

Literature:

M. Moszkowski: etudes in F major, G minor ed. International music company
 A. Krzanowski: Three studies manuscript
 I. Josipovic: Arambesque manuscript
 J. S. Bach: Orgelwerke ed. Peters Leipzig
 A. Nordheim: Flashing ed. W. Hansen
 G. Shenderov: 24 Etudes ed. Music Moskow
 B. Papandopulo: 8 manuscript studies
 M. Brajkovic: Contrasts manuscript
 J. S. Bach: 16 Konzerte ed. Peters Leipzig
 P. Londonov: Scherzo-toccata ed, Music Moskow

Forms of knowledge assessment and grading:**Colloquium program:**

- Two scales per fifth or quartic circle through 2 octaves in parallel and in opposite motion, thirds and sixths in parallel and in opposite motion, 32 in R.H. through 2 octaves, broken octaves and octave repetition, bellow shake, two-strokes (thirds and sixths)

Exam program:

32. Polyphonic composition
33. Cyclic composition
34. The composition of the old master
35. Original composition for accordion
36. Concert etude / virtuoso composition

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

91 – 100 Grade A
 81 – 90 Grade B
 71 – 80 Grade C
 61 – 70 Grade D
 51 – 60 Grade E
 0 – 50 Grade F

Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic

Note: Additional information about the subject

Course title:		<i>Accordion I</i>		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	1	13	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Graduated from music high school- instrumental course and successfully passed Entrance Exam.

Course objectives:

- Mastering the technique of playing the accordion and interpreting the literature for the accordion.
- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert accordionist and chamber musician.
- Creating a basis for acquiring pedagogical qualifications - accordion teachers in music schools.

Learning Outcomes: The student will:

- Introduce, analyze, judge, evaluate and perform the repertoire for classical accordion from early music to modern trends of the 21st century.
- Introduce and be aware of the functions of the playing apparatus, understand the interaction of the playing apparatus and the tone that needs to be realized.
- Apply technical skills to perform a certain composition.

<p>- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.</p> <p>- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.</p> <p>- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.</p> <p>- Create your own opinion based on the collected information and be able to evaluate the heard examples.</p> <p>-Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.</p>	
<p>Name and surname of teachers and associates: Full professor Predrag Jankovic</p>	
<p>Method of teaching and mastering the material: Lectures, exercises, concerts</p>	
<p>The course content</p>	
<p>Preparatory weeks</p> <p>I Week</p> <p>II Week</p> <p>III Week</p> <p>IV Week</p> <p>V Week</p> <p>VI Week</p> <p>VII Week</p> <p>VIII Week</p> <p>IX Week</p> <p>X Week</p> <p>XI Week</p> <p>XII Week</p> <p>XIII Week</p> <p>XIV Week</p> <p>XV Week</p> <p>XVI Week</p> <p>Final Week</p> <p>XVIII-XXI Week</p>	<ul style="list-style-type: none"> • Technical exercises: according to the choice of the mentor • Scales (1st row-major/minor): through 2 octaves in parallel and in opposite movement, thirds and sixths in parallel and in opposite motion, through 2 octaves, broken octaves and octave repetition, bellow shake, doublets (thirds and sixths) <p>34. Polyphonic compositions: J. S. Bach: Prelude and Fugue in Fis dur, Cis moll, F minor, C minor</p> <p>35. Cyclic compositions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. Beloshitsky: Suite no.4</p> <p>36. Compositions of old masters: J. S. Bach: French Suite, Sonatas by D. Scarlatti, J. A. Benda, G. B. Platti, Compositions by J. Ph. Rameau, F. Couperin</p> <p>37. Original compositions: A. Repnikov: Toccata, Capriccio, V. Bonakov: Collection of compositions for accordion, V. Trojan: The ruined Cathedral, W. Jacobi: Jota, J. Derbenko: Ein Winterbild, F. Angelis: Romance</p> <p>38. Concert etudes/virtuoso compositions: H. Brehme: Paganiniana I,II, G. Shenderov: 24 Concert Etudes, R. Brucci: Concert etudes</p> <p>Semester content (annual program):</p> <ol style="list-style-type: none"> 1. Polyphonic composition 2. Cyclic composition 3. Composition of an old master 4. Original composition for accordion 5. Concert etude / virtuoso composition <p><i>Minimum program duration is 25 minutes *</i> <i>Within the program, there can be several compositions whose duration corresponds to the minimum minutes.</i></p>
<p>STUDENT LOAD</p>	
<p><u>Weekly</u></p> <p>13 credits x 40/30 = 17 hours and 20 minutes Structure: 1 hour and 30 minutes of lectures 15 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</p>	<p><u>In the semester</u></p> <p>Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours and 20 minutes</p> <p>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes</p> <p>Total load for the course: 13 x 30 = 390 hours</p> <p>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</p> <p>Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)</p>
<p>Student responsibilities: Regular class attendance, performances in public classes, class concerts and academy concerts, regular practice, active participation in seminars and international competitions, listening to music (CD and DVD) and reading professional literature.</p>	

Literature:

H. Brehme: Divertimento in F
 H. Brehme: Paganiniana I, II ed. Hohner Verlag
 G. Shenderov: Etudes for accordion Music Moscow
 D. Scarlatti: Sonatas ed. Peters Leipzig
 J. S. Bach: Das Wohltemperierte Piano and Urtext Collection of compositions for Bayan no. 5, 8
 A. Repnikov: Toccata, Capriccio ed. Music Moscow
 D. Bobic: Children's suites for accordion ed. Kajda Varazdin,
 G. Frescobaldi: Canzone Urtext
 V. Bonakov: Collection of compositions for accordion ed. Music Moscow

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Exam program:

37. Polyphonic composition
38. Cyclic composition
39. The composition of the old master
40. Original composition for accordion
41. Concert etude / virtuoso composition

Grading:

Attendance: 30 points; Colloquium 20 points; Exam 50 points

91 – 100 Grade A
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Special note for the course:

Languages in which it is possible to attend classes: Montenegrin, Russian, and English.

Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic

Note: Additional information about the subject

SUBJECT: *GUITAR VI PEDAGOGICAL MODULE*

Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	VI	7	2

Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam.

Course objectives:

- Mastering the technique of playing the guitar and interpreting guitar literature.
- Training for independent work on new compositions.
- Acquiring knowledge and skills to act as a concert guitarist and as a member of a chamber ensemble.

Learning Outcomes:**The student will:**

- **Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century.**