

Music Academy / PERFORMING ARTS / CHAMBER MUSIC II

Course:	CHAMBER MUSIC II			
Course ID	Course status	Semester	ECTS credits	Lessons (Lessons+Exercises+Laboratory)
12900	Mandatory	2	4	2+0+0
Programs	PERFORMING ARTS			
Prerequisites	None			
Aims	*Improving technical and collaborative skills in ensemble playing and artistry of musical expression; *Performing chamber music repertoire from different eras and styles as a member of classical and non-classical ensembles. * Studying the repertoire of significant chamber music literature from all stylistic periods; * Improving the principles of chamber music performance; * Improving sightreading and speed learning skills; * Training for concert performance; * Collaboration of students throughout all the performance departments.			
Learning outcomes	* Independent research on the interpretation of chamber music work; possession of basic knowledge about the skill of ensemble playing in different ensembles; realization of concert activity as a chamber musician and piano accompanist (the latter refers to pianists); demonstrating teamwork skills and their development with students of all ages in primary, secondary and higher music education schools; applying knowledge of principles of chamber music performance in teaching process in school for primary, secondary and higher music education; modification of existing teaching models (methods, techniques, learning and teaching strategies) adapting them to new practice conditions, implementing teaching in all institutions for music education: developing competence for lifelong learning at home and students in music education institutions.			
Lecturer / Teaching assistant	* Professor Žana Lekić, MMus, Professor Miran Begić, MMus Professor Predrag Janković, MMus, Associate Professor Nataša Popović, MMus, Associate Professor Danijel Cerović, MMus			
Methodology	- Lectures, performances			
Plan and program of work				
Preparing week	Preparation and registration of the semester			
I week lectures	* The module content is delivered through the curriculum that develops a realistic pathway in each ensemble which is congruent with the capabilities and prior knowledge of its members: - Approaching interpretation of a chamber music work from an angle of the form and stylistic analyses of a music score. This gives students an opportunity to develop a broader perspective and deeper understanding of the style and era of a piece of music they are working on, which opens a door to the clearer understanding of interpretation. - Focusing on articulation as a source of rhythmic and metric clarity in ensemble playing. The special emphasis is on the tone balance and blending within the ensemble. - The final segment of the work is a realization of a compact tonal image of the chamber ensemble, consistency of the concept and conviction of musical expression.			
I week exercises				
II week lectures				
II week exercises				
III week lectures				
III week exercises				
IV week lectures				
IV week exercises				
V week lectures				
V week exercises				
VI week lectures				
VI week exercises				
VII week lectures				
VII week exercises				
VIII week lectures				
VIII week exercises				
IX week lectures				

IX week exercises	
X week lectures	
X week exercises	
XI week lectures	
XI week exercises	
XII week lectures	
XII week exercises	
XIII week lectures	
XIII week exercises	
XIV week lectures	
XIV week exercises	
XV week lectures	
XV week exercises	
Student workload	<p>*Weekly - 4 credits x 40/30 = 5 hours and 20 minutes Structure: 2 hours lectures, 0 hours practical, 2 hours and 20 minutes Independent and directed learning (non contact) (preparation for laboratory exercises, for colloquia, individual practice and rehearsals) including consultations. * During the semester: - Teaching and final exam: (5 hours and 20 minutes) x 16 = 85 hours and 20 minutes - Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (5 hours and 20 minutes) = 10 hours and 40 minutes - Total load for the subject: 4 x 30 = 120 hours - Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. - Load structure: 85 hours and 20 minutes (teaching) + 10 hours and 40 minutes (preparation) + 24 hours (additional work)</p>
Per week	Per semester
4 credits x 40/30=5 hours and 20 minuts 2 sat(a) theoretical classes 0 sat(a) practical classes 0 excercises 3 hour(s) i 20 minuts of independent work, including consultations	Classes and final exam: 5 hour(s) i 20 minuts x 16 =85 hour(s) i 20 minuts Necessary preparation before the beginning of the semester (administration, registration, certification): 5 hour(s) i 20 minuts x 2 =10 hour(s) i 40 minuts Total workload for the subject: 4 x 30=120 hour(s) Additional work for exam preparation in the preparing exam period, including taking the remedial exam from 0 to 30 hours (remaining time from the first two items to the total load for the item) 24 hour(s) i 0 minuts Workload structure: 85 hour(s) i 20 minuts (cources), 10 hour(s) i 40 minuts (preparation), 24 hour(s) i 0 minuts (additional work)
Student obligations	* Regular class attendance, exercise, independent and joint work; * Public appearances; * Monitoring concerts, seminars and lectures of visiting professors, active participation in seminars; * Listening, comparison and analysis of different performances of a given composition, reading professional literature; * Colloquium in the ninth week of the semester; * Exam in the final week of the semester.
Consultations	
Literature	* The repertoire for chamber music is very extensive and the choice of literature is determined in accordance with the composition of the ensemble as well as the level of knowledge, skills and abilities of the members of the ensemble. * Chamber opus (duo, trio, quartets, quintets) of the following composers: J. S. Bach, A. Vivaldi, J. Haydn, W. A. Mozart, L. v. Beethoven, F. Sor, M. Giuliani, F. Schubert, F. Mendelssohn - Bartholdy, J. Brahms, R. Schumann, JK Mertz, F. Luzatto, N. Coste, A. Dvořak, B. Smetana, S. Rachmaninoff, M. Ravel, C. Debussy, E. Satie, ML Tournier, D. Shostakovitch, A. Khachaturian, P. Hindemith, B. Martinů, B. Bartok, A. Reicha, F. Danzi, B. Britten, Castelnuovo- Tedesco, J. Ibert, J. Francaix, JM Damase, D. Milhaud, S. Barber, J. Pauer, W. Lutoslawski, Leonard Call, Dušan Bogdanović, Leo Brower, Manuel de Falla, Federico Mompou, B. Dowlasz, J Feld, M. Reger, V. Zolotarjov, J. Tiensuu, V. Podgorni, J. Gancer, B. Shehu, F. Dobler, V. Zubitsky, A. Piazzolla et al. * Compositions for piano duo: - J. S. Bach, F. Händel, J. Chr. Bach, WA Mozart, L. van Beethoven, H. Jadin, F. Schubert, R. Schumann, F. Chopin, G. Faure, J. Brahms, M. Reger, A. Dvorak, E. Grieg, S. Rachmaninoff, C. Saint-Saens, C. Debussy, M. Ravel, F. Poulenc, D. Milhaud, E. Satie, W. Lutoslawski, I. Stravinsky, D. Shostakovitch, B.

							Britten, A. Schnittke, and others. * Compositions from chamber opus and other composers that meet the requirements of the required level of study. * Compositions from the chamber opus of Montenegrin composers that meet the requirements of the required level of study. * Transcriptions that meet the requirements of the required level of study (non-standard ensembles).
Examination methods							* Attendance: maximum 50 points; * Final exam: maximum 50 points; * A passing grade is obtained if the student collects 50 points.
Special remarks							* During the semester, the student must complete one work for chamber ensemble; program includes original compositions and already existing transcriptions, which meet the requirements of the required level of study, lasting up to 25 minutes. * Languages in which it is possible to attend classes: - Montenegrin and English
Comment							* The number of members in the ensemble and the number of ensembles depends first of all on the capacity of the Music Academy and the enrollment of new candidates for each subsequent academic year. * Due to the different affinities and performing abilities of students, as well as the specifics of the formation of various chamber ensembles, ensemble members can be students of the same or different years of study; * It is required, at least once during the semester to organize a public appearance that can be within the class; * The formed ensemble can be changed during the semester only for objective reasons (e.g. illness of an ensemble member, termination of the student status of an ensemble member, obtaining a scholarship to continue studies at another faculty, etc.).
Grade:	F	E	D	C	B	A	
Number of points	less than 50 points	greater than or equal to 50 points and less than 60 points	greater than or equal to 60 points and less than 70 points	greater than or equal to 70 points and less than 80 points	greater than or equal to 80 points and less than 90 points	greater than or equal to 90 points	