early Romantic tonality – chords, modulations, chromatic mediant chords, Polar chord; Modal diatonics, permeation of major and minor keys (parallel keys and keys of the same tonic) in Romanticism; Harmony of the main representatives of Early Romanticism in examples of analyses of compositions by Schubert, Schumann and Chopin; Harmonization of soprano and (unfigured) bass melodies based on the Early Romantic harmonic style. <u>Practical lessons</u> Composing harmonic excercises and prating harmony on the piano in accordance with the previously processed thematic units within the theoretical lectures. Written colloquium: harmonization of a choral (soprano) melody in the style of Bach's chorals; harmonic analysis of an instrumental (or vocal-instrumental) Baroque composition. Practical colloquium: harmony on the piano – playing excercises from the Baroque period. Practical colloquium: harmony on the piano – playing excercises from the Classical period. Exam: written - harmonization of a soprano melody (or combined with unfigured bass) in the style of Classical harmony; harmonic analysis of a Classical composition. Oral exam: comment of the written exam; answering questions from the processed lectures; harmony on the piano: playing excercises from the processed lessons.		
Literature: 1. Živković, Mirjana, Bahove četvoroglasne harmonizacije korala, Beograd, Fakultet muzičke umetnosti, 1990.; 2. Despić, Dejan, Harmonija sa harmonskom analizom, Beograd, Zavod za udžbenike i nastavna sredstva, 2005.; 3. Despić, Dejan, Harmoniska analiza, Beograd, Univerzitet umetnosti, 1975.; 4. Peričić, Vlastimir, Pregled razvoja harmonskih stilova, Beograd, Fakultet muzičke umetnosti, 1980.; 5. Živković, Milenko, Generalbas - zbirka korala, Beograd, Fakultet muzičke umetnosti, Beograd, 1970.; 6. Despić, Dejan, Hrestomatija za analitičku harmoniju - zbirka primera iz literature, Beograd, Fakultet muzičke umetnosti, 1995.; 7. Vidal, Pol - Nađa Bulanže, Harmonija na klaviru, Beograd, Fakultet muzičke umetnosti, 1980.		
No. of active teaching classes:	Theoretical lectures: 2	Practical work: 1
Teaching methods: Lectures: groups up to 200 Practical work: group up to 30		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam	Points - 40
Activities during class	10	Written exam	20
Practical work	10	Oral exam	20
Colloquium(s)	40		

Study program: Music Research Oriented Studies; Academic studies		
Course: OHH02 – Harmony with Harmonic Analyses 2 , OUHH02 – Harmony with Harmonic Analyses 2		
Teachers: Božić D. Svetislav, full-time professor		
Assistants: Đorđević D. Lazar, assistant		
Course status: obligatory		
Number of ECTS: 4		
Prerequisites: Fulfilled exam prerequisites for Harmony with Harmonic Analyses 1 (OHH01)		
Course objectives: Expanding and upgrading knowledge in harmony from the earlier phase of education (high school) towards three directions: theoretical, historical-stylistic and practical (including creative analytical approach).		
Course outcomes: Development of knowledge and skills in independent, theoretically founded and above all creative approach to music literature in practical-analytical as well as in creative sense; ability to deal with any complex situation in music literature within a specific harmonic style; practical mastering in all characteristic harmonic features within the specific style; ability to skillfully reconstruct harmonic features of a specific music style and its representatives.		
Course content: <u>Theoretical lectures</u> Harmony of Central and Late Romantic style; Additional expanding of the tonality; More complex modulations typical for Central and Late Romanticism; The mediant chords circle and the negation of the fourth-fifth functional organization of tonality; The outcome of Late romantic tonality as a consequence of the overall hromatization of the music flow; Analyses of the harmonic language of the most significant composers of the Central and Late period shown in examples of their compositions; Harmonization of soprano and (unfigured) bass melodies based on the Central and Late Romantic harmonic style; Harmonic analyses of more complex harmonic processes in compositions of the most important representatives of the Central and Late Romantic period; National schools of the 19 th century, specific features of harmony influenced by national in music: modal scales and their harmonic features; Modal diatonics, permeation of major and minor keys (accent on parallel keys); Russian national school, general features, harmonic features, the most important representatives; Harmonic style of P. I. Tchaikovsky; Harmonic language in instrumental and vocal-instrumental music of M. Mussorgsky; National orientation in music of other European countries; Scandinavian national school; Spanish national school; National romanticism in Serbian music – general features; Harmonic language of S. St. Mokranjac; New role of harmony in Impressionism, general features of music language; Specific scales and their harmonic "outcomes"; Most important representatives of Impressionism – the harmony of Debussy and Ravel; Analyses of tonal and modal shifts in examples from music by Debussy and Ravel; Characteristics of Scriabin's harmonic language; Stylistic diversity of the 20 th music – general directions with accent on harmonic features; Harmony of Neoclassicism – general features; Neoclassicism of S. Prokofiev; Harmonic characteristics of Neoclassicism in compositions by P. Hindemith and the French "Six"; National schools in the 20 th century – harmonic language of B. Bartok; Stylistic diversity of I. Stravinsky; Harmonic language of Serbian composers of the 20 th century; New ways of harmonic and melodic organization in the 20 th century music; Harmony in Expressionism – atonality, dodecaphony; Approaches to analyses of the 20 th century music through interaction of harmonic components and compositional techniques. <u>Practical lessons</u> Composing harmonic exercises and practicing harmony on the piano in accordance with the previously processed thematic units within the theoretical lectures. Written colloquium: harmonization of a soprano melody (or soprano –bass combined melody) in the style of the National schools; harmonic analysis of a composition from the same period Practical colloquium: harmony on the piano – playing exercises with modal harmony Exam: written - harmonization of a soprano melody (or combined with unfigured bass) in the harmonic style of National schools; harmonic analysis of a composition from Impressionism Oral exam: comment of the written exam; answering questions from the processed lectures; harmony on the piano: playing exercises from the processed lessons.		
Literature: 1. Despić, Dejan, Harmonija sa harmonskom analizom, Beograd, Zavod za udžbenike i nastavna sredstva, 2005.; 2. Despić, Dejan, Harmoniska analiza, Beograd, Univerzitet umetnosti, 1975.; 3. Perić, Vlastimir, Pregled razvoja harmonskih stilova, Beograd, Fakultet muzičke umetnosti, 1980.; 4. Despić, Dejan, Hrestomatija za analitičku harmoniju - zbirka primera iz literature, Beograd, Fakultet muzičke umetnosti, 1995.; 5. Vidal, Pol - Nađa Bulanže, Harmonija na klaviru, Beograd, Fakultet muzičke umetnosti, 1980.; 6. Ulehla, Ludmila, Impresionizam, Beograd, Fakultet muzičke umetnosti, 2000.		
No. of active teaching classes:	Theoretical lectures: 2	Practical work: 1
Teaching methods: Lectures: groups up to 200 Practical work: group up to 30		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activities during class	10	Written exam	20
Practical work	10	Oral exam	20
Colloquium(s)	40		

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

Study program: Music Research Oriented Studies; Academic studies			
Course: OGSM3 – History of music – Early music 3: Music in Orthodox countries before 18 th century			
Teachers: Perković B. Ivana, full professor			
Assistants: Marković J. Marina, lecturer			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objectives: The course objective is gaining knowledge, understanding historical processes, key phenomena and specific quality of music in Slavia Orthodoxa countries before 18 th century. Developing capability for creative application of the acquired knowledge and training for analytic and synthetic insights to the material. The emphasis lies on the interpretative teaching model, favoring understanding and creative approaches to the material.			
Course outcomes: Upon finishing the module, students are expected to show capability for applying historical, analytical, theoretical and critical knowledge of music practices in Orthodox countries before 18 th century. Students will be enabled to apply terminology closely related to the liturgical musicology and critical understanding of the phenomena relevant for the evolution of music practice of Orthodox countries before 18 th century.			
Course content: Slavia Orthodoxa – starting point, concepts, history and arts. Music and Orthodox liturgy: church rites, church and liturgical books, music-poetic genres. Orthodox hymnography: history and poetics. Hymnographic references to music. Byzantine music (historical conditions for development, periodization, secular music, music instruments, church music, manuscripts and authors, analysis). Serbian music of Turkish period and in the 18 th century. Russian music before 18 th century. Bulgarian music before 18 th century. Medieval music of East and West: roads and crossroads. Colloquium: written test on previously treated material. Seminar paper: written paper on a given topic. Exam: written test comprised of 3 answers on issues from teaching.			
Literature: 1. Jakovljević Andrija, Antologija sa neumama iz doba kneza i despota Stefana Lazarevića, Kruševac, 2004. 2. Mirković Lazar, Pravoslavna liturgika 1-3, Beograd, Sveti arhijerejski sinod Srpske pravoslavne crkve, 1982. 3. Pejović Roksanda i saradnici, Srpska muzika od naseljavanja slovenskih plemena na Balkansko poluostrvo do kraja XVIII veka, Beograd, Univerzitet umetnosti, 1998. 4. Perković Radak Ivana, Muzika srpskog Osmoglasnika, Beograd, Fakultet muzičke umetnosti, 2004. 5. Perković Ivana, Crkvena muzika, u: MirjanaVeselinović-Hofman, ur., Istorija srpske muzike, Beograd, Zavod za udžbenike, 2007, 297-329. 6. Perković Ivana, Od andeoskog pojanja do horske umetnosti: srpska horska crkvena muzika u periodu romantizma (do 1914. godine), Beograd, Fakultet muzičke umetnosti, 2008. 7. Perković Ivana, Muzika reči u rečima muzike: pletenije sloves i srpska himnografija, Mokranjac, 2013, 42–53. 8. Petrović Danica, Osmoglasnik u muzičkoj tradiciji Južnih Slovena, Beograd, SANU, 1982. 9. Stefanović Dimitrije, Stara srpska muzika, Beograd, Muzikološki institut SANU, 1975. 10. Troelsgård Christian, Byzantine Neumes. A New Introduction to the Middle Byzantine Musical Notation, Copenhagen, Museum Tusculanum Press, 2011. 11. Wellesz Egon, A History of Byzantine Music and Hymnography, Clarendon Press, Oxford, 1962.			
No. of active teaching classes:		Theoretical lectures: 2	Practical work: 1
Teaching methods: Lectures, analysis, manuscript transcriptions, listening to music, discussions, writing of short, problem-focused texts, presentations with their preparation, archival research. Lectures: group classes, group up to 200 students Practice: group classes, group up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	20	Oral examination	40
Colloquium	20		
Study	20		

Study program: Bachelor academic studies ;			
Course: OAO01 - Principles of orchestration 1, OUA001 - Principles of orchestration 1			
Teachers: 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			
Assistants: Adžić M. Draško, assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Students gain the capacity for independent artistic professional activity in the field of composition and orchestration.			
Course outcomes: The student has acquired a basic knowledge of orchestration practice and is able to implement this knowledge in his creative work. He mastered the theoretical basis orchestration for string orchestra and the theoretical and practical aspects of classical orchestration for symphony orchestra a2.			
Course content: <u>Theoretical classes</u> String Orchestra. Characteristics string orchestra. The technique of string instruments. Transferring piano bet into the string orchestra. Techniques and characteristics of wind instruments. Classical Symphony Orchestra a2 <u>Practical classes</u> Orchestrating five (5) short piano compositions for string orchestra. Orchestrating 5 small piano bets of classical symphony orchestra a2. Test requirements: Orchestration short piano pieces for the classical symphony orchestra a2			
Literature: 1. Obradović, Aleksandar. Uvod u orkestraciju. Univerzitet Umetnosti u Beogradu, 1997. 2. Adler, Samuel. Study of Orchestration, Third Edition. W. W. Norton & Company, 2002. 3. Раков, Николай Петрович. Практический курс инструментовки. Москва: Музыка, 1967. 4. Bach, Johann Sebastian. Branderburgisches Konzert No. 3. Edition Peters, 1986. 5. Bach, Johann Sebastian. Branderburgisches Konzert, No. 5. Edition Peters, 1965. 6. Mozart, Wolfgang Amadeus. Eine kleine Nachtmusik. Edition Peters, 1986. 7. Tchaikovsky, Pyotr Ilyich. Serenade for Strings in C major. Edition Peters, 1985. 8. Rimsky-Korsakov, Nikolay. Principles of Orchestration. Dover Publications Inc., 1964. 9. Beethoven, Ludwig van. Symphony No. 1. Edition Peters, 1964. 10. Beethoven, Ludwig van. Symphony No. 3. Edition Peters, 1964. 11. Beethoven, Ludwig van. Symphony No. 5. Edition Peters, 1964			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Analytical presentation of the relevant musical work in the subject area. Classes are held in the form of lectures, which are theoretical and practical, and in the form of exercises that are practical Lectures: collective classes, group size to 200 exercises: collective classes, group size to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points -60
The presence of classes	10	Oral examination	30
Activity during classes	30	Written examination	30

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

Study program: Bachelor academic studies ;		
Course: OJMR1 Introduction to the methodology of music research		
Teachers: Nenić S. Iva, assistant professor		
Assistants: ---		
Course status: compulsory		
Number of ECTS: 4		
Prerequisites: None		
Course objective: General objective of the course is to acquaint students with the methodology of scientific work in context of the science of music, especially with methodological aspects of social sciences and humanities. Special course objectives are to acquaint students with the methodology of music research and theories of scientific work along with the basics in methodology of scientific research work as well as to train them to apply adequate methodology of scientific work.		
Course outcomes: Mastering the basic terminology, concepts and procedures related to scientific research and production of scientific work, developing critical and analytical thinking. Mastering the ability of independent use of basic scientific premise, procedures, methods and techniques, as well as general knowledge in the field of methodology in the context of contemporary ethnomusicology, as a science and as a field of professional work.		
Course content: <u>Theoretical classes</u> General characteristics of scientific methodology: the concept of science, methodology, methods and techniques; The structure and goals of scientific knowledge (selected epistemologically, ethical, logical aspects of pragmatic). Classification of scientific research toward the goal, qualitative and quantitative mix-methods research, empirical, theoretical, ethnographic research, work in archives and online ethnography. Basic methods and techniques of scientific research, with a special focus on the qualitative method and their use. Planning of scientific research: the structure of scientific research (phase setting research problems, classification, search and compilation of source, definition, hypothesis and research question). Carrying out research; processing, classification, analysing and interpretation of the data. Search database of scientific data. Creating of scientific text: skills, techniques and standards of academic writing, types and styles of scientific text, planning and writing, developing of formal structure and elements of handwriting, the most common technical and logical errors, the term argument, editing text.... <u>Practical classes</u> Creating a list of bibliographic units, making short scientific study, oral presentation, interview simulations, an elementary introduction to the software category Digital humanities. Examination is in the form of oral dialogue-based, and is composed of the two test questions from the literature and from the lecture.		
Literature: 1. ZAJEČARANOVIĆ, Gligorije: Osnovi metodologije nauke, Beograd, Naučna knjiga, 1977. (odabrana poglavlja) 2. KUN, Tomas S.: Struktura naučnih revolucija, Beograd, Nolit, 1974. (odabrana poglavlja) 3. MARINKOVIĆ, Sonja: Metodologija naučnoistraživačkog rada u muzikologiji, Beograd – FMU u Beogradu, Novi Sad – Matica srpska, 2008. (odabrana poglavlja) 4. NOVAKOVIĆ, Staniša: Uvod u opštu metodologiju i istorija metodološke misli, Beograd, Filozofski fakultet, 1994. (odabrana poglavlja) 5. PEČUJLIĆ, Miroslav: Metodologija društvenih nauka, Beograd, Savremena administracija, 1989. (odabrana poglavlja) 6. POPER, Karl: Logika naučnog otkrića, Beograd, Nolit, 1973. (odabrana poglavlja) 7. POTKONJAK, Sanja. Teren za etnologue početnike, Zagreb, Hrvatsko etnološko društvo i Filozofski fakultet Sveučilišta u Zagrebu – Odsjek za etnologiju i kulturnu antropologiju, 2014. 8. SUZIĆ, Nenad. Pravila pisanja naučnog rada: APA i drugi standardi, Banja Luka, Panevropski univerzitet APEIRON, 2012. 9. ŠAMIĆ, Midhat: Kako nastaje naučno djelo (Uvođenje u metodologiju i tehniku naučnoistraživačkog rada – opšti pristup), Sarajevo, Svjetlost, 1980. (odabrana poglavlja) 10. ŠEVKUŠIĆ, Slavica: "Osnovne metodološke pretpostavke kvalitativnih istraživanja", Zbornik Instituta za pedagoška istraživanja 38/2 (Beograd), 2006, 299-316. 11. ŠEŠIĆ, Bogdan: Osnovi metodologije društvenih nauka, Beograd, Naučna njiga, 1974		
No. of active teaching classes:	Lectures: 1	Practical work: 1
Teaching methods: Lectures, debates, analysis. Lectures: collective learning, group size to 200 Exercises: collective learning, group size to 30		

Grading (max. no. of points 100):			
Exam prerequisites:	Points -45	Final exam:	Points -55
Activity during classes	15	Oral examination	35
Seminar	10	Written examination	20
Practical work	10		
Colloquium	10		

Study program: Bachelor academic studies ;			
Course: OJT11 Traditional forms of musical expression			
Teachers: Zakić S. Mirjana, associate professor			
Assistants: ---			
Course status: elective			
Number of ECTS: 4			
Prerequisites: Passing the main courses in the previous year of study.			
Course objective: Seminar work under the supervision of ethnomusicology based on material provided for the current school year.			
Course outcomes: Seminar length of about 15 computer-typed pages, and its oral presentation. Deepening knowledge about the technique and principles of realization of short research papers.			
Course content: 1. class - Introduction, the plan of work and course objectives 2. class - Operational bibliography, synopsis and analysis 3. class - Operational bibliography, synopsis and analysis 4. class - Operational bibliography, synopsis and analysis 5. class - Finalizing of synopsis 6. class - Submission of the first version of the paper 7. class - Working on the first version of the paper 8. class -Working on the first version of the paper 9. class -Working on the first version of the paper 10. class -Working on the first version of the paper 11. class -Working on the first version of the paper 12. class -Working on the first version of the paper 13. class -Submission of the final version of the paper 14. class -Finalizing of the text and preparation of the presentation 15. class - Finalizing of the text and preparation of the presentation Performance literate realization: the work on the topic in the field of instrumental, vocal and instrumental or vocal creativity Performance verbal realization: Public presentation of the given topic.			
Literature: 1. Stefan Bo – Florans Veber, Vodič kroz terensku anketu, Beograd, 2005. 2. Metateorijske osnove kvalitativnih istraživanja (priredio Dušan Stojnov), Beograd, 2008. 3. Recent Directions in Ethnomusicology, Ethnomusicology: an Introduction (edited by Helen Myers), THE NORTON/GROVE HANDBOOKS IN MUSIC, New York – London, W. W. Norton & Company, 1992, 375-399. 4. "Musical Thinking" and "Thinking About Music" in Ethnomusicology: An Essay of Personal Interpretation, The Journal of Aesthetics and Art Criticism, Vol. 52, Issue 1, Winter 1994, 139-148. 5. Literatura i drugi izvori, usklađeni sa temom seminarskog rada, odabranom za svakog studenta ponaosob			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Consultation, debate, analysis. Additional forms of classes: collective learning, group size to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points - 60
Attending consultations	20	Oral examination	20
Respect of deadlines	20	Written examination	40

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

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OLMS1 - Methodology of solfeggio teaching			
Teachers: Drobni Đ. Ivana, full professor; Karan M. Gordana, full professor; Kršić-Sekulić M. Vesna, full professor; Matorkić-Ivanović D. Bojana, full professor; Petrović Č. Milena, associate professor; Hrpka Veškovac A. Ivana, assistant professor; Dubljević O. Jelena, teacher; Todorović D. Dragana, teacher			
Assistants: Branković T. Aleksandra, assistant			
Course status: compulsory			
Number of ECTS: 10			
Prerequisites: Solfeggio 2 exam completed			
Course objective: Student acquired theoretical knowledge and is able to demonstrate analytical and critical thinking through understanding of the given topic. Student is aware of the possibilities to hold solfeggio and music theory lessons through the music education system hierarchy. Student understands and is able to apply criteria for knowledge evaluation.			
Course outcomes: The aim of the subject is to establish professional staff to teach solfeggio and music theory according to needs of the general music education .			
Course content: <u>Theory classes</u> The content of a syllabus is based on linking and interpreting knowledge from different scientific fields in order to explain in a clearer way all phases of the cognitive and educational aspect of teaching, as well as to introduce methods and forms of teaching. <u>Practice sessions</u> To simulate lessons, to make instructive compositions for teaching, short presentations to the given topics (5 minutes). Seminary work To write one seminary work on the topic concerns deepen observation of the methodical units. Final exam Three question to test the knowledge and skills learned in the course.			
Literature: 1. Vasiljević, Z., M., (2006). Metodika nastave solfeđa, Beograd: Zavod za udžbenike i nastavna sredstva 2. Vasiljević, Z., M., (2000). Rat za srpsku muzičku pismenost, Beograd: Prosveta 3. Drobni, I., (2008). Metodičke osnove vokalno-instrumentalne nastave, Beograd: Zavod za udžbenike 4. Kršić Sekulić, V., (1990), Korelacija nastave solfeđa sa instrumentalnom nastavom, Knjaževac, Nota 5. Doktorske i magistarske teze iz muzičke pedagogije i srodnih naučnih oblasti, Zbornici radova pedagoških foruma .			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, interactive classes, demonstrations, discussions. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	10	Oral Exam	40
Practical work	10		
Seminar-s	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OLME1 - Practical methodology of solfeggio teaching			
Teachers: Drobni Đ. Ivana, full professor; Karan M. Gordana, full professor; Kršić-Sekulić M. Vesna, full professor; Matorkić-Ivanović D. Bojana, full professor; Petrović Č. Milena, associate professor; Hrpka Veškovac A. Ivana, assistant professor; Dubljević O. Jelena, teacher; Todorović D. Dragana, teacher			
Assistants: Branković T. Aleksandra, assistant			
Course status: compulsory			
Number of ECTS: 13			
Prerequisites: The methodology of solfeggio teaching exam			
Course objective: To train students to teach solfeggio and music theory in the music elementary school .			
Course outcomes: To acquire knowledge about methodology of solfeggio teaching with the aim to successfully apply theoretical knowledge within the practice sessions in the music elementary schools .			
Course content: <u>Theory classes</u> To become knowledgeable in a Methodology of solfeggio teaching. To read up on a methodical basis of practice sessions and music theory. <u>Practice sessions</u> To prepare lesson plans on the given methodical units. To attend at solfeggio and music theory lessons in music elementary schools and to teach a demo lesson. Final exam Three questions to test the knowledge and skills learned in the course.			
Literature: 1. Vasiljević, Z., M. (2006). Metodika muzičke pismenosti. Beograd: Zavod za udžbenike i nastavna sredstva 2. Drobni, I. (2008). Metodičke osnove vokalno-instrumentalne nastave, Beograd: Zavod za udžbenike 3. Aktuelni udžbenici i priručnici za nastavu solfeđa i teorije muzike u ŠOMO .			
No. of active teaching classes:		Lectures: 1	Practical work: 4
Teaching methods: Lectures, interactive classes, demonstrations, discussions, practical work in schools for elementary music education. Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during classes	10	Oral Exam	40
Practical work	50		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OLOP1 - Practical methodology of general music education			
Teachers: O'Brien M. Nada, Assistant Professor; Stefanović D. Slavica, teacher			
Assistants: /			
Course status: compulsory			
Number of ECTS: 13			
Prerequisites: None			
Course objective: To train and establish professional teaching staff for the needs of teaching music in general education elementary school .			
Course outcomes: After he acquired theoretical knowledge, student is able to demonstrate analytical and critical thinking through understanding of the given topic. Student may create and hold a lesson on the given methodical unit from the music syllabus in the preschool and elementary school. Student is aware of the possible collaboration between teaching music and cultural institutions. Student understands and is able to apply criteria for knowledge evaluation. Student can create and perform different kind of activities that enrich and deepen music experience of elementary school children.			
Course content: <u>Theory classes</u> The system of music education in Serbia: standards, general competences, interdisciplinary competences, specific competences, outcomes, curriculum, syllabus. The developmental role of music. Education through the art, UNESCO program and Harvard Project Zero. Methodical approach to teaching units from the syllabus. Knowledge evaluation. Creating and holding lessons in collaboration with cultural institutions. Examples of different successful practices. <u>Practice sessions</u> To gain experiences in creating and holding lessons on different methodical units in elementary school, applying different teaching methods. To insight the developmental, educational and inclusive role of music education. To create and perform different activities that enrich and deepen music experience (vocal and instrumental ensembles, dancing, musical drama etc.). Demo lesson 1 - preparation Practical demo lesson in the elementary school Seminary work The deepen insight into the teaching unit and the lesson plan. Final exam Written exam: to prepare the demo lesson 2 Oral exam: to hold the demo lesson 2 in the elementary school.			
Literature: 1. Bjerkvol, Jun-Ruar, Nadahnuto biće, Plato, Beograd, 2006. 2. Gardner, Howard, Art, Mind and Brain, BCA, New York. 3. Hanshumaker, James, The Effects of Arts Education on Intellectual and Social Development, Urbana, Illinois, 1982. 4. Huizinga, Johan, Homo Ludens, London, 1955. 5. Irjo-Koskinen, Tula, Institucije kulture i njihovi obrazovni programi, BalkanKult, Beograd, 2003. 6. Ivanović, Nada, Metodika opšteg muzičkog obrazovanja za osnovnu školu, Zavod za udžbenike i nastavna sredstva, Beograd 7. Lind, John, Music and the Small Human Being, Acta Paediatrica Scandinavia, Stockholm, 1980. 8. Paunter, John, Classroom Projects in Creative Music, London, 1970. 9. Popadić, Čedomir, Muzičke stimulacije, diplomski rad, 2004. 10. Read, Herbert, Education through Art, New York, 1985.			
No. of active teaching classes:		Lectures: 1	Practical work: 4
Teaching methods: Lectures, workshops, presentations Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points - 30
Activity during classes	5	Oral Exam	30
Practical work	35		
Colloquium-s	20		
Seminar-s	10		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OGPE1 – Applied Aesthetics and Art Sciences
Teachers: Dedić R. Nikola, associate professor; Nikolić D. Sanela, assistant professor
Assistants: /
Course status: compulsory
Number of ECTS: 4
Prerequisites: None
Course objective: The objective of the course is to introduce students with: - the most important theories about work of art and work of music (aesthetics, applied aesthetics, philosophy of art, art sciences: musicology, teatrology, filmology, theory of fine arts, new media theory); - the selected platforms – schools – of philosophy, aesthetics, applied aesthetics and theories of society, art and culture from the period of Enlightenment to the beginning of the 21 st century. The objective of the course is to train students for metacritical interpretation and application of knowledge from philosophy, aesthetics, applied aesthetics and theories of society, art and culture.
Course outcomes: The student is expected to learn to apply critical and analytical methods of aesthetic, scientific and theoretical interpretation of work of art and work of music, as well as to apply some of the most important theories of philosophy, aesthetics, poetics, and cultural studies in his/her theoretical work.
Course content: The course includes the lectures and debates on the following issues: 1) Theories of work of art and work of music (the historical overview) 2) Contradictions of the sensual and conceptual in the definitions of art 3) Theories of the autonomy of art 4) Theories about the functions of art 5) Ontology and phenomenology of work of art and work of music 6) The 'world of art' concept and institutional theories of work of art and work of music 7) Homework – presentation of written critical and theoretical text on relevant topics 8) Analytical and synthetic definitions of work of art and work of music 9) Axiological theories of work of art and work of music 10) The concept of work of art and work of music: semiotics, semiology and theory of text 11) The concept of 'open' work of art and work of music 12) Colloquium – a written test of 10 questions related to the previously discussed topics 13) Comparison of the 18th-century French and German Enlightenment 14) Philosophy of aesthetization: from Schiller through Marcuse to Welsch 15) The crisis of systemic philosophy and aesthetics: Friedrich Nietzsche, Georges Bataille, and Peter Sloterdijk 16) Formalism: from Russian literary formalism to structuralism and the Tartu school 17) Phenomenology, hermeneutics, and existentialism: the cases of Martin Heidegger and Jean-Paul Sartre 18) Homework – presentation of written critical and theoretical text on relevant topics 19) Ludwig Wittgenstein, analytic philosophy and aesthetics 20) Contradictions of structuralism and poststructuralism 21) Deconstruction – Jacques Derrida 22) Discursive analysis – Michael Foucault 23) Colloquium – a written test of 10 questions related to the previously discussed topics 24) Theories of modern and postmodern – Lyotard and Jameson 25) Biopolitics and contemporary philosophy and theory 26) Gender studies: from Julia Kristeva to Judith Butler Final exam – oral test of knowledge: an oral answer to two of the twenty two test questions.
Literature: 1. Alpers, Philip (ed.): What is Music? An Introduction to the Philosophy of Music, Pennsylvania, The Pennsylvania State University Press, 1987. 2. Веселиновић-Хофман, Мирјана: Пред музичким делом: огледи о међусобним пројекцијама естетике, поетике и стилистике музике 20. века: једна музиколошка визија, Београд, Завод за уџбенике, 2007. 3. Beker, Miroslav (ur.), Suvremene književne teorije (ruski formalizam, francuska nova kritika), Zagreb, Leber, 1986. 4. Damjanović, Milan: Strujanja u savremenoj estetici, Beograd, Univerzitet umetnosti u Beogradu, 1984. 5. Margolis, Joseph (ed.): Philosophy Looks at the Arts – Contemporary Readings in Aesthetics, Philadelphia, Temple University Press, 1987. 6. Nikolić, Sanela: Avangardna umetnost kao teorijska praksa – Black Mountain College, Darmštatski internacionalni letnji kursevi za Novu muziku i Tel Quel, Beograd, Fakultet muzičke umetnosti, 2015. 7. Nikolić, Sanela: Bauhaus – primenjena estetika muzike, teatra i plesa, Beograd, FMK–Orion Art, 2016.

8. Перниола, Марио: Естетика двадесетог века, Нови Сад, Светови, 2005.
9. Stephen, Davies: Definitions of Art, Ithaca, Cornell University Press, 1991.
10. Šuvaković, Miško: Prolegomena za analitičku estetiku, Novi Sad, Četvrti talas, 1995.
11. Šuvaković, Miško: Diskurzivna analiza. Prestupi i/ili pristupi 'diskurzivne analize' filozofiji, poetici, estetik, teoriji i studijama umetnosti i kulture, Beograd, Univerzitet umetnosti, 2006.
12. Šuvaković, Miodrag i Aleš Erjavec (ur.), Figure u pokretu. Savremena zapadna estetika, filozofija i teorija umetnosti, Beograd, Atoča, 2009.
13. Šuvaković, Miško: Pojmovnik teorije umetnosti, Beograd, Orion Art, 2011.
14. Miško Šuvaković: Estetika muzike. Modeli, metode i epistemologije o/u modernoj i savremenoj muzici i umetnostima, Beograd, FMK–Orion Art, 2016.
15. Miško Šuvaković: Neo-Aesthetic Theory. Complexity and Complicity Must Be Defended, Wien, Hollitzer Verlag, 2017.

No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures, exercises (text analysis and debate on case studies) and writing homework. Lectures: collective teaching, group size up to 200.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attendance at lectures	10	Oral Exam	60
Homework	10		
Colloquium-s	20		

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

Study program: Bachelor academic studies ;			
Course: OLDI1 - Didactic music games for the elementary school , OULDI1 - Didactic music games for the elementary school			
Teachers: Stefanović D. Slavica, assistant professor			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Student demonstrates his skills as well as analytical and critical thinking by using theoretical and practical knowledge. Student is aware of the possibility of using music games in the elementary classroom teaching. Student may create and perform the music game for any methodical unit from the music syllabus for the elementary school (rhythm; music theory; music and movement; playing children's instruments; vocal, movement and playing improvisation; graphic representation of music; singing; listening to music; learning music). Student understands and applies criteria for knowledge evaluation. The general aim of the subject is to gain knowledge and skills for creating and performing music games.			
Course outcomes: To establish a professional staff for purposes of music education in the elementary school. Student gained knowledge about the developmental role of music games; student is introduced to the different types of music games; student knows how to create and perform music games by using different teaching tools.			
Course content: <u>Theory classes</u> The contents is based on observation and explanation of music games within the context of education. Different active learning methods and teaching methods (frontal, group, individual) are used for music games introduction and application, taking care of the specificity of the elementary school music education such as the national strategy of education, age characteristics of children, aims of the syllabus, children's needs. Theoretical background is made of the classification of music games, the importance of music games in child's development, the quality of gaining and articulating music experience. <u>Practice sessions</u> Introducing music games and creating new music games for different methodical units within the music syllabus in the elementary school. Student is capable to create and perform music games. Student creates music games according to the age of children and the given teaching topic that is taken from the music syllabus for the elementary school. Student uses different learning methods and teaching methods to create and perform music games in the elementary school. Student works individually and develops his sense for team work. Each student presents his own didactic music games following the discussion, then the form of demo lesson shows the results of student's team work and presents the final exam presentation and demonstration, student attaches the written lesson plan with the determined form. <u>Colloquium</u> To create three interactive music games (for the elementary school) for different school years within the field of singing, playing, music theory and listening to music. Seminary work To observe music games within the context of education: to classify music games, to realize the importance of music games in child's development, to gain and articulate music experience through the music games. Final exam To write the script and participate the interactive performance for children of different age and the elementary school years, by using music games (singing, playing, music theory, listening to music).			
Literature: 1. Bjerkvol, Jun Ruar, Nadahnuto biće, Plato, 2005. 2. Montessori, Marija, Upijajući um, DN Centar, Beograd, 2003. 3. Zbornici pedagoškog foruma, Fakultet muzičke umetnosti, Beograd, 2008, 2010, 2012, 2013, 2014. 4. Voglar, Mira, Kako muziku približiti deci, Zavod za udžbenike i nastavna sredstva, Beograd, 1997. 6. Vukomanović, Nadežda i Olga Komnenić, Muzičke igre, Dečje novine, Gornji Milanovac, 1981. 7. Lavender, C. (1991). Making each minute count: time-savers, tips and kid/tested strategies for the music class. USA: Jenson publications. 8. Swanwick, K. (1999). Teaching Music Musically, Rutledge, London. 9. Vasiljević. Z. (2003) Muzički bukvar, Zavod za udžbenike, Beograd. 10. Zbirke pesama, razni autori i izdavači 11. Martini. U. (1993) Musikinstrumente - Erfinden, bauen, spielen, Ernst Klett Verlag, Stuttgart. Dresden			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Interactive, demonstration, lectures, discussion, practical work. Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points -40

Activity during classes	20	Oral Exam	40
Practical work	20		
Colloquium-s	10		
Seminar-s	10		

Study program: Bachelor academic studies ;			
Course: OLIM1 - Voice and piano improvisation			
Teachers: Milanković D. Vera, full professor			
Assistants: /			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: a) To create a harmony between singing and piano accompaniment as tools for music interpretation; b) To harmonize music by ear; c) To transpose, to create children's songs with the aim to educate children; d) To perform songs with the piano accompaniment; e) To perform in public.			
Course outcomes: a) To use the piano unrestrictedly as a support to own and other's singing by ear and score. To be able to reduce the piano part by keeping the harmonic progression. b) To make a script to integrate students songs within the stage piece to be perform in public.			
Course content: <u>First module</u> <u>Theory classes</u> To play the piano accompaniment when singing by ear. To make the piano accompaniment as a vocal support, without duplicate the melody. To reduce the piano part by keeping the harmonic progression. To sing and play the piano accompaniment, to play the accompaniment only. <u>Practice sessions</u> To sing songs with the own piano accompaniment, with the tonal or psychological transposition, to practice making the piano score that follows story telling. <u>Second module</u> <u>Theory classes</u> To set the piano sound into the function of music expression. <u>Practice sessions</u> To compose children songs. <u>Final exam</u> Written test: to make a score of children songs. Oral exam: the live performance.			
Literature: 1. Vesna Kršić: Klavir kao nastano sredstvo, 2. Zbirke dečijih pesama za učenje muzike, 3. Zbirke vokalne literature za nižu muzičku školu solo pevanja, 4. Pregled udžbenika za solfedo svih stepena obrazovanja, 5. Izbor zbirki dečijih pesama			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Interactive classes, lectures and workshops: all students involved (if one student sings, others record what they hear), discussions in lectures and workshops. Lectures: collective teaching, group size up to 200			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 30	Final exam:	Points -70
Activity during classes	15	Oral Exam	45
Practical work	15	Written Exam	25

Study program: Bachelor academic studies ;			
Course: OHKT1 - Counterpoint 1			
Teachers: Tošić O. Vladimir, Full Professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
Assistants: Korać M. Vladimir, Assistant; Simić M. Stanko, Assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Training students for polyphonic way of musical thinking in the Renaissance style, which is achieved through example analysis from musical literature and self-contained producing of compositions in given style manner.			
Course outcomes: At the end of the course from students there will be expected to be capable for: understanding of organization of two-voice vocal composition, practical governing with characteristical contrapuntal phenomenons in this style, analysis of contrapuntal procedures in the assinged polyphonic fragment, producing of two-voice style composition.			
Course content: <u>Theoretical teaching</u> Lectures: Modal system, contrapuntal melody, two-voice contrapuntal setting, contrapuntal techniques in two-voice contrapuntal setting. Themes for processing: 1. Introduction to counterpoint, history 2. Modal system 3. Cantus firmus 4. Contrapuntal melody 5. Introduction to two-voice 6. Contrapuntal species (1st part) 7. Contrapuntal species (2nd part) 8. Floridus on cantus firmus, special cases of dissonance treatment 9. Free two-voice setting, text treatment 10. Contrapuntal techniques: working with cantus firmus 11. Contrapuntal techniques: imitation 12. Contrapuntal techniques: invertible counterpoint 13. Contrapuntal techniques: special species 14. Production of two-voice imitation setting 15. Production three part two-voice composition with imitations, linkage of sections. <u>Practical teaching</u> Production of written works and analysis according to theoretical units. Written part of exam: Production of two-voice composition with imitation. Oral part of exam: analysis of contrapuntal procedures in the frame of the given polyphonic fragment, two questions from the coursework.			
Literature: 1. Peričić, Vlastimir, Vokalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 2. Červenka, Bruno, Kontrapunkt u klasičnoj vokalnoj polifoniji (prev. Konstantin Babić), Beograd, Univerzitet umetnosti, 1981. 3. Tajčević, Marko, Kontrapunkt, Beograd, Prosveta, 1958. 4. Тошић, Владимир, Вокални контрапункт ренесансе, Факултет музичке уметности, Београд, 2014. 5. Jeppesen, Knud, Counterpoint the poliphonic vocal style of the sixteenth century, Prentice-Hall, 1939. 6. Morris, Reginald Owen, Contrapuntal technique in the 16 century, Clarendon Press, 1934. 7. Танеев, Сергей, Подвижной контрапункт строгого письма, М. П. Беляевъ, 1909			
No. of active teaching classes:		Lectures: 2	Practical work: 2
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Analysis	10	Oral Exam	30
Attendance	10	Written Exam	30
Production of compositions	20		

Study program: Bachelor academic studies ;			
Course: OHKT2 - Counterpoint 2			
Teachers: Tošić O. Vladimir, Full Professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
Assistants: Korać M. Vladimir, Assistant; Simić M. Stanko, Assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: Accomplished Counterpoint 1 exam prerequisites (OHKT1)			
Course objective: Training students for polyphonic way of musical thinking in the Renaissance style, which is achieved through example analysis from musical literature and self-contained producing of compositions in given style manner.			
Course outcomes: At the end of the course from students there will be expected to be capable for: understanding of organization of multi-voice polyphonic composition, self-contained analysis pieces of vocal Renaissance polyphonic music, practical reconstruction of polyphonic piece of given stylistic epoch through production of three-voice and four-voice composition in that style (motet).			
Course content: <u>Theoretical teaching</u> Three-voice and multi-voice contrapuntal setting, contrapuntal techniques in three-voice and multi-voice contrapuntal setting, vocal polyphonic forms. Themes for processing: 1. Introduction to three-voice 2. Contrapuntal species in three-voice (1 st part) 3. Contrapuntal species in three-voice (2nd part) 4. Free contrapuntal setting 5. Three-voice imitation (1 st part) 6. Three-voice imitation (2nd part) 7. Four-voice and multi-voice polyphonic setting 8. Invertible counterpoint in three-voice and multi-voice contrapuntal setting 9. Other contrapuntal techniques in three-voice and multi-voice contrapuntal setting 10. Motet 11. Production of three-voice motet, linkage of sections, cadential complex 12. Canon 13. Mass 14. Madrigal 15. Recapitulation of coursework and preparation for exam. <u>Practical teaching</u> Production of written works and analysis according to theoretical units. Written part of exam: Production of three-voice motet Oral part of exam: analysis of contrapuntal procedures in the frame of the given polyphonic fragment, two questions from the coursework.			
Literature: 1. Perić, Vlastimir, Vokalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 2. Červenka, Bruno, Kontrapunkt u klasičnoj vokalnoj polifoniji (prev. Konstantin Babić), Beograd, Univerzitet umetnosti, 1981. 3. Tajčević, Marko, Kontrapunkt, Beograd, Prosveta, 1958. 4. Тошић, Владимир, Вокални контрапункт ренесансе, Факултет музичке уметности, Београд, 2014. 5. Jeppesen, Knud, Counterpoint the polyphonic vocal style of the sixteenth century, Prentice-Hall, 1939. 6. Morris, Reginald Owen, Contrapuntal technique in the 16 century, Clarendon Press, 1934. 7. Танеев, Сергей, Подвижной контрапункт строгого письма, М. П. Беляев, 1909.			
No. of active teaching classes:		Lectures: 2	Practical work: 1
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Analysis	10	Oral Exam	30
Attendance	10	Written Exam	30
Production of compositions	20		

Study program: Bachelor academic studies ;			
Course: OHKT3 - Counterpoint 3			
Teachers: Tošić O. Vladimir, Full Professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
Assistants: Korać M. Vladimir, Assistant; Simić M. Stanko, Assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: Accomplished Counterpoint 2 exam prerequisites (OHKT2)			
Course objective: Training students for polyphonic way of musical thinking in the Baroque style, which is achieved through example analysis from musical literature and self-contained producing of compositions in given style manner.			
Course outcomes: At the end of the course from students there will be expected to be capable for: understanding of organization of two-voice instrumental polyphonic composition, practical governing with characteristical contrapuntal phenomenons in this style, analysis of contrapuntal procedures in the assinged polyphonic composition, producing of two-voice style composition (two-voice invention).			
Course content: <u>Theoretical teaching</u> Tonal system, contrapuntal melody, two-voice instrumental contrapuntal setting, contrapuntal techniques in two-voice instrumental contrapuntal setting. Themes for processing: 1. Shaping of Baroque contrapuntal style and particularities of instrumental polyphony 2. Tonal foundation and harmonic characteristics of Baroque instrumental counterpoint 3. Melodic characteristics of Baroque instrumental counterpoint 4. Two-voice setting (1st part) 5. Two-voice setting (2nd part) 6. Imitation (1st part) 7. Imitation (2nd part) 8. Canon 9. Invertible counterpoint (1st part) 10. Invertible counterpoint (2nd part) 11. Sequences (1st part) 12. Sequences (2nd part) 13. Two-voice invention (1st part) 14. Two-voice invention (2nd part) 15. Recapitulation of coursework and preparation for exam. <u>Practical teaching</u> Production of written works and analysis according to theoretical units. Written part of exam: Production of two-voice composition with imitation (two-voice invention). Oral part of exam: analysis of contrapuntal procedures in the frame of the given polyphonic fragment, two questions from the coursework.			
Literature: 1. Peričić, Vlastimir, Instrumentalni i vokalno-instrumentalni kontrapunkt, Beograd, Univerzitet umetnosti, 1987. 2. Živković, Mirjana, Instrumentalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 3. Radenković, Milutin, Sekvenca u klasičnoj instrumentalnoj fugi, Beograd, Umetnička akademija, 1972.			
No. of active teaching classes:		Lectures: 2	Practical work: 1
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Analysis	10	Oral Exam	30
Attendance	10	Written Exam	30
Production of compositions	20		

Study program: Bachelor academic studies ;			
Course: OHKT4 - Counterpoint 4			
Teachers: Tošić O. Vladimir, Full Professor; Repanić A. Predrag, Associate professor; Božanić Ž. Zoran, Assistant Professor; Belić R. Senka, Teacher			
Assistants: Korać M. Vladimir, Assistant; Simić M. Stanko, Assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: Accomplished Counterpoint 3 exam prerequisites (OHKT3)			
Course objective: Training students for polyphonic way of musical thinking in the Baroque style, which is achieved through example analysis from musical literature and self-contained producing of compositions in given style manner.			
Course outcomes: At the end of the course from students there will be expected to be capable for: understanding of organization of multi-voice instrumental and vocal-instrumental polyphonic composition, self-contained analysis of instrumental and vocal-instrumental polyphonic musical works, practical reconstruction of polyphonic work of given stylish epoch through production of three-voice and four-voice stylish composition (fugue).			
Course content: <u>Theoretical teaching</u> Three-voice and multi-voice instrumental contrapuntal setting, contrapuntal techniques in three-voice and multi-voice contrapuntal setting, instrumental and vocal-instrumental polyphonic form. Themes for processing: 1. Three-voice, four-voice and multi-voice contrapuntal setting 2. Three-voice invention 3. General characteristics of fugue 4. Exposition of fugue 5. Transitional sections in fugue 6. Development in fugue 7. Final part of fugue 8. Fugue with more themes 9. Application of fugue and fugal manner in Baroque 10. Ricercar, contrapuntal variations 11. Prelude, toccata, fantasia, chorale prelude and chorale fantasia 12. Baroque suite 13. Vocal-instrumental forms 14. Polyphony after Baroque 15. Recapitulation of coursework and preparation for exam. <u>Practical teaching</u> Production of written works and analysis according to theoretical units. Written part of exam: Production of three-voice fugue. Oral part of exam: Analysis of instrumental Baroque music polyphonic piece, two questions from the coursework.			
Literature: 1. Perić, Vlastimir, Instrumentalni i vokalno-instrumentalni kontrapunkt, Beograd, Univerzitet umetnosti, 1987. 2. Živković, Mirjana, Instrumentalni kontrapunkt, Beograd, Zavod za udžbenike i nastavna sredstva, 1991. 3. Radenković, Milutin, Sekvenca u klasičnoj instrumentalnoj fugi, Beograd, Umetnička akademija, 1972.			
No. of active teaching classes:		Lectures: 2	Practical work: 1
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points -60
Analysis	10	Oral Exam	30
Attendance	10	Written Exam	30
Production of compositions	20		

Study program: Bachelor academic studies ;			
Course: ODKP1 - Performing practice 1 , ODKP2 - Performing practice 2, ODKP3 - Performing practice 3			
Teachers: Đukić M. Marija, Full Professor; Živković J. Ninoslav, Full Professor; Jovičić J. Dubravka, Full Professor; Penčić D. Branko, Full Professor; Rajković Đ. Maja, Full Professor; Serdar M. Aleksandar, Full Professor; Sinadinović M. Dejan, Full Professor; Stanković Ž. Lidija, Full Professor; Humo-Rajevac A. Tijana, Full Professor; Šandorov S. Aleksandar, Full Professor; Vukelja D. Ljiljana, Associate Professor; Milošević R. Vladimir, Associate Professor; Mitrovic S. Natasha, Associate Professor; Mihajlovic D. Miloš, Associate Professor; Pavlović P. Aleksandra, Associate Professor; Radić R. Nenad, Associate Professor; Stošić P. Dejan, Associate Professor; Cvijić T. Vladimir, Associate Professor; Jovanović-Petrović R. Jelena, Assistant Professor			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: None			
Course objective: The main goal of the course is mastering the skills necessary for the successful realization of concert activities. The ultimate goal is to reach a high professional level of a concert musician.			
Course outcomes: Mastering all segments of the professional requirements necessary for the successful and comprehensive realization of the concert performance. Students acquire knowledge in the field of creating concert program, physical and psychological preparation for music competition and concert performance, writing of art biography, creation of digital portfolio, basis of music entrepreneurship, acquire a high professional level of ability to realize and express their own artistic concepts, have a deep understanding of practical and theoretical studies and are able to use this knowledge in further artistic development. They are capable of innovative thinking, and independent realization of complex artistic activities.			
Course content: Teaching lessons: Topics: preparation for concert performance, self-confidence, expression, style, body language, appearance, environment, spatial positioning, creation of concert program, creation and management of digital portfolio, creative thinking, basics of music entrepreneurship. Practical lessons: The student has to perform a minimum of 3 compositions during the year. She/he has to watch a video of one of his performances and has to write a review - in the length of two to three pages. The student has an obligation to visit two concerts of different genres and to write a review for both concerts (in volume of two pages).			
Literature: 1. McLaughlin, Carol. Power Performance. IntegrityInc., Tucson, USA, 2008 2. Popović Mladenović, T., Bogunović, B., Perković, I. Interdisciplinary approach to music: Listening, performing, composing. Fakultet muzičke umetnosti u Beogradu, 2014 3. Drucker, Peter F. Innovation and Entrepreneurship. New York: Harper Business, 1985, 4. Spellman, Peter. The Musician's Internet. Boston, Ma: Berklee Press, 2002. 5. Wallace, David. Reaching Out: A Musician's Guide to Interactive Performance. New York: McGraw-Hill High Education, 2008. 6. AEC Publication Literature Study: Preparing Young Musicians for Professional. Utrecht, The Netherlands: Erasmus Thematic Network for Music.			
No. of active teaching classes:		Lectures: 2	Practical work: 2
Teaching methods: Other forms of teaching - compulsory concert activity, playing, listening, writing reviews and critics of concerts, creating and managing a digital portfolio, etc. Lectures: collective teaching, group size up to 300 Additional teaching: collective teaching, group size up to 300			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points -30
Activity during lectures	15	Exam	30
Concert performances	30		
Critics and reviews	25		

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

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

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

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

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHAR1 - Arranging 1			
Teachers: Brkljačić K. Ivan, associate professor			
Assistants: Simić M. Stanko, assistant			
Course status: elective			
Number of ECTS: 2			
Prerequisites: Expected ESP points in subjects: Harmony, Music Forms or Music Part Analysis.			
Course objective: Having in mind a final goal which should be realized through studying on Music Pedagogy module (teachers in elementary music schools, in future) this course should enable students to overmaster the simplest one-part and two-part music textures and also enable creative use of the most important melodic instruments as a solo or duo. Development of creative abilities and overmastering the practical skills which are necessary for arrangement, for functional and purposeful using of the melodic instruments.			
Course outcomes: Ability of students to independently and inventively use the most important melodic instruments that can be met in school (and other) practice. Competence for using them as a solo (by composing short melodic fragments or adaptation - arranging already finished musical fragments), as a duo or as accompanied by one harmonic instrument (piano). Development of critical and self-critical thinking; using of knowledge in practice; development of communication skills with the aim of cooperation with a closer social and international environment; basic knowledge and understanding of music pedagogy; linking and using knowledge from different pedagogical fields; solving problems in practice by monitoring and applying newness using scientific methods and processes; development of skills in the using of knowledge in the field of music pedagogy and music in general.			
Course content: <u>Theory teaching</u> Introduction and creative use of the most important melodic instruments - solo, as a duo and accompanying harmonic instrument (piano, accordion, guitar), as well as <i>ad hoc</i> instrumental ensembles. <u>Practical teaching</u> 1. Arrangement and arranging; definition and field of work; similar and related terms. 2, 3. Knowledge and using of technical possibilities in practice, sound and expressive performances of the most important string, wind and brass melodic instruments. 4. Creating an arrangement for 1 melodic instrument. 5. Two-part music arranging. Treatment of intervals. Harmonic meaning of two-part music; latent harmony, successive harmony. 6. Two-part homophonic textures. Two-part polyphonic textures. 7, 8. Creation of two-part music arrangements. 9. Colloquium. 10. Function, principles and general features of instrumental accompaniment for vocal or instrumental melody. The most suitable instruments for accompanying melodies, piano. 11, 12. Creation of a piano accompaniment arrangement. 13, 14. Introduction with technical and sound properties of accordion and guitar. 15. Creating an arrangement accompanied by guitar and accordion. Colloquium: Creation of one-part and two-part music arrangements for string or wind instruments. Examination: Making a piano accompaniment arrangement on a given one-part music fragment. The answer to the theoretical question.			
Literature: 1. Despić, Dejan, Harmonija sa harmonskom analizom, Zavod za udžbenike i nastavnasredstva, Beograd, 1997. 2. Despić, Dejan, Harmoniska analiza, Umetnička akademija, Beograd 1970. 3. Kohoutek, Ctírad, Tehnika komponovanja u muzici XX veka (prev. Sa ruskog D. Despić), Univerzitet umetnosti, Beograd. 1984. 4. Peričić, Vlastimir, Kratak pregled razvoja harmonskih stilova, Umetnička akademija, Beograd, 1972. 5. Ulehla, Ludmila, Impresionizam, (II deo Savremene harmonije), Fakultet muzičke umetnosti, Beograd, 1989.			
No. of active teaching classes:		Lectures: 2	Practical work: 1
Teaching methods: Lectures illustrated by examples (notary, sound) from appropriate literature, discussion, analysis, practical music (playing / singing / examples from literature and their arrangements), exercises, making arrangement (in a given and free composition) and compulsory examinations. Work in the library (analytical listening of examples from literature, consulting literature). Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Regular attendance and exercise activity	5	Oral Exam	30
All pre-departure obligations have been fully and on time evaluated and positively evaluated	5	Written Exam	30
Two required tests of knowledge	30		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OHAR2 - Arranging 2			
Teachers: Brkljačić K. Ivan, associate professor			
Assistants: Simić M. Stanko, assistant			
Course status: elective			
Number of ECTS: 2			
Prerequisites: Fulfillment of pre-arranging obligations from Arrangement 1 (OHAR1).			
Course objective: Having in mind a final goal which should be realized through studying on Music Pedagogy module (teachers in elementary music schools, in future) this course should enable students to overmaster polyphonic textures and instrumental ensembles which purpose is children's playing of music.			
Course outcomes: Ability of students to creatively use given music instruments which purpose is children's playing of music (recorders, instruments of <i>Orff Schulwerk</i> etc.) through arrangements of different compositions for three-part and four-part ensemble of recorders and polyphony ensembles with Orff instruments (with or without recorders) in given or open ensemble. Readiness for working in pre-school institutions, in amateur societies or cultural centers.			
Course content: <u>Theory teaching</u> Introduction to instruments which purpose is children's playing of music and purposeful use of those instruments. Writing and playing of arrangements for polyphonic ensembles which are made of those instruments. <u>Practical teaching</u> 1. Introduction of technical possibilities, tone producing and expression performance of recorder (block flute). 2. Uniform notation, types of registers, diatonic and chromatic variants; recorders in two-part music. 3. Polyphonic ensembles of recorders and principles of arranging. 4. Three-part and four-part ensembles of recorders. 5, 6. Creation of arrangements for ensembles of recorders. 7. Colloquium. 8. General characteristics and purpose of Orff instruments. Introduction and basic classification of instruments. 9. Membranophone and idiophone wood instruments with indefinite tone height. 10. Idiophone metal instruments with indefinite tone height. 11. Writing of music for instruments with indefinite tone height. 12. Instruments with definite tone height. 13. Principles (and processes) of arranging. 14, 15. Playing of arrangements in practice. Colloquium: Creation of music arrangement for four-part ensemble of recorders. Examination: Making an arrangement for an ensemble of Orff instruments. The answer to the theoretical question.			
Literature: 1. Dejan Despić: Muzički instrumenti, UU, Beograd 2. Dejan Despić: Višeglasni aranžmani, UU, Beograd 3. Slobodan Raicki: Zbirka primera za aranžiranje i aranžmana za ansamble Orfovih instrumenata, FMU, Beograd, 2008 4. Slobodan Raicki: Aranžiranje za ansamble frulica (blok flauta), FMU, Beograd, 2014.			
No. of active teaching classes:		Lectures: 2	Practical work: 1
Teaching methods: Lectures illustrated by examples (notary, sound) from appropriate literature, discussion, analysis, practical music (playing / singing / examples from literature and their arrangements), exercises, making arrangement (in a given and free composition) and compulsory examinations. Work in the library (analytical listening of examples from literature, consulting literature). Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Regular attendance and exercise activity	5	Oral Exam	30
All pre-departure obligations have been fully and on time evaluated and positively evaluated	5	Written Exam	30
Two required tests of knowledge	30		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OUBHD1 - Choral conducting 1			
Teachers: Šouc-Tričković M. Vesna, full professor; Jovanović V. Dragana, assistant professor			
Assistants: /			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: The subject is directed to acquaintance and development of all elements of choir conducting, first of all, manual and vocal techniques, as well as the skills of interpretative interpretation of the choral part. The aim is to train a student for practical work with all kinds of choirs: children, women, men and mixed.			
Course outcomes: From the future choir conductor, it is expected to practically apply knowledge from this very complex discipline, summing up the knowledge of theoretical and practical music subjects. Knowing conductor and vocal technique, musical stylistics, ways and organization of work with different vocal ensembles, must be a prerequisite for the active participation of choir conductor in the preparation of public appearances with the ensemble.			
Course content: The course choral conduct is conceived as a basis for acquaintance of students with all the essential elements of choral work and future practical work with different ensembles. In addition to the necessary analytical part of teaching, the priority and focus is on practical teaching. Lectures are organized in such a way that the lecturer plays the given work on the piano and / or students from the group actively participate in singing choral sections. The discussion on the interpretation of the given composition is followed. Although teaching is a collective type, special emphasis is put on individual work with students. Numerous technical exercises are devoted to developing the student's manual technique, as well as the composition of all the leading stylistic periods, from Renaissance to contemporary music. The colloquium is laid individually, as a check of knowledge through the application of previously transmitted material in the presentation of conductive practice. The exam is the conduct of one of the least three-part choral compositions, and it is individually, with the correction of the teacher, the colleague of the student or singing the choir / group of singers.			
Literature: 1. Vojislav Ilić, Vežbe za horsko dirigovanje, Beograd, Muzička akademija, 19? 2. Vojislav Ilić, Horske vežbe, Beograd, Muzička akademija, 1957. 3. Zlatan Vauda, Vokalize, Beograd, Dečji kulturni centar, 2006. 4. Suzana Kostić, Horsko dirigovanje, Niš, Studentski kulturni centar, 1997. 5. Teodor Romanić, Kreativnost dirigentske prakse, Sarajevo, Sarajevo - Publishing, Biblioteka Posebna izdanja, 2001. 6. Gordana Karan i Dragana V. Jovanović, Antologija srpske muzike za dečji i ženski hor kompozitora druge polovine 19. i prve polovine 20. veka, knjiga 1: jednoglasne i dvoglasne pesme i knjiga 2: troglasne i četvoroglasne pesme, Beograd, Klett, 2014-2015. 7. U obzir dolazi sva dostupna instruktivna literatura odgovarajuće težine. Na primer: 8. Moteti i madrigali (G. P. Palestrina, O. Lasso, J. Gallus, C. Monteverdi) 9. Korali (J. S. Bach) 10. Horovi (A. Caplet, R. Schumann, J. Brahms, B. Smetana, B. Britten) 11. Stevan St. Mokranjac: Rukoveti .			
No. of active teaching classes:		Lectures: 0	Practical work: 2
Teaching methods: Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Attendance at classes	15	Oral Exam	40
Activity during classes	15		
Colloquiums	30		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OUBHD2 - Choral conducting 2			
Teachers: Šouc-Tričković M. Vesna, full professor; Jovanović V. Dragana, assistant professor			
Assistants: /			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: Passed the exam Choral conducting 1 - OUBHD1			
Course objective: The subject is directed towards acquaintance and development of all elements of choir conducting, first of all, manual and vocal techniques, as well as the skills of interpretative interpretation of the choral part. The aim is to train a student for practical work with all kinds of choirs: children, women, men and mixed.			
Course outcomes: From the future choir conductor, it is expected to practically apply knowledge from this very complex discipline, summing up the knowledge of theoretical and practical music subjects. Knowing conductor and vocal technique, musical stylistics, ways and organization of work with different vocal ensembles, must be a prerequisite for the active participation of choir conductor in the preparation of public appearances with the ensemble.			
Course content: The course choral conducting is conceived as a basis for acquaintance of students with all the essential elements of choral work and future practical work with different ensembles. In addition to the necessary analytical part of teaching, the priority and focus is on practical teaching. Lectures are organized in such a way that the lecturer plays the given work on the piano and / or students from the group actively participate in singing choral sections. The discussion on the interpretation of the given composition is followed. Although teaching is a collective type, special emphasis is put on individual work with students. Numerous technical exercises are devoted to developing the student's manual technique, as well as the composition of all the leading stylistic periods, from Renaissance to contemporary music. The colloquium is laid individually, as a check of knowledge through the application of previously transmitted material in the presentation of conductive practice. The exam consists of conducting at least four-part choral compositions, and it is individually, with the correction of the teacher, the student's colleague or singing the choir / group of singers.			
Literature: 1. Vojislav Ilić, Vežbe za horsko dirigovanje, Beograd, Muzička akademija, 19? 2. Vojislav Ilić, Horske vežbe, Beograd, Muzička akademija, 1957. 3. Zlatan Vauda, Vokalize, Beograd, Dečki kulturni centar, 2006. 4. Suzana Kostić, Horsko dirigovanje, Niš, Studentski kulturni centar, 1997. 5. Teodor Romanić, Kreativnost dirigentske prakse, Sarajevo, Sarajevo - Publishing, Biblioteka Posebna izdanja, 2001. 6. Gordana Karan i Dragana V. Jovanović, Antologija srpske muzike za dečji i ženski hor kompozitora druge polovine 19. i prve polovine 20. veka, knjiga 1: jednoglasne i dvoglasne pesme i knjiga 2: troglasne i četvoroglasne pesme, Beograd, Klett, 2014-2015. 7. U obzir dolazi sva dostupna instruktivna literatura odgovarajuće težine. Na primer: 8. Moteti i madrigali (G. P. Palestrina, O. Lasso, J. Gallus, C. Monteverdi) 9. Korali (J. S. Bach) 10. Horovi (A. Caplet, R. Schumann, J. Brahms, B. Smetana, B. Britten) 11. Stevan St. Mokranjac: Rukoveti .			
No. of active teaching classes:		Lectures: 0	Practical work: 2
Teaching methods: Lectures: collective teaching, group size up to 200 Exercises: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Attendance at classes	15	Oral Exam	40
Activity during classes	15		
Colloquiums	30		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OJES1 – Ethnomusicology of contemporary worlds
Teachers: Nenić S. Iva, Assistant professor
Assistants: /
Course status: elective
Number of ECTS: 4
Prerequisites: Passed exams from the previous year (which enabled the enrollment of the fourth year of studies)
Course objective: The aim of the course is to introduce students to the thematic selection of contemporary music phenomena, genres, tendencies and communities that form a heterogeneous map of subjects of current ethnomusicological researches, as well as to gain basic knowledge about existing approaches to contemporary music phenomena through the analysis of ideological, cultural, media and political dispositions of music and music performance in the modern world.
Course outcomes: Mastering the elementary theoretical vocabulary and current analytical models applied in the explanation of contemporary, neo / post-traditional and popular music in the context of social and cultural processes in the late 20 th and current 21 st centuries, the acquisition of competences for further independent scientific research work in the given fields, as well as for creative work on practical and applied aspects of ethnomusicology.
Course content: <u>Teaching lessons (theory):</u> The course is dedicated to contemporary music genres, communities and cultures in a post-traditional, global society. Thematic units: music, authenticity and hybridity, music in the age of the Internet and contemporary reproduction technologies, music and the body, music and politics, music and affiliation. Thematic units: 1. globalization and glocalization of popular music genres; 2. revival processes on examples of neo-traditional musical movements; 3. metaphors of East and West in the discourse of traditional and contemporary musical cultures; 4. virtual music communities; 5. the concept of authorship, origin / originals and copies in the digital environment; 6. eco-musicology and sustainable development; 7. music-stage spectacles and Diva figure in the 21st century; 8. biomusicological and ethnomusicological theories of entrainment; 9. body and discourses on race and gender in the practice of musical performance; 10. music in the service of mapping social space; 11. formations, communities and cohorts organized around music; 12. music as a form of social activism; 13. music and discourses of nostalgia; 14. music and ethnicity; gender and sexuality in the context of contemporary music practices. <u>Practical lessons:</u> Analysis of selected experimental cases, essay writing, fieldwork (maximum two), debates and student presentations. The written part of the exam consists of making a short comment on the topic given on the spot (topics can be: the general theoretical thesis, audio / audiovisual recording, passage from the literature). The oral part of the exam includes two questions from the literature and from the lectures.
Literature: 1. Beijker, Ketrin. 2011. <i>Zvuci granice. Popularna muzika, rat i nacionalizam u Hrvatskoj posle 1991.</i> Beograd: XX vek. (odabrana poglavlja); 2. Frit, Sajmon. 2007. "Može li popularna muzika da napreduje? razmišljanja o istoriji popularne muzike". <i>Muzikologija</i> 7: 247-257; 3. McClary, Susan and Robert Walser. 1994. "Theorizing the Body in African-American Music". <i>Black Music Research Journal</i> (Selected Papers from the 1993 National Conference on Black Music Research (Spring, 1994) 14 (1): 75-84; 4. Wong, Deborah. 2000. "Taiko and the Asian/American Body: Drums," Rising Sun," and the Question of Gender". <i>The World of Music</i> 42 (3): 67-78; 5. Clayton, Martin, Rebecca Sager, and Udo Will. 2005. "In time with the music: The concept of entrainment and its significance for ethnomusicology." <i>European meetings in ethnomusicology</i> , 11: 3-142. (odabrana poglavlja); 6. Born, Georgina, and David Hesmondhalgh (eds). 2000. <i>Western Music and its Others: Difference, Representation, and Appropriation in Music.</i> Los Angeles: University of California Press. (odabrana poglavlja); 7. Clayton, Martin, Trevor Herbert, and Richard Middleton (eds). 2003. <i>The cultural study of music: A critical introduction.</i> New York and London: Routledge. (odabrana poglavlja); 8. Stokes, Martin, ed. 1994. <i>Ethnicity, identity and music: The musical construction of place.</i> Oxford: Berg. (odabrana poglavlja); 9. Moisala, Pirkko, and Beverley Diamond (eds). 2000. <i>Music and gender.</i> Urbana and Chicago: University of Illinois Press. (odabrana poglavlja); 10. Polymeropoulou, Marilou. 2014. "Chipmusic, Fakebeat and the Discourse of Authenticity in the Chip Scene". <i>Widerscreen</i> 1 (2); 11. Livingston, Tamara E. 1999. "Music revivals: Towards a general theory." <i>Ethnomusicology</i> 43 (1): 66-85; 12. Nenić, Iva. 2010. "Popkulturalni povratak tradicije (World da, ali Turbo?)". U <i>Istorija umetnosti u Srbiji XX vek – I tom: Radikalne umetničke prakse 1913 – 2008</i> , ur. Miško Šuvaković, 915-924. Beograd: Orion Art; 13. Nenić, Iva. 2009. "Roze kiborzi i (de) centrirane ideološke mašine: preobražaji muzičke kulture (turbo) folka." <i>Genero</i> 13: 63-80; 14. Feld, Steven. 1996. "Pygmy POP. A genealogy of schizophonic mimesis." <i>Yearbook for Traditional Music</i> 28: 1-35; 15. Feld, Steven. 1994. "A poetics of place: ecological and aesthetic co-evolution in a Papua New Guinea rainforest community." <i>The Soundscape Newsletter</i> 8; 16. Bohlman, Philip V. 2007. "The Politics of Power, Pleasure and Prayer in the Eurovision Song Contest". <i>Muzikologija</i> 7: 39-67; 17. Čolović, Ivan. 2006. <i>Etno – priče o muzici sveta na Internetu.</i> Beograd: XX vek; 18. Višnjić, Jelena. 2009. "'Idealno loša': politike rekonstrukcije identiteta turbo-folka u savremenoj Srbiji." <i>Genero</i> 13: 43-61; 19. Zakić, Mirjana, and Danka Lajić-Mihajlović. 2012. "(Re) creating the (folk music) tradition: The national competition of brass orchestras at the Dragačevo Trumpet Festival." <i>New Sound -International Magazine for Music</i> 39 (1): 58-79; 20. Cottrell, Stephen. 2010. "Ethnomusicology and the music industries: An overview." <i>Ethnomusicology Forum</i> 19 (1): 3-25;

21. Manuel, Peter. 1995. "Music as symbol, music as simulacrum: postmodern, pre-modern, and modern aesthetics in subcultural popular musics." Popular Music14 (02): 227-239.

No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures with demonstrations on given topics, reading groups, discussions, fieldwork workshops, writing essays Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during lectures	10	Oral Exam	40
Practice	30	Written exam	20

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

Seminar paper/s	15		
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Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OGS01 – History of Music 1, Seminar – general history of music			
Teachers: Jeremić Molnar V. Dragana, professor; Marinković D. Sonja, professor; Mikić S. Vesna, professor; Perković B. Ivana, professor; Popović Mladenović B. Tijana, professor; Stefanović M. Ana, professor; Stojanović-Novčić P. Dragana, professor; Masnikosa V. Marija, associate professor; Leković M. Biljana assistant professor			
Assistants: Marković J. Marina, Miladinović-Prica R. Ivana, Mitrović D. Radoš, Petković R. Ivana, Cvetković A. Stefan			
Course status: elective			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Students are enabled to conduct scientific research work through practical mastering of methodology and technique of writing scientific paper .			
Course outcomes: Students will develop skills for understanding the subject of his/her research, functional shaping of a musicological text and clear formulation of ideas.			
Course content: Analytic-historiographic research in the field of chosen subject, formulation of content, methods and goals, use of scientific methodology, shaping essays (15 pages) and its technical preparation. Next step upon approval of the seminar paper is its presentation (15-20 minutes) and public defense of the paper. Two referents are appointed for the paper: student and teacher. Discussion is limited to 10-15 minutes. Work dynamics: 1-5 weeks: work on sources and literature, music pieces analysis; 5-10 weeks: creating a text plan and realization of some parts of the paper; 10-14 weeks: final shaping and making of the presentation; 15 week: presentation of paper and familiarizing students with seminar papers Presentation of the seminar paper: public presentation of the written study on a given topic Exam: Oral defense of the exam version of the seminar paper.			
Literature: 1. Musicological literature from the chosen field			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Work with mentor – lectures, analysis of the selected examples, discussion about literature Lectures: group of up to 200 students Additional lectures: groups of up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 55	Final exam:	Points - 30
Attendance	5	Defense of the seminar paper	30
Activity and meeting the deadlines	5		
Activity and participation at presentations	20		
Seminar paper/s	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OGSN1 Seminar paper in History of music 1- National history of music			
Teachers: Jeremić Molnar V. Dragana, professor; Marinković D. Sonja, professor; Mikić S. Vesna, professor; Perković B. Ivana, professor; Popović Mladenović B. Tijana, professor; Stefanović M. Ana, professor; Stojanović-Novčić P. Dragana, professor; Masnikosa V. Marija, associate professor; Leković M. Biljana assistant professor			
Assistants: Marković J. Marina, Miladinović-Prica R. Ivana, Mitrović D. Radoš, Petković R. Ivana, Cvetković A. Stefan			
Course status: elective			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Students are enabled to conduct scientific research work through practical mastering of methodology and technique of writing scientific paper .			
Course outcomes: Students will develop skills for understanding the subject of his/her research, functional shaping of a musicological text and clear formulation of ideas.			
Course content: Analytic-historiographic research in the field of chosen subject, formulation of content, methods and goals, use of scientific methodology, shaping essays (15 pages) and its technical preparation. Next step upon approval of the seminar paper is its presentation (15-20 minutes) and public defense of the paper. Two referents are appointed for the paper: student and teacher. Discussion is limited to 10-15 minutes. Work dynamics: 1-5 weeks: work on sources and literature, music pieces analysis; 5-10 weeks: creating a text plan and realization of some parts of the paper; 10-14 weeks: final shaping and making of the presentation; 15 week: presentation of paper and familiarizing students with seminar papers Presentation of the seminar paper: public presentation of the written study on a given topic Exam: Oral defense of the exam version of the seminar paper.			
Literature: 1. Musicological literature from the chosen field			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Work with mentor – lectures, analysis of the selected examples, discussion about literature Lectures: group of up to 200 students Additional lectures: groups of up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 55	Final exam:	Points - 30
Attendance	5	Defense of the seminar paper	30
Activity and meeting the deadlines	5		
Activity and participation at presentations	20		
Seminar paper/s	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OGS02 Seminar paper in History of music 2 - General history of music (Baroque, Classicism)			
Teachers: Jeremić Molnar V. Dragana, professor; Marinković D. Sonja, professor; Mikić S. Vesna, professor; Perković B. Ivana, professor; Popović Mladenović B. Tijana, professor; Stefanović M. Ana, professor; Stojanović-Novčić P. Dragana, professor; Masnikosa V. Marija, associate professor; Leković M. Biljana assistant professor			
Assistants: Marković J. Marina, Miladinović-Prica R. Ivana, Mitrović D. Radoš, Petković R. Ivana, Cvetković A. Stefan			
Course status: elective			
Number of ECTS: 4			
Prerequisites: Passed Seminar paper in History of Music 1			
Course objective: Students are enabled to conduct scientific research work through practical mastering of methodology and technique of writing scientific paper .			
Course outcomes: Students will develop skills for understanding the subject of his/her research, functional shaping of a musicological text and clear formulation of ideas.			
Course content: Analytic-historiographic research in the field of chosen subject, formulation of content, methods and goals, use of scientific methodology, shaping essays (15 pages) and its technical preparation. Next step upon approval of the seminar paper is its presentation (15-20 minutes) and public defense of the paper. Two referents are appointed for the paper: student and teacher. Discussion is limited to 10-15 minutes. Work dynamics: 1-5 weeks: work on sources and literature, music pieces analysis; 5-10 weeks: creating a text plan and realization of some parts of the paper; 10-14 weeks: final shaping and making of the presentation; 15 week: presentation of paper and familiarizing students with seminar papers Presentation of the seminar paper: public presentation of the written study on a given topic Exam: Oral defense of the exam version of the seminar paper.			
Literature: 1. Musicological literature from the chosen field			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Work with mentor – lectures, analysis of the selected examples, discussion about literature Lectures: group of up to 200 students Additional lectures: groups of up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 55	Final exam:	Points - 30
Attendance	5	Defense of the seminar paper	30
Activity and meeting the deadlines	5		
Activity and participation at presentations	20		
Seminar paper/s	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OGSN2 Seminar paper in History of music 2 -General history of music (Romanticism)			
Teachers: Jeremić Molnar V. Dragana, professor; Marinković D. Sonja, professor; Mikić S. Vesna, professor; Perković B. Ivana, professor; Popović Mladenović B. Tijana, professor; Stefanović M. Ana, professor; Stojanović-Novčić P. Dragana, professor; Masnikosa V. Marija, associate professor; Leković M. Biljana assistant professor			
Assistants: Marković J. Marina, Miladinović-Prica R. Ivana, Mitrović D. Radoš, Petković R. Ivana, Cvetković A. Stefan			
Course status: elective			
Number of ECTS: 4			
Prerequisites: Passed Seminar paper in History of music 1			
Course objective: Students are enabled to conduct scientific research work through practical mastering of methodology and technique of writing scientific paper .			
Course outcomes: Students will develop skills for understanding the subject of his/her research, functional shaping of a musicological text and clear formulation of ideas.			
Course content: Analytic-historiographic research in the field of chosen subject, formulation of content, methods and goals, use of scientific methodology, shaping essays (15 pages) and its technical preparation. Next step upon approval of the seminar paper is its presentation (15-20 minutes) and public defense of the paper. Two referents are appointed for the paper: student and teacher. Discussion is limited to 10-15 minutes. Work dynamics: 1-5 weeks: work on sources and literature, music pieces analysis; 5-10 weeks: creating a text plan and realization of some parts of the paper; 10-14 weeks: final shaping and making of the presentation; 15 week: presentation of paper and familiarizing students with seminar papers Presentation of the seminar paper: public presentation of the written study on a given topic Exam: Oral defense of the exam version of the seminar paper.			
Literature: 1. Musicological literature from the chosen field			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Work with mentor – lectures, analysis of the selected examples, discussion about literature Lectures: group of up to 200 students Additional lectures: groups of up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 55	Final exam:	Points - 30
Attendance	5	Defense of the seminar paper	30
Activity and meeting the deadlines	5		
Activity and participation at presentations	20		
Seminar paper/s	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OGSN3 Seminar paper in History of music 3 -National history of music			
Teachers: Jeremić Molnar V. Dragana, professor; Marinković D. Sonja, professor; Mikić S. Vesna, professor; Perković B. Ivana, professor; Popović Mladenović B. Tijana, professor; Stefanović M. Ana, professor; Stojanović-Novčić P. Dragana, professor; Masnikosa V. Marija, associate professor; Leković M. Biljana assistant professor			
Assistants: Marković J. Marina, Miladinović-Prica R. Ivana, Mitrović D. Radoš, Petković R. Ivana, Cvetković A. Stefan			
Course status: elective			
Number of ECTS: 4			
Prerequisites: Passed Seminar paper in History of music 2			
Course objective: Students are enabled to conduct scientific research work through practical mastering of methodology and technique of writing scientific paper .			
Course outcomes: Students will develop skills for understanding the subject of his/her research, functional shaping of a musicological text and clear formulation of ideas.			
Course content: Analytic-historiographic research in the field of chosen subject, formulation of content, methods and goals, use of scientific methodology, shaping essays (15 pages) and its technical preparation. Next step upon approval of the seminar paper is its presentation (15-20 minutes) and public defense of the paper. Two referents are appointed for the paper: student and teacher. Discussion is limited to 10-15 minutes. Work dynamics: 1-5 weeks: work on sources and literature, music pieces analysis; 5-10 weeks: creating a text plan and realization of some parts of the paper; 10-14 weeks: final shaping and making of the presentation; 15 week: presentation of paper and familiarizing students with seminar papers Presentation of the seminar paper: public presentation of the written study on a given topic Exam: Oral defense of the exam version of the seminar paper.			
Literature: 1. Musicological literature from the chosen field			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Work with mentor – lectures, analysis of the selected examples, discussion about literature Lectures: group of up to 200 students Additional lectures: groups of up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 55	Final exam:	Points - 30
Attendance	5	Defense of the seminar paper	30
Activity and meeting the deadlines	5		
Activity and participation at presentations	20		
Seminar paper/s	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OGS03 Seminar paper in History of music 3 -General history of music			
Teachers: Jeremić Molnar V. Dragana, professor; Marinković D. Sonja, professor; Mikić S. Vesna, professor; Perković B. Ivana, professor; Popović Mladenović B. Tijana, professor; Stefanović M. Ana, professor; Stojanović-Novčić P. Dragana, professor; Masnikosa V. Marija, associate professor; Leković M. Biljana assistant professor			
Assistants: Marković J. Marina, Miladinović-Prica R. Ivana, Mitrović D. Radoš, Petković R. Ivana, Cvetković A. Stefan			
Course status: elective			
Number of ECTS: 4			
Prerequisites: Passed Seminar paper in History of music 2			
Course objective: Students are enabled to conduct scientific research work through practical mastering of methodology and technique of writing scientific paper .			
Course outcomes: Students will develop skills for understanding the subject of his/her research, functional shaping of a musicological text and clear formulation of ideas.			
Course content: Analytic-historiographic research in the field of chosen subject, formulation of content, methods and goals, use of scientific methodology, shaping essays (15 pages) and its technical preparation. Next step upon approval of the seminar paper is its presentation (15-20 minutes) and public defense of the paper. Two referents are appointed for the paper: student and teacher. Discussion is limited to 10-15 minutes. Work dynamics: 1-5 weeks: work on sources and literature, music pieces analysis; 5-10 weeks: creating a text plan and realization of some parts of the paper; 10-14 weeks: final shaping and making of the presentation; 15 week: presentation of paper and familiarizing students with seminar papers Presentation of the seminar paper: public presentation of the written study on a given topic Exam: Oral defense of the exam version of the seminar paper.			
Literature: 1. Musicological literature from the chosen field			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Work with mentor – lectures, analysis of the selected examples, discussion about literature Lectures: group of up to 200 students Additional lectures: groups of up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 55	Final exam:	Points - 30
Attendance	5	Defense of the seminar paper	30
Activity and meeting the deadlines	5		
Activity and participation at presentations	20		
Seminar paper/s	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OGSN4 Seminar paper in History of music 4 - National history of music			
Teachers: Jeremić Molnar V. Dragana, professor; Marinković D. Sonja, professor; Mikić S. Vesna, professor; Perković B. Ivana, professor; Popović Mladenović B. Tijana, professor; Stefanović M. Ana, professor; Stojanović-Novčić P. Dragana, professor; Masnikosa V. Marija, associate professor; Leković M. Biljana assistant professor			
Assistants: Marković J. Marina, Miladinović-Prica R. Ivana, Mitrović D. Radoš, Petković R. Ivana, Cvetković A. Stefan			
Course status: elective			
Number of ECTS: 4			
Prerequisites: Passed Seminar paper in History of music 3			
Course objective: Students are enabled to conduct scientific research work through practical mastering of methodology and technique of writing scientific paper .			
Course outcomes: Students will develop skills for understanding the subject of his/her research, functional shaping of a musicological text and clear formulation of ideas.			
Course content: Analytic-historiographic research in the field of chosen subject, formulation of content, methods and goals, use of scientific methodology, shaping essays (15 pages) and its technical preparation. Next step upon approval of the seminar paper is its presentation (15-20 minutes) and public defense of the paper. Two referents are appointed for the paper: student and teacher. Discussion is limited to 10-15 minutes. Work dynamics: 1-5 weeks: work on sources and literature, music pieces analysis; 5-10 weeks: creating a text plan and realization of some parts of the paper; 10-14 weeks: final shaping and making of the presentation; 15 week: presentation of paper and familiarizing students with seminar papers Presentation of the seminar paper: public presentation of the written study on a given topic Exam: Oral defense of the exam version of the seminar paper.			
Literature: 1. Musicological literature from the chosen field			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Work with mentor – lectures, analysis of the selected examples, discussion about literature Lectures: group of up to 200 students Additional lectures: groups of up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 55	Final exam:	Points - 30
Attendance	5	Defense of the seminar paper	30
Activity and meeting the deadlines	5		
Activity and participation at presentations	20		
Seminar paper/s	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OGS04 Seminar paper in History of music 4 -General history of music			
Teachers: Jeremić Molnar V. Dragana, professor; Marinković D. Sonja, professor; Mikić S. Vesna, professor; Perković B. Ivana, professor; Popović Mladenović B. Tijana, professor; Stefanović M. Ana, professor; Stojanović-Novčić P. Dragana, professor; Masnikosa V. Marija, associate professor; Leković M. Biljana assistant professor			
Assistants: Marković J. Marina, Miladinović-Prica R. Ivana, Mitrović D. Radoš, Petković R. Ivana, Cvetković A. Stefan			
Course status: elective			
Number of ECTS: 4			
Prerequisites: Passed Seminar paper in History of music 3			
Course objective: Students are enabled to conduct scientific research work through practical mastering of methodology and technique of writing scientific paper .			
Course outcomes: Students will develop skills for understanding the subject of his/her research, functional shaping of a musicological text and clear formulation of ideas.			
Course content: Analytic-historiographic research in the field of chosen subject, formulation of content, methods and goals, use of scientific methodology, shaping essays (15 pages) and its technical preparation. Next step upon approval of the seminar paper is its presentation (15-20 minutes) and public defense of the paper. Two referents are appointed for the paper: student and teacher. Discussion is limited to 10-15 minutes. Work dynamics: 1-5 weeks: work on sources and literature, music pieces analysis; 5-10 weeks: creating a text plan and realization of some parts of the paper; 10-14 weeks: final shaping and making of the presentation; 15 week: presentation of paper and familiarizing students with seminar papers Presentation of the seminar paper: public presentation of the written study on a given topic Exam: Oral defense of the exam version of the seminar paper.			
Literature: 1. Musicological literature from the chosen field			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Work with mentor – lectures, analysis of the selected examples, discussion about literature Lectures: group of up to 200 students Additional lectures: groups of up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 55	Final exam:	Points - 30
Attendance	5	Defense of the seminar paper	30
Activity and meeting the deadlines	5		
Activity and participation at presentations	20		
Seminar paper/s	40		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OJNZ1 - Folk literature 1
Teachers: Petrović D. Sonja , Associate professor
Assistants: /
Course status: obligatory
Number of ECTS: 4
Prerequisites: None
Course objective: Introduction to the basics of folk or oral literature as a scientific discipline dealing with the study of verbal folklore (Serbian and South Slavic material).
Course outcomes: Acquiring knowledge about history, theory, poetics and the cultural context of folk / oral literature .
Course content: Introduction to the course: folklore and its study; a review of basic terms: folklore, tradition, orality, traditional culture, folk / oral literature; interdisciplinarity of folkloristics. Characteristics and way of existence of folklore: cultural groups; creation, memory and transmission; contact communication; archaic and traditionality, anonymity, individuality and collectivity, syncretism; variability, formulation. Folklore in the historical context 1: folklore, mythology and magical worldview; folklore and beliefs of Old Slavs; medieval folklore; the first folklore records of South Slavs (15-18th century). Folklore in the historical context 2: "the discovery of nations" and its creation in the 18th and 19th centuries and the connection of folklore with national movements; collecting and cultural work and the importance of Vuk Karadžić; the most important collectors and collections (19-20th century) . Study of folklore - an overview of approaches and problems 1: age, origin and continuity of folklore, survivals. Type, structure and genre in folklore. Folklore study - an overview of approaches and problems 2: theories on the spread of folklore; cultural, symbolic and psychological approaches to folklore; literary-poetic and linguistic approaches to folklore. Folklore genres 1. Division. General features of folk poetry. Folklore genres 2. General characteristics of folk prose. Folklore genres 3. Short speech and folklore forms - general features. Mixing (contamination) of genres and styles. Transition forms. Literary analysis and interpretation of folklore text, context and performance. Motif, topic, summary, fable, composition, character. Types of narration, meanings, symbols, values. Analysis of the selected text - the application of the learned. Formulas, types, and functions. Variants and variance. Analysis of the selected text - the application of the learned. Analysis of variants on examples. Recapitulation - preparation for colloquium. Folk (traditional) Calendar; annual and life cycle, Rites of passage (<i>Van Gennep</i> , Turner). Understanding of time and space in folk culture. A holiday and everyday life. Cosmogony and anthropogony - etiological and eschatological traditions and myths, analysis of selected examples. The annual cycle of customs and the ritual lyrical song of the annual cycle. Christmas and Koleda songs (carols) and customs. Winter rituals, festivals (<i>Koledari</i> , <i>Sirovari</i> , <i>Korindaši</i> , <i>Verteps</i> , <i>Vučari</i>). <i>Lazarica</i> and <i>Queen's songs</i> . Songs and customs of the spring and summer cycles. The topics of the <i>Dragonfighter</i> (<i>Zmajeborac</i>) and the celebration of the baptismal name (on selected examples). Life cycle: birth, <i>Strižba</i> (ritual haircut done by godfather), godfather, songs, beliefs and customs associated with these events. Wedding - a ritual of passage. Lyrical Songs. Wedding - epic poems and fairy tales. Analysis of selected texts. Death - a ritual of passage, customs and belief. Tužbalice (mourning songs, laments). The theme of death in ballads and romances. Contemporary folklore (postfolklor). Recapitulation - preparation for the exam. Colloquium: knowledge check of the mastered units in the form of a written test; Seminar paper: research work on a given topic from mastered units up to 5 pages: Oral exam: oral verification of knowledge of mastered units (students are expected to answer 2 questions).
Literature: 1. B. Латковић, Народна књижевност, Београд 1967. 2. R. Pešić i N. Milošević-Đorđević, Narodna književnost, Beograd 1984. 3. Н. Милошевић-Ђорђевић, Казивати редом, Београд 2002. 4. С. Самарџија, Увод у усмену књижевност, Београд 2007. 5. А. Б. Лорд, Певач прича, књ. 1, Теорија, Београд 1990.

6. X. Крњевић, Лирски источници, Београд 1986.
7. А. ван Генеп, Обреди прелаза: систематско изучавање ритуала, Београд 2005.
8. Д. Бандић, Народна религија у Срба у сто појмова, Београд 1991.
9. Словенска митологија, ред. С. Толстој и Љ. Раденковић, Београд 2001.
10. Лектира (избор)
11. В. Богишић, Народне пјесме из старијих, највише приморских записа, Београд 1878.
12. Г. Геземан, Ерлангенски рукопис старих српскохрватских народних песама, Ср. Карловци 1925. Вук Караџић: одабрани томови из Сабраних дела Вука Караџића (Пјеснарица 1814-1815; Српске народне пјесме, књ. 1-4; Српске народне приповијетке; Српске народне пословице; Етнографски списи). В. Чајкановић, Српске народне приповетке, Београд 1927.

No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures with demonstrations on given topics. Discussions within analysis and interpretation. Preparation of short student presentation based on read literature and readings within workshops. Writing a shorter essay (theme setting, literature collection, literature analysis, conception of work structure, work realization, oral presentation of work). Lectures: collective teaching, group size up to 200			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 50	Final exam:	Points - 50
Activity during lectures	10	Oral Exam	50
Colloquium/s	30		
Seminar paper/s	10		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OJN11 - Folk musical instruments 1
Teachers: Zakić S. Mirjana, Associate professor; Nenić S. Iva, Assistant professor
Assistants: /
Course status: obligatory
Number of ECTS: 4
Prerequisites: Passed major courses in the previous year of study and satisfied all conditions for enrollment in the third year of study
Course objective: Acquiring basic knowledge of national aerophon instruments: simple, type of folk flute and folk clarinet .
Course outcomes: Acquiring insights into the characteristics of instrumental music on aerofonics instruments: simple, types of folk flutes and folk clarinets .
Course content: <u>Teaching lessons (theory)</u> The course includes lectures on the following issues: Classification of aerophonic instruments, simple aerophonic instruments, wind instruments - open pipes, <i>Dudurejš</i> in traditional practice, <i>Kaval</i> and <i>Šupeljka</i> , <i>Cevara</i> , <i>Frula</i> - older and newer type, Repertoire and musical characteristics of <i>Frula</i> melodies, <i>Okarina</i> , <i>Dvojnice</i> in practices of Western Serbia, <i>Dvojnice</i> in the practice of Eastern and Southern Serbia, Simplified single-reed instruments, <i>Diple</i> , Bagpipes in Serbia, Comparison with the same instruments in the Central Balkan environment. Introduction with the basic musical-technical capabilities of certain aerophonic instruments (with the possible organization of training for playing for students); transcription of folk melodies on wind instruments; analysis of instrumental melodies; debates and presentations of students in lectures and workshops. <u>Practice</u> A small research project related to the topic from the units: oral presentation; Written knowledge check: essay on the topic from mastered units; Written exam: transcription of one melody played on one of the traditional wind instruments; Oral exam: three questions from the mastered units.
Literature: 1. A. Baines, European and American Musical Instruments. New York, 1966. 2. M. Gavazzi, Балканско-карпатске двојнице и проблеми око њих, ГЕМ у Београду, књ. 39-40, 1976, 265-269. 3. А. Гојковић, Музика и музички инструменти у југословенским земљама према путописима из XVI и XVII века, ГЕМ у Београду, књ. 47, 1983, 91-116. 4. A. Gojković, Putopis, kao izvor za proučavanje narodnih muzičkih instrumenata, Zvuk (Sarajevo), br. 1, 1985, 59-63. 5. A. Gojković, Narodni muzički instrumenti, Beograd, Vuk Karadžić, 1989. 6. D. Golemović, Zvučno 'obogaćenje' u srpskoj narodnoj instrumentalnoj muzici, Folklor i njegova umetnička transpozicija (Beograd, 1987), Beograd, FMU, 1987, 49-59. 7. Д. Големовић, Етномузиколошки огледи, XX век, Београд 1997. 8. D. Golemović, Graditelj dvoenica Proko Puzović, Zvuk br. 1, Sarajevo, SOKOJ, 1984, 56-67. 9. Д. Големовић, Гајдаш Димитрије Перић, Развитац, год. XXV, бр. 1, Зајечар, 1985, 83-90. 10. Д. Големовић, Инструментална традиција Влаха, Развитац, 4-5, Зајечар, 1983, 87-93. 11. Д. Девић, Етномузикологија III, Београд 1977. 12. Д. Девић, Народна музика Црноречја, ЈП Штампa, Београд 1990. 13. Д. Девић, Народна музика, Културна историја Сврљига, књ. II (Језик, култура и цивилизација), Ниш-Сврљиг 1995, 429-539. 14. Д. Девић, Окарина (село Доња Мутница – Србија), Рад VII конгреса СФЈ (Охрид, 1960), Охрид, 1964, 207-215. 15. Д. Девић, Музички инструменти у Вуковом Српском Рјечнику, Фолклор и његова уметничка транспозиција – радови са II научног скупа, Београд, ФМУ, 1989, 7-28. 16. V. Đorđević, Nekoji dečji narodni muzički instrumenti, Sveta Cecilija, sv. 5, god. XXII, 1928, 201-205. 17. M. Zakić, Diple Stare Crne Gore, Odeljenje za etnologiju Filozofskog fakulteta u Beogradu, Beograd, 1990. 18. М. Закић, Двојнице бордунског типа у музичкој традицији источне Србије, Развитац, год. XXXIII, бр. 3-4 (188-189), СО Зајечар, Зајечар, 1992, 104-109. 19. М. Закић, Бордун у музичкој традицији Запања, Нови звук (интернационални часопис за музику), бр. 4-5, Београд, СОКОЈ, 1994/95, 11-26. 20. М. Закић, Музички језик запањских пастирских инструмената, Музички талас, год. 8, бр. 29, Београд, CLIO, 2001, 44-53. 21. М. Закић, Инструментално и вокално-инструментално наслеђе у светлу традиционалног музичког мишљења (магистарски рад, одбрањен на ФМУ, 1993) (у рукопису) 22. M. Zakić, Bourdon Instruments in Eastern Serbia, Mezinárodní dudácká symposia (1994-2002), Muzeum středního Pootaví Strakonice a Městské kulturní středisko Strakonice, 2004, 182-190. 23. Mirjana Zakić, The Traditional Instruments of Serbia in The Scope of Permeating with the Eastern and Western Balkan Musical Practices, Research of Dance and Music on the Balkans (International Symposium, Brčko 06-09. 2007), Brčko, 2007, 37-70. 24. V. Iwanow, Die Herstellung von Musikinstrumenten. Vom Streben nach gottlicher Vollkommenheit auf dem Wege technischen Fortschritts, Mitteilungen für Anthropologie und Religionsgeschichte 11: 41-45. Musical instruments, 1996. 25. Д. Лајић-Михајловић, Гајде у Војводини, Универзитет уметности у Новом Саду (магистарски рад, одбрањен 2000). 26. А. Линин, Гајдите на Балканот, Македонски фолклор, год. II, бр. 3-4, Скопје, 1969, 305-315. 27. И. Ненић, Мишљење о музици, мишљење музичког: Ка тематизацији културно-музичке праксе на примеру овчарске свирке Муслимана Пештерско-Сјеничке висоравни (дипломски рад, одбрањен на ФМУ у Београду), 2004. (у рукопису)

28. П. Вукосављевић.: Ерске гајде, Београд, Радио-Београд, 1981.
 29. Б. ЏимреВСки, Гајдата во Македонија, Скопје, 1991.
 30. В. Širola, Sviraljke s udarnim jezičkom, Zagreb, JAZU, 1937.

No. of active teaching classes:		Lectures: 1	Practical work: 2
Teaching methods: Lectures, debates, transcriptions, analyzes. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 45	Final exam:	Points - 55
Activity during lectures	15	Oral Exam	30
Practice	15	Written exam	25
Written knowledge check	15		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OJN12 - Folk musical instruments 2			
Teachers: Marković D. Mladen, Assistant professor; Nenić S. Iva, Assistant professor			
Assistants: /			
Course status: obligatory			
Number of ECTS: 3			
Prerequisites: None			
Course objective: Introducing students with categories of idiophone, membranophone and aerophone (type of oboe and trumpet) instruments, as well as with the types and development of instrumental ensembles in traditional music of Serbia.			
Course outcomes: Upon completion of course, a student is expected to know the instrumental tradition of Serbia in the observed domains, as well as the possibility of applying acquired knowledge to the ways of writing and analyzing the instrumental music tradition in our country.			
Course content: Idiophone instruments - self-sounding instruments (direct struck - <i>Semantron</i> , <i>Klepalo</i> (percussion clappers) and <i>Ručno klepalo</i>) Idiophone instruments - self-sounding instruments (indirect struck - bells, <i>Klepetuše</i> (clappers), <i>Praporci</i> (jingle)) Principles of biphonic singing Idiophone instruments (twitching – <i>Drombulja</i>) Membranophone instruments (<i>Tapan</i>) Membranophone instruments (small drum, <i>Darabuka</i> , <i>Timbelek</i> , <i>Ćupa</i>) Aerophone double-reed instruments (<i>Zurle</i> (lettish horn)) Aerophone instruments with mouthpiece Small ad hoc instrumental ensembles Small traditional ensembles (<i>Tapan and Zurle</i> , <i>Tapan and Bagpipes</i>) An ensemble of Chalgija (Čalgija) Greater instrumental ensembles - origin and development String ensemble as the core of greater instrumental ensembles Brass ensemble - origin and development Contemporary urban ensembles Presentation of the topic: presentation of a written text based on research work (up to 8 pages) and its oral defense; Written exam: a written test with 20 questions.			
Literature: 1. Dragoslav Dević: Uvod u osnove etnomuzikologije III – instrumenti (skripta), Univerzitet umetnosti, Beograd 1977. 2. Andrijana Gojković: Narodni muzički instrumenti, Vuk Karadžić, Beograd 1989. 3. Andrijana Gojković: Muzički instrumenti – mitovi i legende; simbolika i funkcija, Cicero, Beograd 1994. (одломци) 4. Dimitrije O. Golemović: Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006. 5. Dimitrije O. Golemović: Etnomuzikološki ogledi, Biblioteka XX vek, Beograd 1997. 6. Младен Марковић: Виолина у народној музици Србије (докторат), ФМУ, Београд 2010. 7. Различити интернет-извори .			
No. of active teaching classes:		Lectures: 1	Practical work: 2
Teaching methods: Lectures with demonstrations on given topics Discussions within lectures and workshops Preparation of short student presentations within workshops Student presentations of specific topics Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity during lectures	20	Written exam	40
Attendance	10		
Presentation of given topic	30		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OJN13 - Folk musical instruments 3			
Teachers: Zakić S. Mirjana, Associate professor			
Assistants: /			
Course status: obligatory			
Number of ECTS: 4			
Prerequisites: Passed major courses in the previous year of study and met all requirements for enrollment in the fourth year of study			
Course objective: Acquiring basic knowledge of some cordophone instruments (<i>Gusle</i> with 1, 2 and 3 strings, types of Tamburitzas), their repertoire, allocation and musical characteristics .			
Course outcomes: Acquiring insights into the characteristics of instrumental music on certain cordophone instruments (<i>Gusle</i> with 1, 2 and 3 strings, types of Tamburitzas), as well as developing analytical skills in order to learn about the stylistic characteristics of certain areas and individual musical expression.			
Course content: <u>Teaching lessons (theory)</u> The course includes lectures on the following issues: Gusle in the Serbian folk tradition, Epic traditional form in the historical process, Repertoire of folk gusle players, Gusle with 2 strings, Gusle with 3 strings, Types of Gusles in the Balkans, Melopoetic analysis, Principles of intonational modeling, Tamburitza in Vojvodina, Other types of Tamburitzas , Repertoire of the Tamburitza Orchestra, Historical development of types of cordophone instruments, Music analysis, Principles of intonational modeling, Music-poetic markers of the area style or personal expression. <u>Practice</u> Introduction to the basic musical-technical capabilities of certain cordophone instruments, transcribing folk melodies on cordophone instruments; analysis of instrumental melodies; debates and presentations of students within lectures and workshops. Practice: a small research project related to the topic from the mastered units: oral presentation; Written knowledge check: essay on the topic from the mastered units; Written exam: transcription of a one Gusle melody; Oral exam: three questions from the mastered units.			
Literature: 1. Д. Големовић, Епско певање: од гусала до дебеле жице, Дани Владе С. Милошевића, научни скуп (зборник радова), Академија умјетности Бања Лука, Бања Лука 2002, 5-21. 2. Д. Големовић, Пјевање уз гусле, Београд, 2008. 3. Д. Девих, Етномузикологија III, Београд 1977. 4. Mirjana Zakić, The Traditional Instruments of Serbia in The Scope of Permeating with the Eastern and Western Balkan Musical Practices, Research of Dance and Music on the Balkans (International Symposium, Brčko 06-09. 2007), Brčko, 2007, 37-70. 5. М. Мурко, Трагом српско-хрватске народне епике, Дјела Југословенске академије знаности и умјетности, књига 41, Загреб 1951. 6. Д. Лајић-Михајловић, Српско традиционално певање уз гусле (гусларска пракса као комуникациони процес), Београд, 2014.			
No. of active teaching classes:		Lectures: 1	Practical work: 2
Teaching methods: Lectures, debates, transcriptions, analyzes. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 45	Final exam:	Points - 55
Activity during lectures	15	Written exam	25
Practice	15	Oral exam	30
Written knowledge check	15		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies	
Course:	OJOP1 - Ritual singing 1
Teachers:	Zakić S. Mirjana, Associate professor
Assistants:	/
Course status:	obligatory
Number of ECTS:	7
Prerequisites:	Passed major courses in the previous year of study and met all conditions for enrollment in the second year of study
Course objective: Acquiring basic knowledge of the ritual songs of the winter and summer half-year (<i>Koledar songs</i> , Songs along the ritual swing, <i>Lazaričke</i> (Lazarus songs), St. George's Day songs, Queen's songs, Bee's songs, Prophet Jeremiah songs, Dodole songs, Cross bearer's songs, Harvest songs, <i>Sedenjarske songs</i>).	
Course outcomes: Acquiring a synthesis insight into the structural and semantic dimension of the songs of the winter and summer cycles and the possibility of interpreting their permeation and differentiation as part of the annual calendar and the stylistic features of the music-dialectic zones.	
Course content: <u>Teaching lessons (theory)</u> The course includes lectures on the following issues: Song division in the traditional annual cycle, Winter cycle: <i>Koleda (carols)</i> and Christmas songs, Structural and semantic characteristics of winter cycle songs, Connection of music and poetic system with other systems of ritual, Songs along the ritual swing, Semantic interpretation of musical forms follow the act of swinging, <i>Lazaričke</i> (Lazarus songs), the relation of song and dance in the Lazaric ritual, the relation of the <i>Lazaričke</i> (Lazarus songs) to other systems of the ritual, the <i>Lazaričke</i> (Lazarus songs) as the markers of the musical dialect, the St. George's Day songs, the relation between the poetic and the musical in the St. George's Day genre, St. George's Day songs as markers of the musical dialect, Principles of musical-ritual modeling, Relation between the songs of the winter and spring ritual cycle; Queen's songs in northern Serbia, Queen's songs in southeastern Serbia, Dodole songs, Cross bearer's songs, Bee's songs, Prophet Jeremiah songs, Harvest songs in eastern Serbia, Harvest songs in western Serbia, Autumn songs in eastern Serbia, Autumn poems in western Serbia, Genre markers, Relation with other systems of the ritual, Correlation with the songs of the winter ritual cycle, Relation between music and poetic component, connection between the calendar and the biological cycle <u>Practice</u> Singing folk songs; transcription of folk songs; debates and presentations of students within lectures and workshops. Practice: a small research project related to the topic from the mastered units: oral presentation; Written knowledge check: essay on the topic from the mastered units; Written exam: transcription of two ritual songs; Oral exam - three questions from the mastered units.	
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No. of active teaching classes:	Lectures: 2	Practical work: 1
Teaching methods: Activity during lectures 15 Written exam 25 Practice 15 Oral exam 30 Written knowledge check 15 Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30		
Grading (max. no. of points 100):		

Exam prerequisites:	Points - 45	Final exam:	Points - 55
Activity during lectures	15	Written exam	25
Practice	15	Oral exam	30
Written knowledge check	15		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OJOP2 - Ritual singing 2			
Teachers: Radinović V. Sanja, Assistant professor			
Assistants: /			
Course status: obligatory			
Number of ECTS: 3			
Prerequisites: Passed major courses in the previous year of study and satisfied all conditions for enrollment in III year of Bachelor academic studies			
Course objective: Introduction to vocal forms that are an integral part of Serbian rituals and customs of life cycle, with the results of their prior research, and with their place in the wider South Slavic context. Mastering stylistic analysis and performing selected examples vocal forms of this type.			
Course outcomes: Knowledge about the history of research, the ritual-custom context and the morphological features of Serbian vocal forms of the life cycle. The ability to recognize their regional musical - stylistic characteristics.			
Course content: <u>Teaching lessons (theory)</u> The course includes lectures and debates on the following issues: Singing as a syncretic component of the ritual of passage in Serbian tradition - the results of prior research. Vocal forms in the context of customs related to birth, wedding ceremony (party) and death (Western Serbia, Kosovo and Metochia, Eastern Serbia, Vojvodina). Intergenre coherence of the calendar and rituals of the passage in the Serbian tradition. Vocal forms of Serbian rites of passage in the South Slavic context. <u>Practice</u> Debates and presentations of students within lectures and workshops. Teaching of singing interpretation and stylistic analysis of selected examples of vocal forms from the cycle of family ritual. Pre-exam obligations: colloquium - written knowledge check of mastered units; seminar - writing of short text (up to 4 pages) on the given topic from mastered units; Exam requirements: Written test consisting of 30 shorter questions; oral answer to 2 questions.			
Literature: 1. ВУКИЧЕВИЋ-ЗАКИЋ, Мирјана: "Оплакивање мртвих у Заплању", IV међународни симпозијум "Фолклор – музика – дело" (Београд, 1995), Београд, ФМУ, 1997, 152-184. 2. GLIGORIJEVIĆ, Jelena: "Genetsko jezgro svadbenih pesama u Gornjoj Jasenici kao još uvek živa motivska ćelija", Referati sa naučnog skupa "Folklor i njegova umetnička transpozicija" (Beograd, 1991), Beograd, ФМУ, 1991, 89-93. 3. ГОЛЕМОВИЋ, Димитрије О.: "Сватовско певање у Бачком Моноштору", Zbornik radova XXXII kongresa SUFJ (Sombor 1985), UF SAP Vojvodine, Novi Sad, 1985, 47-59. 4. ГОЛЕМОВИЋ, Димитрије О.: "Улога музике у посмртним обичајима Србије и Црне Горе", Нови Звук (Београд), бр. 14, 1999, 43-50. 5. ДЕВИЋ, Драгослав: "Облици тужења Цетињанке Милуше Перовић", Рад XXXV конгреса СУФЈ (Рожаје, 1988), Титоград, УФЦГ, 1988, 172-184. 6. ДЕВИЋ, Драгослав: "Сватовска песма Одби се грана од јоргована и особеност њеног напева", Зборник Матице српске за сценске уметности и музику (Нови Сад), бр. 8-9, 1991, 125-131. 7. ЗЕМЦОВСКИ, Изалиј: "Прилог питању строфике народних песама (из јужнословенско-рускох паралела)", Народно стваралаштво – folklor (Београд), год. VII, св. 25, 1973, 61-69. 8. ЗЕМЦОВСКИЙ, Изалиј И.: "Рефренный возглас на месте паузы в двоянной строфе", Народно стваралаштво – folklor (Београд), год. XII, св. 47-48, 1973, 52-54. 9. ЈОВАНОВИЋ, Јелена: Старинске свадбене песме и обичаји у Горњој Јасеници (у Шумадији) – сватовски глас и његови облици, Београд, Музиколошки институт САНУ, 2002. 10. ЈОВАНОВИЋ, Јелена: "Генеза напева српских свадбених песама у Горњем Банату у Румунији", Зборник Матице српске за сценске уметности и музику 28-29, Нови Сад, 2003, 7-16. 11. ЛАЈИЋ-МИХАЈЛОВИЋ, Данка: Свадбени обичаји и песме Црногораца у Бачкој, Подгорица, Институт за музикологију и етномузикологију Црне Горе, 2004. 12. МАНОЈЛОВИЋ, Коста П.: "Свадбени обичаји у Пећи", ГЕМ у Београду, књ. VIII, 1933, 1-15. 13. UGLJEŠA, Fazila: "Komparativni pristup svatovskom napjevu 'Gorom jezde kičeni svatovi'", Зборник радова XXVIII конгреса СУФЈ (Сутоморе, 1981), Сутоморе, УФЦГ, 1981, 334-339. 14. Зборници српских народних песама, фоноархивска грађа ФМУ и постојећа аудио-издања са одговарајућим примерима српског вокалног музичког израза.			
No. of active teaching classes:		Lectures: 1	Practical work: 2
Teaching methods: Lectures, debates, analyzes and interpretation of selected examples. Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:		Points - 45	Final exam: Points - 55

Activity during lectures	15	Written exam	20
Practice	10	Oral exam	35
Colloquium/s	10		
Seminar paper/s	10		

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

Study program: Book of courses Bachelor academic studies
Course: OJRM1 - Body, gender and sexuality in music
Teachers: Nenić S. Iva, Assistant professor
Assistants: Pavličić B. Filip, Assistant
Course status: elective
Number of ECTS: 4
Prerequisites: Passed exams from the previous year (which enabled the enrollment of the fourth year of studies)
Course objective: 1) Introducing to basic theoretical interpretations of sex / gender, as well as discourses on body and sexuality in the context of different (historical and actual) music practices; 2) Developing awareness in recognizing and interpreting the role of gender regulations in music, as for the future independent research and professional work. 3) Developing a critical attitude in the analysis, explanation and presentation of music, by taking into account the social dispositions of gender / sexuality and physicality .
Course outcomes: Mastering the basic theoretical and research approaches to music based on gender studies and gender-oriented ethnomusicology, the ability to independently and innovatively apply acquired knowledge in new contexts (education, research work, media).
Course content: <u>Teaching lessons (theory)</u> The course consists of following topics: the role of the mechanisms of gender reproduction in the context of music practices in various social and historical contexts, with particular emphasis on the way that the subjectivity, identity and body are constructed, maintained and subverted through the performance of music, in discourses related to music and through materiality of music itself. Thematic units: 1. Introductory lecture: terminological and conceptual determinations of sex and gender in the cross-cultural context of music practices; 2. Ethnomusicological, musicological and anthropological approaches to gender aspects of creating, performing, transmitting and enjoying music; 3. Traditional music and critique of 'ideal types' of gender / sexual identity; 4. Music instruments of the world and discourses on gender; 5. Technology, power and music; 6. Discussion on a given subject, defining topics and orientation in the preparation of the essay; 7. Constructs of femininity and masculinity in popular music; 8. Gender, hypersexualization and musical spectacle; 9. Body and sound in the era of music video; 10. Analysis of selected audio and video content (practice); 11. Qualitative methods of field research in the context of gender sensitive ethnography; 12. Guided field work (practice); 13. Discussion about field research; 14. Subversion, transgression and resistance to gender regimes through music; 15. Recapitulation of topics and preparation for the exam. <u>Practice</u> Analysis of selected case studies, essay writing, guided field research of smaller scale, debates and student presentations. The written part of the exam consists of addressing the subject given on the spot (topic can be: general theoretical thesis, an audio / audiovisual record, an excerpt from literature). Oral part of the exam includes two questions from the literature and from the lectures.
Literature: 1. Антонијевић, Драгослав. 1960. "Милена гусларка". Посебна издања ЕИ САНУ, књ. 12. Београд: Издавачка установа "Научно дело"; 2. Butler, Judith. [1993] 2001. <i>Tela koja nešto znače: o diskurzivnim granicama "pola"</i> . Beograd: Samizdat B92. (odabrana poglavља); 3. Buch, Elana D. and Karen M. Staller. 2007. "The feminist practice of ethnography". In <i>Feminist research practice: A primer</i> , eds. Sharlene Nagy Hesse-Biber and Patricia Lina Leavy, 187-221. London: Sage Publication; 4. Ceribašić, Naila. 2004. "Između etnomuzikoloških i društvenih kanona: Povijesni izvori o sviračicama narodnih glazbala u Hrvatskoj". U <i>Između roda i naroda: Etnološke i folklorističke studije</i> , ur. Renata Jambrešić Kirin i Tea Škokić, 147-164. Zagreb: Institut za etnologiju i folkloristiku – Centar za ženske studije; 5. Doubleday, Veronica. 1999. "The Frame Drum in the Middle East: Women, Musical Instruments and Power". <i>Ethnomusicology</i> 43 (1): 101-134; 6. Hofman, Ana. 2013. <i>Socijalistička ženskost na sceni: rodne politike u muzičkim praksama jugoistočne Srbije</i> . Beograd: Evoluta. (odabrana poglavља); 7. Koskoff, Ellen. 1987. "An Introduction to Women, Music and Culture". In <i>Women and Music in Cross-cultural Perspective</i> , ed. E. Koskoff, 1-24. Champaign: University of Illinois Press; 8. Лукић-Крстановић, Мирослава. 2010. <i>Спектакли XX века: Музика и моћ</i> . Београд: ЕИ САНУ – Посебна издања, књ. 72. (одабрана поглавља); 9. McClary, Susan. 1991. <i>Feminine Endings: Music, Gender, and Sexuality</i> . Minneapolis: University of Minnesota Press. (odabrana poglavља); 10. Moisala, Pirkko. 1999. "Musical gender in performance." <i>Women and Music: A Journal of Gender and Culture</i> 3: 1-16; 11. Nenić, Iva. 2004. "Čije muzike, kakva tela: (fatalna) paradigma turbo-folka u svetlu žanrovskih transformacija". U <i>Zbornik Beogradske otvorene škole br. VII</i> , 99-114. Beograd: BOŠ; 12. Nenić, Iva. 2012. "Sviračice kao 'loši subjekti'". U <i>Kultura, rod, građanski status</i> , ur. Daša Duhaček i Katarina Lončarević, 143-155. Beograd: Centar za studije roda i politike, Fakultet političkih nauka; 13. Reddington, Helen. 2004. "Hands Off My Instrument!", In Annie J. Randal (ed.) <i>Music, Power and Politics</i> , New York and London: Routledge, 143-155; 14. Silverman, Carol. 2003. "The Gender of the Profession. Music, Dance, and Reputation among Balkan Muslim Rom Women". In <i>Music and Gender: Perspectives from the Mediterranean</i> , ed. Tullia Magrini, 119-145. Chicago: The University of Chicago Press; 15. Ortner, Seri. 2003. "Žena spram muškarca kao priroda spram kulture?" U <i>Antropologija žene</i> , ur. Žarana Papić, Lydia Sklevicky, 146-176. Beograd: Biblioteka XX vek; 16. Tari, Lujza. 1999. "Women, Musical Instruments and Instrumental Music". <i>Studia Musicologica Academiae Scientiarum Hungaricae</i> , 40 (1/3): 95-143; 17. Wallis, Cara. 2011. "Performing Gender: A Content Analysis of Gender Display in Music Videos". <i>Sex Roles</i> 64 (3): 160-172;

18. Whiteley, Sheila. 2000. *Women and Popular Music: Sexuality, Identity and Subjectivity*. London: Routledge. (одабрана поглавља);
 19. Ракочевић, Селена 2011. "Фолклорна плесна пракса у Срба у Банату: процеси испољавања родног идентитета кроз плес", Србија. Музички и играчки дијалекти. Ур. Димитрије Големовић, Факултет музичке уметности, Београд, 179-218.

No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures with demonstrations on given topics, reading groups, discussions, fieldwork workshops, writing essays Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -40	Final exam:	Points -60
Activity during lectures	20	Oral exam	40
Practice	20	Written exam	20

Study program: Book of courses Bachelor academic studies			
Course: OHIT1 - History of Music Theory 1			
Teachers: Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor; Teparić V. Srdjan, teacher			
Assistants: /			
Course status: compulsory			
Number of ECTS: 2			
Prerequisites: None			
Course objective: Acquiring of basic knowledges about historical stages of music theory development and insight into works and concepts of the most significant theorists .			
Course outcomes: At the end of the course there will be expected from students to dispose with knowleges about basic stages of music theory development as well as about the most significant theoretical and methodological settings.			
Course content: 1. „Music theory“ term determination; place of the music theory in the system of musical science; periods in the history of music theory. 2. Music theory of old Greece: apprehension of music; structure of science on music; Pythagoras and his school, Plato, Aristotle, Aristoxenus, Ptolemy, Aristides Quintilianus. 3. and 4. Learning on harmony: sounds, intervals, scales, generas, notes (transpositions), metabolas (changes), melopoeia (building a melody). 5. Workshop (analysis of selected fragments from musico-theoretical works, discussion). 6. Music theory of the Middle Ages – basic characteristics; sources. 7. Boethius and ancient tradition; learning about three music genera and three aspects of harmony; harmony and number; concept fo quadrivium. 8. and 9. Theory of diaphony (organum): Musica enchiriadis, Scolica enchiriadis, Guido of Arezzo – basic reforms, system of solmisation; learning about order of intervals on treatise of anonymus authors as example (Montpellier treatise, Ad organum faciendum /Milanese treatise/, Ars organi /Vatican treatise/). 10. Discantus theory and a problematics of mensural music: Franco, Johannes de Garlandia, Petrus dictus Palma ociosa. 11. Johannes de Muris and revision of current mensural system (Speculum musicae, Notitia artis musice, Ars contrapuncti, Compendium musicae practicae, Libellus cantus mesurabilis); theoretic contribution of Philippe de Vitry. 12. Arising of counterpoint theory. 13. and 14. Workshop (analysis of selected fragments from musico-theoretical works, discussion). 15. Recapitulation of coursework and preparation for exam. Exam requirement: answers to two questions .			
Literature: 1. Andrew Barker, The Science of Harmonics in Classical Greece, Cambridge University Press, Cambridge, 2007. 2. Thomas J. Mathiesen, Greek music theory, In Thomas Christensen (Ed.), The Cambridge History of Western Music Theory, Cambridge University Press, Cambridge, 2002, 109–135. 3. Edmond de Coussemaker (Ed.), Scriptorum de musica medii aevi nova series a Gerbertina altera, Durand, Paris, 1864–1876. 4. Martin Gerbert (Ed.), Scriptorum ecclesiastici de musica sacra potissimum, Typis San-Blasianis, St. Blaise, 1784. 5. Petrus frater dictus Palma ociosa, Compendium de discantu mensurabili, In Johannes Wolf, Ein Beitrag zur Diskantlehre des 14. Jahrhunderts, Sammelbände der Internationalen Musikgesellschaft, 15, Breitkopf & Härtel, Leipzig, 1913–1914, 505–534. 6. Erich Reimer, Johannes de Garlandia: De mensurabili musica, Kritische Edition mit Kommentar und Interpretation der Notationslehre, Teil I, Quellenuntersuchungen und Edition, Beihefte zum Archiv für Musikwissenschaft, Band X, Franz Steiner, Wiesbaden, 1972. 7. Zoran Božanić, Nastanak teorije kontrapunkta, u Miloš Zatkalik i dr. (ured.), Zbornik katedre za muzičku teoriju: Muzička teorija i analiza 4, Fakultet muzičke umetnosti, Beograd, 2007, 74–87. 8. Холопов Юрий и Римма Поспелова, Философия гармонии Бозэция, Гармония: проблемы науки и методики, Вып. 2, Ростовская государственная консерватория, Ростов на Дону, 2005, 38–66. 9. Римма, Поспелова, Западная нотация XI–XIV веков; Основные реформы (на материале трактатов), Композитор, Москва, 2003. 10. Вячеслав Шестаков, Музыкальная эстетика западноевропейского средневековья и Возрождения, Музыка, Москва, 1966.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures: collective teaching, group size up to 200			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Final exam:	Points -70
Attendance and activity	10	Oral exam	70
Work on literature	20		

Study program: Book of courses Bachelor academic studies			
Course: OHIT2 - History of Music Theory 2			
Teachers: Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor; Teparić V. Srdjan, teacher			
Assistants: /			
Course status: compulsory			
Number of ECTS: 2			
Prerequisites: Fulfilled pre-examination obligations from History of Music Theory 1 (OHIT1)			
Course objective: Acquiring of basic knowledges about historical stages of music theory development and insight into works and concepts of the most significant theorists.			
Course outcomes: At the end of the course there will be expected from students to dispose with knowledges about basic stages of music theory development as well as about the most significant theoretical and methodological settings.			
Course content: 1. Introduction into the 15th and 16th century music theory. 2. and 3. Platonistic aspect of music theory in the 15th and 16th century, Pythagorean aspect of the 15th and 16th century music theory (Gaffurius, Zarlino), Aristoxenian tradition during 15th and 16th century: from Tinctoris to Galilei. 4. Development of the 15th and 16th century modal theory. 5. Theories of counterpoint of the 15th century and the first part of the 16th century: Tinctoris, Gaffurius, Aaron. 6. and 7. Theories of counterpoint of the second part of the 16th century: from Vicentino to Cerone. 8. Revision of counterpoint: announcement of seconda prattica (Vicentino, Galilei). 9. Controversy of representatives of prima and seconda prattica: Artusi-Monteverdi, Zarlino-Galilei. 10. Music-text relationship in the 16th century treatises: influence of rhetorical and poetic theories. 11. Joachim Burmeister: Analysis of Lasso's motet. 12. Canon as a sublimation of contrapuntal technique into the 15th and 16th century theoretical treatises. 13. and 14. Workshop: analysis and discussion about available translated editions of the 15th and 16th centuries musical treatises. 15. Recapitulation Exam requirement: answers to two questions.			
Literature: 1. Vendriks, Filip, Muzika u renesansi, Beograd, Clio, 2005. 2. Christensen, Thomas (ed.), The Cambridge History of Western Music Theory, Cambridge University Press, 2002. 3. Palisca, Claude, Humanism in Italian Renaissance Musical Thought, New Haven and London, Yale University Press, 1985. 4. Strunk, Oliver and Leo Treitler, Source Readings in Music History: The Renaissance, New York and London, W. W. Norton Company, Vol. 3, 1998. 5. The New Grove Dictionary of Music (ed. S. Sadie, 2001.), articles: Music Theory, The Mode, Counterpoint, Canon, etc.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Interactive; lectures, discussions, consultations Lectures: collective teaching, group size up to 200			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Final exam:	Points -70
Attendance and activity	10	Oral exam	70
Work on literature	20		

Study program: Book of courses Bachelor academic studies			
Course: OHIT3 - History of Music Theory 3			
Teachers: Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor; Teparić V. Srdjan, teacher			
Assistants: /			
Course status: compulsory			
Number of ECTS: 2			
Prerequisites: Passed subjects History of Music Theory 1 (OHIT1) and History of Music Theory 2 (OHIT2)			
Course objective: Acquiring basic knowledge about the historical stages of the development of music theory and insight into the works and concepts of the most important theoreticians.			
Course outcomes: Upon completing the course, students are expected to have knowledge of the main stages of the development of music theory and the basic theoretical concepts and methodological approaches.			
Course content: Introducing students to the basic directions of the development of music theory of the Baroque period (XVII century; continuities and discontinuities in relation to the 16th century music theory, and the basic problem areas). Theoretical polemics at the end of XVI and the beginning of XVII century; some issues in theoretical concepts from XVI century and its consequences on developments of theory in XVII century. Prima pratica and Seconda pratica (Vincenzo Galilei, Claudio Monteverdi, Giulio Cesare Monteverdi, Giovanni Maria Artusi). Classification of musical styles, the first theory of style (Adriano Banchieri, Marco Sacchi, Angelo Berardi, Christoph Bernhard). Prima pratica and its advocates in XVII century – relation between music theory and pedagogy (Diruta, Banchieri, Zacconi, Berardi, Fux). Theory of figures (Joachim Burmeister and the followers). Music and rhetorics: the effects of Roman rhetoric (Quintilianus). Rhetorical concept of music (Johannes Matteson). Rhetorical concept of musical form (Lippius, Matteson). Theory of basso continuo (Agostino Agazzari, Lorenzo Penna, Michael Praetorius, Mathew Locke, Saint Lambert). Theory of basso continuo in XVIII century: David Heinechen. Theory of modes, keys and chords in XVII century and its effects on theoretical concepts in XVIII century. Theory of modes, keys and chords in XVII century (Gioseffo Zarlino). Theory of modes, keys and chords in XVII century ((Christopher Simpsonn, Jean Rousseau, Charles Masson). Classroom workshop - discussions on selected topics from the indicated area. Classroom workshop - discussions on selected topics from the indicated area. Final exam requests: answer the two questions.			
Literature: 1. The Cambridge history of Western music theory, ed., by Thomas Christensen, Cambridge; New York: Cambridge University Press, 2002. 2. Palisca, Claude V., Studies in the history of Italian music and music theory, Oxford: Clarendon Press; New York: Oxford University Press, 1994. 3. Towards tonality: aspects of Baroque music theory, ed. by Peter Dejans; Leuven: Leuven University Press, 2007. 4. Izbor iz sekundarne literature .			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Interactive; lectures, discussions, consultations Lectures: collective teaching, group size up to 200			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Final exam:	Points -70
Attendance and activity	10	Oral exam	70
Work on literature	20		

Study program: Book of courses Bachelor academic studies			
Course: OHIT4 - History of Music Theory 4			
Teachers: Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor; Teparić V. Srdjan, teacher			
Assistants: /			
Course status: compulsory			
Number of ECTS: 2			
Prerequisites: Fulfilled pre-registration obligations from the History of Music Theory 3 (OHIT3)			
Course objective: Acquiring basic knowledge about the historical stages of the development of music theory and insight into the works and concepts of the most important theoreticians .			
Course outcomes: Upon completing the course, students are expected to have knowledge of the main stages of the development of music theory and the basic theoretical concepts and methodological approaches .			
Course content: Introducing students to the basic directions of the development of music theory of the Baroque period; Music theory in 18 th century as continuation of theoretical concepts of the 17th century music theory; French music theory in 17th century). René Descartes - the basic assumptions of musical aesthetics. René Descartes - Basic Principles of Music Theory. The precursors of Rameau's theory in the 17th century (Mersenne, John Wallis, Joseph Sauveur). Rameau - the basic assumptions of musical aesthetics. Rameau - Basic Principles of Music Theory (Traité de l'harmonie). Rameau - the theory of fundamental bass. Rameau - the theory of triple proportions. Music theory debates between Rameau and Jean le Rond d'Alembert. Music theory debates between Rameau and Jean-Jacques Rousseau. Rousseau's Dictionary of music. Rameau's contemporaries (an overview of the most important theoreticians). Classroom workshop - discussions on selected topics from the indicated area. Classroom workshop - discussions on selected topics from the indicated area. Classroom workshop - discussions on selected topics from the indicated area. Final exam requests: answer the two questions.			
Literature: 1. The Cambridge history of Western music theory, ed., by Thomas Christensen, Cambridge; New York: Cambridge University Press, 2002. 2. Palisca, Claude V., Studies in the history of Italian music and music theory, Oxford: Clarendon Press; New York: Oxford University Press, 1994. 3. Towards tonality: aspects of Baroque music theory, ed. by Peter Dejans; Leuven: Leuven University Press, 2007. 4. Izbor iz sekundarne literature .			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Interactive; lectures, discussions, consultations Lectures: collective teaching, group size up to 200			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Final exam:	Points -70
Attendance and activity	10	Oral exam	70
Work on literature	20		

Study program: Book of courses Bachelor academic studies			
Course: OHIT5 - History of Music Theory 5			
Teachers: Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor; Teparić V. Srdjan, teacher			
Assistants: /			
Course status: compulsory			
Number of ECTS: 2			
Prerequisites: Passed subjects History of Music Theory 3 (OHIT3) and History of Music Theory 4 (OHIT4)			
Course objective: Acquiring basic knowledge about the historical stages of the development of music theory and insight into the works and concepts of the most important theoreticians.			
Course outcomes: Upon completing the course, students are expected to have knowledge of the main stages of the development of music theory and the basic theoretical concepts and methodological approaches.			
Course content: * Introducing students with basic directions of the development of musical theory in the XIX century and basic problem areas. * Theories in the theoretical settings of the 18th century (Krinberger and Koh) 2. * Theoretical settings at the transition from the 18th century to the 19th century (Mominji and Reich) 3-6. * Formation of traditional science of musical forms: original principles, key settings and scientific pedagogical guidance (Marks) 6-10. Savants and followers (Lajtentrit, Riman) 11. * Current status of traditional science of musical forms (Asafiev, Popović) 12. * Workshop (analysis of selected fragments from musical-theoretical tracts with discussion, and confrontation with the validity of analytical methods) 13. and 14 * Recapitulation of materials and preparation for exam examination 15. Final exam requests: answer the two questions.			
Literature: 1. The Cambridge history of Western music theory, ed., by Thomas Christensen, Cambridge; New York: Cambridge University Press, 2002. 2. Grove Dictionary of Music and Musicians (poglavlja Theory i Analysis) 3. Stefanija, Leon, Metode analize glazbe, Zagreb, Hrvatsko muzikološko društvo, 2008. 4. Marx, Adolf Bernhard, Kompositionslehre; praktisch-theoretisch, Breitkopf & Härtel, Leipzig, 1888. 5. Marx, Adolf Bernhard, Allgemeine Musiklehre, Breitkopf & Härtel, Leipzig, 1846.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Interactive; lectures, discussions, consultations Lectures: collective teaching, group size up to 200			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Final exam:	Points -70
Attendance and activity	10	Oral exam	70
Work on literature	20		

Study program: Book of courses Bachelor academic studies			
Course: OHIT6 - History of Music Theory 6			
Teachers: Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor; Teparić V. Srdjan, teacher			
Assistants: /			
Course status: compulsory			
Number of ECTS: 2			
Prerequisites: Fulfilled pre-examination obligations from the History of Music Theory 5 (OHIT5)			
Course objective: Acquiring basic knowledge about the historical stages of the development of music theory and insight into the works and concepts of the most important theoreticians.			
Course outcomes: Upon completing the course, students are expected to have knowledge of the main stages of the development of music theory and the basic theoretical concepts and methodological approaches.			
Course content: 1. Introductory lecture (disciplining disciplines within the music theory of the 18th and 19th centuries) 2. The constitution of autonomic aesthetics of music ("on musical beauty"; theories of artistic work) 3. Theoretical considerations in the field of acoustics and physiology of tones in the 19th century (Helmholz, Riman) 4-5. The theory of harmony in the 19th century, the contribution of Austro-German theorists (Vogler, Weber, Zehner, Mayerberger, Riman) 6-8. Dualistic tonal concept in the theory of the 19th century (Hauptman, Eitingen, Riman) 9. Theory of Phrase (Riman) 10. Theory of Music Rhythm in the 18th and 19th Century 11-13. Music theory and analysis at the transition between two centuries (Adler, Jepesen, Shering) 14. Theory of tension and formal construction (Kurt, Lorenz) 15. Recapitulation Final exam requests: answer the two questions.			
Literature: 1. Grove Dictionary of Music and Musicians (poglavlja Theory i Analysis) 2. Stefanić, Leon, Metode analize glazbe, Zagreb, Hrvatsko muzikološko društvo, 2008. 3. Christensen, Thomas (ed.), The Cambridge History of Western Music Theory, Cambridge University Press, 2002. 4. Clark Suzannah, Rehding, Alexander (ed.), Music Theory and Natural order from the Renaissance to the Early Twentieth Century, Cambridge University Press, 2001. 5. Hanslik, Eduard, O muzički lijepom, Beograd, BIGZ, 1977.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Interactive; lectures, discussions, consultations Lectures: collective teaching, group size up to 200			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Final exam:	Points -70
Attendance and activity	10	Oral exam	70
Work on literature	20		

Study program: Book of courses Bachelor academic studies			
Course: OHIT7 - History of Music Theory 7			
Teachers: Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor; Teparić V. Srdjan, teacher			
Assistants: /			
Course status: compulsory			
Number of ECTS: 2			
Prerequisites: Passed subjects History of Music Theory 5 (OHIT5) and History of Music Theory 6 (OHIT6)			
Course objective: Acquiring basic knowledge about the historical stages of the development of music theory and insight into the works and concepts of the most important theoreticians.			
Course outcomes: Upon completing the course, students are expected to have knowledge of the main stages of the development of music theory and the basic theoretical concepts and methodological approaches.			
Course content: 1. Introductory lecture: the tradition of music theory; 2. Traditional methods of analysis; 3. Schenker analysis; 4. Schenker analysis; 5. Workshop; 6. Psychological approaches to analysis - Leonard Meier's approach; 8. Meyer's rhythmic analysis; 9. Workshop; 10. Psychological approaches to analysis - access to Rudolf Reti; 11. Analysis of the thematic processes of Rudolf Reti (Beethoven's Pathetic Sonata); 12. Workshop; 13. Selection in literature: View of Delft (Edward T. Kon); 14. Selection in literature: Structure and function of music theory (Milton Bebit); 15. Recapitulation Final exam requests: answer the two questions.			
Literature: 1. Grove Dictionary of Music and Musicians (poglavlja Theory i Analysis) 2. Stefanija, Leon, Metode analize glazbe, Zagreb, Hrvatsko muzikološko društvo, 2008. 3. Cook, Nicholas, A guide to musical analysis, London and Melbourne, J. M. Dent & Sons Ltd, 1987. 4. Forte, Allen and Gilbert Steven, Introduction to Schenkerian Analysis, New York, W. W. Norton and Company, 1982. 5. Reti, Rudolph, The thematic process in music, New York, Macmillan, 1951. 6. Boretz Benjamin and Edward T. Cone, Perspectives on contemporary music theory, New York, W. W. Norton and Company, 1972.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Interactive; lectures, discussions, consultations Lectures: collective teaching, group size up to 200			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Final exam:	Points -70
Attendance and activity	10	Oral exam	70
Work on literature	20		

Study program: Book of courses Bachelor academic studies			
Course: OHIT8 - History of Music Theory 8			
Teachers: Stefanović M. Ana, associate professor; Vuksanović I. Ivana, assistant professor; Teparić V. Srdjan, teacher			
Assistants: /			
Course status: compulsory			
Number of ECTS: 2			
Prerequisites: Fulfilled pre-examination obligations from History of Music Theory 7 (OHIT7)			
Course objective: Acquiring basic knowledge about the historical stages of the development of music theory and insight into the works and concepts of the most important theoreticians.			
Course outcomes: Upon completing the course, students are expected to have knowledge of the main stages of the development of music theory and the basic theoretical concepts and methodological approaches.			
Course content: 1. Introductory lecture - formal approach to analysis; 2. A formal approach to analysis - the approach of Jeffrey Kreki; 3. Formal approach to analysis - set of analysis; 4. Set analysis - practical application; 5. Workshop; 6. Formal approach to analysis - semiotic analysis; 7. Paradigm and syntagmatic analysis (informative); 8. The relation between formalistic, schenkerian and neo-schenkerian methods; 9. Comparative analysis techniques; 10. Workshop: analysis of compositions of the 20th century; 11. Workshop: analysis of compositions of the 20th century; 12. New theoretical paradigms 1980-2000; 13. Selection from literature; 14. Selection from literature; 15. Recapitulation Final exam requests: answer the two questions.			
Literature: 1. Grove Dictionary of Music and Musicians (poglavlja Theory i Analysis) 2. Stefanija, Leon, Metode analize glazbe, Zagreb, Hrvatsko muzikološko društvo, 2008. 3. Cook, Nicholas, A guide to musical analysis, London and Melbourne, J. M. Dent & Sons Ltd, 1987. 4. Boretz Benjamin and Edward T. Cone, Perspectives on contemporary music theory, New York, W. W. Norton and Company, 1972. 5. Christensen, Thomas (ed.), The Cambridge History of Western Music Theory, Cambridge University Press, 2002.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Interactive; lectures, discussions, consultations Lectures: collective teaching, group size up to 200			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -30	Final exam:	Points -70
Attendance and activity	10	Oral exam	70
Work on literature	20		

Study program: Book of courses Bachelor academic studies			
Course: OHAV1 - Analysis of vocal music 1			
Teachers: Medić B. Milena, Assistant Professor			
Assistants: Jelenković S. Jelena, assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: None			
Course objective: Training students for an analytical and interpretative approach to the relationship between music and literature (literary text) in vocal music.			
Course outcomes: Students are expected to be able, by adopting basic knowledge related to the relationship between music and literature (literary text), to apply this knowledge in the analysis and interpretation of vocal music works.			
Course content: Lectures: Theoretical settings. 1. Music and literature relationship: history, theory, practice; 2. Diachronic perspective: literary epochs, periods and movements; 3-4. Synchronous perspective: differentiation of the concepts of major forms, genera, genres, and regular forms in literature; 6. Analysis and interpretation of the work of literature: text and context; 7. Structural layers of the literary text; 8. Expression and content. 9. Stylistics (figures); 10. Motivation and extra-textual relations; 11. Versification; 12. Historical sequence of the dynamism of music and literature relationship: poetic principles and epistemological structures; 13-14. Application of the concepts of major forms, genera, genres, and regular forms in vocal music; 15. Analysis and interpretation of the work of vocal musical: text, context, and sense, methodological approaches. Exercises (seminars): Analysis of selected vocal music works and critical reading of its literary texts related to the problems of seminar paper. Colloquium: Genre analysis, structural and syntax analysis, stylistic analysis and semantic analysis of poetic text. Exam: Answering two theoretical questions.			
Literature: <ol style="list-style-type: none"> 1. Александар Флакер, <i>Период, стил, жанр</i>. Службени гласник, Београд, 2011. 2. Зденко Лешић, <i>Теорија књижевности</i>. Службени гласник, Београд, 2008. 3. Ненад Мишчевић, <i>Контекст и значење</i>, Издавачки центар Ријека, 1987. 4. Миодраг Поповић, „Стилски комплекси и књижевни жанрови у српском романтизму“, <i>Књижевна историја</i>, 7, II/1970, 511-551. 5. Тања Поповић, <i>Речник књижевних термина</i>, Логос Арт, Београд, 2010. 6. Оливера Радуловић, <i>Тумачења књижевних дела и методика наставе (зборник)</i>. Философски факултет, Нови Сад, 2008. 7. Рајић Љубиша, <i>Умеће читања</i>. Геопоетика, Београд, 2009. 8. Миливој Солар, <i>Питања поетике</i>. Загреб, 1971. 9. Миливој Солар, <i>Теорија књижевности</i>. Службени гласник, Београд, 2012. 10. Зденко Шкроб, Анте Стамаћ, <i>Увод у књижевност</i>, Графички завод Хрватске, Загреб, 1983. 			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -50	Final exam:	Points -50
Activity during classes	10	Oral exam	50
Seminar-s	30		
Colloquium	10		

Study program: Book of courses Bachelor academic studies			
Course: OHAV2 - Analysis of vocal music 2			
Teachers: Medić B. Milena, Assistant Professor			
Assistants: Jelenković S. Jelena, assistant			
Course status: compulsory			
Number of ECTS: 4			
Prerequisites: Fulfilment of exam prerequisites on the course of Analysis of vocal music 1 (OHAV1)			
Course objective: Training students for an analytical and interpretative approach to the relationship between music and literature (literary text) in vocal music .			
Course outcomes: Students are expected to be able, by adopting basic knowledge related to the relationship between music and literature (literary text), to apply this knowledge in the analysis and interpretation of vocal musical works.			
Course content: Lectures: Analytical settings. 1. Medieval Poetics: Literary Formations and Genre System; 2. Chivalric literature and Courtly love lyrics; 3. Canso, Alba, Pastourelle; 4. Bilingual Motet of the 13 th century: the interplay of allegory and parody; 5. Polyphonic Chanson of the 14 th century: permeation of narrative and lyric register; 6. Renaissance Poetics: literary formations and genre system; 7. Petrarch, the Petrarchist movement, and the literary origin of the musical madrigal; 8. Idyll and Late Renaissance Canzonetta-madrigal; 9. Elegy and Late Renaissance Madrigal; 10. Baroque Poetics: literary formations and genre system; 11. Marino, Marinist Poetics of meraviglia and Early Baroque concerto Madrigal; 12. Rinuccini, pastorale and Early Baroque recitative; 13. Tasso, the Crusade epics and Early Baroque Oratorio; 14. Biblical mystery and Passion; 15. Biblical mystery and Cantata Practical teaching: writing of seminar paper Colloquium: literary and music analysis of the Renaissance or Baroque vocal music work Exam: theoretical questions.			
Literature: <ol style="list-style-type: none"> 1. Церети Јудкин, <i>Музика у средњовековној Европи</i>, Клио, Београд, 2003. 2. Dean T. Mace, „Pietro Bembo and the Literary Origins of the Italian Madrigal", <i>The Musical Quarterly</i>, 1, 1969, p. 65-86. 3. Милена Медић, Хрестоматија I и II. 4. James V. Mirollo, <i>The Poet of the Marvelous. Gambattista Marino</i>, Columbia University Press, 1963. 5. Gary Tomlinson, <i>Monteverdi and the end of the Renaissance</i>. University of California Press, Berkeley and Los Angeles, 1987. 6. Gerald R. Hoekstra, „The French Motet as Trope: Multiple Levels of Meaning in Quant florist la violete / El mois de mai / Et gaudebit", <i>Speculum</i>, Vol. 73, No. 1 (Jan., 1998), 32-57. 7. William Calin, „Medieval Intertextuality: Lyrical Inserts and Narrative in Guillaume de Machaut", <i>The French Review</i>, Vol. 62, No. 1 (Oct., 1988), 1-10. 8. Tim Carter, <i>Monteverdi and his Contemporaries</i>. Ashgate Publishing Limited, Aldershot, 2000. 9. Eric Chafe, <i>Tonal Allegory in the Vocal Works of J. S. Bach</i>, University of California Press, Berkeley and Los Angeles, 1991. 			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -50	Final exam:	Points -50
Activity during classes	10	Oral exam	50
Seminar-s	30		
Colloquium	10		

Study program: Book of courses Bachelor academic studies			
Course: OHAV3 - Analysis of vocal music 3			
Teachers: Medić B. Milena, Assistant Professor			
Assistants: Jelenković S. Jelena, assistant			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Passed exam in Analysis of vocal music 1 (OHAV1) and Analysis of vocal music 2 (OHAV2)			
Course objective: Training students for an analytical and interpretative approach to the relationship between music and literature (literary text) in vocal music .			
Course outcomes: Students are expected to be able, by adopting basic knowledge related to the relationship between music and literature (literary text), to apply this knowledge in the analysis and interpretation of vocal musical works.			
Course content: Lectures: Analytical settings. 1. 18 th Century Classical Poetics: literary formations and genre system; 2. Tragedy and Opera seria; 3.Fairy-tale; 4. Romantic Poetics: literary formations and the genre system; 5. Lied and lyrical tone; 6. Lyrical song cycle; 7. Ballade and narrative tone; 8. Modernist Poetics: literary formations and genre systems; 9. Mallarmé, Debussy and symbolist eclogue; 10. Schoenberg and the Expressionist lyric; 11. Webern and Expressionist lyric; 12. New usage of voice in Avantgarde vocal music; 13. New usage of text in Avantgarde vocal music;14-15. Postmodern Poetics: deconstruction and polygeneric models. Colloquium: literary and musical analysis of romantic song Exam: theoretical questions.			
Literature: 1. S. M. Baura, Nasleđe simbolizma. Nolit, Beograd, 1970. 2. Srdan Bogosavljević, Ekspresionistička lirika, Svetovi, Novi Sad, 1998. 3. Charlotte M. Cross and Russell A. Berman, Schoenberg and Words. The Modernist Years, Garland Publishing, New York, 2000. 4. Zoran Gluščević, Romantizam. Obod, Cetinje, 1967. 5. Carl Dahlhaus, Nineteenth-Century Music. University of California Press, Berkeley and Los Angeles, 1989. 6. Milena Medić, Hrestomatija III. 7. Eleni Apostolos Sterjopulu, Poetika lirskog ciklusa. Narodna knjiga, Beograd, 2003. 8. Linda Hačion, Poetika postmodernizma. Svetovi, Novi Sad, 1996. 9. Steven F. Walker, "Mallarme's Symbolist Eclogue: The " Faune" as Pastoral", PMLA, Vol. 93, No. 1 (Jan., 1978), 106-117.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -50	Final exam:	Points -50
Activity during classes	10	Oral exam	50
Seminar-s	30		
Colloquium	10		

Study program: Book of courses Bachelor academic studies			
Course: OHAV4 - Analysis of vocal music 4			
Teachers: Medić B. Milena, Assistant Professor			
Assistants: Jelenković S. Jelena, assistant			
Course status: compulsory			
Number of ECTS: 5			
Prerequisites: Fulfilment of exam prerequisites on the course of Analysis of vocal music 3 (OHAV3)			
Course objective: Training students for an analytical and interpretative approach to the relationship between music and literature (literary text) in vocal music .			
Course outcomes: Students are expected to be able, by adopting basic knowledge related to the relationship between music and literature (literary text), to apply this knowledge in the analysis and interpretation of vocal musical works.			
Course content: Lectures: Interpretive settings. 1. Literary theory and criticism, and music analysis; 2-5. Sigmund Freud's psychoanalytic theory and its application to the analysis and interpretation of vocal music; 6-9. Jung's study of archetypes and its application to the analysis and interpretation of vocal music; 10-12. The archetypal imaginal method of James Hillman and its application to the analysis and interpretation of vocal music; 13-15. Mythical literary (narrative) criticism of Northrop Frye and Byron Almén and its application to the analysis and interpretation of vocal music: Colloquium: Analysis and interpretation of the vocal work from the point of view of archetypal and mythical critical methods Exam: answering two theoretical questions.			
Literature: 1. Bayron Almen. "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis", Journal of Music Theory, vol. 47, No. 1, 2003, 1–39. 2. Miroslav Beker, Suvremene književne teorije, Zagreb, 1999. 3. Ana Markovski Bužinjska, Mihael Pavel, Književne teorije XX veka, Beograd, 2009. 4. Paul Vandeveld, The Task of the Interpreter: text, meaning and negotiation. Pittsburg, 2005. 5. Karl Gustav Jung, Arhetipovi i kolektivno nesvesno. Atos, Beograd, 2003. 6. Milena Medić, Ahetip anime i transformacija stvaralačke svesti od Vagnerove Izolde do Bergove Lulu. FMU, Beograd, 2012. 7. Nortrop Fraj, Anatomija kritike, Zagreb, 1979. 8. Nortrop Fraj, Mit i struktura, Svjetlost, Sarajevo, 1991. 9. James Hillman, Archetypal Psychology. Spring, Dallas, 1983. 10. Miroslav Šutić, Hermeneutika književnosti, Službeni glasnik, Beograd, 2012.			
No. of active teaching classes:		Lectures: 2	Practical work: 0
Teaching methods: Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points -50	Final exam:	Points -50
Activity during classes	10	Oral exam	50
Seminar-s	30		
Colloquium	10		

Study program: Bachelor academic studies; Music Research Oriented Studies			
Course: OJAN1 – The Analysis of Serbian Vocal Forms			
Teachers: Radinović V. Sanja, assistant professor			
Assistants: ---			
Course status: compulsory			
Number of ECTS: 3			
Prerequisites: All the main courses of the previous study year passed and all the prerequisites for entering the second year of Bachelor studies completed.			
Course objective: Introduction to the development of the methodology of the analysis of vocal forms in Serbian ethnomusicology with its European context, as well as with the morphological characteristics of musical and textual component of Serbian folk songs. Practical mastering of the principles of contemporary analysis of Serbian vocal forms.			
Course outcomes: Gaining knowledge on development of Serbian vocal forms analysis and morphological characteristics of its musical and textual component. Competence for individual putting to practice the contemporary tools for analysis of Serbian folk songs.			
Course content: <u>Theory</u> The course includes lectures and debates on the following issues: History of the analysis of vocal forms in Serbia, knowledge on morphological characteristics of Serbian folk song up till now, our contemporary methodology of vocal forms analysis. <u>Practice</u> Morphological analysis of the selected examples of Serbian folk songs. Exam prerequisites: colloquium – written test on the coursework, seminar paper – production of a short text (up to 4 pages in length) on a topic from the coursework; Exam requirements: written analysis of 10 selected examples; oral answers to 2 questions.			
Literature: 1. DEVIĆ, Dragoslav: Etnomuzikologija, I i II deo (Skripta), Beograd, FMU, 1981. (odabrana poglavlja) 2. ДЕВИЋ, Драгослав: "Стилско-генетска особеност тоналног односа у српским народним песмама", Изузетност и сапостојање – V међународни симпозијум "Фолклор – музика – дело" (Београд, 15-18. април 1997), Београд, ФМУ, 1997, 216-244. 3. РАДИНОВИЋ, Сања: "Ланац" – нарочити вид кумулативног излагања текста у српским народним песмама и његов значај у музичко-формалној изградњи", Зборник радова XXXVI конгреса СУФЈ (Сокобања, 1989), Београд, УФС, 1989, 355-364. 4. РАДИНОВИЋ, Сања: "Елементи макроструктуре заплањских обредно-обичајних песама у функцији 'зачараног кружног кретања'", IV међународни симпозијум "Фолклор – музика – дело" (Београд, 1995), Београд, ФМУ, 1997, 442-466. 5. РАДИНОВИЋ, Сања: "Оквирни стих у српском вокалном наслеђу", Музика кроз мисао – Зборник радова са четвртог годишњег скупа наставника и сарадника Катедре за музикологију и етномузикологију ФМУ у Београду (Београд, 21-22. јун 2002), Београд, ФМУ, 2002, 115-132. 6. РАДИНОВИЋ, Сања: "Српске народне баладе и етномузикологија – немогућа мисија", Нови Звук (Београд), 2007, бр. 30, 34-51. 7. РАДИНОВИЋ, Сања: "Хемиолна метрика (асиметрични ритам) у српском музичком наслеђу – 'аутентичан' феномен или резултат акултурације?", Зборник Матице српске за сценске уметности и музику (Нови Сад), 2010, бр. 43, 7-22. 8. РАДИНОВИЋ, Сања: Облик и реч (Закономерности мелопоеетског обликовања српских народних песама као основа за методологију формалне анализе), Етномузиколошке студије – дисертације, св. 3, Београд, ФМУ, 2011. (одабрана поглавља)			
No. of active teaching classes:		Lectures: 1	Practical work: 1
Teaching methods: Lectures, debates, analysis. Lectures: group classes, group up to 200 students. Practice: group classes, group up to 30 students.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 45	Final exam:	Points - 55
Activity during classes	15	Written examination	25
Practice	10	Oral examination	30
Homework	10		
Seminar paper	10		

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies			
Course: OJVT1 – Serbian vocal tradition			
Teachers: Golemović O. Dimitrije, full professor			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: None.			
Course objective: Writing a seminar paper under mentorship, based on the ethnomusicological coursework covered during the current academic year.			
Course outcomes: A seminar paper of at least 12 typed pages (without examples) and its oral presentation. Extending the knowledge on techniques and principles of realization of short research papers.			
Course content: 1. Introductory class, introduction to the work plan and course objectives 2. Operational bibliography, synopsis and analysis 3. Operational bibliography, synopsis and analysis 4. Operational bibliography, synopsis and analysis 5. Synopsis completion 6. Working on the first version of the paper 7. Working on the first version of the paper 8. Working on the first version of the paper 9. Working on the first version of the paper 10. Working on the first version of the paper 11. Working on the first version of the paper 12. Working on the first version of the paper 13. Working on the first version of the paper 14. Completion of the text and preparation of the presentation 15. Completion of the text and preparation of the presentation Exam prerequisites: Colloquium: the analysis of the synopsis and the first version of the text. Exam requirements: Written exam: analysis of the final paper version. Oral exam: presentation of the paper and its defense.			
Literature: Literature and other sources, in accordance with the topic of seminar paper, selected for each student individually.			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Consultations, debates, analysis Additional form of teaching: collective instruction, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attending consultations	20	Written realization	40
Respect of deadlines	20	Oral presentation	20

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies
Course: OJIS1 – History of Serbian ethnomusicology
Teachers: Radinović V. Sanja, assistant professor
Assistants: /
Course status: compulsory
Number of ECTS: 3
Prerequisites: None.
Course objective: Acquiring fundamental knowledge on past results on Serbian music folklore material conservation and related data, scientific and methodological development of Serbian ethnomusicology, as well as the development of institutions specialized for these activities – from its earlier 16 th century history to the end of the 20 th century.
Course outcomes: Synthetic general insight into the development of Serbian ethnomusicology up to the end of the 20 th century and formation of capability for critical inspection of professional and scientific contributions to the field of regional science of ethnomusicology.
Course content: <u>Theory</u> The course includes lectures on following topics: First annotators of Serbian folk melodies (from Petar Hektorović to Stevan Mokranjac) and travelers' notes on Serbian folk music. Development of Serbian ethnomusicology through the contributions of the most notable national and foreign authors from the end of the 19 th to the end of 20 th century: Stevan Mokranjac, Živojin Stanković, Kosta Manojlović, Vladimir Đorđević, Miloje Milojević, Ernest Closson, Ludwig Kuba, Bela Bartok, Miodrag Vasiljević, Andrijana Gojković, Ljubinka Miljković, Radmila Petrović, Dragoslav Dević (until the end of 20 th century), Dimitrije Golemović (until the end of 20 th century), Serbian ethnomusicologists of mid- and young generations (until the end of 20 th century). Institutions dedicated to the assembling, keeping and studying the music folklore material, manuscripts, card registers, phono record archive materials, music instruments collections, periodicals. Methodological scope of Serbian ethnomusicology. Serbian ethnomusicology in Yugoslav context and those of Balkan and East European schools. <u>Practice</u> Debates and student presentations during lectures and workshops. Exam prerequisites: colloquium – written test on the previous coursework; seminar paper – writing of a short text (up to 4 pages in length) on the given topic from the coursework; Exam requirements: written test comprised of 30 short questions; oral answering to the 2 questions from the coursework.
Literature: 1. ГОЈКОВИЋ, Андријана: "Музика и музички инструменти у југословенским земљама према путописима из XVI и XVII века", ГЕМ у Београду, књ. 47, 1983, 91-116. 2. ДЕВИЋ, Драгослав: "Сакупљачи народних мелодија у Србији и њихове збирке", ГЕМ у Београду, књ. 22-23, Београд, 1960, 99-122. 3. ДЕВИЋ, Драгослав: "Мелографски опус Стевана Ст. Мокрањца", Развитак (Зајечар), год. XXX, бр. 6, 1990, 66-71. 4. ДЕВИЋ, Драгослав: "Бела Барток и југословенска народна музика", Нови Звук (Београд), бр. 6, 1995, 17-36. 5. ЂУРИЋ-КЛАЈН, Стана: "Вук Крачић и српска музика", Музика и музичари, Београд, 1956. 6. ZAKIĆ, Mirjana: "Istraživački rad Ludviga Kube u oblasti muzičkog folklora na prostoru Crne Gore, Bosne i Hercegovine i Srbije", Slovanský svět očima badatelů a publicistů 19. a 20. století – Sborník z mezinárodní vědecké konference k 50. výročí umrti Ludvíka Kubu (Opole 16. –17. listopadu 2006), Praha, Etnologický ústav AV ČR, v. v. i., 2007, 31-39. 7. КОЊОВИЋ, Петар: Милоје Милојевић – композитор и музички писац, САНУ, Посебна издања, Одељење ликовне и музичке уметности књ. 1, Београд, 1954. 8. МАНОЈЛОВИЋ, Коста П.: Корнелије Станковић, Београд, Државна штампарија, 1942. 9. МАРКОВИЋ, Младен: "Етномузикологија у Србији", Нови Звук (Београд), бр. 3, 1994, 19-30. 10. MILOJKOVIĆ-ĐURIĆ, Jelena: "Zapisi narodnih pesama kompozitora Koste P. Manojlovića", Zvuk (Sarajevo), 1967, br. 79, 8-11. 11. PETROVIĆ, Danica: "Pričevanja o putovanjih po Balkanskom polotoku od XV. do XVII. stoletja: glasbena folklora in ljudski običaji", Muzikološki zbornik XI, Ljubljana, 1975, 5-16. 12. РАДИНОВИЋ, Сања: "Станислав Винавер, Јожеф Дебрецени, Јосип Славенски и Бела Барток у етномузиколошком дискурсу (или: О могућим последицама једне старе политичке полемике)", Јосип Славенски и његово доба – Зборник са научног скупа поводом 50 година од композиторове смрти (Београд, 8-11. новембар 2005. године), Београд, СОКОЈ-МИЦ, 2006, 239-255. 13. РАДИНОВИЋ, САЊА В.: "Цртице о физиономији и идентитету песама из Хекторовићевог Рибана и рибарског приговарања", Промислјања и традиције – фолклорна и литерарна истраживања (Зборник радова посвећен Мирјани Дрндарски и Ненаду Љубинковићу), Београд, Институт за књижевност и уметност, 2014, 165-190. 14. Зборник радова о Стевану Мокрањцу, САНУ, Одељење ликовне и музичке уметности, Београд, 1971. 15. Корнелије Станковић и његово доба – Зборник радова, Музиколошки институт САНУ, Научни скупови, књ. XXIV, Одељење ликовне и музичке уметности, књ. 1, Београд, 1985. 16. Народно стваралаштво – folklor (Београд), br. 47-48, 1973. (IN MEMORIAM MIODRAGU VASILJEVIĆU) 17. Српска музика кроз векове, Галерија САНУ 22, Београд, 1973. 18. U spomen Koste P. Manojlovića (kompozitora i etnomuzikologa) – Zbornik radova, Beograd, FMU, 1990.

19. Човек и музика – Професору. др Драгославу Девићу поводом 75-годишњице рођења и 50-годишњице научног рада (Зборник радова са међународног симпозијума, Београд, 20-23. јун 2001), Београд, Vedes, 2003.

20. Поред савлађивања градива из оквира побројаних јединица, предвиђено је да студент стекне основни увид у постојеће зборнике народних мелодија и студије које их прате, у мање радове монографског типа, као и у значајније студије о разним темама у вези са српским музичким фолклором – реализоване до краја XX века.

No. of active teaching classes:		Lectures: 2		Practical work: 1	
Teaching methods: Lectures, debates, analysis. Lectures: group classes, group up to 200 students. Practice: group classes, group up to 30 students.					
Grading (max. no. of points 100):					
Exam prerequisites:		Points - 45		Final exam:	
Activity during lectures		15		Written examination	
Practice		10		Oral examination	
Colloquium-a		10			
Seminar paper(s)		10			

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies			
Course: OJMO1 – Morphological characteristics of Serbian folk melodies			
Teachers: Radinović V. Sanja, assistant professor			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: All major courses from the previous study year passed with all the requirements for entering the second year of Bachelor studies completed.			
Course objective: Writing a seminar paper under mentorship, based on the ethnomusicological coursework covered during the current academic year.			
Course outcomes: A seminar paper of at least 12 typed pages and its oral presentation. Extending the knowledge on techniques and principles of realization of short research papers.			
Course content: 1. Introductory class, introduction to the work plan and course objectives 2. Operational bibliography, synopsis and analysis 3. Operational bibliography, synopsis and analysis 4. Operational bibliography, synopsis and analysis 5. Synopsis completion 6. Working on the first version of the paper 7. Working on the first version of the paper 8. Working on the first version of the paper 9. Working on the first version of the paper 10. Working on the first version of the paper 11. Working on the first version of the paper 12. Working on the first version of the paper 13. Working on the first version of the paper 14. Completion of the text and preparation of the presentation 15. Completion of the text and preparation of the presentation Exam prerequisites: Colloquium: the analysis of the synopsis and the first version of the text. Exam requirements: Written exam: analysis of the final paper version. Oral exam: presentation of the paper and its defense.			
Literature: Literature and other sources, in accordance with the topic of seminar paper, selected for each student individually.			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Consultations, debates, analysis Additional form of teaching: collective instruction, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attending consultations	20	Written realization	40
Respect of deadlines	20	Oral presentation	20

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies			
Course: OJMP1 – Folk song as a melopoetic unit			
Teachers: Golemović O. Dimitrije, full professor			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: None.			
Course objective: Writing a seminar paper under mentorship, based on the ethnomusicological coursework covered during the current academic year.			
Course outcomes: A seminar paper of approx. 10 typed pages and its oral presentation. Extending the knowledge on techniques and principles of realization of short research papers.			
Course content: 1. Introductory class, introduction to the work plan and course objectives 2. Operational bibliography, synopsis and analysis 3. Operational bibliography, synopsis and analysis 4. Operational bibliography, synopsis and analysis 5. Synopsis completion 6. Working on the first version of the paper 7. Working on the first version of the paper 8. Working on the first version of the paper 9. Working on the first version of the paper 10. Working on the first version of the paper 11. Working on the first version of the paper 12. Working on the first version of the paper 13. Working on the first version of the paper 14. Completion of the text and preparation of the presentation 15. Completion of the text and preparation of the presentation Exam prerequisites: Colloquium: the analysis of the synopsis and the first version of the text. Exam requirements: Written exam: analysis of the final paper version. Oral exam: presentation of the paper and its defense.			
Literature: Literature and other sources, in accordance with the topic of seminar paper, selected for each student individually.			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Consultations, debates, analysis Additional form of teaching: collective instruction, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attending consultations	20	Written realization	40
Respect of deadlines	20	Oral presentation	20

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies			
Course: OJSZ1 – Contemporary music genres			
Teachers: Zakić S. Mirjana, associate professor			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: All major courses from the previous study year passed with all the requirements for entering the forth year of Bachelor studies completed.			
Course objective: Writing a seminar paper under mentorship, based on the ethnomusicological coursework covered during the current academic year.			
Course outcomes: A seminar paper of approx. 15 typed pages and its oral presentation. Extending the knowledge on techniques and principles of realization of short research papers.			
Course content: 1. Introductory class, introduction to the work plan and course objectives 2. Operational bibliography, synopsis and analysis 3. Operational bibliography, synopsis and analysis 4. Operational bibliography, synopsis and analysis 5. Synopsis completion 6. Working on the first version of the paper 7. Working on the first version of the paper 8. Working on the first version of the paper 9. Working on the first version of the paper 10. Working on the first version of the paper 11. Working on the first version of the paper 12. Working on the first version of the paper 13. Working on the first version of the paper 14. Completion of the text and preparation of the presentation 15. Completion of the text and preparation of the presentation Exam prerequisites: Colloquium: the analysis of the synopsis and the first version of the text. Exam requirements: Written exam: analysis of the final paper version. Oral exam: presentation of the paper and its defense.			
Literature: 1. Stefan Bo – Florans Veber, Vodič kroz terensku anketu, Beograd, 2005. 2. Metateorijske osnove kvalitativnih istraživanja (priređio Dušan Stojnov), Beograd, 2008. 3. Recent Directions in Ethnomusicology, Ethnomusicology: an Introduction (edited by Helen Myers), THE NORTON/GROVE HANDBOOKS IN MUSIC, New York – London, W. W. Norton & Company, 1992, 375-399. 4. "Musical Thinking" and "Thinking About Music" in Ethnomusicology: An Essay of Personal Interpretation, The Journal of Aesthetics and Art Criticism, Vol. 52, Issue 1, Winter 1994, 139-148. 5. Literature and other sources, in accordance with the topic of seminar paper, selected for each student individually.			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Consultations, debates, analysis Additional form of teaching: collective instruction, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attending consultations	20	Written realization	40
Respect of deadlines	20	Oral presentation	20

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies			
Course: OJSP1 – Contemporary dance genres			
Teachers: Ranisavljević D. Zdravko, teacher			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: All the ethnochoreological courses of the previous study years passed.			
Course objective: Introducing students to the methodology of written paper in the field of ethnochoreology (the use of literature, synopsis design and writing, work on the text). Mastering analytical procedures for examination of ethnochoreological data and their typology.			
Course outcomes: Writing the seminar paper based on the knowledge of used bibliography units, with the right procedure of analysis and ethnochoreological data typology applied.			
Course content: Introductory class, introduction to the work plan and course objectives Defining the seminar topics Operational bibliography, synopsis and analysis Operational bibliography, synopsis and analysis Operational bibliography, synopsis and analysis Discussion on the synopsis Discussion on the first draft of the text Working on the first version of the paper Working on the first version of the paper Working on the first version of the paper Discussion on the final draft of the text Working on the first version of the paper Working on the final version of the paper Working on the final version of the paper Discussion on the presentation synopsis Discussion on the presentation Colloquium: the analysis of the synopsis and the first version of the text. Written exam: analysis of the final paper version. Oral exam: presentation of the paper and its oral defense.			
Literature: According to the chosen topic of the seminar paper.			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Consultations, debates, analysis Additional form of teaching: collective instruction, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during lectures/ consultations	10	Written examination/ final version of the paper	30
Colloquium/ versions of the paper	30	Oral examination / presentation	30

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies			
Course: OJSS1 – Serbian vocal tradition – minor case study			
Teachers: Radinović V. Sanja, assistant professor			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: All major courses from the previous study year passed with all the requirements for entering the second year of Bachelor studies completed.			
Course objective: Writing a seminar paper under mentorship, based on the ethnomusicological coursework covered during the current academic year.			
Course outcomes: A seminar paper of approx. 10 typed pages and its oral presentation. Extending the knowledge on techniques and principles of realization of short research papers.			
Course content: 1. Introductory class, introduction to the work plan and course objectives 2. Operational bibliography, synopsis and analysis 3. Operational bibliography, synopsis and analysis 4. Operational bibliography, synopsis and analysis 5. Synopsis completion 6. Working on the first version of the paper 7. Working on the first version of the paper 8. Working on the first version of the paper 9. Working on the first version of the paper 10. Working on the first version of the paper 11. Working on the first version of the paper 12. Working on the first version of the paper 13. Working on the first version of the paper 14. Completion of the text and preparation of the presentation 15. Completion of the text and preparation of the presentation Exam prerequisites: Colloquium: the analysis of the synopsis and the first version of the text. Exam requirements: Written exam: analysis of the final paper version. Oral exam: presentation of the paper and its defense.			
Literature: Literature and other sources, in accordance with the topic of seminar paper, selected for each student individually.			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Consultations, debates, analysis Additional form of teaching: collective instruction, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attending consultations	20	Written realization	40
Respect of deadlines	20	Oral presentation	20

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies		
Course: OJTM1 – Theory and method in ethnomusicology		
Teachers: Radinović V. Sanja, assistant professor		
Assistants: /		
Course status: compulsory		
Number of ECTS: 3		
Prerequisites: All major courses from the previous study year passed with all the requirements for entering the second year of Bachelor studies completed.		
Course objective: Transcription and tonometry – analysis of musical style with essential theoretical concepts of general ethnomusicology.		
Course outcomes: Capability for application of basic ethnomusicological methodology (field work – transcription and tonometry – analysis of musical style) and essential theoretical concepts in personal research.		
Course content: <u>Theory</u> The course includes lectures and debates on the following issues: Methodology of ethnomusicological field work. Transcription and tonometry methodology. Development of ethnomusicological notation. The most important methodological contributions to the analysis of musical style. Bibliographical, iconographical and archeological sources of ethnomusicological research. The route and objectives of ethnomusicology (historical overview and the most important study centers; the most intriguing fields of scientific interest; comparative study of music; music study in the culture). Contemporary tendencies in ethnomusicology (elemental indications). Notable world sound collections, ethnomusicology institutions, associations, media and educational centers. <u>Practice</u> Debates and student presentations during lectures and workshops. Exam prerequisites: colloquium – written test on the previous coursework; seminar paper – writing a short paper (up to 4 pages in length) on the given topic from the coursework; Exam requirements: written test comprised of 30 short questions; oral answering to the 2 questions from the coursework.		
Literature: 1. ABRAHAM, Otto – E. M. von Hornbostel: "Vorschläge für die Transkription exotischer Melodien", Sammelbände der internationalen Musikgesellschaft, Jg. 11, 1909/10, str. 1-25 [prevod: J. Todorović] 2. ŽGANEC, Vinko: "Kako da leksikografiramo narodne popijevke?", Muzičke novine (Zagreb), 1948, god. III, br. 5-6, (25-26), str. 1-2. 3. ЗЕМЦОВСКИ, Изалџиј И.: "Етномузикологија – стогодишњи пут", Народно стваралаштво – folklor (Београд), год. XXVI, св. 1-4, 1987, 14-28. 4. RADINOVIĆ, Sanja: "Suggestions for transcribing exotic melodies (A cornerstone in the Babel tower of ethnomusicological methodology)", New Sound (Belgrade), 2010, No. 35, str. 28-38. 5. COOLEY, Timothy J: "Budućnost etnomuzikološkog terenskog rada", IV međunarodni simpozij "Muzika u društvu" – zbornik radova (Sarajevo, 28-30. oktobra 2004), Sarajevo, Muzikološko društvo FBiH; Muzička akademija u Sarajevu, 2005, str. 174-182. 6. BARTÓK, Béla – A. Lord: Serbo-Croatian Folk Songs and Instrumental Pieces from the Milman Parry Collection, Yugoslav Folk Music, Vol. 1, New York, State University of New York Press, 1978. 7. LOMAX, Alan: The Song Style and Culture, AAAS, Washington, D. C., 1971. 8. MERRIAM, Alan P.: The Anthropology of Music, Northwestern University Press, 1964. 9. MYERS, Helen (red.): Ethnomusicology: An Introduction, The Norton/Grove Handbooks in Music, New York – London, W. W. Norton & Company, 1992. 10. NETTL, Bruno: The Study of Ethnomusicology (Twenty-nine Issues and Concepts), Urbana and Chicago, University of Illinois Press, 1983. 11. SAKS, Kurt: Muzika starog sveta (na Istoku i Zapadu – uspon i razvoj), Beograd, Univerzitet umetnosti, 1980. 12. HOOD, Mantle: The Ethnomusicologist, Kent (Ohio), The Kent State University Press, 1982.		
No. of active teaching classes:	Lectures: 1	Practical work: 1
Teaching methods: Lectures, debates, analysis. Lectures: group classes, group up to 200 students. Practice: group classes, group up to 30 students.		

Grading (max. no. of points 100):			
Exam prerequisites:	Points - 45	Final exam:	Points - 55
Activity during lectures	15	Written examination	20
Practice	10	Oral examination	35
Colloquium-a	10		
Seminar paper(s)	10		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OJTP1 – Field research of traditional dances in Serbia			
Teachers: Ranisavljević D. Zdravko, teacher			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: All the ethnochoreological courses of the previous study years passed.			
Course objective: Introducing students to the methodology of written paper in the field of ethnochoreology (the use of literature, synopsis design and writing, work on the text). Mastering analytical procedures for examination of ethnochoreological data and their typology.			
Course outcomes: Writing the seminar paper based on the knowledge of used bibliography units, with the right procedure of analysis and ethnochoreological data typology applied.			
Course content: Introductory class, introduction to the work plan and course objectives Defining the seminar topics Operational bibliography, synopsis and analysis Operational bibliography, synopsis and analysis Operational bibliography, synopsis and analysis Discussion on the synopsis Discussion on the first draft of the text Working on the first version of the paper Working on the first version of the paper Working on the first version of the paper Discussion on the final draft of the text Working on the first version of the paper Working on the final version of the paper Working on the final version of the paper Discussion on the presentation synopsis Discussion on the presentation Colloquium: the analysis of the synopsis and the first version of the text. Written exam: analysis of the final paper version. Oral exam: presentation of the paper and its oral defense.			
Literature: According to the chosen topic of the seminar paper.			
No. of active teaching classes:		No. of active teaching classes:	No. of active teaching classes:
Teaching methods: Consultations, debates, analysis Additional form of teaching: collective instruction, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Activity during lectures/ consultations	10	Written examination/ final version of the paper	30
Colloquium/ versions of the paper	30	Oral examination / presentation	30

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies
Course: OJTB1 – Traditional folk music of the Balkans 1
Teachers: Radinović V. Sanja, assistant professor
Assistants: /
Course status: compulsory
Number of ECTS: 4
Prerequisites: All major courses from the previous study year passed with all the requirements for entering the fourth year of Bachelor studies completed.
Course objective: Introduction to the vocal and instrumental heritage of Western Balkan countries, the most important results of the past research and institutions specialized for it. Introduction to the mutual influences and permeation of Serbian and regional traditional music.
Course outcomes: Knowledge on music tradition and achievements of ethnomusicological research in the Western Balkan countries. Ability for differentiation of "authentic" musical-stylistic characteristic in the heritage of West Balkan people, and recognition of elements of Serbian and other regional traditional music and mutual influence.
Course content: <u>Theory</u> Research results and characteristic of traditional vocal and instrumental music in Montenegro. Research results and characteristic of traditional vocal and instrumental music in Bosnia and Herzegovina. Research results and characteristic of traditional vocal and instrumental music in Croatia. Research results and characteristic of traditional vocal and instrumental music in Slovenia. Serbian music heritage and the Western Balkans tradition – pervasion and impact. The most notable institutions in the Western Balkan countries dedicated to the music folklore material assembly, keeping and study; ethnomusicology in the high education institutions in the Western Balkan countries. The exam is oral in the form of a dialogue, consisted of the two questions from the literature and lectures. <u>Practice</u> Debates and student presentations during the lectures and workshops.
Literature: 1. BEZIĆ, Jerko: "Muzički folklor Sinjske krajine", Narodna umjetnost, 1966. 2. VUKIČEVIĆ, Mirjana: Diple Stare Crne Gore, Etnoantropološki problemi, monografije, knj. 15, i Posebna izdanja Antropološkog društva Jugoslavije, knj. 15, Beograd, 1990. 3. GAVAZZI, Milovan: Izabrani radovi s područja glazbe (1919 – 1976), Zagreb, Kulturno-prosvjetni sabor Hrvatske, 1988. 4. ГОЛЕМОВИЋ, Димитрије О.: Цногорска народна музика, Пергамена, Подгорица, 1995. (музичка студија праћена са две аудио касете) 5. ДЕВИЋ, Драгослав: "Облици тужења Цетињанке Милуше Перовић", Рад XXXV конгреса СУФЈ (Рожаје, 1988), Титоград, УФЦГ, 1988, 172-184. 6. ŽGANEC, Vinko: "Pjesme i muzička pratnja istarskih, krčkih i novljanskih pučkih pjesama", Народно стваралаштво – folklor (Београд), 1967, год, VI, св. 21, 1-5. 7. ZAKIĆ, Mirjana: "Istraživački rad Ludviga Kube u oblasti muzičkog folklor na prostoru Crne Gore, Bosne i Hercegovine i Srbije", Slovanský svět očima badatelů a publicistů 19. a 20. století – Sborník z mezinárodní vědecké konference k 50. výročí umrti Ludvíka Kuby (Opole 16. –17. listopadu 2006), Praha, Etnologický ústav AV ČR, v. v. i., 2007, 31-39. 8. KUBA, Ludvik: U Crnoj Gori – putevi preduzeti s namjerom sakupljanja narodnih pjesama (1890-1891) [1892], Podgorica, CID, 1996. 9. KUMER, Zmaga: Pesem slovenske dežele, Maribor, Založba Obzorja, 1975. 10. KUHAČ, Franjo: Osobine narodne glazbe, naročito hrvatske, Zagreb, Dionička tiskara, 1909. 11. MILOŠEVIĆ, Vlado: Sevdalinka, Muzej Bosanske Krajine, Banja Luka, Odsjek za narodne pjesme i igre, knj. V, Banja Luka, 1964. 12. RIHTMAN, Cvjetko: "Polifoni oblici u narodnoj muzičkoj tradiciji BiH", Bilten IZPF, sv. 1, Sarajevo, 1951, 7-20. 13. RIHTMAN, Cvjetko: "Narodna muzička tradicija istočne Hercegovine", Rad kongresa SUFJ (Mostar – Trebinje 1962), Sarajevo, 1963, 75-81. 14. RIHTMAN, Cvjetko: "Tradicionalna muzika Lepenice", Naučno društvo SR BiH, Posebna izdanja, knj. III, Sarajevo, 1963, 405-424. 15. RIHTMAN, Cvjetko: "Narodna muzička tradicija", Glasnik Zemaljskog muzeja u Sarajevu – Etnološko-folkloristička istraživanja u Žepi, Nova serija – Etnologija, sv. XIX, Sarajevo, 1964, 237-305. 16. RIHTMAN, Cvjetko: "Membranofoni muzički instrumenti u narodnoj tradiciji BiH", ANUBiH, Radovi XXXII, knj. 11, Sarajevo, 1967, 103-120. 17. RIHTMAN, Cvjetko: "Diple u BiH – aerofoni instrumenti tipa klarineta", ANUBiH, Radovi XXXII, knj. 11, Sarajevo, 1967, 123-142. 18. RIHTMAN, Cvjetko: "O nekim faktorima strukture melopoetskih oblika", Народно стваралаштво – folklor (Београд), год. VIII, св. 29-32, 1969, 173-179. 19. RIHTMAN, Cvjetko: "Tradicionalni oblici pjevanja epskih pjesama u narodnoj tradiciji BiH", Rad kongresa SUFJ (Jajce, 1968), Sarajevo, 1971, 97-105. 20. STRAJNAR, Julijan: Citira (Instrumentalna glasba v Reziji), Udine, Pizzicato, 1988. 21. ŠIROLA, Božidar: Fućalice, Zagreb, 1932. 22. ŠIROLA, Božidar: Sopile i zurla, Zagreb, 1932. 23. ŠIROLA, Božidar: Sviraljke s udanim jezičkom, Djela JAZU, knj. XXXII, Zagreb, 1937. 24. ŠIROLA, Božidar: Hrvatska narodna glazba, Zagreb, 1940. 25. Leksikon jugoslavenske muzike 1-2, Zagreb, Jugoslavenski leksikografski zavod "Miroslav Krleža", 1984. 26. Зборници народних мелодија западног Балкана, фоноархивска грађа ФМУ и постојећа аудио-издања са примерима традиционалне музике западног Балкана.

No. of active teaching classes:	Lectures: 2	Practical work: 0	
Teaching methods: Lectures, debates, analysis. Lectures: group classes, group up to 200 students. Practice: group classes, group up to 30 students.			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 45	Final exam:	Points - 55
Activity during lectures	15	Written examination	20
Practice	10	Oral examination	35
Colloquium-a	10		
Seminar paper(s)	10		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OJTB2 - Traditional folk music of the Balkans 2
Teachers: Nenić S. Iva, assistant professor
Assistants: /
Course status: compulsory
Number of ECTS: 4
Prerequisites: None.
Course objective: The course objective is introduction to the forms of Balkan traditional folk music, primarily vocal.
Course outcomes: Students are required to gain essential knowledge on the forms of music making by the Balkans people.
Course content: The traditional music making forms of the people of Old Balkans The traditional music making in Serbia: Southeast Serbia The traditional music making in Serbia: Western Serbia The traditional music making in Serbia: Vojvodina The traditional music making in Serbia: inhabitants of the Croatian Border The traditional music making in Serbia: town The traditional music making in Bosnia and Herzegovina: village The traditional music making in Bosnia and Herzegovina: town The traditional music making in Macedonia The traditional music making of Greeks The traditional music making of Albanians The traditional music making of Albanians: expats in Italy The traditional music making of Macedonians: village The traditional music making of Macedonians: town Study of the traditional Balkan folk music
Literature: 1. Р. Петровић, "Двоглас у музичкој традицији Србије", Рад XVII конгреса СУФЈ, Пореч 1970, Загреб 1972, 333-337. 2. Д. Девић, Етномузикологија I и II, Београд 1981. 3. Д. Големовић, "Новије сеоско двогласно певање у Србији", ГЕМ, књ. 47, Етнографски музеј, Београд 1983, 118. 4. Д. Девић, Народна музика Драгачева, ФМУ, Београд 1986. 5. Д. Големовић, Народна музика Подриња, Другари, Сарајево 1987. 6. Р. Петровић, Српска народна музика: песма као израз народног музичког мишљења, САНУ, Посебна издања, књ. DXCIII, Одељење друштвених наука, књ. 98, Београд 1989. 7. Д. Големовић, Народна музика титовоужичког краја, САНУ, Београд 1990. 8. Д. Големовић, "Народна музика Ваљевске Колубаре", Истраживања, VI, Народни музеј Ваљево, Ваљево 1990, 389. 9. Д. Девић, Народна музика Црноречја, ЈП Штампa, Београд 1990. 10. Д. Големовић, "Улога пратећег гласа у слском народном двогласном певању (на примеру вокалне праксе западне Србије)", Народна умјетност, П. И. 3, Загреб 1991, 95. 11. Д. Големовић, "Музичка традиција Такова", у Таково у игри и песми, Типопластика, Г. Милановац 1994. 12. Д. Девић, "Народна музика", у Културна историја Сврљига, књ. II (Језик, култура и цивилизација), Ниш-Сврљиг 1995, 427. 13. Д. Големовић, Етномузиколошки огледи, XX век, Београд 1997. 14. Д. Големовић, "Једноглас у нашем народном певању као један од видова развоја двогласа", Фолклор – музика – дело, Зборник радова са IV међународног симпозијума, Београд 1995, ФМУ, Београд 1997, 265-277 15. Д. Големовић, "Српско двогласно певање (облици – порекло – развој) I, Нови звук, бр. 8, СОКОЈ, Београд 1996, 11-22. 16. Д. Големовић, "Српско двогласно певање (облици – порекло – развој) II, Нови звук, бр. 9, СОКОЈ, Београд 1997, 21-37. 17. Ј. Јовановић, Старинске свадбене песме и обичаји у Горњој Јасеници (у Шумадији), Музиколошки институт САНУ, Београд 2002. 18. Д. Golemović, Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006. 19. Н. Кауфман, Бугарска многогласна народна песма, Наука и искуство, Софија 1968. 20. Ст. Џуџев, Бугарска народна музика, том 1 и 2, Музика, Софија 1980. 21. С. Захаријева, Свирач у фолклорној култури, Бугарска академија наука, Софија 1987. 22. А. Ахмедаја, "Албанија. Народна музика", Беч 2001 (студија са компакт диском) 23. Б. Крута, "Место албанске полифоније у полифонији Балкана", Тирана 1987. (излагање са симпозијума "Вокална полифонија Балкана") 24. М. Васиљевић, Југословенски музички фолклор, II, Македонија, Просвета – Београд, 1953. 25. М. Симоновски, "Оријентализам у тоналној грађи наших народних мелодија", Звук – југословенска музичка ревија, бр. 26-27, Сарајево 1959.

26. М. Симоновски, "Рефрени македонских народних песама", Звук – југословенска музичка ревија, бр. 37-38, Сарајево 1960.
27. А. Линин, "Традиционална пракса у народној инструменталној музици Македоније", Народно стваралаштво – фолклор, СУФЈ, св. 8, Београд 1963.
28. Б. Широла, Сопиле и зурле, Народна старина, књ. XII (св. 30), Загреб 1933.
29. Б. Џимревски, Чалгиската традиција во Македонија, Македонска книга, Скопје 1985.
30. Б. Џимревски, Гајдата во Македонија, Институт за фолклор "Марко Цепенков" – Скопје, књ. 5, Скопје 1996.
31. Р. Величовска, Жетварско пеење во Македонија, Институт за фолклор "Марко Цепенков" – Скопје, књ. 45, Скопје 2002.
32. D. Golemović, Čovek kao muzičko biće, Biblioteka XX vek, Beograd 2006.

No. of active teaching classes:	Lectures: 2	Practical work: 0	
Teaching methods: Lectures with demonstrations on the given topics Discussions during lectures and workshops Preparation of short student presentation at the workshops Lectures: group teaching, groups up to 200 students Practice: group teaching, groups up to 30 students			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 60	Final exam:	Points - 40
Activity at lectures	20	Written examination	40
Class attendance	10		
Presentation of a given topic	30		

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies			
Course: OJT11 – Traditional forms of music expression			
Teachers: Zakić S. Mirjana, associate professor			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: All major courses from the previous study year passed with all the requirements for entering the fourth year of Bachelor studies completed.			
Course objective: Writing a seminar paper under mentorship, based on the ethnomusicological coursework covered during the current academic year.			
Course outcomes: A seminar paper of approx. 15 typed pages and its oral presentation. Extending the knowledge on techniques and principles of realization of short research papers.			
Course content: <div><div><div>1. Introductory class, introduction to the work plan and course objectives</div><div>2. Operational bibliography, synopsis and analysis</div><div>3. Operational bibliography, synopsis and analysis</div><div>4. Operational bibliography, synopsis and analysis</div><div>5. Synopsis completion</div><div>6. Working on the first version of the paper</div><div>7. Working on the first version of the paper</div><div>8. Working on the first version of the paper</div><div>9. Working on the first version of the paper</div><div>10. Working on the first version of the paper</div><div>11. Working on the first version of the paper</div><div>12. Working on the first version of the paper</div><div>13. Working on the first version of the paper</div><div>14. Working on the final version of the paper and preparation of the presentation</div><div>15. Working on the final version of the paper and preparation of the presentation</div></div><div>Successfulness of written realization: paper on the topic from the field of instrumental, vocal-instrumental or vocal output; Successfulness of oral realization: public presentation of the given topic</div></div>			
Literature: <div><div>1. Stefan Bo – Florans Veber, Vodič kroz terensku anketu, Beograd, 2005.</div><div>2. Metateorijske osnove kvalitativnih istraživanja (priređio Dušan Stojnov), Beograd, 2008.</div><div>3. Recent Directions in Ethnomusicology, Ethnomusicology: an Introduction (edited by Helen Myers), THE NORTON/GROVE HANDBOOKS IN MUSIC, New York – London, W. W. Norton & Company, 1992, 375-399.</div><div>4. "Musical Thinking" and "Thinking About Music" in Ethnomusicology: An Essay of Personal Interpretation, The Journal of Aesthetics and Art Criticism, Vol. 52, Issue 1, Winter 1994, 139-148.</div><div>5. Литература и други извори, усклађени са темом семинарског рада, одабраном за сваког студента понаособ.</div></div>			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Consultations, debates, analysis Additional form of teaching: group instruction, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points - 60
Attending consultations	20	Written realization	40
Respect of deadlines	20	Oral presentation	20

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies
Course: OJNP1 – Traditional folk singing and playing 1
Teachers: Radinović V. Sanja, assistant professor
Assistants: /
Course status: compulsory
Number of ECTS: 4
Prerequisites: for all ethnomusicology students (Bachelor study program)
Course objective: Vocal practice in Kosovo and Metohija, South, Southeast and Eastern Serbia is distinguished from the rest of Serbian music corpus by its unique melody models, manners of embellishment tones performance, relation between rural and urban practice, various influences, etc. The course objective is to introduce the students to the fundamental characteristics of vocal practice in the areas prior mentioned, repertoire of certain areas, paradigmatic melodic models and specifics of melody embellishments. Aside from this, the course objective is to teach the students essentials of pipe playing by practical work on the tone production, performing scales and simple melodic examples.
Course outcomes: By the end of the module students are expected to know the essential characteristic of vocal practice in Kosovo and Metohija, South, Southeast and Eastern Serbia through performance of the learned songs, theoretical knowledge and distinguishing stylistic traits during listening to the music texts. Students will be able to perform simple melodic examples on pipe.
Course content: Fall semester: Theory <ol style="list-style-type: none"> 1. Fundamental characteristics of vocal practice in Kosovo and Metohija 2. Pipe (basic characteristics of the instrument) Practice combined with theoretical explanations <ol style="list-style-type: none"> 1. Basics of the pipe playing technique (breathing and application; playing the scale in quarter notes) 2. Vocal practice of Northern Kosovo and Metohija (neighborhoods of Kosovska Mitrovica, Peć and Leposavić) 3. Vocal practice of Sredaka župa 4. Performance of technically undemanding unison songs from Sirinička župa 5. Melody models of Sredaka župa 6. Introduction to the vocal practice from Gnjilane neighborhood 7. Basics of pipe playing technique (playing whole notes, half notes and quarter notes) 8. Vocal practice of Velika Hodža 9. Introduction to the vocal practice of Prizrenska Gora 10. Specific forms of vocal practice in Kosovo and Metohija (singing with <i>tepsija</i>, singing with tambourine, etc.) 11. Introduction to the basics of the pipe playing technique (tone production, scale performance) 12. Performance of simple melodic examples on pipe 13. Traditional playing (performing eight notes and sixteen notes) 14. Coursework recapitulation 15. Coursework recapitulation Spring semester: Theory <ol style="list-style-type: none"> 1. Basic characteristics of vocal practice in Southern, Southeastern and Eastern Serbia Practice combined with theoretical explanations <ol style="list-style-type: none"> 1. Singing exercises 2. Vocal practice of the neighborhood of Bujanovac 3. Family patron and wedding songs in the neighborhood of Bujanovac 4. Vocal practice of Bosilegradsko Krajište 5. Typical melodic models of Krajište 6. Vocal practice of the neighbourhood of Niš 7. Typical melodic models in the neighborhood of Niš 8. Vocal practice from the neighborhood of Svrlijig 9. Performing simple melodic examples from Banja on pipes 10. Vocal practice of Banja 11. Serbian vocal practice in Eastern Serbia 12. Wallachian vocal practice in Eastern Serbia 13. Melodic models typical for Crnorečje area 14. Performing simple melodic examples from Eastern Serbia on pipes

15. Preparation for the exam

Colloquium: Performance of vocal and instrumental examples from the coursework. Exam: Written examination is consisted of audio test from which students should recognize 10 traditional melodies; Oral part of the exam includes performance of vocal and instrumental examples from the coursework, as well as the knowledge of basic information on the music examples (the region where the example comes from, function of the song). Concert performance implies traditional music stage performance.

Literature:

1. Закић, Мирјана. Ранковић, Сања. 2014. Приручник за учење традиционалног певања (Традиционална музика Косова и Метохије). ЦИОТИС, Београд.
 2. Мокрањац, Стојановић, Стеван. 1996. Етномузиколошки записи. сабрана дела том 9. уредник: Драгослав Девић, Београд: Музичко-издавачко предузеће "Нота" Књажевац, Завод за уџбенике и наставна средства Београд.
 3. Васиљевић, Миодраг А. 2003. (1953). Народне мелодије с Косова и Метохије, Приредила: Зорислава М. Васиљевић, Београд и Књажевац: Београдска књига и "Нота" Књажевац.
 4. Милојевић, Милоје. 2004. Народне песме и игре Косова и Метохије, уредник: Драгослав Девић, Београд: Завод за уџбенике и наставна средства Београд, Карић Фондација.
 5. Станковић, Сања. 1993. Индивидуално и колективно у орској и вокалној традицији жена у Гори. дипломски рад. Београд: ФМУ.
 6. Закић, Мирјана. 2010. "Лазаричке песме из Сиринићке жупе", Косово и Метохија у цивилизацијским токовима (међународни тематски зборник), књига 2. (књижевност), уредник: Валентина Питулић, Косовска Митровица, 123-136.
 7. Големовић, Димитрије и Васић, Оливера. 1980. Народне песме и игре у околини Бујановца, Посебна издања, књ. 21, Београд: Етнографски институт САНУ.
 8. Девић, Драгослав. 1990. Народна музика Црноречја. Београд и Бор: ЈП Штампa, Радио и Филм Бор, Културно образовни центар Бољевац и Факултет музичке уметности.
 9. Девић, Драгослав. 1992. Народна музика. Културна историја Сврљига. књ. II, Ниш: Народни универзитет Сврљиг, Просвета - Ниш
 10. Ранковић, Сања. 2008. Основни принципи учења народног певања, Једногласно певање I. Завод за уџбенике и наставна средства. Београд.
 11. Аудио издање за слушни тест:
1. Драгослав Девић, 2005/2008. Народне песме и игре Косова и Метохије, Београд: Завод за уџбенике и наставна средства Београд, Карић Фондација.
 2. 2013. Дизајте се, мало и големо! Сврљиг: музичка традиција. Београд: ФМУ.
 3. Ранковић, Сања. 2013. Врбице, врбо, зелена – традиционално музичко наслеђе Призренске Горе. ЦД, Београд: Етнолошко-антрополошко друштво Србије.

No. of active teaching classes:	Lectures: 1	Practical work: 1	
Teaching methods: Lectures with demonstration on the given topics. Practical demonstration at classes (singing and work on the univocal singing and pipe playing posture). Lectures: group classes, group up to 200 Practice: group classes, group up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points – 60
Activity at lectures	10	Written examination (audio test)	10
Colloquium-a	30	Oral examination (singing and playing)	40
		Concert performance	10

Study program: Book of courses Bachelor academic studies; Music Research Oriented Studies
Course: OJNP2 – Traditional folk singing and playing 2
Teachers: Ranković B. Sanja, assistant professor
Assistants: /
Course status: compulsory
Number of ECTS: 4
Prerequisites: for all ethnomusicology students (Bachelor study program)
Course objective: The main objective is mastering urban songs topical in Serbian urban centers from the end of the 19 th century up till now, as well as knowledge on musical folklore heritage of Vojvodina and Serbian music practice in Slavonia and Bela Krajina. Aside from the songs students will be mastering pipe performance and work on the more complex elements of it (embellishment tones).
Course outcomes: Based on the acquired knowledge students will be able to interpret, evaluate and recognize vocal and instrumental urban practice in Serbia along with traditional musical heritage of Vojvodina, Slavonia and Bela Krajina. Aside from it, they will be able to individually perform on pipe instrumental numbers (folk <i>kolo</i> dances and songs) with embellishment tones.
Course content: Fall semester: Theory <ol style="list-style-type: none"> 1. Basic characteristics of singing in Serbian towns from the end of the 19th century until today Practice with theoretical explanations <ol style="list-style-type: none"> 1. Vocal technique of urban songs performance 2. Urban songs on Belgrade music repertoire 3. Urban songs of Belgrade balls 4. Urban songs playing 5. Songs performed in Vojvodina towns 6. Urban songs in Southern Serbia 7. Urban songs from Vranje 8. Poetic-musical frame of urban songs from Vranje 9. Urban songs from Sandžak (Novi Pazar) 10. Vocal repertoire of Muslim population in Novi Pazar 11. Urban songs from Prizren 12. Urban songs from Eastern Serbia 13. Urban songs playing 14. Songs from the First World War period Spring semester: Theory <ol style="list-style-type: none"> 1. Vocal practice in Vojvodina 2. Serbian vocal practice in Slavonia and Bela Krajina Practice <ol style="list-style-type: none"> 1. Vocal practice of Serbs in Banat 2. <i>Svatovac</i> from Banat 3. Table song 4. Melodic models of the Banat singing heritage 5. Pipe playing 6. Vocal practice of Serbs in Srem 7. Vocal practice of Serbs in Bačka 8. Wedding songs from Bačka 9. <i>Šalajka</i> and <i>bečarac</i> in Vojvodina 10. Pipe playing 11. Vocal practice of Serbs in Slavonia 12. Vocal practice of Serbs in Bela Krajina 13. Pipe playing 14. Preparation for the exam 15. Preparation for the exam Colloquium: Performance of vocal and instrumental examples from the coursework. Exam: Written examination is consisted of audio test from which students should recognize 10 traditional melodies; Oral part of the exam includes performance of vocal and instrumental examples from the coursework, as well as the knowledge of

basic information on the music examples (the region where the example comes from, function of the song). Concert performance implies traditional music stage performance.

Literature:

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13. Дискографија за слушни тест:

1. 2008). Оћу да ви појем врањанско: Свирање и појање старих врањанских песама. Врање: Удружење грађана ВЕД, CD-5001.
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3. Фрациле, Нице, 2006. Традиционална музика Срба у Војводини, Антологија, CD 1, Матица српска, Нови Сад.

No. of active teaching classes:	Lectures: 1	Practical work: 1	
Teaching methods: Lectures with demonstration on the given topics. Practical demonstration at classes (singing and work on the univocal singing and pipe playing posture). Lectures: group classes, group up to 200 Practice: group classes, group up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points – 60
Activity at lectures	10	Written examination (audio test)	10
Colloquium-a	30	Oral examination (singing and playing)	40
		Concert performance	10

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OJNP3 – Traditional folk singing and playing 3
Teachers: Ranković B. Sanja, assistant professor
Assistants: /
Course status: compulsory
Number of ECTS: 4
Prerequisites: for all ethnomusicology students (Bachelor study program)
Course objective: The main objective is mastering traditional songs from Central, Western and Southeastern Serbia and introduction to their musical characteristics. During the coursework students will learn songs and agogically demanding instrumental melodies – musically paradigmatic for certain areas of Central, Western and Southeastern Serbia.
Course outcomes: Based on the acquired knowledge students will be able to interpret, evaluate and recognize traditional songs and playing from the Central, Western and Southeastern Serbia.
Course content: Fall semester: Theory <ol style="list-style-type: none"> 1. Introduction to the characteristics of vocal corpus of Šumadija 2. Using the literature and audio recordings in learning songs from Šumadija Practice <ol style="list-style-type: none"> 1. Singing in Gruža 2. Performing songs “na glas” 3. Performing songs “na bas” 4. Singing in Lepenica 5. Playing <i>kolo</i> dances from Šumadija 6. Singing in Upper and Lower Jasenica 7. Singing in Belica 8. Vocal practice of Takovo 9. Playing songs from Šumadija 10. Singing practice of Kačer 11. Traditional singing in Levče 12. Playing instrumental melodies from Šumadija 13. Vocal practice from the Belgrade neighborhood. Spring semester: Theory <ol style="list-style-type: none"> 1. Introduction to the characteristics of the Western Serbia vocal and instrumental corpus 2. Introduction to the characteristics of the Southwestern Serbia vocal and instrumental corpus Practice <ol style="list-style-type: none"> 1. Traditional singing in Mačva 2. Performing songs “na bas” 3. Traditional singing and playing in Podrinje 4. Performing instrumental melodies from the Western Serbia 5. Traditional singing and playing in Užice region 6. Performing songs “na bas” from Užice region 7. Performing songs “na glas” from Užice region 8. Traditional playing (pipe agogic) 9. Singing “iz vika” 10. Traditional singing in Valjevska Kolubara 11. Typical melodic models in Western Serbia region 12. Typical melodic models in Southwestern Serbia region 13. Traditional singing and playing in the highland of Pešter and Sjenica 14. Traditional playing 15. Preparation for the exam. Colloquium: Performance of vocal and instrumental examples from the coursework. Exam: Written examination is consisted of audio test from which students should recognize 10 traditional melodies; Oral part of the exam includes performance of vocal and instrumental examples from the coursework, as well as the knowledge of

basic information on the music examples (the region where the example comes from, function of the song). Concert performance implies traditional music stage performance.

Literature:

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14. Дискографија за слушни тест:
Големовић, Димитрије и Девић, Драгослав. 1997. Балкански музички корени, Народна музика Такова, Логистика, Београд.
Големовић, Димитрије О. 1997. Балкански музички корени: Народна музика Такова. Логистика, Београд, CD-5001.
Јовановић, Јелена. 2007. Шта се чује кроз гору зелену – Традиционално певање и свирање у Горњој Јасеници, CD, Београд: Музиколошки институт САНУ.

No. of active teaching classes:	Lectures: 1	Practical work: 1	
Teaching methods: Lectures with demonstration on the given topics. Practical demonstration at classes (singing and work on the univocal singing and pipe playing posture). Lectures: group classes, group up to 200 Practice: group classes, group up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points – 60
Activity at lectures	10	Written examination (audio test)	10
Colloquium-a	30	Oral examination (singing and playing)	40
		Concert performance	10

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OJNP4 – Traditional folk singing and playing 4
Teachers: Ranković B. Sanja, assistant professor
Assistants: /
Course status: compulsory
Number of ECTS: 4
Prerequisites: for all ethnomusicology students (Bachelor study program)
Course objective: The main objective is introduction to and performance of various vocal forms present in the Serbian vocal practice of Dinara region (Montenegro, Herzegovina, Bosnia, Lika, Dalmatia, Banija and Kordun) and of the Balkans people. Along with it, students will learn the most typical traditional music forms and singing techniques performed by the people of these regions. Pipe playing will imply work on the instrumental numbers of virtuoso character.
Course outcomes: Students will be able, based on the acquired knowledge, to individually perform traditional songs and singing techniques from the Dinara region (Montenegro, Herzegovina, Bosnia, Lika, Dalmatia, Banija and Kordun), as well as typical examples of traditional music of other Balkan people. Upon learning singing techniques, students will be able to evaluate and recognize characteristic music forms typical for these regions, as well as perform complex instrumental (pipe) numbers.
Course content: Fall semester: Theory <ol style="list-style-type: none"> 1. Introduction to the vocal practice of Dinara region research. 2. Introduction to Dinara region vocal corpus. 3. Using the literature and audio recordings in learning songs from Dinara region Practice with theoretical explication <ol style="list-style-type: none"> 1. Singing of Serbian songs from Montenegro 2. Singing of Serbian songs from Herzegovina 3. Singing of Serbian songs from Bosnia 4. Traditional playing 5. Singing of Serbian songs from Lika 6. Singing of Serbian songs from Banija 7. Singing of Serbian songs from Kordun 8. Learning univocal songs 9. Learning "groktanje" technique 10. Traditional playing 11. Performing "ganga" and "kotalica" 12. Traditional playing Spring semester Theory <ol style="list-style-type: none"> 1. Singing styles in Balkans Practice with theoretical explication <ol style="list-style-type: none"> 1. Dinara vocal dialects 2. Traditional playing (<i>kolo</i> performance) 3. Traditional singing in Montenegro 4. Vocal practice in Bulgaria 5. Vocal practice in Bosnia and Herzegovina 6. Vocal practice in Slovenia 7. Vocal practice in Macedonia 8. Characteristics of Greek vocal corpus 9. Traditional playing (improvisation) 10. Traditional songs playing 11. Traditional folk dances playing 12. <i>Sevdalinka</i> 13. Traditional playing 14. Preparation for the exam
Colloquium: Performance of vocal and instrumental examples from the coursework. Exam: Written examination is consisted of audio test from which students should recognize 10 traditional melodies; Oral part of the exam includes performance of vocal and instrumental examples from the coursework, as well as the knowledge of

basic information on the music examples (the region where the example comes from, function of the song). Concert performance implies traditional music stage performance.

Literature:

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2. Кењаловић, Милорад. 2002. Влада С. Милошевић етномузиколог. Академија умјетности Бања Лука, Бања Лука.
3. Лајић-Михајловић, Данка. 2004. Свadbени обичаји и песме Црногораца у Бачкој. Институт за музикологију и етномузикологију Црне Горе, Подгорица.
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No. of active teaching classes:	Lectures: 1	Practical work: 1	
Teaching methods: Lectures with demonstration on the given topics. Practical demonstration at classes (singing and work on the univocal singing and pipe playing posture). Lectures: group classes, group up to 200 Practice: group classes, group up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points – 60
Activity at lectures	10	Written examination (audio test)	10
Colloquium-a	30	Oral examination (singing and playing)	40
		Concert performance	10

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies
Course: OJWM1 – Development of World music in Serbia
Teachers: Nenić S. Iva, assistant professor
Assistants: /
Course status: elective
Number of ECTS: 2
Prerequisites: None
Course objective: World Music phenomenon is one of the most widely spread phenomena in the field of popular music, especially in the last decade of the past and the first decade of this century. The use of musical and folklore materials in different forms for the purpose of creating popular music genres did not circumvent the Serbian music scene either. Course objectives is to familiarize students with the history and poetics of this specific musical type by analyzing the appropriate examples and social climate in Serbia, beginning from the end of the XIX century to the present day.
Course outcomes: After completing classes, students are expected to adopt the principles of analysis and consideration of the treatment of music and folklore material at various levels, and within the framework of some of the popular music of Serbia.
Course content: The term World Music - a short history and definitions The development of Serbian towns of the second half of the 19th century with a special focus on the development of the city musical traditions Radio-Belgrade activity since the thirties of the last century - the transposition of folklore Newly composed folk music in the sixties and seventies in Serbia Fusion of the eighties in Serbian jazz and Newly composed folk music Music by Goran Bregovic for the movie Queen Margo Fejat Sejdic and Lost Lamb Edition B92 Serbia Sounds Global Case study Moba: preservation and "preservation" Case study Biljana Krstic: reinterpretation Case study Slobodan Trkulja and Balkanopolis: the "transformation" of musical folklore Case study Aleksandra-Sanja Ilic: composition "in the spirit" Case study Del Arno Band and Orthodox Celts: problems of defining the genre Newly composed folk music in the 21st century World Music and Ethno: synonyms or rivals? Seminar paper (essay): up to 8 pages as a result of independent research of the student; The written part of the exam: a short comment on a given audio / audiovisual record of a different type, with the suggestion by the lecturer on possible directions of problematization (commentary includes analysis, description and interpretation). The oral part of the exam includes the answer to two questions - the first question is of a general type and a detailed answer is expected from the student, while the second question is a selection from the key concepts presented in the lectures, which the student should briefly comment on.
Literature: 1. Јасмина Милојевић, 2004, World Music – Muzika sveta. World Music Asocijacija, Јагодина. 2. Растко Јаковљевић, 2011, World Music у Србији – Традиције, порекло, развој. Музичка омладина Србије, Београд. 3. Милорад Петровић, 1998, "Џумбус комати на биковито кемане", Српско наслеђе, Историјске свеске бр. 5, Београд. 4. Димитрије О. Големовић, 2004, "World Music", Нови звук – Интернационални часопис за музику, бр. 24. СОКОЈ-МИЦ, Београд, стр. 41 – 47. 5. Dimitrije O. Golemović, 2006, "Nova gradska muzika", Čovek kao muzičko biće. Biblioteka XX vek, Beograd, стр. 225 – 232. 6. Miroslav Perišić, 2000, "Gradski život u Srbiji krajem 19. veka", Dijalog povjesničara-istoričara, Friedrich Nauman Stiftung, Zagreb, стр. 99-116. 7. Ivan Čolović, 2006, Etno. Biblioteka XX vek, Beograd. 8. Младен Марковић, 2004, "World contra Ethno... Против као и обично", Нови звук – Интернационални часопис за музику, бр. 24. СОКОЈ-МИЦ, Београд, стр. 48 – 51. 9. Mladen Marković, 2012, "Ethno-music in Serbia as a product of tradition – false or true?", Musical Practices in the Balkans: Ethnomusicological Perspectives. Музиколошки институт САНУ, Београд, стр. 333 – 343. 10. Ива Ненић, 2006, "World Music – од традиције до инвенције", Нови звук – Интернационални часопис за музику, бр. 27. СОКОЈ-МИЦ, Београд, стр. 43 – 54. 11. Mirjana Zakić, Iva Nenić, 2012, "World music u Srbiji: eluzivnost, razvoj, potencijali", Etnomlje br. 19 – 22. World Music Asocijacija Srbije, Beograd, стр. 166 -174.

No. of active teaching classes:	Lectures: 2	Practical work: 0	
Teaching methods: Lectures on given topics (with audio examples) Discussions in lectures and workshops Preparation of short student presentations within workshops Writing a short essay (up to 8 pages - setting the topic, collecting literature, analyzing literature, designing the structure of the essay, realization of the essay, oral presentation) Lectures: collective teaching, group size up to 200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 70	Final exam:	Points – 30
Presence at lectures	20	Oral exam	30
Seminar	40		
Activity during classes	10		

Study program: Book of courses Bachelor academic studies ; Music Research Oriented Studies			
Course: OJKP1 Comparative analysis of the musical and kinetic dance component			
Teachers: Ranisavljević D. Zdravko, teacher			
Assistants: /			
Course status: elective			
Number of ECTS: 4			
Prerequisites: Passed ethnochoreological courses from previous years of study			
Course objective: Introducing students to the methodology of the written text in the field ethnochoreology (use of literature, design and write a synopsis, work on the text). Mastering analytical procedures ethnochoreological consideration of data and their typology.			
Course outcomes: Essay based on knowledge of the used bibliographical units which is applied to the appropriate analysis procedure and typology ethnochoreological data.			
Course content: 1. class - Introduction, the plan of work and course objectives 2. class - Operational bibliography, synopsis and analysis 3. class - Operational bibliography, synopsis and analysis 4. class - Operational bibliography, synopsis and analysis 5. class - Finalizing of synopsis 6. class - Submission of the first version of the paper 7. class - Working on the first version of the paper 8. class -Working on the first version of the paper 9. class -Working on the first version of the paper 10. class -Working on the first version of the paper 11. class -Working on the first version of the paper 12. class -Working on the first version of the paper 13. class -Submission of the final version of the paper 14. class -Finalizing of the text and preparation of the presentation 15. class - Finalizing of the text and preparation of the presentation Performance literate realization: the work on the topic in the field of instrumental, vocal and instrumental or vocal creativity Performance verbal realization: Public presentation of the given topic.			
Literature: According to the chosen topic of seminar paper.			
No. of active teaching classes:		Lectures: 0	Practical work: 1
Teaching methods: Discussions in lectures and workshops Preparation of short student presentations within workshops Lectures: collective teaching, group size up to200 Practice: collective teaching, group size up to 30			
Grading (max. no. of points 100):			
Exam prerequisites:	Points - 40	Final exam:	Points – 60
Activity at lectures	10	Oral exam	30
Colloquium-a	30	Written exam	30