

		Course title: <i>Accordion VI, Pedagogical module</i>		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	II	7	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. - Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art. - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions. - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation. - Create your own opinion based on the collected information and be able to evaluate the heard examples. - Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.	
Name and surname of teachers and associates: Full professor Predrag Jankovic	
Method of teaching and mastering the material: Lectures, exercises, concerts	
The course content	
Preparatory weeks I Week II Week III Week IV Week V Week VI Week VII Week VIII Week IX Week X Week XI Week XII Week XIII Week XIV Week XV Week XVI Week Final Week XVIII-XXI Week	<ul style="list-style-type: none"> • Technical exercises: according to the choice of the mentor • Scales (3rd major-major / mol): through 2 octaves in parallel and in opposite movement, third and sixth in parallel and in opposite movement, through 2 octaves, broken octaves and octave repetition, bellow shake, double notes (third and sixth) <ol style="list-style-type: none"> 1. Polyphonic compositions: J. S. Bach: Fantasy and Fugue in A minor, Toccata and Fugue in D minor, B. Marcello-J. S. Bach: Concerto in D minor, D. Shostakovich: 24 preludes and fugues in F major, F minor, B major, E minor 2. Cyclic compositions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. Beloshitsky: Suite no.4 3. 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 4. Original compositions: Londonov: Scherzo-toccata, V. Bonakov: Sonata-ballad <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 <p><i>Minimum program duration is 20 minutes *</i> <i>Within the program, there can be several compositions whose duration corresponds to the minimum minutes.</i></p>
STUDENT LOAD	

<p><u>Weekly</u></p> <p>7 credits x 40/30 = 9 hours and 20 minutes Structure: 1 hour and 30 minutes of lectures 7 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: (9 hours and 20 minutes) x 16 = 149 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (9 hours and 20 minutes) = 18 hours and 40 minutes Total load for the course: 7 x 30 = 210 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 149 hours and 20 minutes (teaching) + 9 hours and 20 minutes (preparation) + 51 hours and 20 minutes (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>	
<p>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 Moscow B. Papandopulo: 8 manuscript studies</p>	
<p>Forms of knowledge assessment and grading:</p> <p>Exam program:</p> <ol style="list-style-type: none"> 1. Polyphonic composition 2. Cyclic composition 3. The composition of the old master 4. Original composition for accordion <p>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</p>	
<p>Special note for the course: Languages in which it is possible to attend classes: Montenegrin, Russian, and English.</p>	
<p>Name and surname of the teacher who prepared the data: Full professor Predrag Jankovic</p>	
<p>Note: Additional information about the subject</p>	

		Course title: <i>Accordion V</i>		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	I	7	2

<p>Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).</p>
<p>Conditionality to other subjects: Graduated from music high school- instrumental course and successfully passed Entrance Exam.</p>
<p>Course objectives:</p> <ul style="list-style-type: none"> - 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.
- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

Method of teaching and mastering the material: Lectures, exercises, concerts

The course content

Preparatory weeks

I Week
II Week
III Week
IV Week
V Week
VI Week
VII Week
VIII Week
IX Week
X Week
XI Week
XII Week
XIII Week
XIV Week
XV Week
XVI Week
Final Week

XVIII-XXI Week

- **Technical exercises:** according to the choice of the mentor
- Scales (3rd major-major / minor): through 2 octaves in parallel and in opposite movement, third and sixth in parallel and in opposite movement, through 2 octaves, broken octaves and octave repetition, bellow shake, double notes (third and sixth)
- 5. **Polyphonic compositions:** J. S. Bach: Fantasy and Fugue in A minor, Toccata and Fugue in D minor, B. Marcello-J. S. Bach: Concerto in D minor, D. Shostakovich: 24 preludes and fugues in F major, F minor, B major, E minor
- 6. **Cyclic compositions:** Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. Beloshitsky: Suite no.4
- 7. **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
- 8. **Original compositions:** Londonov: Scherzo-toccata, V. Bonakov: Sonata-ballad

Semester content (annual program):

1. Polyphonic composition
2. Cyclic composition
3. Composition of an old master
4. Original composition for accordion

*Minimum program duration is 20 minutes **

Within the program, there can be several compositions whose duration corresponds to the minimum minutes.

STUDENT LOADWeekly

7 credits x 40/30 = 9 hours and 20 minutes

Structure:

1 hour and 30 minutes of lectures

7 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations

In the semester

Teaching and final exam: (9 hours and 20 minutes) x 16 = **149 hours and 20 minutes**

Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (9 hours and 20 minutes) = 18 hours and 40 minutes

Total load for the course: 7 x 30 = 210 hours

Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.

Load structure: 149 hours and 20 minutes (teaching) + 9 hours and 20 minutes (preparation) + 51 hours and 20 minutes (additional work)

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.

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

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

5. Polyphonic composition
6. Cyclic composition
7. The composition of the old master
8. Original composition for accordion

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>Master studies Accordion IV</i>		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	4	17	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Finished three-year undergraduate studies at the Music Academy.

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.
- Acquiring the art of playing the classical harmonica by mastering technical problems and interpretive features of different styles from early music to modern directions of the 21st century and concert experience.
- Mastering a complex musical repertoire and mastering microdynamics, agogics, articulation

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.
- Introduce with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.

-Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

Method of teaching and mastering the material: Lectures, exercises, concerts

The course content

Preparatory weeks

- I Week
- II Week
- III Week
- IV Week
- V Week
- VI Week
- VII Week**
- VIII Week
- IX Week
- X Week
- XI Week
- XII Week
- XIII Week
- XIV Week
- XV Week
- XVI Week
- Final Week

XVIII-XXI Week

- **Polyphonic compositions:** J.S.Bach: Passacaglia c minor, Chromatic fantasy and fugue d minor, Prelude and fugue h minor, Chaconne d minor, M.Reger: Introduction and passacaglia, C.Franck: Prelude fugue and variation
- **Original cyclic compositions:** P.Norgard: Anatomic safari, B.Precz: Sonata no.2, V. Zubicky: Partita concertante, A. Kusyakov: Pictures of the passing time, S.Gubaidulina Sonata "Et expecto", J.S.Bach: Partites, English and French Suites, J. Haydn: Sonatas, W.A.Mozart: Sonatas
- **Original compositions:** P.Makkonen-Disco-toccata, M.Lindberg-Jeux d anches, L. Berio: Sequenza XIII, J.Feld: Konzertstuck, S.Pade: Cadenza, Aprilis, B. Dowlasz: Postscriptum, S. Berinski: Cinema
- **Old Masters:** D. Scarlatti: Sonatas, F. Couperin and J.P. Rameau: Pieces of Clavecin

Semester content (annual program):

1. Polyphonic composition – with fugue
2. Cyclic composition
3. Two to three compositions of different styles and characters

The minimum duration of the Graduation Concert program is 50 minutes *
 * Within the program, there can be several compositions in accordance with the minimum playing time. A minimum of 50% of the program must be original accordion literature.
 One of the performed compositions may be from the program of previous years of study, if it was not part of the Final Thesis in undergraduate studies.

STUDENT LOAD

Weekly

17 credits x 40/30 = 22 hours and 40 minutes
Structure:
1 hours and 30 minutes of lectures
21 hours and 10 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations

In the semester

Teaching and final exam: (20 hours and 40 minutes) x 16 = **362 hours and 40 minutes**
 Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (22hours and 40 minutes) =**45 hours and 20 minutes**
 Total load for the course:
Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.
 Load structure: 362 hours and 40 minutes (teaching) + 45 hours and 20 minutes (preparation) + 112 hours (additional work)

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.

Literature:

J. S. Bach: Passacaglia c mol
 J. S. Bach: Prelude and Fugue x minor
 J. S. Bach: Organ Works
 J. S. Bach: Partite
 J. S. Bach: English Suites
 J. S. Bach: French Suite
 D. Scarlatti: Sonata
 W. A. Mozart: Sonate Urtext
 J. Haydn: Sonate, Urtext
 F. Couperin: Pieces of Clavecin Urtext
 J. P. Rameau: Pieces of Clavecin Urtext
 F. Liszt: Prelude and Fugue on the Theme B-A-C-H ed. Music Moscow
 V. Zubitsky: Partita concertante ed. Music Ukraine Kiev
 S. Gubaidulina: Sonata "Et expecto" ed. Karthaus Schmulling
 A. Kussyakov: Pictures of the outgoing time ed.WM
 P. Makkonen: Disco-toccata, Ed. Finish Accordion Institute
 M. Lindberg: Jeux d anches Ed. W. Hansen
 L. Berio: Sequence XIII, Ed. Universal
 S. Pade: Cadenza, Aprilis ed.Samfundet
 B. Shehu: Elegy, manuscript
 B. Precz: Sonata no. 2 manuscript
 J. Feld: Concert piece manuscript

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

9. Polyphonic composition- with fugue
10. Cyclic composition
11. Two to three compositions of different styles and characters

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>Master studies Accordion III</i>		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	3	17	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Finished three-year undergraduate studies at the Music Academy.

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.

- Acquiring the art of playing the classical harmonica by mastering technical problems and interpretive features of different styles from early music to modern directions of the 21st century and concert experience.
- Mastering a complex musical repertoire and mastering microdynamics, agogics, articulation

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.
- Introduce with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

Method of teaching and mastering the material: Lectures, exercises, concerts

The course content

<p>Preparatory weeks</p> <p>I Week II Week III Week IV Week V Week VI Week VII Week VIII Week IX Week X Week XI Week XII Week XIII Week XIV Week XV Week XVI Week Final Week</p> <p>XVIII-XXI Week</p>	<ul style="list-style-type: none"> • Polyphonic compositions: J.S.Bach: Passacaglia c minor, Chromatic fantasy and fugue d minor, Prelude and fugue h minor, Chaconne d minor, M.Reger: Introduction and passacaglia, C.Franck: Prelude fugue and variation • Original cyclic compositions: P.Norgard: Anatomic safari, B.Precz: Sonata no.2, V. Zubicky: Partita concertante, A. Kussyakov: Pictures of the passing time, S. Gubaidulina Sonata "Et expecto" • Concerts: O.Schmidt: Symphonic fantasy and allegro, S Gubaidulina: Concerto for accordion and orchestra (In the sign of scorpion), E. Podgaiz: , J.Webb: Concerto for classical har. and Strings, D. Bobic: Eshaton Concerto for Classical Accordion, Flute, Percussion Trumpet and Strings <p>Semester content (annual program):</p> <ol style="list-style-type: none"> 1. Concert for accordion and orchestra 2. Polyphonic composition – with fugue 3. Cyclic composition 4. Two to three compositions of different styles and characters <p><i>Minimum program duration is 50 minutes</i> <i>*Within the program, there can be several compositions in accordance with the minimum playing time.</i> <i>A minimum of 50% of the program must be original accordion literature.</i> <i>One of the performed compositions may be from the program of previous years of study, if it was not part of the Final Thesis in undergraduate studies.</i></p>
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STUDENT LOAD

<p><u>Weekly</u></p> <p>17 credits x 40/30 = 22 hours and 40 minutes Structure: 1 hours and 30 minutes of lectures 21 hours and 10 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: (20 hours and 40 minutes) x 16 = 362 hours and 40 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (22hours and 40 minutes) =45 hours and 20 minutes Total load for the course: Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 362 hours and 40 minutes (teaching) + 45 hours and 20 minutes (preparation) + 112 hours (additional work)</p>
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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.

Literature:

A. Nordheim: Spur ed.W.Hansen
 V. Trojan: Skaski
 O. Schmidt: Symphonic fantasy and allegro ed.Hohner Verlag
 S. Gubaidulina: Concerto for Accordion and Orchestra (In the sign of scorpion) ed. Sikorski
 J. S. Bach: Passacaglia c mol
 J. S. Bach: Prelude and Fugue x minor
 J. S. Bach: Organ Works
 J. S. Bach: Chaconne d mol
 M. Reger: Introduction and Passacaglia,
 C. Franck: Prelude, Fugue and Variations Urtext F. Liszt: Prelude and Fugue on B-A-C-H ed. Music Moscow
 V. Zubitsky: Partita concertante ed. Ukrainian music Kiev
 S. Gubaidulina: Sonata "Et expecto" ed. Karthaus Schmulling
 A. Kusyakov: Pictures of the outgoing time ed.WM Rostov on Don
 P. Norgard: Anatomic safari
 B. Precz: Sonata no. 2
 V. Zubitsky: Partita concertante

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

Polyphonic composition- with fugue
 Cyclic composition
 Two to three compositions of different styles and characters
 Concert for accordion and orchestra

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>Master studies Accordion II</i>			
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	2	15	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Finished three-year undergraduate studies at the Music Academy.

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.
- Acquiring the art of playing the classical harmonica by mastering technical problems and interpretive features of different styles from early music to modern directions of the 21st century and concert experience.

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.
- Introduce with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

Method of teaching and mastering the material: Lectures, exercises, concerts

The course content

Preparatory weeks

I Week

II Week

III Week

IV Week

V Week

VI Week

VII Week

VIII Week

IX Week

X Week

XI Week

XII Week

XIII Week

XIV Week

XV Week

XVI Week

Final Week

XVIII-XXI Week

- **Polyphonic compositions:** J. S. Bach: Fantasy and Fugue in G minor, Prelude and Fugue in A minor, C. Franck: Choral h-moll, Shostakovich: Prelude and fugues in D minor, G minor
- **Cyclic compositions:** V. Zubicky: Carpathian suite, A. Pushkarenko: Sonata, V. Zolotaryov: Sonata No. 3, S. S. Berlinski: Partita, V. Vlasov: Gulag Suite, J. S. Bach: J. S. Bach: Partita in C minor, A minor, B major, Sonates by W. A. Mozart
- **Original compositions:** J. Ganzer: Passacaglia, Fantasy 84, P. Makkonen: The flight beyond the time, J. Derbenko: Toccata, O.Schmidt: Toccata br.1, 2, V. Zolotaryov: Spanish Rhapsody, U. Rojko: Tangos
- **Transcriptions for accordion:** H. Wieniawski: Scherzo-tarantelle, M. Moszkowski: Sparks

Semester content (annual program):

1. Polyphonic composition – with fugue
2. Cyclic composition
3. Two to three compositions of different styles and characters

Minimum program duration is 40 minutes

**Within the program, there can be several compositions in accordance with the minimum playing time. A minimum of 50% of the program must be original accordion literature.*

STUDENT LOAD

Weekly

15 credits x 40/30 = 20 hours

Structure:

4 hours of lectures

2 hour of exercise

14 hours of individual student work

(preparation for laboratory exercises, for colloquia, homework) including consultations

In the semester

Teaching and final exam: (20 hours) x 16 = **320 hours**

Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (20hours) =40 hours

Total load for the course: 15 x 30 = 450 hours

Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.

Load structure: 320 hours (teaching) + 40 hours (preparation) + 30 hours (additional work)

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.

Literature:

J. S. Bach: Das Wohltemperiertes Piano I, II
 J. S. Bach: Fantasia and Fugue in G minor
 J. S. Bach: Prelude and Fugue in A minor
 J. S. Bach Organ Works
 J. S. Bach: Italijan Concert
 J. S. Bach: Partita c mol ed. Peters Leipzig
 D. Shostakovich: 24 Prelude and Fugue ed. Soviet composer
 W. A. Mozart Sonates
 V. Zolotaryov: Sonata no. 3 ed. Music Moscow
 S. Berinski: Partita ed. Union of the artist Saint Petersburg
 V. Vlasov: Gulag Suite manuscript
 V. Bonakov: Symphony for bayan solo manuscript
 D. Bobic: Liturgical Suite manuscript
 I. Josipovic: ARAMbesque manuscript
 J. Ganzer: Passacaglia ed. R. Jung
 J. Ganzer: Fantasy 84 ed. R. Jung
 O. Schmidt Toccata no. 1 ed. Hohner Verlag
 O. Schmidt Toccata no. 2 ed. Hohner Verlag
 V. Bonakov: Symphony for bayan solo manuscript
 V. Zubicky: Carpathian Suite ed. Music Moscow
 A. Pushkarenko: Sonata ed. Union of the artist Saint Petersburg
 J. Derbenko: Toccata ed. Music Moskow
 V. Zolotariev: Spanish Rhapsody ed. Soviet Composer Moscow
 U. Rojko: Tangos manuscript
 H. Wienawsky: Scherzo-tarantella ed. Karthaus Schmulling
 M. Moszkowski: Sparks ed. Karthaus Schmulling
 B. Shehu: Elegy, manuscript

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

Polyphonic composition- with fugue
 Cyclic composition
 Two to three compositions of different styles and characters

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>Master studies Accordion I</i>		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	1	15	2

Study programs for which it is organized : Academic undergraduate studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Finished three-year undergraduate studies at the Music Academy.

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.
- Acquiring the art of playing the classical harmonica by mastering technical problems and interpretive features of different styles from early music to modern directions of the 21st century and concert experience.

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.
- Introduce with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

Method of teaching and mastering the material: Lectures, exercises, concerts

The course content

Preparatory weeks I Week II Week III Week IV Week V Week VI Week VII Week VIII Week IX Week X Week XI Week XII Week XIII Week XIV Week XV Week XVI Week Final Week XVIII-XXI Week	<ul style="list-style-type: none"> • Polyphonic compositions: J. S. Bach: Fantasy and Fugue in G minor, Prelude and Fugue in A minor, C. Franck: Choral h-moll, Shostakovich: Prelude and fugues in D minor, G minor • Cyclic compositions: V. Zubicky: Carpathian suite, A. Pushkarenko: Sonata, V. Zolotaryov: Sonata No. 3, S. S. Berlinski: Partita, V. Vlasov: Gulag Suite • Original compositions: J. Ganzer: Passacaglia, Fantasy 84, P. Makkonen: The flight beyond the time, J. Derbenko: Toccata, O.Schmidt: Toccata br.1, 2, V. Zolotaryov: Spanish Rhapsody, U. Rojko: Tangos • Transcriptions for accordion: H. Wieniawski: Scherzo-tarantelle, M. Moszkowski: Sparks <p>Semester content (annual program):</p> <ol style="list-style-type: none"> 1. Polyphonic composition – with fugue 2. Cyclic composition 3. Two to three compositions of different styles and characters <p><i>Minimum program duration is 40 minutes</i> <i>*Within the program, there can be several compositions in accordance with the minimum playing time.</i> <i>A minimum of 50% of the program must be original accordion literature.</i></p>
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STUDENT LOAD

<p><u>Weekly</u></p> <p>15 credits x 40/30 = 20 hours Structure: 4 hours of lectures 2 hour of exercise 14 hours 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: (20 hours) x 16 = 320 hours Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (20hours) =40 hours Total load for the course: 15 x 30 = 450 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 320 hours (teaching) + 40 hours (preparation) + 30 hours (additional work)</p>
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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.

Literature:

J. S. Bach: Das Wohltemperiertes Piano I, II
 J. S. Bach: Fantasia and Fugue in G minor
 J. S. Bach: Prelude and Fugue in A minor
 J. S. Bach Organ Works
 D. Shostakovich: 24 Prelude and Fugue ed.Soviet composer
 J. Ganzer: Passacaglia ed.R.Jung
 J. Ganzer: Fantasy 84 ed.R.Jung
 O. Schmidt Toccata no. 1 ed. Hohner Verlag
 O. Schmidt Toccata no. 2 ed. Hohner Verlag
 V. Zolotariev: Spanish Rhapsody ed.Soviet Composer Moscow
 D. Bobić: Liturgical Suite manuscript
 I. Josipović: ARAMbesque manuscript
 V. Zolotaryov: Sonata no. 3 ed. Music Moscow
 S. Berinski: Partita ed.Union of the artist Saint Petersburg
 V. Vlasov: Gulag Suite manuscript
 V. Zubicky: Carpathian Suite ed. Music Moscow
 A. Pushkarenko: Sonata ed. Union of the artist Saint Petersburg
 V. Bonakov: Symphony for bayan solo manuscript
 Dj. Dekleva-Radakovic: Il suoni del vento
 U. Rojko: Tangos manuscript
 H. Wienawsky: Scherzo-tarantella ed. Karthaus Schmulling
 M. Moszkowski: Sparks ed. Karthaus Schmulling
 B. Shehu: Elegy, manuscript

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:

Polyphonic composition- with fugue
 Cyclic composition
 Two to three compositions of different styles and characters

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 VI</i>		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	6	11	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.
- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

Method of teaching and mastering the material: Lectures, exercises, concerts

The course content

Preparatory weeks

I Week
II Week
III Week
IV Week
V Week
VI Week
VII Week
VIII Week
IX Week
X Week
XI Week
XII Week
XIII Week
XIV Week
XV Week
XVI Week
Final Week

XVIII-XXI Week

- **Technical exercises:** according to the choice of the mentor
- 9. Polyphonic compositions:** J. S. Bach: Fantasy and Fugue in A minor, Toccata and Fugue in D minor, B. Marcello-J. S. Bach: Concerto in D minor, D. Shostakovich: 24 preludes and fugues in F major, F minor, B major, E minor
- 10. Cyclic compositions:** A. Kusyakov: Sonata no.1, 4, V. Zubicky: Concert partita, Carpathian suite, B. Precz: Sonata no.1, A. Nagajev: Sonata, A. Beloshitsky: Concert triptych, V. Zolotaryov: Partita, V Bonakov: Sonata-ballad
- 11. 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
- 12. Original compositions:** A. Nordheim: Flashing, S. Gubaidulina: De profundis, P. Londonov: Scherzo-toccata
- 13. Concert etudes/virtuoso compositions:** H. Brehme: Paganiniana I,II, M. Moszkowski: Spanish caprice, I. Stravinsky: Tango, R. Shchedrin: In Style of Albeniz

Semester content (annual program):

1. Polyphonic composition
2. Cyclic composition
3. Composition of an old master
4. Original composition for accordion
5. Concert etude / virtuoso composition

*Minimum program duration is 35 minutes **

Within the program, there can be several compositions whose duration corresponds to the minimum minutes.

STUDENT LOADWeekly

10 credits x 40/30 = 13 hours and 20 minutes Structure:

3 hours of lectures

1 hour of exercise

9 hours and 20 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations

In the semester

Teaching and final exam: (13 hours and 20 minutes) x 16 = **213 hours and 20 minutes**

Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (13 hours and 20 minutes) = 26 hours and 40 minutes

Total load for the course: 10 x 30 = 300 hours

Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.

Load structure: 213 hours and 20 minutes (teaching) + 26 hours and 40 minutes (preparation) + 30 hours (additional work)

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.

Literature:

J. S. Bach: Orgelwerke, 16 Konzerte ed. Peters Leipzig
 A. Kussyakov: Sonata no. 1, 4 ed. Karthaus Schmuuling
 V. Zubicky: Concert Partita, Carpathian Suite ed. Music Moscow
 V. Zolotaryov: Partita ed. Music Moscow
 A. Nordheim: Flashing ed W. Hansen
 S. Gubaidulina: De profundis ed Music Moscow
 D. Shostakovic: D. Shostakovich: 24 preludes and fugues ed. Soviet composer Moscow
 A. Nagaev: Sonata ed. Music Moscow
 V. Londonov: Scherzo-toccata ed, Music Moscow
 V. Bonakov: Sonata-ballad ed. Soviet composer Moscow
 M. Moszkowski: Spanish caprice ed. Karthaus Schmuuling
 R. Shchedrin: In Style of Albeniz ed. Soviet composer Moscow

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:

12. Polyphonic composition
13. Cyclic composition
14. The composition of the old master
15. Original composition for accordion
16. 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 III</i>		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	3	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.

- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

Method of teaching and mastering the material: Lectures, exercises, concerts

The course content

Preparatory weeks

- I Week
- II Week
- III Week
- IV Week
- V Week
- VI Week
- VII Week**
- VIII Week
- IX Week
- X Week
- XI Week
- XII Week
- XIII Week
- XIV Week
- XV Week
- XVI Week
- Final Week

XVIII-XXI Week

- **Technical exercises:** according to the choice of the mentor
- Scales (2nd order-major/minor): through 2 octaves in parallel and opposite, thirds and sixths in parallel and opposite, 32 in R.H. through 2 octaves, broken octaves and octave repetition, bellow shake, double notes (thirds and sixths)
MM; quarter - min. 80
- 14. Polyphonic compositions:** J. S. Bach: Prelude and Fugue in Fis dur, Cis moll, F minor, C minor
- 15. Cyclic compositions:** Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. Beloshitsky: Suite no.4
- 16. 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
- 17. 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
- 18. Concert etudes/virtuoso compositions:** H. Brehme: Paganiniana I,II, G. Shenderov: 24 Concert Etudes, R. Brucci: Concert etudes, A. Belositski:3 etudes

Semester content (annual program):

1. Polyphonic composition
2. Cyclic composition
3. Composition of an old master
4. Original composition for accordion
5. Concert etude / virtuoso composition

*Minimum program duration is 30 minutes **
Within the program, there can be several compositions whose duration corresponds to the minimum minutes.

STUDENT LOAD

Weekly

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

In the semester

Teaching and final exam: (17 hours and 20 minutes) x 16 = **277 hours and 20 minutes**

Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes

Total load for the course: 13 x 30 = 390 hours

Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.

Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)

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.

Literature:

H. Brehme: Paganiniana I, II ed. Hohner Verlag
 G. Shenderov: 24 Etudes for accordion ed. Music Moscow
 A. Belositski 3 Etudes ed. Music Moscow
 J. S. Bach: Das Wohltemperiertes Klavier I, II
 J. S. Bach: English Suites ed. Peters Leipzig
 Z. Bozanic: Toccata manuscript
 V. Malich: Toccata manuscript
 D. Bobic: Sonata no. 1, 2 ed. Kajda Varazdin
 B. Shehu: Convulsiones, manuscript
 F. Parac: Pastoral manuscript

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:

17. Polyphonic composition
18. Cyclic composition
19. The composition of the old master
20. Original composition for accordion
21. 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 IV</i>		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	4	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.

- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

Method of teaching and mastering the material: Lectures, exercises, concerts

The course content

Preparatory weeks

- I Week
- II Week
- III Week
- IV Week
- V Week
- VI Week
- VII Week**
- VIII Week
- IX Week
- X Week
- XI Week
- XII Week
- XIII Week
- XIV Week
- XV Week
- XVI Week
- Final Week

XVIII-XXI Week

- **Technical exercises:** according to the choice of the mentor
- 19. Polyphonic compositions:** J. S. Bach: Prelude and Fugue in Fis dur, Cis moll, F minor, C minor
- 20. Cyclic compositions:** Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. Beloshitsky: Suite no.4
- 21. 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
- 22. 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
- 23. Concert etudes/virtuoso compositions:** H. Brehme: Paganiniana I,II, G. Shenderov: 24 Concert Etudes, R. Brucci: Concert etudes,

Semester content (annual program):

- 1. Polyphonic composition**
- 2. Cyclic composition**
- 3. Composition of an old master**
- 4. Original composition for accordion**
- 5. Concert etude / virtuoso composition**

*Minimum program duration is 30 minutes **

Within the program, there can be several compositions whose duration corresponds to the minimum minutes.

STUDENT LOAD

Weekly

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

In the semester

Teaching and final exam: (17 hours and 20 minutes) x 16 = **277 hours and 20 minutes**

Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes

Total load for the course: 13 x 30 = 390 hours

Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.

Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)

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.

Literature:

J. S. Bach: Das Wohltemperiertes Klavier I, II
 J. S. Bach: English Suites ed. Peters Leipzig
 W. Jacobi : Divertimento pour accordeon ed. Hohner Verlag
 V. Malich : Toccata manuscript
 M. Miletic:Toccata manuscript
 W. A. Mozart : Sonatas ed Peters Leipzig
 J. Haydn: Sonata ed.Peters Leipzig
 Anthology of Accordion Literature No.7, 8
 V. Semyonov: Sonata no. 1 ed.Karthus Schmulling
 G. Shenderyov: 4 compositions in the old style ed.Karthus Schmulling
 B. Lorentzen: Tears ed.W.Hansen
 Z. Bozanic: Toccata

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:

22. Polyphonic composition
23. Cyclic composition
24. The composition of the old master
25. Original composition for accordion
26. 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 II</i>		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	2	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.

- Introduce with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

Method of teaching and mastering the material: Lectures, exercises, concerts

The course content

<p>Preparatory weeks</p> <p>I Week II Week III Week IV Week V Week VI Week VII Week VIII Week IX Week X Week XI Week XII Week XIII Week XIV Week XV Week XVI Week 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>24. Polyphonic compositions: J. S. Bach: Prelude and Fugue in Fis dur, Cis moll, F minor, C minor</p> <p>25. Cyclic compositions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. Beloshitsky: Suite no.4</p> <p>26. 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>27. 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>28. 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>
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STUDENT LOAD

<p><u>Weekly</u></p> <p>13 credits x 40/30 = 17 hours and 20 minutes Structure: 1 hour and 30 minutes of lectures</p> <p>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>
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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.

Literature:

A. Beloshitsky: Suite no.4 ed. Schmulling
 R. Brucci: Scherzo ed. Hohner Verlag
 A. Kussyakov: Winter Pictures ed. Music Moscow
 D. Scarlatti: Sonate ed. Peters Leipzig
 J. S. Bach: Das Wohltemperiertes Piano and Urtext
 E. Krajcar-Percan: 3 R manuscript,
 G. Frescobaldi: Canzone Urtext
 V. Bonakov: Collection of compositions for accordion ed. Music Moscow
 A. Repnikov: Toccata, Capriccio ed. Music Moscow
 R. Wirthner: Concert Etude on the Theme of Paganini, "La Campanella"
 A. Beloshitsky: Concert Driptych

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, through 2 octaves, broken octaves and octave repetition, bellow shake, two-strokes (thirds and sixths)

Exam program:

27. Polyphonic composition
28. Cyclic composition
29. The composition of the old master
30. Original composition for accordion
31. 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 V</i>		
Course code	CourseStatus	Semester	Number of ECTS credits	Number of classes:
	Mandatory	5	11	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.

- Get acquainted with the repertoire for classical accordion and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teachers and associates: Full professor Predrag Jankovic

Method of teaching and mastering the material: Lectures, exercises, concerts

The course content

<p>Preparatory weeks</p> <p>I Week II Week III Week IV Week V Week VI Week VII Week VIII Week IX Week X Week XI Week XII Week XIII Week XIV Week XV Week XVI Week Final Week</p> <p>XVIII-XXI Week</p>	<ul style="list-style-type: none"> • Technical exercises: according to the choice of the mentor • Scales (3rd order-major/minor): through 2 octaves in parallel and in opposite movement, 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) MM; quarter - min. 80 <p>29. Polyphonic compositions: J. S. Bach: Fantasy and Fugue in A minor, Toccata and Fugue in D minor, B. Marcello-J. S. Bach: Concerto in D minor, D. Shostakovich: 24 preludes and fugues in F major, F minor, B major, E minor</p> <p>30. Cyclic compositions: Children's ensembles V. Zolotaryov, A. Nagajev, V. Zubitsky, A. Beloshitsky: Suite no.4</p> <p>31. 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>32. Original compositions: P. Londonov: Scherzo-toccata, V. Bonakov: Sonata-balada</p> <p>33. Concert etudes/virtuoso compositions: H. Brehme: Paganiniana I,II, G. Shenderov: 24 Concert Etudes, R. Brucci: Concert etudes, M. Moszkowski: etudes in F major, G minor, A. Krzanowski: Three studies</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 35 minutes *</i> <i>Within the program, there can be several compositions whose duration corresponds to the minimum minutes.</i></p>
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STUDENT LOAD

<p><u>Weekly</u></p> <p>10 credits x 40/30 = 13 hours and 20 minutes Structure: 3 hours of lectures 1 hour of exercise 9 hours and 20 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: (13 hours and 20 minutes) x 16 = 213 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (13 hours and 20 minutes) = 26 hours and 40 minutes Total load for the course: 10 x 30 = 300 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 213 hours and 20 minutes (teaching) + 26 hours and 40 minutes (preparation) + 30 hours (additional work)</p>
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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.

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

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, through 2 octaves, broken octaves and octave repetition, bellow shake, two-strokes (thirds and sixths)

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
 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

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.**

- Get to know 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 the acquired technical skills to perform in a certain composition.
- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Sadržaj predmeta

Preparatory week

- I week
- II week
- III week
- IV week
- V week
- VI week
- VII week**
- VIII week
- IX week
- X week
- XI week
- XII week
- XIII week
- XIV week
- XV week
- XVI week

Ending week

XVIII-XXI week

Technical exercises: according to the choice of the mentor
Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed;

J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012
Sonata (Sonata cycle): J.Manen, M.Ponce,
M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo,
D.Bogdanović, L.Brower, H.W.Henze, A.Ourkuzunov and others.

Contents of the compulsory program for 1 semester
1. J.S.Bach: one sonata, suite or partita
2. Sonata (Sonata cycle)
3. Scales

Student obligations

weekly

7 credits x 40/30 = 9 hours and 20 minutes

Structure:

1 hour and 30 minutes of lectures

7 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations

in the semester

Teaching and final exam: (9 hours and 20 minutes) x 16 = 149 hours and 20 minutes

Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (9 hours and 20 minutes) = 18 hours and 40 minutes

Total load for the subject: 7 x 30 = 210 hours

Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.

Load structure: 149 hours and 20 minutes (teaching) + 9 hours and 20 minutes (preparation) + 51 hours and 20 minutes (additional work)

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.

Literature:

J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012

Sonata (Sonata cycle): J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo, D.Bogdanović, L.Brower, H.W.Henze, A.Ourkuzunov and others.

Forms of knowledge assessment and grading:

Colloquium program:

- Scales
- Etude

Exam program:

- J.S.Bach: one suite, partita or sonata
- Sonata (Sonata cycle)

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

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

Subject *Guitar V PEDAGOGICAL MODULE*

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.
- Creating a basis for acquiring pedagogical qualifications - guitar teachers in music schools.

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.
- Get to know 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 the acquired technical skills to perform in a certain composition.
- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.

- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Sadržaj predmeta

Preparatory week

- I week
- II week
- III week
- IV week
- V week
- VI week
- VII week**
- VIII week
- IX week
- X week
- XI week
- XII week
- XIII week
- XIV week
- XV week
- XVI week

Ending wees

XVIII-XXI week

Technical exercises: according to the choice of the mentor
Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed;

Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927
Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980

Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982

Selected repertoire from the opus: M. Ponce, M. Castelnuovo-Tedesco, J. Turin, F. Mompou, H. Haag, A. Barios, F. M. Toroba, J. Rodrigo
Selected reporter from the opus: L.Brower, D.Bogdanović, H.W.Henze, P.Bulez, T.Takemitsu.

Contents of the compulsory program:

1. Given concert etude
2. Composition written after 1950
3. Transcription of a shorter composition from the first half of the 19th century
4. An original guitar composition from the first half of the 20th century
5. Scales

Student obligations

weekly

7 credits x 40/30 = 9 hours and 20 minutes

Structure:

1 hour and 30 minutes of lectures

7 hours and 50 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations

in the semester

Teaching and final exam: (9 hours and 20 minutes) x 16 = 149 hours and 20 minutes

Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (9 hours and 20 minutes) = 18 hours and 40 minutes

Total load for the subject: 7 x 30 = 210 hours

Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.

Load structure: 149 hours and 20 minutes (teaching) + 9 hours and 20 minutes (preparation) + 51 hours and 20 minutes (additional work)

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.

Literature:

1. Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927
2. Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980
3. Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982
4. Selected repertoire from the opus: M.Ponce, M.Castelnuovo-Tedesco, J.Turina, F.Mompou, H.Hag, A. Barios, F.M.Toroba, J.Rodrigo
5. Selected reporter from the opus: L.Brower, D.Bogdanović, H.W.Henze, P.Bulez, T.Takemitsu.

Forms of knowledge assessment and grading:

Colloquium program:

- Scales
- Etude

Exam program:

Given concert etude

Original guitar composition written after 1950

Transcription of a shorter composition from the first half of the 19th century

An original composition for guitar from the first half of the 20th century

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

SUBJECT: <i>GUITAR VI</i>				
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	VI	13	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.
- Get to know 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 the acquired technical skills to perform in a certain composition.
- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Sadržaj predmeta

Preparatory week

I week
II week
III week
IV week
V week
VI week
VII week
VIII week
IX week
X week
XI week
XII week
XIII week
XIV week
XV week
XVI week

Ending week

XVIII-XXI week

Technical exercises: according to the choice of the mentor
Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed;

J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012
Sonata (Sonata cycle): J.Manen, M.Ponce,
M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo,
D.Bogdanović, L.Brower, H.W.Henze, A.Ourkuzunov and
others.

Contents of the compulsory program:
1. J.S.Bach: one sonata, suite or partita
2. Sonata (Sonata cycle)
3. Scales

Student obligations

_____ weekly 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

in the semester:

Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours and 20 minutes
Necessary preparation before the beginning of the semester (administration,
enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes
Total load for the subject: 13 x 30 = 390 hours Additional work for exam preparation
in the remedial exam period, including taking the remedial exam from 0 - 30 hours.
Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes
(preparation) + 30 hours (additional work)

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.

Literature:

J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012

Sonata (Sonata cycle): J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo, D.Bogdanović, L.Brower, H.W.Henze, A.Ourkuzunov and others.

Forms of knowledge assessment and grading:

Colloquium program:

- Scales
- Etude

Exam program:

- J.S.Bach: one suite, partita or sonata
- Sonata (Sonata cycle)

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

subject		<i>Guitar IV</i>		
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	IV	13	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.
- Creating a basis for acquiring pedagogical qualifications - guitar teachers in music schools.

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.**
- **Get to know 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 the acquired technical skills to perform in a certain composition.**
- **Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.**
- **to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.**
- **Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.**
- **Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.**
- **Create your own opinion based on the collected information and be able to evaluate the heard examples.**
- **Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.**

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Sadržaj predmeta

Preparatory week

I week
 II week
 III week
 IV week
 V week
 VI week
VII week
 VIII week
 IX week
 X week
 XI week
 XII week
 XIII week
 XIV week
 XV week
 XVI week

Ending week

XVIII-XXI week

Technical exercises: according to the choice of the mentor
 Scales (major / mol): through 2 octaves; thirds, sixths, triads -
 simultaneously and decomposed;

Selection of composition (Sonata cycle) from the opus: F.Sor,
 M.Giuliani, D.Bogdanović, L. Brower, J.Turina, C. Scot.
 M.Castelnuovo - Tedesco
 J.S.Bach: Fugue (BWV 997, BWV 998, BWV 1000, BWV
 1001, BWV 1003, BWV 1005)

Content of the mandatory program:

1. Scales
2. Fugue of your choice from the opus of J.S.Bach
3. Sonata of choice

Student obligations

_____ weekly 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

in the semester:

Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours and 20 minutes
 Necessary preparation before the beginning of the semester (administration,
 enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes
 Total load for the subject: 13 x 30 = 390 hours Additional work for exam preparation
 in the remedial exam period, including taking the remedial exam from 0 - 30 hours.
 Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes
 (preparation) + 30 hours (additional work)

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.

Literature:

J.S.Bach: BWV 997, 998, 1000; Prim-Verlag (Tilman Hoppstock)

Selection of composition (Sonata cycle) from the opus: F.Sora, M.Giuliani, D.Bogdanović, L. Brower, J.Turina, C. Scot. M.Castelnuovo - Tedesco

Forms of knowledge assessment and grading:

Colloquium program:

- Scales
- Etude

Exam program:

J.S.Bach: BWV 997, 998, 1000; Prim-Verlag (Tilman Hoppstock)

Selection of composition (Sonata cycle) from the opus: F.Sora, M.Giuliani, D.Bogdanović, L. Brower, J.Turina, C. Scot. M.Castelnuovo - Tedesco

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

Subject		<i>Guitar III</i>		
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	III	13	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.
- Creating a basis for acquiring pedagogical qualifications - guitar teachers in music schools.

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.**
- **Get to know 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 the acquired technical skills to perform in a certain composition.**
- **Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.**
- **to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.**

- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Sadržaj predmeta

<p>Preparatory week</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>Ending wees</p> <p>XVIII-XXI week</p>	<p>Technical exercises: according to the choice of the mentor Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed;</p> <p>Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927 Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980 Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982 Dionisio Aguado: 14 Etida (Metodo para guitarra) Compositions of your choice (F. Tarega, M. Llobet, J. K. Mertz, F. de Fossa, L. Legnani) Compositions of your choice (D. Bogdanović, L. Brower, H. W. Henze)</p> <p><u>Contents of the compulsory program:</u></p> <ol style="list-style-type: none"> 1. Given concert etude 2. Composition written after 1950 3. Transcription of a one-movement Baroque sonata 4. One composition of your choice 5. Scales
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Student obligations

<p>weekly 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>in the semester:</p> <p>Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes Total load for the subject: 13 x 30 = 390 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)</p>
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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.

Literature:

1. Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927
2. Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980
3. Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982
4. Dionisio Aguado: 14 Etude (Method for guitar)
5. Compositions of your choice (John Dowland)
6. Compositions of free choice (F. Tarega, M. Llobet, J. K. Mertz, F. de Fossa, L. Legnani)
7. Compositions of free choice (D.Bogdanović, L.Brower, H.W.Henze)

Forms of knowledge assessment and grading:

Colloquium program:

- Scales
- Etude

Exam program:

I

Given concert etude

Composition written after 1950

Transcription of a composition from the Renaissance tablature

One composition of your choice

One composition of free choice

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

	subject	<i>Guitar II</i>		
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	II	13	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.
- Creating a basis for acquiring pedagogical qualifications - guitar teachers in music schools.

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.**
- **Get to know 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 the acquired technical skills to perform in a certain composition.**
- **Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.**
- **to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.**
- **Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.**
- **Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.**
- **Create your own opinion based on the collected information and be able to evaluate the heard examples.**
- **Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.**

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Sadržaj predmeta	
<p>Preparatory week</p> <p>I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week</p> <p>Ending wees</p> <p>XVIII-XXI week</p>	<p>Technical exercises: according to the choice of the mentor Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed;</p> <p>Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980 Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982 JS.Bach: BWV 995, 996, 997, 1006a; Prim-Verlag (Tilman Hoppstock) S.L.Weiss: Transcription in modern notation; Editions Suvini Zerboni (Ruggero Chiessa)</p> <p>Contents of the compulsory program:</p> <ol style="list-style-type: none"> 1. JS. Bach: Three attitudes from the world (BWV 995, BWV 996, BWV 997, BWV 1006a,) or SL. Weiss: Three Attitudes from the Suite (28 Suite for Lute) 2. Sonata (sonata cycle) or Theme with variations 3. A composition of your choice that contrasts in style and character with the rest of the compulsory program.
Student obligations	
<p>_____ weekly 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>in the semester:</p> <p>Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes Total load for the subject: 13 x 30 = 390 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)</p>
<p>Student responsibilities:</p> <p>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:

- 1. Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927**
- 2. Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980**
- 3. Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982**
- 4. Domenico Cimarosa ,: Sonatas, Zonibon**
- 5. Frank Martin: Four short pieces; Universal Edition, 1930**
- 6. JS.Bach: BWV 995, 996, 997, 1006a; Prim-Verlag (Tilman Hoppstock)**
- 7. S.L.Weiss: Transcription in modern notation; Editions Suvini Zerboni (Ruggero Chiessa) 8. MM Ponce: Guitar Works (URTEX); Schott (Tilman Hoppstock)**

Forms of knowledge assessment and grading:

Colloquium program:

- Scales

- Etude

Exam program:

JS. Bach: Three attitudes from the world (BWV 995, BWV 996, BWV 997, BWV 1006a,) or S.L. Weiss: Three Attitudes from the Suite (28 Suite for Lauta)

Sonata (sonata cycle) or Theme with variations

A composition of your choice that contrasts in style and character with the rest of the compulsory program.

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

Subject:		<i>Guitar I</i>		
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obligatory	I	13	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.
- Creating a basis for acquiring pedagogical qualifications - guitar teachers in music schools.

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.**

- Get to know 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 the acquired technical skills to perform in a certain composition.
- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Sadržaj predmeta

Preparatory week

- I week
- II week
- III week
- IV week
- V week
- VI week
- VII week**
- VIII week
- IX week
- X week
- XI week
- XII week
- XIII week
- XIV week
- XV week
- XVI week

Ending wees

XVIII-XXI week

Technical exercises: according to the choice of the mentor
Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed;

Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927
Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980
Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982
Domenico Cimarosa ,: Sonatas, Zonibon
Frank Martin: Four short pieces; Universal Edition, 1930

Contents of the compulsory program for 1 semester

1. Given concert etude
2. Composition written after 1950
3. Transcription of a one-movement Baroque sonata
4. One composition of your choice
5. Scales

Student obligations

_____ weekly 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

in the semester:

Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours and 20 minutes
Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes
Total load for the subject: 13 x 30 = 390 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.
Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)

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.

Literature:

1. Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927
2. Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980
3. Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982
4. Domenico Cimarosa ,: Sonatas, Zonibon
5. Frank Martin: Four short pieces; Universal Edition, 1930

Forms of knowledge assessment and grading:

Colloquium program:

- Scales
- Etude

Exam program:

I

Given concert etude

Composition written after 1950

Transcription of a single-movement Baroque sonata

One composition of free choice

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

Subject:				
<i>Master - Guitar III</i>				
Subject code	Subject's status	Semester	ECTS	Fond časova
	obligatory	III	15	2

Study programs for which it is organized: Master studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Completed three-year basic studies at the Music Academy

Course objectives:

- Mastering the technique of playing the guitar and interpreting the literature for the guitar.
- 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.
- Get to know 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 the acquired technical skills to perform in a certain composition.
- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Course content

Preparatory week

I week
II week
III week
IV week
V week
VI week
VII week
VIII week
IX week
X week
XI week
XII week
XIII week
XIV week
XV week
XVI week

Ending weeks

XVIII-XXI week

“Guitar and Orchestra Concerto ”(selection): M. Giuliani,
L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M.
Castelnuovo-Tedesco, D. Bogdanović, L. Brower.

Contents of the compulsory program :

1. Concerto for guitar and orchestra (orchestral or piano accompaniment)

In a week

15 credits x 40/30 = 20 hours Structure:

1 hour and 30 minutes of lectures

18 hours and 30 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations

In the semester

Teaching and final exam: (20 hours) x 16 = 320 hours

Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (20 hours) = 40 hours

Total load for the subject: 15 x 30 = 450 hours

Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.

Load structure: 320 hours (teaching) + 40 hours (preparation) + 30 hours (additional work)

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.

Literature:

“Concerto for guitar and orchestra” (selection): M. Giuliani, L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M. Castelnuovo-Tedesco, D. Bogdanović, L. Brower.

Forms of knowledge assessment and grading:

Exam program:

“Concerto for guitar and orchestra” (selection): M. Giuliani, L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M. Castelnuovo-Tedesco, D. Bogdanović, L. Brower.

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

		Subject: <i>Master - Guitar I</i>		
Subject code	Subject's status	Semester	ECTS	Fond časova
	obligatory	I	15	2

Study programs for which it is organized: Master studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Completed three-year basic studies at the Music Academy

Course objectives:

- Mastering the technique of playing the guitar and interpreting the literature for the guitar.
- 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.
- Get to know 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 the acquired technical skills to perform in a certain composition.
- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Course content	
Preparatory week I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week Ending wees XVIII-XXI week	<p>“Guitar and Orchestra Concerto ”(selection): M. Giuliani, L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M. Castelnuovo-Tedesco, D. Bogdanović, L. Brower.</p> <p>Contents of the compulsory program :</p> <p>1. Concerto for guitar and orchestra (orchestral or piano accompaniment)</p>
In a week 15 credits x 40/30 = 20 hours Structure: 1 hour and 30 minutes of lectures 18 hours and 30 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	In the semester Teaching and final exam: (20 hours) x 16 = 320 hours Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (20 hours) = 40 hours Total load for the subject: 15 x 30 = 450 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 320 hours (teaching) + 40 hours (preparation) + 30 hours (additional work)
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.	

Literature:

“Concerto for guitar and orchestra” (selection): M. Giuliani, L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M. Castelnuovo-Tedesco, D. Bogdanović, L. Brower.

Forms of knowledge assessment and grading:

Exam program:

“Concerto for guitar and orchestra” (selection): M. Giuliani, L. Boccherini, M. Ponce, J. Rodrigo. H. Villa-Lobos, M. Castelnuovo-Tedesco, D. Bogdanović, L. Brower.

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

		Subject: <i>Master - Guitar II</i>		
Subject code	Subject's status	Semester	ECTS	Fond časova
	obligatory	II	15	2

Study programs for which it is organized: Master studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).
Conditionality to other subjects: Completed three-year basic studies at the Music Academy
<p>Course objectives:</p> <ul style="list-style-type: none"> - Mastering the technique of playing the guitar and interpreting the literature for the guitar. - 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.
<p>Learning Outcomes: The student will:</p> <ul style="list-style-type: none"> - Get to know, analyze, judge, evaluate and perform the repertoire for classical guitar from early music to modern trends of the 21st century. - Get to know 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 the acquired technical skills to perform in a certain composition. - Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art. - to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata. - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions. - Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation. - Create your own opinion based on the collected information and be able to evaluate the heard examples. - Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.
Name and the surname of the lecturer: Associate Prof. Danijel Cerović
Teaching and learning methods: Lectures, exercises, concerts

Course content	
<p>Preparatory week</p> <p>I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week</p> <p>Ending weeks</p> <p>XVIII-XXI week</p>	<p style="text-align: center;">J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012</p> <p style="text-align: center;">Selection of original compositions for guitar: M. Giuliani, F. Sor, De Fosa, N. Coste, D. Aguado, L. Legnani, N. Paganini, G. Regondi, J. K. Mertz, F. Tarrega</p> <p style="text-align: center;">Selection of original compositions for guitar: J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo, D.Bogdanović, L.Brower, HWHenze, F.Mompou, H.Hag , A. Barios, FMToroba, W.Walton, B.Britten, A.Ourkuzunov et al.</p> <p style="text-align: center;">Content of the mandatory program: 1. Program lasting up to 45 minutes, composed of at least three compositions that contrast with each other in style, form and character</p>
<p style="text-align: center;">In a week</p> <p style="text-align: center;">15 credits x 40/30 = 20 hours Structure:</p> <p style="text-align: center;">1 hour and 30 minutes of lectures</p> <p>18 hours and 30 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</p>	<p style="text-align: center;">In the semester</p> <p style="text-align: center;">Teaching and final exam: (20 hours) x 16 = 320 hours</p> <p style="text-align: center;">Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (20 hours) = 40 hours</p> <p style="text-align: center;">Total load for the subject: 15 x 30 = 450 hours</p> <p style="text-align: center;">Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</p> <p style="text-align: center;">Load structure: 320 hours (teaching) + 40 hours (preparation) + 30 hours (additional work)</p>
<p>Student responsibilities:</p> <p>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:

J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012

Selection of original compositions for guitar: M. Giuliani, F. Sor, De Fosa, N. Coste, D. Aguado, L. Legnani, N. Paganini, G. Regondi, J. K. Mertz, F. Tarrega

Selection of original compositions for guitar: J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo, D.Bogdanović, L.Brower, HWHenze, F.Mompou, H.Hag , A. Barios, FMToroba, W.Walton, B.Britten, A.Ourkuzunov et al.

Forms of knowledge assessment and grading:

Exam program:

The program lasts up to 45 minutes and consists of at least three compositions that are contrasting in style and character

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subjectl

		Subject: <i>Master - Guitar IV</i>		
Subject code	Subject's status	Semester	ECTS	Fond časova
	obligatory	IV	17	2

Study programs for which it is organized: Master studies of the Music Academy, study program (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Completed three-year basic studies at the Music Academy

Course objectives:

- Mastering the technique of playing the guitar and interpreting the literature for the guitar.
- 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.
- Get to know 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 the acquired technical skills to perform in a certain composition.
- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Course content	
<p>Preparatory week</p> <p>I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week</p> <p>Ending wees</p> <p>XVIII-XXI week</p>	<p style="text-align: center;">J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012</p> <p style="text-align: center;">Selection of original compositions for guitar: M. Giuliani, F. Sor, De Fosa, N. Coste, D. Aguado, L. Legnani, N. Paganini, G. Regondi, J. K. Mertz, F. Tarrega</p> <p style="text-align: center;">Selection of original compositions for guitar: J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo, D.Bogdanović, L.Brower, HWHenze, F.Mompou, H.Hag , A. Barios, FMToroba, W.Walton, B.Britten, A.Ourkuzunov et al.</p> <p style="text-align: center;">Content of the mandatory program:</p> <p style="text-align: center;">1. Program lasting up to 45 minutes, composed of at least three compositions that contrast with each other in style, form and character</p>
<p>In a week</p> <p>15 credits x 40/30 = 20 hours Structure:</p> <p>1 hour and 30 minutes of lectures</p> <p>18 hours and 30 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</p>	<p>In the semester</p> <p>Teaching and final exam: (20 hours) x 16 = 320 hours</p> <p>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (20 hours) = 40 hours</p> <p>Total load for the subject: 15 x 30 = 450 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: 320 hours (teaching) + 40 hours (preparation) + 30 hours (additional work)</p>
<p>Student responsibilities:</p> <p>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:

J.S.Bach: BWV 995- 998; BWV 1001-1006; BWV 1007-1012

Selection of original compositions for guitar: M. Giuliani, F. Sor, De Fosa, N. Coste, D. Aguado, L. Legnani, N. Paganini, G. Regondi, J. K. Mertz, F. Tarrega

Selection of original compositions for guitar: J.Manen, M.Ponce, M.Castelnuovo-Tedesco, A.Jose, A.Ginastera, J.Rodrigo, D.Bogdanović, L.Brower, HWHenze, F.Mompou, H.Hag , A. Barios, FMToroba, W.Walton, B.Britten, A.Ourkuzunov et al.

Forms of knowledge assessment and grading:

Exam program:

The program lasts up to 45 minutes and consists of at least three compositions that are contrasting in style and character

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subjectl

Course title:		<i>Violin I Master</i>		
Course code	Course status	Semester	ECTS credit	Classes for a week
	obligatory	I	14	2

Study programs for which it is organized: Academic Master Studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Completed bachelor studies

Course objectives:

- Improving advanced techniques of playing the violin
- Development of auditory and expressive abilities.
- Introduction to complex literature for violin of all periods and styles.
- Improving the skills needed for independent work on a musical work
- Improving the ability to understand all musical styles
- Improving the ability to perform a musical work in all styles and create your own interpretation

Outcomes:

The student will be able to:

Has a fully developed ability to learn, self-motivation and independence in the preparation of a complex violin repertoire
 Solves technical problems as well as intonation problems on his own
 Performs advanced technical exercises and etudes provided by the study program
 He publicly performs an advanced concert repertoire composed of various styles
 He knows and performs the violin repertoire of the 20th and 21st centuries
 He collaborates with various art ensembles
 He knows and recognizes the elements of a musical work in detail
 He contributes to the realization of the performance of a musical work with his ideas in accordance with its stylistic features
 Master text memorization techniques
 He decides on the repertoire he performs and on his further performing training
 He decides on his musical expression
 He performs at concerts and competitions

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran

Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

Course content	
	<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Mandatory content of the course are:</p> <ul style="list-style-type: none"> - technical exercises and etudes , - compositions of different stylistic periods and forms <p>During the year, the student is required to pass colloquia on which technical exercises, scales and etudes are performed and exams on which he will report works from the given literature (concert, sonata, virtuoso work and work for solo clarinet), one of which must be performed by heart. .</p>
student workload by subject	
<i>by week</i>	<i>In the semester</i>
<p>8 credits x 40/30 = 10 hours and 40 minutes</p> <p>Structure:</p> <p>3 hours of lectures</p> <p>0 hours of exercise</p> <p style="padding-left: 40px;">7 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</p>	<p>Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40 minutes</p> <p>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes</p> <p>Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</p> <p>Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation) + 30 hours (additional work)</p>
Student responsibilities:	
<p>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:	
<p>Bach- Sonatas and Partites for solo violin, Ysaye- 6 solo sonatas, Paganini- 24 Caprices.</p> <p>Sarasate, Wieniawsky, Paganini- virtuoso compositions for violin and piano</p> <p>Beethoven, Brahms, Schumann-Great chamber sonata for piano and violin</p> <p>Piece XX and XXI century</p> <p>Supplementary literature - In addition to the above literature, it is possible to perform all compositions written for the violin, at the choice of the mentor, but also to take into account the suggestions of the student</p>	
Forms of knowledge assessment and grading:	
Exam program:	
<p>A recital composed of given compositions and additional literature</p>	
Gradeing:	

Arrivals: 30 points; Colloquium 20; Exams 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings F

Special note for the subject: languages in which it is possible to attend classes: English

Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title:		<i>Violin II Master</i>		
Course code	Course status	Semester	ECTS credit	Classes for a week
	obligatory	II	14	2

Study programs for which it is organized: Academic Master Studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Passed violin exam I MA

Course objectives:

- Improving advanced techniques of playing the violin
- Development of auditory and expressive abilities.
- Introduction to complex literature for violin of all periods and styles.
- Improving the skills needed for independent work on a musical work
- Improving the ability to understand all musical styles
- Improving the ability to perform a musical work in all styles and create your own interpretation

Outcomes: After the student passes this exam, they will be able to:

Has a fully developed ability to learn, self-motivation and independence in the preparation of a complex violin repertoire
 Solves technical problems as well as intonation problems on his own
 Performs advanced technical exercises and etudes provided by the study program
 He publicly performs an advanced concert repertoire composed of various styles
 He knows and performs the violin repertoire of the 20th and 21st centuries
 He collaborates with various art ensembles
 He knows and recognizes the elements of a musical work in detail
 He contributes to the realization of the performance of a musical work with his ideas in accordance with its stylistic features
 Master text memorization techniques
 He decides on the repertoire he performs and on his further performing training
 He decides on his musical expression
 He performs at concerts and competitions

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran

Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

Course content	
	<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Mandatory content of the course are:</p> <ul style="list-style-type: none"> - technical exercises and etudes , - compositions of different stylistic periods and forms <p>During the year, the student is required to pass colloquia on which technical exercises, scales and etudes are performed and exams on which he will report works from the given literature (concert, sonata, virtuoso work and work for solo clarinet), one of which must be performed by heart. .</p>
student workload by subject	
By week	In the semester
<p>8 credits x 40/30 = 10 hours and 40 minutes</p> <p>Structure:</p> <p>3 hours of lectures</p> <p>0 hours of exercise</p> <p style="padding-left: 40px;">7 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</p>	<p>Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40 minutes</p> <p>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes</p> <p>Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</p> <p>Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation) + 30 hours (additional work)</p>
Student responsibilities:	
<p>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:	
Required reading:	
<p>Mozart- Violin Concertos (KV207, KV211, KV2016, KV218, KV219)</p> <p>Big Concert (Brahms, Pagnini (no.1-no.6), Tchaikovski, Sibelius, Prokofiev no.1, no.2, Stravinsky- Concerto in Re</p> <p>Supplementary literature - In addition to the above literature, it is possible to perform a second concerto for violin and orchestra, at the choice of the mentor, but also to take into account the suggestions of the student.</p>	
Forms of knowledge assessment and grading:	
Exam program:	
<p>Concert of your choice from the literature</p> <p>Mozart- violin concerto</p>	

Gradeing:

Arrivals: 30 points; Colloquium 20; Exams 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings F

Special note for the subject: languages in which it is possible to attend classes: English

Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title:

Violin III Master

Course code	Course status	Semester	ECTS credit	Classes for a week
	obligatory	III	16	2

Study programs for which it is organized: Academic Master Studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Passed violin exam II MA

Course objectives:

- Improving the motor skills of the left and right hand
- Designed dynamics
- Mastering advanced violin playing techniques
- Developing auditory and expressive abilities.
- Getting to know the complex literature for violin of all periods and styles.
- Improving the skills needed for independent work on a musical work
- Improving the ability to understand all musical styles

Improving the ability to perform a musical work in all styles and creating your own interpretation

Outcomes:

The student will be able to:

- He independently creates, expresses and realizes his own artistic concepts
- Solves technical problems as well as intonation problems on his own
- Performs advanced technical exercises and etudes provided by the study program
- He publicly performs an advanced concert repertoire composed of various styles
- He knows and performs the violin repertoire of the 20th and 21st centuries
- He collaborates with various art ensembles
- He knows and recognizes the elements of a musical work in detail
- He contributes to the realization of the performance of a musical work with his ideas in accordance with its stylistic features
- He independently develops his own solutions in violin issues and music in general
- Independently realizes the performance of the program in cooperation with other performers
- It advances articulation techniques and more complex playing techniques based on classical technique
- He knows and applies complex and modern playing techniques
- Master text memorization techniques
- He decides on the repertoire he performs and on his further performing training
- He decides on his musical expression
- He performs at concerts and competitions

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran

Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

Course content

	<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Mandatory content of the course are:</p> <ul style="list-style-type: none">- technical exercises and etudes ,.- compositions of different stylistic periods and forms <p>During the year, the student is required to pass colloquia on which technical exercises, scales and etudes are performed and exams on which he will report works from the given literature (concert, sonata, virtuoso work and work for solo clarinet), one of which must be performed by heart. .</p>
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student workload by subject

<i>By week</i>	<i>In the semester</i>
<p>8 credits x 40/30 = 10 hours and 40 minutes</p> <p>Structure:</p> <p>3 hours of lectures</p> <p>0 hours of exercise</p> <p>7 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</p>	<p><i>Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40 minutes</i></p> <p><i>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes</i></p> <p><i>Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</i></p> <p>Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation) + 30 hours (additional work)</p>
<p>Student responsibilities:</p> <p>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>	
<p>Literature:</p> <p>Bach- Sonatas and Partites for solo violin, Ysaye- 6 solo sonatas, Paganini- 24 Caprices.</p> <p>Sarasate, Wieniawsky, Paganini- virtuoso compositions for violin and piano</p> <p>Beethoven, Brahms, Schumann-Great chamber sonata for piano and violin</p> <p>Piece XX and XXI century</p> <p>Supplementary literature - In addition to the above literature, it is possible to perform all compositions written for the violin, at the choice of the mentor, but also to take into account the suggestions of the student</p>	
<p>Forms of knowledge assessment and grading:</p> <p>Exam program:</p> <p>Recital composed of works from the given and supplementary literature</p> <p>Gradeing:</p> <p>Arrivals: 30 points; Colloquium 20; Exams 50 points</p> <p>91 - 100 ratings A</p> <p>81 - 90 ratings B</p> <p>71 - 80 reviews C</p> <p>61 - 70 reviews D</p> <p>51 - 60 reviews E</p> <p>0 - 50 ratings F</p>	

Special note for the subject: languages in which it is possible to attend classes: English

Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title:

Violin IV Master

Course code	Course status	Semester	ECTS credit	Classes for a week
	obligatory	IV	16	2

Study programs for which it is organized: Academic Master Studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Passed violin exam III MA

Course objectives:

Improving the motor skills of the left and right hand

Designed dynamics

Mastering advanced violin playing techniques

Developing auditory and expressive abilities.

Getting to know the complex literature for violin of all periods and styles.

Improving the skills needed for independent work on a musical work Improving the ability to understand all musical styles

Improving the ability to perform a musical work in all styles and creating your own interpretation

Outcomes:

The student will be able to:

He independently creates, expresses and realizes his own artistic concepts

Solves technical problems as well as intonation problems on his own

Performs advanced technical exercises and etudes provided by the study program

He publicly performs an advanced concert repertoire composed of various styles

He knows and performs the violin repertoire of the 20th and 21st centuries

He collaborates with various art ensembles

He knows and recognizes the elements of a musical work in detail

He contributes to the realization of the performance of a musical work with his ideas in accordance with its stylistic features

He independently develops his own solutions in violin issues and music in general

Independently realizes the performance of the program in cooperation with other performers

It advances articulation techniques and more complex playing techniques based on classical technique

He knows and applies complex and modern playing techniques

Master text memorization techniques

He decides on the repertoire he performs and on his further performing training

He decides on his musical expression

He performs at concerts and competitions

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran

Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

Course content	
	<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Mandatory content of the course are:</p> <ul style="list-style-type: none"> - technical exercises and etudes ,. - compositions of different stylistic periods and forms - Preparing students for the final exam <p>During the year, the student is required to pass colloquia on which technical exercises, scales and etudes are performed and exams on which he will report works from the given literature (concert, sonata, virtuoso work and work for solo clarinet), one of which must be performed by heart. .</p>
student workload by subject	
<u>By week</u>	<u>in the semester</u>
<p>16 credits x 40/30 = 21 hours and 20 minutes</p> <p>Structure:</p> <p>2 hours of lectures</p> <p>19 hours and 20 minutes of individual student work (preparation for laboratory exercises, colloquia, homework) including consultations</p>	<p>Teaching and final exam: (21 hours and 20 minutes) x 16 = 341 hours and 20 minutes</p> <p>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (21 hours and 20 minutes) = 42 hours and 40 minutes</p> <p>Total load for the subject: 16 x 30 = 480 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: 480 (teaching) + 42 hours and 40 minutes (preparation) + 30 hours (additional work)</p>
<p>Student responsibilities:</p> <p>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>	
<p>Literature:</p> <p>Required reading:</p> <p>Mozart- Violin Concertos (KV207, KV211, KV2016, KV218, KV219)</p> <p>Big Concert (Brahms, Pagnini (no.1-no.6), Tchaikovski, Sibelius, Prokofiev no.1, no.2, Stravinsky- Concerto in Re</p> <p>Supplementary literature - In addition to the above literature, it is possible to perform a second concerto for violin and orchestra, at the choice of the mentor, but also to take into account the suggestions of the student</p>	
<p>Forms of knowledge assessment and grading:</p> <p>Exam program:</p> <p>Concert of your choice from the literature</p> <p>Mozart- violinski koncert</p> <p>Gradeing:</p> <p>Arrivals: 30 points; Colloquium 20; Exams 50 points</p> <p>91 - 100 ratings A</p>	

81 - 90 ratings B
71 - 80 reviews C
61 - 70 reviews D
51 - 60 reviews E
0 - 50 ratings F
Special note for the subject: languages in which it is possible to attend classes: English
Name and surname of the teacher who prepared the data: Vujadin Krivokapić
Note: Additional information about the subject

Course title:	<i>Violin I</i>		
Course code	Course status	Semester	ECTS credit
	obligatory	I	13

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
<p>Course objectives:</p> <p>Mastering the technique of playing the violin and interpretation of violin literature.</p> <p>Training for independent work in the analysis and interpretation of new compositions</p> <p>Acquiring knowledge to make a candidate a successful concert violinist, chamber and orchestral musician.</p> <p>Creating the basis for pedagogical work as a violin teacher in primary and secondary music school.</p> <p>Preparation of candidates for orchestral and chamber music.</p>
<p>Learning outcomes:</p> <p>The student will be able to:</p> <p>Recognizes and defines the basic goals in mastering the violin repertoire.</p> <p>Recognizes the difference between solo and chamber repertoire.</p> <p>He is perfecting the technique of playing the violin with the program provided within the study program.</p> <p>He has knowledge of violin works created in the 17th century - the Baroque period.</p> <p>Establishes communication with a piano associate in performing works of solo and chamber literature.</p> <p>It establishes the correlation of the left and right hand during the mastering of the basic etudes provided by the curriculum.</p>

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran	
Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances	
Course content	
	<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Mandatory content of the course are:</p> <ul style="list-style-type: none"> - scales and triads (through three octaves) with double notes - technical exercises of whims and etudes, - compositions of different stylistic periods and forms. <p>During the year, the student is obliged to pass colloquia on which technical exercises, scales and etudes are performed and exams on which he will report works from the given literature (concert, sonata, virtuoso work and work for solo violin), one of which must be performed by heart. .</p>
student workload by subject	
<p>Sunday 8 credits x 40/30 = 10 hours and 40 minutes Structure: 3 hours of lectures 0 hours of exercise 7 hours and 40 minutes of individual student work (preparation for laboratory exercises, colloquia, homework) including consultations</p>	<p>In the semester</p> <p>Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 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>	
<p>Literature:</p> <p>Etide: Wolfhart 60 studies, Dont op.34, Kreutzer 42 studies, Paganini 24 Caprices Bach- Sonatas and Partitas BWV 1001-1006 Handel, Vivaldi, Corelli- Violin sonatas and similar authors of this violin form from the Baroque period. Virtuoso compositions and concert pieces that help the student to overcome specific technical-performing problems in playing the violin (Wieniawsky, Sarasate, Vieuxtemps, Paganini)</p>	

Forms of knowledge assessment and grading:

Colloquium program:

Scales (major and minor) triads + reduced and excessive, scale in thirds, sixths and octaves.

Two etudes from the literature

technical exercises

Exam program:

Sonata of your choice from the literature

A concert piece or virtuoso work of your choice from the literature

Gradeing:

Arrivals: 30 points; Colloquium 20; Exams 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings F

Special note for the subject: languages in which it is possible to attend classes: English

Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title: <i>Violin II</i>				
Course code	Course status	Semester	ECTS credit	Lesson number
	obligatory	II	13	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.
<p>Course objectives:</p> <p>Mastering the technique of playing the violin and interpretation of violin literature. Training for independent work in the analysis and interpretation of new compositions Acquiring knowledge to make a candidate a successful concert violinist, chamber and orchestral musician. Creating the basis for pedagogical work as a violin teacher in primary and secondary music school. Preparation of candidates for orchestral and chamber music.</p>
<p>Learning outcomes:</p> <p>The student will be able to:</p> <p>Recognizes and defines the basic goals in mastering the violin repertoire. Recognizes the difference between solo and chamber repertoire. He is perfecting the technique of playing the violin with the program provided within the study program. He has knowledge of violin works created in the 17th century - the Baroque period. Establishes communication with a piano associate in performing works of solo and chamber literature. It establishes the correlation of the left and right hand during the mastering of the basic etudes provided by the curriculum.</p>
Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant professor Bereznysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran
Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

Course content	
	<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Mandatory content of the course are:</p> <ul style="list-style-type: none"> - scales and triads with double notes - technical exercises of whims and etudes, - compositions of different stylistic periods and forms. <p>During the year, the student is obliged to pass colloquia on which technical exercises, scales and etudes are performed and exams on which he will report works from the given literature (concert, sonata, virtuoso work and work for solo violin), one of which must be performed by heart. .</p>
student workload by subject	
<p>Sunday 8 credits x 40/30 = 10 hours and 40 minutes Structure: 3 hours of lectures 0 hours of exercise 7 hours and 40 minutes of individual student work (preparation for laboratory exercises, colloquia, homework) including consultations</p>	<p>In the semester</p> <p>Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 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>	
<p>Literature: Etide: Wolfhart 60 studies, Dont op.34, Kreutzer 42 studies, Paganini 24 Caprices. Bach, Sonatas and Parts for solo violin BWV 1001-1006. Handel- Violin Sonatas, Vivaldi- Violin Sonatas, Corelli- Violin Sonatas and similar authors of this violin form from the Baroque period. Virtuoso compositions that help the student to overcome specific technical problems in playing the violin (Sarasate, Wieniawski, Paganini, Veeuxtemps ...)</p>	
<p>Forms of knowledge assessment and grading:</p> <p>Colloquium program:</p> <p>Scales (major and minor) triads + reduced and excessive, scale in thirds, sixths and octaves.</p> <p>Two etudes from the literature</p> <p>technical exercises</p>	

Exam program:

Concert of your choice from the literature

A virtuoso work of choice from the literature

Gradeing:

Arrivals: 30 points; Colloquium 20; Exams 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 – 50 ocjena F

Special note for the subject: languages in which it is possible to attend classes: English

Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title: <i>Violin III</i>				
Course code	Course status	Semester	ECTS credit	Lesson number
	obligatory	III	13	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: Passed violin exam II

Course objectives:

- Mastering the technique of playing the violin and interpretation of violin literature.
- Training for independent work in the analysis and interpretation of new compositions
- Acquiring knowledge so that the candidate would be a successful concert violinist, chamber and orchestral musician.
- Creating the basis for pedagogical work as a violin teacher in primary and secondary music school.
- Preparation of candidates for orchestral and chamber music.

<p>Learning outcomes:</p> <p>The student will be able to:</p> <ol style="list-style-type: none"> 1. Uses knowledge from the basics of playing the violin repertoire during the realization of the class. 2. Performs independently in communication with a piano collaborator during rehearsals. <ol style="list-style-type: none"> 3. Improves the technique of playing the violin with a more technically demanding program. 4. Acquires the practice and routine that is needed during an independent performance in front of an audience 5. Recognizes the difference between styles and independently analyzes his approach in the interpretation of a particular work. 6. Has knowledge of music and violin literature that originated in the XIX century = the period of romanticism. 7. In communication with the mentor, analyzes and devises a plan of interpretation of a certain work (phase without an instrument) after which he approaches the practical elaboration. 8. Get acquainted with the issue of performing the duties of a violin teacher in lower music schools. 	
<p>Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran</p>	
<p>Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances</p>	
<p><i>Course content</i></p>	
	<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Mandatory content of the course are:</p> <ul style="list-style-type: none"> - scales and triads (through four octaves) with double notes - technical exercises of whims and etudes, - compositions of different stylistic periods and forms. <p>During the year, the student is required to pass colloquia in which technical exercises, scales and etudes are performed and exams in which he will report works from the given literature (concert, sonata, virtuoso work and work for solo clarinet), one of which must be performed by heart. .</p>
<p>student workload by subject</p>	

<p style="text-align: center;">By week 8 credits x 40/30 = 10 hours and 40 minutes Structure: 3 hours of lectures 0 hours of exercise 7 hours and 40 minutes of individual work (preparation for laboratory exercises, colloquia, homework) including consultations</p>	<p style="text-align: center;">In the semester</p> <p>Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes Total workload for the course: 8 x 30 = 240 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 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>	
<p>Literature:</p> <p>Etide: Wolfhart 60 studies, Dont op.34, Kreutzer 42 studies, Paganini 24 Caprices, Fiorillo 36 studies, Rode 24 caprices Bach, Sonatas and Parts for solo violin BWV 1001-1006. Chamber sonata for piano and violin (Schumann op.105, Brahms op.100, Beethoven no.1-no.5, Schubert- Violin Sonatinas) Virtuoso compositions that help the student to overcome specific technical problems in playing the violin (Sarasate, Wieniawski, Paganini, Veeuxtemps ...)</p>	
<p>Forms of knowledge assessment and grading:</p> <p>Colloquium program:</p> <p>Scales (major and minor) through four octaves with triads and quatrains + thirds, sixths, octaves and decimes</p> <p>Two etudes from the literature</p> <p>technical exercises</p> <p>Exam program:</p> <p>Sonata of your choice from the literature</p> <p>A piece for solo violin or a virtuoso work of your choice from the literature</p> <p>Gradeing:</p> <p>Arrivals: 30 points; Colloquium 20; Exams 50 points</p> <p>91 - 100 ratings A 81 - 90 ratings B 71 - 80 reviews C 61 - 70 reviews D 51 - 60 reviews E 0 - 50 ratings F</p>	
<p>Special note for the subject: languages in which it is possible to attend classes: English</p>	
<p>Name and surname of the teacher who prepared the data: Vujadin Krivokapić</p>	

Note: Additional information about the subject

Course title				
<i>Violin IV</i>				
Course code	Course status	Semester	ECTS credit	Lesson number
	obligatory	IV	13	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: Passed violin exam III

Course objectives:

- Mastering the technique of playing the violin and interpretation of violin literature.
- Training for independent work in the analysis and interpretation of new compositions
- Acquiring knowledge so that the candidate would be a successful concert violinist, chamber and orchestral musician.
- Creating the basis for pedagogical work as a violin teacher in primary and secondary music school.
- Preparation of candidates for orchestral and chamber music.

Learning outcomes:

The student will be able to:

Uses knowledge from the basics of playing the violin repertoire during the realization of the class.

He performs independently in communication with a piano collaborator during rehearsals.

He perfects the technique of playing the violin with a more technically demanding program.

He acquires the practice and routine that is needed during an independent performance in front of an audience

He sees the difference between styles and independently analyzes his approach in the interpretation of a particular work.

He has knowledge of music and violin literature that originated in the XIX century = the period of romanticism.

In communication with the mentor, he analyzes and devises a plan for the interpretation of a certain work (phase without an instrument), after which he approaches practical elaboration.

He gets acquainted with the problems of performing the duties of a violin teacher in lower music schools.

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran	
Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances	
Course content	
	<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Mandatory content of the course are:</p> <ul style="list-style-type: none"> - scales and triads (through four octaves) with double notes - technical exercises of whims and etudes, - compositions of different stylistic periods and forms. <p>During the year, the student is required to pass colloquia in which technical exercises, scales and etudes are performed and exams in which he will report works from the given literature (concert, sonata, virtuoso work and work for solo clarinet), one of which must be performed by heart. .</p>
student workload by subject	
By week	In the semester
<p>8 credits x 40/30 = 10 hours and 40 minutes</p> <p>Structure:</p> <p>3 hours of lectures</p> <p>0 hours of exercise</p> <p>7 hours and 40 minutes of individual student work (preparation for laboratory exercises, colloquia, homework) including consultations</p>	<p>Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40 minutes</p> <p>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes</p> <p>Total workload for the course: 8 x 30 = 240 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: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation) + 30 hours (additional work)</p>
<p>Student responsibilities:</p> <p>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:

Etide: Wolfhart 60 studies, Dont op.34, Kreutzer 42 studies, Paganini 24 Caprices, Fiorillo 36 studies, Rode 24 caprices
 Bach, Sonatas and Parts for solo violin BWV 1001-1006.

Chamber sonata for piano and violin (Schumann op.105, Brahms op.100, Beethoven no.1-no.5, Schubert- Violin Sonatinas)

Virtuoso compositions that help the student to overcome specific technical problems in playing the violin (Sarasate, Wieniawski, Paganini, Veeuxtemps ...)

Violin Concerto: Wieniawsky no.2, Bruch, Mendelssohn, Barber, Lalo, Saint-Saens (three movements) Tchaikovsky, Sibelius, Prokofiev no.1, Brahms (first movement)

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

Scales (major and minor) through four octaves with all double notes + triads and quartets

Two etudes from the literature

technical exercises

Exam program:

Concert of your choice from the literature

A concert piece or virtuoso work of your choice from the literature

Gradeing:

Arrivals: 30 points; Colloquium 20; Exams 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings F

Special note for the subject: languages in which it is possible to attend classes: English

Name and surname of the teacher who prepared the data: Vujadin Krivokapić

Note: Additional information about the subject

Course title:				
<i>Violina V</i>				
Course code	Course status	Semester	ECTS credits	Lesson number
	obligatory	V	11	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: Passed violin exam IV

Course objectives:

- Mastering the technique of playing the violin and interpretation of violin literature.
- Training for independent work in the analysis and interpretation of new compositions
- Acquiring knowledge so that the candidate would be a successful concert violinist, chamber and orchestral musician.
- Creating the basis for pedagogical work as a violin teacher in primary and secondary music school.
- Preparation of candidates for orchestral and chamber music.

Learning outcomes:

The student will be able to:

- Actively participates in lectures and presents his vision and conception of the work he performs.
- Connects knowledge from other subjects (music history, style analysis, etc.) and applies them in the program he performs.
- Acquires the necessary routine that is necessary for public appearance.
- He / she is trained to independently perform pedagogical activity in lower and secondary music schools.
- He has a culture of chamber music.

Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran

Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances

Course content	
	<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Mandatory content of the course are:</p> <ul style="list-style-type: none"> - scales and triads (through four octaves) with double notes - technical exercises of whims and etudes, - compositions of different stylistic periods and forms. <p>During the year, the student is required to pass colloquia in which technical exercises, scales and etudes are performed and exams in which he will report works from the given literature (concert, sonata, virtuoso work and work for solo clarinet), one of which must be performed by heart. .</p>
student workload by subject	
<i>By week</i>	<i>In the semester</i>
<p>8 credits x 40/30 = 10 hours and 40 minutes</p> <p>Structure:</p> <p>3 hours of lectures</p> <p>0 hours of exercise</p> <p>7 hours and 40 minutes of individual student work (preparation for laboratory exercises, colloquia, homework) including consultations</p>	<p><i>Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40 minutes</i></p> <p><i>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes</i></p> <p><i>Total workload for the course: 8 x 30 = 240 hours</i></p> <p><i>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</i></p> <p><i>Load structure: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation) + 30 hours (additional work)</i></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>	
<p>Literature: Etide: Wolfhart 60 studies, Dont op.34, Kreutzer 42 studies, Paganini 24 Caprices, Fiorillo 36 studies, Rode 24 caprices, Wieniawsky- etudes / caprices, Vieuxtemps- Concert studies. Bach, Sonatas and Parts for solo violin BWV 1001-1006. Chamber sonata for piano and violin (Schumann no.1,2, Brahms no1,2,3, Beethoven- Violin Sonatas, Schubert- Violin Sonatinas, Grieg- Violin Sonatas, Franck- Violin Sonata) Virtuoso compositions that help the student to overcome specific technical problems in playing the violin (Sarasate, Wieniawski, Paganini, Veeuxtemps ...) Work XX, XXI century</p>	
<p>Forms of knowledge assessment and grading:</p> <p>Colloquium program:</p> <p>Scales (major, minor) through four octaves with all double notes + triads and quartets Dvije etide iz literature</p>	

technical exercises

Exam program:

Sonata of your choice from the literature

A piece for solo violin or a virtuoso work of your choice from the literature

Grading:

Arrivals: 30 points; Colloquium 20; Exams 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings F

Posebnu naznaku za predmet: jezici na kojima je moguće pratiti nastavu : Engleski

Ime i prezime nastavnika koji je pripremio podatke: Vujadin Krivokapić

Napomena: Dodatne informacije o predmetu

Course title: <i>Violin VI</i>				
Course code	Course status	Semester	ECTS credits	Lesson number
	obligatory	VI	11	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: Passed violin exam V

Course objectives:

- Mastering the technique of playing the violin and interpretation of violin literature.
- Training for independent work in the analysis and interpretation of new compositions
- Acquiring knowledge so that the candidate would be a successful concert violinist, chamber and orchestral musician.
- Creating the basis for pedagogical work as a violin teacher in primary and secondary music school.
- Preparation of candidates for orchestral and chamber music.

Learning outcomes:

The student will be able to:

<p>-Actively participates in lectures and presents his vision and conception of the work he performs.</p> <p>-Connects knowledge from other subjects (music history, style analysis, etc.) and applies them in the program he performs.</p> <p>-Acquires the necessary routine that is necessary for public appearance.</p> <p>- He / she is trained to independently perform pedagogical activity in lower and secondary music schools.</p> <p>-He has a culture of chamber music.</p> <p>1.</p>	
<p>Name and surname of teacher and associate: full professor Begic Miran, associate professor Krivokapic Vujadin, assistant professor Berezniysky Mikhail, teaching associate Popovic Mladen, teaching associate Zakrajsek Zoran</p>	
<p>Method of teaching and mastering the material: Lectures, exercises, consultations and public appearances</p>	
<p>Course content</p>	
<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Mandatory content of the course are:</p> <ul style="list-style-type: none"> - scales and triads (through four octaves) with double notes - technical exercises of whims and etudes, - compositions of different stylistic periods and forms. <p>During the year, the student is required to pass colloquia in which technical exercises, scales and etudes are performed and exams in which he will report works from the given literature (concert, sonata, virtuoso work and work for solo clarinet), one of which must be performed by heart. .</p>	
<p>student workload by subject</p>	
<p>By week</p>	<p>In the semester</p>
<p>8 credits x 40/30 = 10 hours and 40 minutes</p> <p>Structure:</p> <p>3 hours of lectures</p> <p>0 hours of exercise</p> <p>7 hours and 40 minutes of individual student work (preparation for laboratory exercises, colloquia, homework) including consultations</p>	<p>Teaching and final exam: (10 hours and 40 minutes) x 16 = 170 hours and 40 minutes</p> <p>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (10 hours and 40 minutes) = 21 hours and 20 minutes</p> <p>Total workload for the course: 8 x 30 = 240 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: 170 hours and 40 minutes (teaching) + 21 hours and 20 minutes (preparation) + 30 hours (additional work)</p>
<p>Student responsibilities:</p> <p>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>	

<p>Literature: Etide: Wolfhart 60 studies, Dont op.34, Kreutzer 42 studies, Paganini 24 Caprices, Fiorillo 36 studies, Rode 24 caprices, Wieniawsky- etudes / caprices, Vieuxtemps- Concert studies. Bach, Sonatas and Parts for solo violin BWV 1001-1006. Chamber sonata for piano and violin (Schumann no.1,2, Brahms no1,2,3, Beethoven- Violin Sonatas, Schubert- Violin Sonatinas, Grieg- Violin Sonatas, Franck- Violin Sonata) Virtuoso compositions that help the student to overcome specific technical problems in playing the violin (Sarasate, Wieniawski, Paganini, Veeuxtemps ...) Work XX, XXI century Concert: Brahms, Sibelius, Tchaikovski, Paganini no.1-6 Prokofiev no.1,2, Stravinsky</p>
<p>Forms of knowledge assessment and grading:</p> <p>Colloquium program:</p> <p>Scales (major, minor) four octaves with all double notes + triads and quartets</p> <p>Two etudes from the literature</p> <p>technical exercises</p> <p>Exam program:</p> <p>Concert of your choice from the literature</p> <p>A concert piece or virtuoso work of your choice from the literature</p> <p>Gradeing:</p> <p>Arrivals: 30 points; Colloquium 20; Exams 50 points</p> <p>91 - 100 ratings A 81 - 90 ratings B 71 - 80 reviews C 61 - 70 reviews D 51 - 60 reviews E 0 - 50 ratings F</p>
<p>Special note for the subject: languages in which it is possible to attend classes: English</p>
<p>Name and surname of the teacher who prepared the data: Vujadin Krivokapić</p>
<p>Note: Additional information about the subject</p>

<p>Name of the subject: <i>Guitar I</i></p>				
Subject code	Subject's status	Semester	ECTS	Lessons per week
	obavezni	I	13	2

<p>Study programs for which it is organized: Academic basic studies of the Music Academy, study program (studies last 6 semesters, 180 ECTS credits).</p>
<p>Conditionality to other subjects: Completed high school music - instrumental direction and successfully passed the entrance exam.</p>
<p>Course objectives: - Mastering the technique of playing the guitar and interpreting guitar literature.</p>

- 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.
- Creating a basis for acquiring pedagogical qualifications - guitar teachers in music schools.

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.
- Get to know 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 the acquired technical skills to perform in a certain composition.
- Get acquainted with the repertoire for classical guitar and synthesize the acquired knowledge when creating your own interpretation of a work of art.
- to get acquainted with the basic principles of transcription of a musical work written for another instrument through the processing of a short, one - movement baroque / rococo sonata.
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions.
- Distinguish the stylistic features of a given program and develop the skills of their correct stylistic interpretation.
- Create your own opinion based on the collected information and be able to evaluate the heard examples.
- Critically evaluate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and the surname of the lecturer: Associate Prof. Danijel Cerović

Teaching and learning methods: Lectures, exercises, concerts

Sadržaj predmeta

Preparatory week

- I week
- II week
- III week
- IV week
- V week
- VI week
- VII week
- VIII week
- IX week
- X week
- XI week
- XII week
- XIII week
- XIV week
- XV week
- XVI week

Ending wees

XVIII-XXI week

Technical exercises: according to the choice of the mentor
Scales (major / mol): through 2 octaves; thirds, sixths, triads - simultaneously and decomposed;

Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927
Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980

Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982

Domenico Cimarosa ,: Sonatas, Zonibon

Frank Martin: Four short pieces; Universal Edition, 1930

Contents of the compulsory program for 1 semester

1. Given concert etude
2. Composition written after 1950
3. Transcription of a one-movement Baroque sonata
4. One composition of your choice
5. Scales

Student obligations

_____ weekly 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

in the semester:

Teaching and final exam: (17 hours and 20 minutes) x 16 = 277 hours and 20 minutes
Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (17 hours and 20 minutes) = 34 hours and 40 minutes
Total load for the subject: 13 x 30 = 390 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.
Load structure: 277 hours and 20 minutes (teaching) + 34 hours and 40 minutes (preparation) + 30 hours (additional work)

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.

Literature:

1. Heitor Villa - Lobos: Twelve Etudes; Max Eschig, Paris 1927
2. Sor, Fernando: Collected Works for Guitar; Tecla editions (B.Jeffery) 1980
3. Mauro Giuliani, Collected Works for Guitar; Tecla editions (B.Jeffery) 1982
4. Domenico Cimarosa ,: Sonatas, Zonibon
5. Frank Martin: Four short pieces; Universal Edition, 1930

Forms of knowledge assessment and grading:

Colloquium program:

- Scales

- Etude

Exam program:

I

Given concert etude

Composition written after 1950

Transcription of a single-movement Baroque sonata

One composition of free choice

Rating: Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 ratings A

81 - 90 ratings B

71 - 80 reviews C

61 - 70 reviews D

51 - 60 reviews E

0 - 50 ratings

Special note for the subject: languages in which it is possible to attend classes: Montenegrin / Serbian / Croatian / Bosnian, English

Name and surname of the teacher who prepared the data: Associate Professor Danijel Cerović

Note: Additional information about the subject

Subject: <i>ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE I</i>				
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons

	compulsory	I	3	2p+3v
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Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts, study program of General Music Pedagogy (studies last 4 semesters, 120 ECTS credits).	
Conditionality to other subjects: Successfully passed the entrance exam	
Course objectives: Mastering the technique of playing in orchestral practice	
Learning outcomes:	
The student:	
<ul style="list-style-type: none"> - knows and performs orchestral literature of different styles and genres - has practical and theoretical knowledge of joint music making - knows and develops their own technique - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone. 	
Name and surname of teacher and associate: full professor Radovan Papović.	
Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances	
Subject content	
<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>	<p>The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to the music of the 21st century.</p> <p>String Orchestra (Vn I, Vn II, Vi, Vc, Cb)</p> <p>Joining different groups of strings</p> <p>Exercises with wooden and tin blowers</p> <p>Getting acquainted with the planned literature or concert program</p> <p>Introduction to a certain overture (Mozart, Beethoven)</p> <p>Connecting a group of strings with wind instruments (overture)</p> <p>Introduction to a given symphony (Haydn, Mozart)</p> <p>Making technically demanding places in the overture</p> <p>Making technically demanding places in a symphony</p> <p>Introduction to orchestral accompaniment</p> <p>Setting the interpretation of the overture and symphony</p> <p>Rehearsal with soloist (violin, piano, flute)</p> <p>Preparations for the concert</p> <p>Concert</p>
STUDENT WORKLOAD	

<u>weekly</u>	<u>in the semester</u>
<u>3 credits x 40/30 = 4 hours Structure:</u> <u>1 hour 30 min lecture</u> <u>2 hours and 15 minutes of exercise</u> <u>15 minutes of individual student work</u> <u>(preparation for laboratory exercises, for colloquia, homework) including consultations</u>	<u>Teaching and final exam: (4 hours) x 16 = 64 hours</u> <u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours</u> <u>Total workload for the course: 3 x 30 = 90 hours</u> <u>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u> <u>Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)</u>
List the obligations of students during classes: Regular visits, active work in classes, public performances, academy concerts	
Literature:	
- works of baroque composers	
- - works of classicism and romanticism to modern contemporary compositions	
Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20: Activity and commitment in class: 10	
Special note for the subject: Montenegrin.	
Name and surname of the teacher who prepared the data: mr. Radovan Papović	
Note:	

Subject: ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE II				
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	II	3	2p+3v

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts, study program of General Music Pedagogy (studies last 4 semesters, 120 ECTS credits).
Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature I
Course objectives: Mastering the technique of playing in orchestral practice
Learning outcomes:
The student:
- knows and performs orchestral literature of different styles and genres

<ul style="list-style-type: none"> - has practical and theoretical knowledge of joint music making - knows and develops their own technique - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone. 	
Name and surname of teacher and associate: full professor Radovan Papović.	
Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances	
Subject content	
<p>Preparatory weeks</p> <p>I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week</p> <p>Final week</p> <p>XVIII-XXI week</p>	<p>The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to the music of the 21st century.</p> <p>String Orchestra (Vn I, Vn II, VI, Vc, Cb) Joining different groups of strings Exercises with wooden and tin blowers Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven) Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart) Making technically demanding places in the overture Making technically demanding places in a symphony Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony Rehearsal with soloist (violin, piano, flute) Preparations for the concert Concert</p>
STUDENT WORKLOAD	
<p><u>weekly</u></p> <p>3 credits x 40/30 = 4 hours Structure: 1 hour 30 min lecture 2 hours and 15 minutes of exercise 15 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: (4 hours) x 16 = 64 hours Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours Total workload for the course: 3 x 30 = 90 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)</p>
List the obligations of students during classes: Regular visits, active work in classes, public performances, academy concerts	
Literature:	
<ul style="list-style-type: none"> - works of baroque composers - works of classicism and romanticism to modern contemporary compositions 	

Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20; Activity and commitment in class: 10

Special note for the subject: Montenegrin.

Name and surname of the teacher who prepared the data: mr. Radovan Papović

Note:

Subject: ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE III				
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	III	3	2p+3v

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts, study program of General Music Pedagogy (studies last 4 semesters, 120 ECTS credits).

Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature II

Course objectives: Mastering the technique of playing in orchestral practice

Learning outcomes:

The student:

- knows and performs orchestral literature of different styles and genres
- has practical and theoretical knowledge of joint music making
- knows and develops their own technique
- is aware of non-verbal communication with fellow members of the orchestra
- is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone..

Name and surname of teacher and associate: full professor Radovan Papović.

Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances

Subject content	
<p>Preparatory weeks</p> <p>I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week</p> <p>Final week</p> <p>XVIII-XXI week</p>	<p>The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to the music of the 21st century.</p> <p>String Orchestra (Vn I, Vn II, VI, Vc, Cb) Joining different groups of strings Exercises with wooden and tin blowers Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven) Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart) Making technically demanding places in the overture Making technically demanding places in a symphony Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony Rehearsal with soloist (violin, piano, flute) Preparations for the concert Concert</p>
STUDENT WORKLOAD	
<u>weekly</u>	<u>u semester</u>
<p>3 credits x 40/30 = 4 hours Structure: 1 hour 30 min lecture 2 hours and 15 minutes of exercise 15 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</p>	<p>Teaching and final exam: (4 hours) x 16 = 64 hours Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours Total workload for the course: 3 x 30 = 90 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)</p>
List the obligations of students during classes: Regular visits, active work in classes, public performances, academy concerts	
Literature: - works of baroque composers - - works of classicism and romanticism to modern contemporary compositions	
Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20; Activity and commitment in class: 10	
Special note for the subject: Montenegrin.	
Name and surname of the teacher who prepared the data: mr. Radovan Papović	
Note:	

		Subject: <i>ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE IV</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	IV	3	2p+3v

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts, study program of General Music Pedagogy (studies last 4 semesters, 120 ECTS credits).
Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature III
Course objectives: Mastering the technique of playing in orchestral practice
<p>Learning outcomes:</p> <p>The student:</p> <ul style="list-style-type: none"> - knows and performs orchestral literature of different styles and genres - has practical and theoretical knowledge of joint music making - knows and develops their own technique - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...
Name and surname of teacher and associate: full professor Radovan Papović.
Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances

Subject content	
Preparatory weeks I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week Final week XVIII-XXI week	<p>The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to the music of the 21st century.</p> <p>String Orchestra (Vn I, Vn II, VI, Vc, Cb) Joining different groups of strings Exercises with wooden and tin blowers Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven) Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart) Making technically demanding places in the overture Making technically demanding places in a symphony Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony Rehearsal with soloist (violin, piano, flute) Preparations for the concert Concert</p>
STUDENT WORKLOAD	
<u>weekly</u> 3 credits x 40/30 = 4 hours Structure: 1 hour 30 min lecture 2 hours and 15 minutes of exercise 15 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	<u>in the semester</u> Teaching and final exam: (4 hours) x 16 = 64 hours Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours Total workload for the course: 3 x 30 = 90 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)
List the obligations of students during classes: Regular visits, active work in classes, public performances, academy concerts	
Literature: - works of baroque composers - works of classicism and romanticism to modern contemporary compositions	
Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20; Activity and commitment in class: 10	
Special note for the subject: Montenegrin.	
Name and surname of the teacher who prepared the data: mr. Radovan Papović	
Note:	

		Subject: <i>ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE I</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	I	3	2p+3v

Study programs for which it is organized: Academic basic studies of the Music Academy, study program of Performing Arts, study program General Music Pedagogy (studies last 6 semesters, 180 ECTS credits).
Conditionality to other subjects: Successfully passed the entrance exam
Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice
<p>Learning outcomes:</p> <p>The student:</p> <ul style="list-style-type: none"> - knows and performs orchestral literature of different styles and genres - has practical and theoretical knowledge of joint music making - knows and develops their own technique - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...
Name and surname of teacher and associate: full professor Radovan Papović
Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances

Subject content	
Preparatory weeks I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week Final week XVIII-XXI week	<p>The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to the music of the 21st century.</p> <p>String Orchestra (Vn I, Vn II, VI, Vc, Cb) Joining different groups of strings Exercises with wooden and tin blowers Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven) Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart) Making technically demanding places in the overture Making technically demanding places in a symphony Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony Rehearsal with soloist (violin, piano, flute) Preparations for the concert Concert</p>
STUDENT WORKLOAD	
<u>weekly</u> 3 credits x 40/30 = 4 hours Structure: 1 hour 30 min lecture 2 hours and 15 minutes of exercise 15 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	<u>in the semester</u> Teaching and final exam: (4 hours) x 16 = 64 hours Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours Total workload for the course: 3 x 30 = 90 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)
List the obligations of students during classes: Regular visits, active work in classes, public performances, academy concerts	
Literature: - works by baroque composers for strings - - works of classicism and romanticism to modern and contemporary compositions	
Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20; Activity and commitment in class: 10	
Special note for the subject: Montenegrin.	
Name and surname of the teacher who prepared the data: mr. Radovan Papović	
Note:	

		Subject: <i>ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE II</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	II	3	2p+3v

Study programs for which it is organized: Academic basic studies of the Music Academy, study program of Performing Arts, study program General Music Pedagogy (studies last 6 semesters, 180 ECTS credits).
Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature I
Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice
<p>Learning outcomes:</p> <p>The student:</p> <ul style="list-style-type: none"> - knows and performs orchestral literature of different styles and genres - has practical and theoretical knowledge of joint music making - knows and develops their own technique - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...
Name and surname of teacher and associate: full professor Radovan Papović
Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances

Subject content	
Preparatory weeks I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week Final week XVIII-XXI week	<p>The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to the music of the 21st century.</p> <p>String Orchestra (Vn I, Vn II, VI, Vc, Cb) Joining different groups of strings Exercises with wooden and tin blowers Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven) Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart) Making technically demanding places in the overture Making technically demanding places in a symphony Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony Rehearsal with soloist (violin, piano, flute) Preparations for the concert Concert</p>
STUDENT WORKLOAD	
<u>weekly</u> 3 credits x 40/30 = 4 hours Structure: 1 hour 30 min lecture 2 hours and 15 minutes of exercise 15 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	<u>in the semester</u> Teaching and final exam: (4 hours) x 16 = 64 hours Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours Total workload for the course: 3 x 30 = 90 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)
List the obligations of students during classes: Regular visits, active work in classes, public performances, academy concerts	
Literature: - works by baroque composers for strings - - works of classicism and romanticism to modern and contemporary compositions	
Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20; Activity and commitment in class: 10	
Special note for the subject: Montenegrin.	
Name and surname of the teacher who prepared the data: mr. Radovan Papović	
Note:	

		Subject: <i>ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE III</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	III	3	2p+3v

Study programs for which it is organized: Academic basic studies of the Music Academy, study program of Performing Arts, study program General Music Pedagogy (studies last 6 semesters, 180 ECTS credits).
Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature II
Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice
<p>Learning outcomes:</p> <p>The student:</p> <ul style="list-style-type: none"> - knows and performs orchestral literature of different styles and genres - has practical and theoretical knowledge of joint music making - knows and develops their own technique - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...
Name and surname of teacher and associate: full professor Radovan Papović
Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances

Subject content	
Preparatory weeks I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week Final week XVIII-XXI week	<p>The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to the music of the 21st century.</p> <p>String Orchestra (Vn I, Vn II, VI, Vc, Cb) Joining different groups of strings Exercises with wooden and tin blowers Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven) Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart) Making technically demanding places in the overture Making technically demanding places in a symphony Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony Rehearsal with soloist (violin, piano, flute) Preparations for the concert Concert</p>
STUDENT WORKLOAD	
<u>weekly</u>	<u>in the semester</u>
<p>3 credits x 40/30 = 4 hours Structure: 1 hour 30 min lecture 2 hours and 15 minutes of exercise 15 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</p>	<p>Teaching and final exam: (4 hours) x 16 = 64 hours Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours Total workload for the course: 3 x 30 = 90 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)</p>
List the obligations of students during classes: Regular visits, active work in classes, public performances, academy concerts	
Literature:	
- works by baroque composers for strings - - works of classicism and romanticism to modern and contemporary compositions	
Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20; Activity and commitment in class: 10	
Special note for the subject: Montenegrin.	
Name and surname of the teacher who prepared the data: mr. Radovan Papović	
Note:	

		Subject: <i>ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE IV</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	IV	3	2p+3v

Study programs for which it is organized: Academic basic studies of the Music Academy, study program of Performing Arts, study program General Music Pedagogy (studies last 6 semesters, 180 ECTS credits).
Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature III
Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice
<p>Learning outcomes:</p> <p>The student:</p> <ul style="list-style-type: none"> - knows and performs orchestral literature of different styles and genres - has practical and theoretical knowledge of joint music making - knows and develops their own technique - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...
Name and surname of teacher and associate: full professor Radovan Papović
Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances

Subject content	
Preparatory weeks I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week Final week XVIII-XXI week	<p>The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to the music of the 21st century.</p> <p>String Orchestra (Vn I, Vn II, VI, Vc, Cb) Joining different groups of strings Exercises with wooden and tin blowers Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven) Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart) Making technically demanding places in the overture Making technically demanding places in a symphony Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony Rehearsal with soloist (violin, piano, flute) Preparations for the concert Concert</p>
STUDENT WORKLOAD	
<u>weekly</u>	<u>in the semester</u>
<u>3 credits x 40/30 = 4 hours Structure:</u> 1 hour 30 min lecture 2 hours and 15 minutes of exercise 15 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	<u>Teaching and final exam: (4 hours) x 16 = 64 hours</u> <u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours</u> <u>Total workload for the course: 3 x 30 = 90 hours</u> <u>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u> <u>Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)</u>
List the obligations of students during classes: Regular visits, active work in classes, public performances, academy concerts	
Literature:	
- works by baroque composers for strings - - works of classicism and romanticism to modern and contemporary compositions	
Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20: Activity and commitment in class: 10	
Special note for the subject: Montenegrin.	
Name and surname of the teacher who prepared the data: mr. Radovan Papović	
Note:	

	Subject: <i>ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE V</i>			
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	V	3	2p+3v

Study programs for which it is organized: Academic basic studies of the Music Academy, study program of Performing Arts, study program General Music Pedagogy (studies last 6 semesters, 180 ECTS credits).
Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature IV
Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice
<p>Learning outcomes:</p> <p>The student:</p> <ul style="list-style-type: none"> - knows and performs orchestral literature of different styles and genres - has practical and theoretical knowledge of joint music making - knows and develops their own technique - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...
Name and surname of teacher and associate: full professor Radovan Papović
Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances

Subject content	
Preparatory weeks I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week Final week XVIII-XXI week	<p>The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to the music of the 21st century.</p> <p>String Orchestra (Vn I, Vn II, VI, Vc, Cb) Joining different groups of strings Exercises with wooden and tin blowers Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven) Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart) Making technically demanding places in the overture Making technically demanding places in a symphony Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony Rehearsal with soloist (violin, piano, flute) Preparations for the concert Concert</p>
STUDENT WORKLOAD	
<u>weekly</u>	<u>in the semester</u>
<u>3 credits x 40/30 = 4 hours Structure:</u> <u>1 hour 30 min lecture</u> <u>2 hours and 15 minutes of exercise</u> <u>15 minutes of individual student work</u> <u>(preparation for laboratory exercises, for colloquia, homework) including consultations</u>	<u>Teaching and final exam: (4 hours) x 16 = 64 hours</u> <u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours</u> <u>Total workload for the course: 3 x 30 = 90 hours</u> <u>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u> <u>Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)</u>
List the obligations of students during classes: Regular visits, active work in classes, public performances, academy concerts	
Literature:	
- works by baroque composers for strings	
- - works of classicism and romanticism to modern and contemporary compositions	
Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20; Activity and commitment in class: 10	
Special note for the subject: Montenegrin.	
Name and surname of the teacher who prepared the data: mr. Radovan Papović	
Note:	

		Subject: <i>ORCHESTRA WITH KNOWLEDGE OF ORCHESTRA LITERATURE VI</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	VI	3	2p+3v

Study programs for which it is organized: Academic basic studies of the Music Academy, study program of Performing Arts, study program General Music Pedagogy (studies last 6 semesters, 180 ECTS credits).
Conditionality to other subjects: Successfully passed exam Orchestra with knowledge of orchestral literature V
Course objectives: Mastering the technique of playing in an orchestra and gaining orchestral practice
<p>Learning outcomes:</p> <p>The student:</p> <ul style="list-style-type: none"> - knows and performs orchestral literature of different styles and genres - has practical and theoretical knowledge of joint music making - knows and develops their own technique - is aware of non-verbal communication with fellow members of the orchestra - is able to hear and shape the common sound of the orchestra, and adapt it to the common intonation, dynamics and color of the tone...
Name and surname of teacher and associate: full professor Radovan Papović
Method of teaching and mastering the material: Lectures, practical work, exercises, public appearances

Subject content	
Preparatory weeks I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week XVI week Final week XVIII-XXI week	<p>The content is performed in an open curriculum, dynamics and program adapted to the needs of public performances of the Academy of Music, and other related study programs, at the choice of the teacher. The repertoire includes artistic instrumental and vocal instrumental music from early music to the music of the 21st century.</p> <p>String Orchestra (Vn I, Vn II, VI, Vc, Cb) Joining different groups of strings Exercises with wooden and tin blowers Getting acquainted with the planned literature or concert program Introduction to a certain overture (Mozart, Beethoven) Connecting a group of strings with wind instruments (overture) Introduction to a given symphony (Haydn, Mozart) Making technically demanding places in the overture Making technically demanding places in a symphony Introduction to orchestral accompaniment Setting the interpretation of the overture and symphony Rehearsal with soloist (violin, piano, flute) Preparations for the concert Concert</p>
STUDENT WORKLOAD	
<u>weekly</u>	<u>in the semester</u>
<p>3 credits x 40/30 = 4 hours Structure: 1 hour 30 min lecture 2 hours and 15 minutes of exercise 15 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</p>	<p>Teaching and final exam: (4 hours) x 16 = 64 hours Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (4 hours) = 8 hours Total workload for the course: 3 x 30 = 90 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 64 hours (teaching) + 8 hours (preparation) + 18 hours (additional work)</p>
List the obligations of students during classes: Regular visits, active work in classes, public performances, academy concerts	
Literature:	
- works by baroque composers for strings - - works of classicism and romanticism to modern and contemporary compositions	
Forms of knowledge assessment and grading: Arrivals: 30 points; Colloquia (two per semester) 20; Exams 20 points; Public appearances 20; Activity and commitment in class: 10	
Special note for the subject: Montenegrin.	
Name and surname of the teacher who prepared the data: mr. Radovan Papović	
Note:	

		Subject: <i>Piano I</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	I	14	2

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).
Conditionality to other subjects: Completed undergraduate studies in Performing Arts
Course study objectives: <ul style="list-style-type: none"> - Mastering the technique of the piano playing and interpretation of piano literature - Training for independent work on new compositions - Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist. - Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools.
Learning outcomes: <p>Student will:</p> <ul style="list-style-type: none"> - Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism - Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized - Apply technical skills to perform a certain composition,, - Acquire piano repertoire - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation - Create your own opinion based on the collected information and be able to evaluate the heard examples, - Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.
Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović
Method of teaching and mastering the material: Lectures, exercises, concert practice

Subject content	
	<p>The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student.</p> <p>Work on:</p> <ul style="list-style-type: none"> - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) - At least two concert etudes, one of which must be by Chopin, Lista, Rachmaninov, Debussy - 2 preludes and fugues from Johann Sebastian Bach's Well-Tempered Piano or one larger baroque work by J.S. Bach, F. Handel; that is, several works by Kupren, Ramo, Skarlati - Classical sonata, variations or rondo (W. A. Mozart, J. Haydn, F. Schubert, L. W. Beethoven) - At least one major romantic work or cycle lasting about 20 minutes - At least one part of the XX or XXI century - Piano concerto
STUDENT WORKLOAD	
<p style="text-align: center;"><u>weekly</u></p> <p style="text-align: center;"><u>14 credits x 40/30 = 18 hours and 40 minutes</u></p> <p style="text-align: center;"><u>Structure:</u></p> <p style="text-align: center;"><u>4 hours of lectures</u></p> <p style="text-align: center;"><u>2 hours of exercise</u></p> <p><u>12 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</u></p>	<p style="text-align: center;"><u>in the semester</u></p> <p><u>Teaching and final exam: (18 hours and 40 minutes) x 16 = 298 hours and 40 minutes</u></p> <p><u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (18 hours and 40 minutes) = 37 hours and 20 minutes</u></p> <p style="text-align: center;"><u>Total load for the subject: 14 x 30 = 420 hours</u></p> <p><u>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u></p> <p><u>Load structure: 298 hours and 40 minutes (teaching) + 37 hours and 20 minutes (preparation) + 30 hours (additional work)</u></p>
<p>Student responsibilities:</p> <p style="text-align: center;">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>	
<p>Literature:</p> <p>Representation of the following authors is required:</p> <p>JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslarian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations , S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.</p>	
<p>Forms of knowledge assessment and grading:</p> <p>Exam program:</p> <p>Piano concert or recital lasting 50 minutes</p> <p>Note: The exam is performed by heart</p> <p>Rating:</p> <p>Arrivals: 30 points; Colloquium 20; Exam 50 points</p> <p>91 - 100 grade A</p> <p>81 - 90 grade B</p>	

71 - 80 grade C
61 - 70 grade s D
51 - 60 grade E
0 - 50 grade F
Special note for the subject:
Languages in which it is possible to attend classes: English, French.
Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović
Note: Additional information about the subject

Subject:				
<i>Piano II</i>				
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	II	14	2

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).
Conditionality for other subjects: Successfully passed the Piano I exam
Course study objectives:
<ul style="list-style-type: none"> - Mastering the technique of the piano playing and interpretation of piano literature - Training for independent work on new compositions - Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist. - Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools.
Learning outcomes:
<p>Student will:</p> <ul style="list-style-type: none"> - Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism - Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized - Apply technical skills to perform a certain composition,, - Acquire piano repertoire - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation - Create your own opinion based on the collected information and be able to evaluate the heard examples, - Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović	
Method of teaching and mastering the material: Lectures, exercises, concert practice	
Subject content	
	<p>The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student.</p> <p>Work on:</p> <ul style="list-style-type: none"> - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) - At least two concert etudes, one of which must be by Chopin, Lista, Rachmaninov, Debussy - 2 preludes and fugues from Johann Sebastian Bach's Well-Tempered Piano or one larger baroque work by J.S. Bach, F. Handel; that is, several works by Kupren, Ramo, Skarlatti - Classical sonata, variations or rondo (W. A. Mozart, J. Haydn, F. Schubert, L. W. Beethoven) - At least one major romantic work or cycle lasting about 20 minutes - At least one part of the XX or XXI century - Piano concerto
STUDENT WORKLOAD	
<u>weekly</u> 14 credits x 40/30 = 18 hours and 40 minutes <u>Structure:</u> 4 hours of lectures 2 hours of exercise <u>12 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</u>	<u>in the semester</u> <u>Teaching and final exam: (18 hours and 40 minutes) x 16 = 298 hours and 40 minutes</u> <u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (18 hours and 40 minutes) = 37 hours and 20 minutes</u> <u>Total load for the subject: 14 x 30 = 420 hours</u> <u>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u> <u>Load structure: 298 hours and 40 minutes (teaching) + 37 hours and 20 minutes (preparation) + 30 hours (additional work)</u>
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.	
Literature:	
Representation of the following authors is required: JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslarian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.	
Forms of knowledge assessment and grading:	
Exam program: Piano concert or recital lasting 50 minutes Note: The exam is performed by heart Rating:	

Arrivals: 30 points; Colloquium 20; Exam 50 points
91 - 100 grade A
81 - 90 grade B
71 - 80 grade C
61 - 70 grade s D
51 - 60 grade E
0 - 50 grade F
Special note for the subject:
Languages in which it is possible to attend classes: English, French.
Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović
Note: Additional information about the subject

Subject: <i>Piano III</i>				
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	III	16	2

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).
Conditionality for other subjects: Successfully passed the Piano II exam
Course study objectives: <ul style="list-style-type: none"> - Mastering the technique of the piano playing and interpretation of piano literature - Training for independent work on new compositions - Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist. - Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools.
Learning outcomes: <p>Student will:</p> <ul style="list-style-type: none"> - Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism - Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized - Apply technical skills to perform a certain composition., - Acquire piano repertoire - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation - Create your own opinion based on the collected information and be able to evaluate the heard examples, - Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art,

Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.	
Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović	
Method of teaching and mastering the material: Lectures, exercises, concert practice	
Subject content	
	<p>The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student.</p> <p>Work on:</p> <ul style="list-style-type: none"> - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) - At least two concert etudes, one of which must be by Chopin, Lista, Rachmaninov, Debussy - 2 preludes and fugues from Johann Sebastian Bach's Well-Tempered Piano or one larger baroque work by J.S. Bach, F. Handel; that is, several works by Kupren, Ramo, Skarlati - Classical sonata, variations or rondo (W. A. Mozart, J. Haydn, F. Schubert, L. W. Beethoven) - At least one major romantic work or cycle lasting about 20 minutes - At least one part of the XX or XXI century - Piano concerto
Student workload on the subject	
<p style="text-align: center;"><u>weekly</u> 16 credits x 40/30 = 21 hours and 20 minutes <u>Structure:</u> 2 hours of lectures</p> <p><u>19 hours and 20 minutes of individual student work (preparation for laboratory exercises, colloquia, homework) including consultations</u></p>	<p style="text-align: center;"><u>in the semester</u> <u>Teaching and final exam: (21 hours and 20 minutes) x 16 = 341 hours and 20 minutes</u> <u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (21 hours and 20 minutes) = 42 hours and 40 minutes</u> <u>Total load for the subject: 16 x 30 = 480 hours</u> <u>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u> <u>Load structure: 480 (teaching) + 42 hours and 40 minutes (preparation) + 30 hours (additional work)</u></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.	
Literature:	
Representation of the following authors is required:	
<p>JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslarian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.</p>	
Forms of knowledge assessment and grading:	
Exam program:	
Piano concert or recital lasting 50 minutes	
Note: The exam is performed by heart	

Rating:

Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 grade A

81 - 90 grade B

71 - 80 grade C

61 - 70 grade s D

51 - 60 grade E

0 - 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Note: Additional information about the subject

Subject:		<i>Piano IV</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	IV	16	2

Study programs for which it is organized: Academic master studies of the Music Academy, study program of Performing Arts (studies last 4 semesters, 120 ECTS credits).

Conditionality for other subjects: Successfully passed the Piano III exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature
- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools.

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
- Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized
- Apply technical skills to perform a certain composition,.

<ul style="list-style-type: none"> - Acquire piano repertoire - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation - Create your own opinion based on the collected information and be able to evaluate the heard examples, - Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians. 	
Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović	
Method of teaching and mastering the material: Lectures, exercises, concert practice	
Subject content	
	<p>The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student.</p> <p>Work on:</p> <ul style="list-style-type: none"> - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Moželes, etc.) - At least two concert etudes, one of which must be by Chopin, Lista, Rachmaninov, Debussy - 2 preludes and fugues from Johann Sebastian Bach's Well-Tempered Piano or one larger baroque work by J.S. Bach, F. Handel; that is, several works by Kupren, Ramo, Skarlati - Classical sonata, variations or rondo (W. A. Mozart, J. Haydn, F. Schubert, L. W. Beethoven) - At least one major romantic work or cycle lasting about 20 minutes - At least one part of the XX or XXI century - Piano concerto
Student workload on the subject	
<p style="text-align: center;"><u>weekly</u></p> <p style="text-align: center;">16 credits x 40/30 = 21 hours and 20 minutes</p> <p style="text-align: center;"><u>Structure:</u></p> <p style="text-align: center;">2 hours of lectures</p> <p>19 hours and 20 minutes of individual student work (preparation for laboratory exercises, colloquia, homework) including consultantscije</p>	<p style="text-align: center;"><u>in the semester</u></p> <p><u>Teaching and final exam: (21 hours and 20 minutes) x 16 = 341 hours and 20 minutes</u></p> <p><u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (21 hours and 20 minutes) = 42 hours and 40 minutes</u></p> <p style="text-align: center;"><u>Total load for the subject: 16 x 30 = 480 hours</u></p> <p><u>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u></p> <p><u>Load structure: 480 (teaching) + 42 hours and 40 minutes (preparation) + 30 hours (additional work)</u></p>
Student responsibilities:	
<p>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:	
<p>Representation of the following authors is required:</p> <p>JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.</p>	
Forms of knowledge assessment and grading:	
<p>Exam program:</p>	

Piano concert or recital lasting 50 minutes

Note: The exam is performed by heart

Rating:

Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 grade A

81 - 90 grade B

71 - 80 grade C

61 - 70 grade s D

51 - 60 grade E

0 - 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Note: Additional information about the subject

Subject:		<i>Piano I</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	I	11	2

Organized for study programe: Music Academy, Academic undergraduate studies, study program Performing arts (6 semesters 180 ECTS credits).

Conditionality to other subjects: Degree in High Music school – instrumental department and successfully done entrance exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature
- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools.

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
- Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized
- Apply technical skills to perform a certain composition,,
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,
- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović**Method of teaching and mastering the material: Lectures, exercises, concert practice****Subject content**

I week
 II week
 III week
 IV week
 V week
 VI week
 VII week
 VIII week
 IX week
 X week
 XI week
 XII week
 XIII week
 XIV week
 XV week

The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.

Work on:

- On all major and minor scales in the distance of octaves, thirds, sixths and decimes. Parallel and opposite.
 - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.)
 - At least two etudes
 - 2 preludes and fugues from Johann Sebastian Bach's Well-Tempered Piano or one major baroque work by J.S. Bach or F. Handel
 - Smaller compositions from the Baroque period: Kupren, Ramo, Skarlati, Handel
- One romantic work lasting up to 10 minutes

Student workload on the subject**Weekly****11 credits x 40/30 = 14 hours and 40 minutes**

Structure:

3 hours of lectures**1 hour of exercises**

10 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations

During the semester

Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40 minutes
 Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes
Total workload for the course: 11 x 30 = 330 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.

Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes (preparation) + 30 hours (additional work)

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.

Literature:

Representation of the following authors is necessary:

JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.

Forms of knowledge assessment and grading:

Colloquium program:

- 24 major and minor scales.
- At least two etudes

Exam program:

- Polyphonic piece
- A piese of choice

Grading:

Presence: 30 points; Colloquium 20; 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 subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor
Vladimir Domazetović

Note: Additional information about the subject

		Subject: <i>Piano II</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	II	12	2

Organized for study programme : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).
Conditionality to other subjects: Successfully passed the Piano I exam
Course study objectives: <ul style="list-style-type: none"> - Mastering the technique of the piano playing and interpretation of piano literature - Training for independent work on new compositions - Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist. - Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools.
Learning outcomes: Student will: <ul style="list-style-type: none"> - Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism - Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized - Apply technical skills to perform a certain composition,, - Acquire piano repertoire - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation - Create your own opinion based on the collected information and be able to evaluate the heard examples, - Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.
Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović
Method of teaching and mastering the material: Lectures, exercises, concert practice

Subject content	
<p>I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week</p>	<p>The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student.</p> <p>Work on:</p> <ul style="list-style-type: none"> - Two concert etudes - Classical sonata, variations and rondo (V.A. Mozart, J. Haydn, D. Scarlatti) - At least one major romantic work or cycle lasting about 20 minutes - At least one part of the XX and XXI century
Student workload on the subject	
<p>Weekly</p> <p><u>11 credits x 40/30 = 14 hours and 40 minutes</u></p> <p>Structure:</p> <p><u>3 hours of lectures</u></p> <p><u>1 hour of exercise</u></p> <p><u>10 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</u></p>	<p style="text-align: center;">During the semester</p> <p><u>Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40 minutes</u></p> <p><u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes</u></p> <p><u>Total workload for the course: 11 x 30 = 330 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u></p> <p><u>Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes (preparation) + 30 hours (additional work)</u></p>
<p>Student responsibilities:</p> <p style="text-align: center;">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>	
<p>Literature:</p> <p>Representation of the following authors is necessary:</p> <p>JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslarian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.</p>	

Forms of knowledge assessment and grading:

Colloquium program:

- Classical sonata / variations or 4 sonatas by D. Scarlatti
- One concert etude

Exam program:

- Polyphony
- Sonata form
- At least one great romantic work
- At least one work written in the XX or XXI century

Note: The duration of the exam is a minimum of 40 minutes. The exam is performed by heart

Rating:

Arrivals: 30 points; Colloquium 20; 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 subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor
Vladimir Domazetović

Note: Additional information about the subject

Subject: <i>Piano III</i>				
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons

	compulsory	III	12	2
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Organized for study program : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).	
Conditionality to other subjects: Successfully passed the Piano II exam	
Course study objectives:	
<ul style="list-style-type: none"> - Mastering the technique of the piano playing and interpretation of piano literature - Training for independent work on new compositions - Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist. - Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools. 	
Learning outcomes:	
<p>Student will:</p> <ul style="list-style-type: none"> - Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism - Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized - Apply technical skills to perform a certain composition,, - Acquire piano repertoire - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation - Create your own opinion based on the collected information and be able to evaluate the heard examples, - Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians. 	
Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović	
Method of teaching and mastering the material: Lectures, exercises, concert practice	
Subject content	
I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week	<p>The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student.</p> <p>Work on:</p> <ul style="list-style-type: none"> - Scales. Double notes: octaves, thirds. Parallel and opposite. 11 chords. - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) - At least two etudes - Polyphony. At least one work from the Baroque era or one work by Mendelssohn, Saint-Saens, Hindemith, Shostakovich, Shchedrin and others. - One romantic work lasting up to 10 minutes <ul style="list-style-type: none"> - A contemporary work written in the XX or XXI century
Student workload on the subject	

<u>Weekly</u>	<u>During the semester</u>
<p><u>11 credits x 40/30 = 14 hours and 40 minutes</u></p> <p><u>Structure:</u></p> <p><u>3 hours of lectures</u></p> <p><u>1 hour of exercise</u></p> <p><u>10 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</u></p>	<p><u>Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40 minutes</u></p> <p><u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes</u></p> <p><u>Total workload for the course: 11 x 30 = 330 hours</u> <u>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u></p> <p><u>Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes (preparation) + 30 hours (additional work)</u></p>
<p>Student responsibilities:</p> <p>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>	
<p>Literature:</p> <p>Representation of the following authors is necessary:</p> <p>JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslarian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.</p>	
<p>Forms of knowledge assessment and grading:</p> <p>Colloquium program:</p> <ul style="list-style-type: none"> - 24 major and minor scales. - Minimum 2 etudes <p>Exam program:</p> <ul style="list-style-type: none"> - Polyphonic work - At least one romantic work - At least one work written in the XX or XXI century <p>Rating:</p> <p>Arrivals: 30 points; Colloquium 20; Exam 50 points</p> <p>91 - 100 grade A</p> <p>81 - 90 grade B</p> <p>71 - 80 grade C</p>	

61 - 70 grade D
51 - 60 grade E
0 - 50 grade F
Special note for the subject: Languages in which it is possible to attend classes: English, French.
Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović
Note: Additional information about the subject

Subject: <i>Piano III</i>				
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	IV	12	2

Organized for study programme : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).
Conditionality to other subjects: Successfully passed the Piano III exam
Course study objectives: <ul style="list-style-type: none"> - Mastering the technique of the piano playing and interpretation of piano literature - Training for independent work on new compositions - Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist. - Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools. -
Learning outcomes: Student will: <ul style="list-style-type: none"> - Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism - Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized - Apply technical skills to perform a certain composition,, - Acquire piano repertoire - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation - Create your own opinion based on the collected information and be able to evaluate the heard examples, - Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović	
Method of teaching and mastering the material: Lectures, exercises, concert practice	
Subject content	
	<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Work on:</p> <ul style="list-style-type: none"> - Two concert etudes - Classical sonata, variations and rondo (V.A. Mozart, J. Haydn, D. Scarlatti, Beethoven) - At least one major romantic work or cycle lasting about 10 minutes <ul style="list-style-type: none"> - Piano concerto
Student workload on the subject	
<p>Weekly</p> <p><u>11 credits x 40/30 = 14 hours and 40 minutes</u></p> <p>Structure:</p> <p><u>3 hours of lectures</u></p> <p><u>1 hour of exercise</u></p> <p><u>10 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</u></p>	<p style="text-align: center;">During the semester</p> <p><u>Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40 minutes</u></p> <p><u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes</u></p> <p><u>Total workload for the course: 11 x 30 = 330 hours</u> <u>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u></p> <p><u>Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes (preparation) + 30 hours (additional work)</u></p>
Student responsibilities:	
<p>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:	
<p>Representation of the following authors is necessary:</p> <p>JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslarian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.</p>	
Forms of knowledge assessment and grading:	
Colloquium program:	
<ul style="list-style-type: none"> - Classical sonata / variations or 4 sonatas by D. Scarlatti - One concert etude 	
Exam program:	

- Piano concerto

- At least one great romantic work

- At least one work written in the XX or XXI century

Note: The duration of the exam is a minimum of 25 minutes

Rating:

Arrivals: 30 points; Colloquium 20; Exam 50 points

91 - 100 grade A

81 – 90 grade B

71 - 80 grade C

61 - 70 grade s D

51 - 60 grade s E

0 - 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor
Vladimir Domazetović

Note: Additional information about the subject

Subject: <i>Piano V</i>				
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	V	6	2

Organized for study programme : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Successfully passed the Piano IV exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature

- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools.
-

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
- Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized
- Apply technical skills to perform a certain composition,,
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,
- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Method of teaching and mastering the material: Lectures, exercises, concert practice

Subject content

The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student.
 Work on:
 - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.)
 - At least two etudes
 - Polyphony. At least one work from the Baroque era or one work by Mendelssohn, Saint-Saens, Hindemith, Shostakovich, Shchedrin and others.
 - At least one romantic work or cycle
 - At least one work or cycle written in the XX or XXI century

Student workload on the subject

Weekly

11 credits x 40/30 = 14 hours and 40 minutes

Structure:

3 hours of lectures

1 hour of exercise

10 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations

During the semester

Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40 minutes

Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes

Total workload for the course: 11 x 30 = 330 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.

Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes (preparation) + 30 hours (additional work)

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

Literature:

Representation of the following authors is necessary:

JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chrylerian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations , S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.

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

- Minimum 2 etudes
- At least one work from the Romantic era

Exam program:

- Polyphony
- Selection from the repertoire lasting 25 minutes

Rating:

Arrivals: 30 points; Colloquium 20; 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 subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Note: Additional information about the subject

		Subject		
		<i>Piano VI</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	VI	6	2

Organized for study programme : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).	
Conditionality to other subjects: Successfully passed the Piano V exam	
Course study objectives:	
<ul style="list-style-type: none"> - Mastering the technique of the piano playing and interpretation of piano literature - Training for independent work on new compositions - Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist. - Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools. - 	
Learning outcomes:	
<p>Student will:</p> <ul style="list-style-type: none"> - Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism - Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized - Apply technical skills to perform a certain composition,, - Acquire piano repertoire - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation - Create your own opinion based on the collected information and be able to evaluate the heard examples, - Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians. 	
Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović	
Method of teaching and mastering the material: Lectures, exercises, concert practice	
Subject content	
	<p>The content is performed in an open curriculum, dynamically adapted to the prior knowledge and abilities of each student.</p> <p>Work on:</p> <ul style="list-style-type: none"> - Two concert etudes - Classical sonata, variations and rondo (VA Mozart, J. Haydn, D. Scarlatti, L. Beethoven) - At least one major romantic work or cycle lasting about 20 minutes <ul style="list-style-type: none"> - At least one part of the XX and XXI century
Student workload on the subject	

<u>Weekly</u>	<u>During the semester</u>
<p><u>11 credits x 40/30 = 14 hours and 40 minutes</u></p> <p><u>Structure:</u></p> <p><u>3 hours of lectures</u></p> <p><u>1 hour of exercise</u></p> <p><u>10 hours and 40 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations</u></p>	<p><u>Teaching and final exam: (14 hours and 40 minutes) x 16 = 234 hours and 40 minutes</u></p> <p><u>Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (14 hours and 40 minutes) = 29 hours and 20 minutes</u></p> <p><u>Total workload for the course: 11 x 30 = 330 hours</u> <u>Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours.</u></p> <p><u>Load structure: 234 hours and 40 minutes (teaching) + 29 hours and 20 minutes (preparation) + 30 hours (additional work)</u></p>
<p>Student responsibilities:</p> <p>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>	
<p>Literature:</p> <p>Representation of the following authors is necessary:</p> <p>JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslarian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.</p>	
<p>Forms of knowledge assessment and grading:</p> <p>Colloquium program:</p> <ul style="list-style-type: none"> - Classical sonata / variations - At least one concert etude <p>Exam program:</p> <ul style="list-style-type: none"> - Polyphony - Sonata form - At least one great romantic work - At least one work written in the XX or XXI century <p>Note: The duration of the exam is a minimum of 25 minutes. The exam is performed by heart</p> <p>Rating:</p> <p>Arrivals: 30 points; Colloquium 20; Exam 50 points</p> <p>91 - 100 grade A</p>	

81 - 90 grade B
71 - 80 grade C
61 - 70 grade D
51 - 60 grade E
0 - 50 grade F
Special note for the subject:
Languages in which it is possible to attend classes: English, French.
Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović
Note: Additional information about the subject

Subject: <i>Piano V</i>				
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	V	10	2

Organized for study program : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).	
Conditionality to other subjects: Successfully passed the Piano V exam	
Course study objectives:	
<ul style="list-style-type: none"> - Mastering the technique of the piano playing and interpretation of piano literature - Training for independent work on new compositions - Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist. - Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools. - 	
Learning outcomes:	
<p>Student will:</p> <ul style="list-style-type: none"> - Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism - Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized - Apply technical skills to perform a certain composition,, - Acquire piano repertoire - Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions - Distinguish the stylistic features of a given program and develop the skills of their correct interpretation - Create your own opinion based on the collected information and be able to evaluate the heard examples, - Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians. 	
Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović	
Method of teaching and mastering the material: Lectures, exercises, concert practice	
Subject content	
	<p>The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student.</p> <p>Work on:</p> <ul style="list-style-type: none"> - Technical exercises and instructive etudes by various authors (Brahms, Cherny, Clementi, Kessler, Moškovski, Mošeles, etc.) - At least two etudes - Polyphony. At least one work from the Baroque era or one work by Mendelssohn, Saint-Saens, Hindemith, Shostakovich, Shchedrin and others. - At least one romantic work or cycle - At least one work or cycle written in the XX or XXI century - Piano Concerto by V.A. Mozart
Student workload on the subject	
In a week 10 credits x 40/30 = 13 hours and 20 minutes Structure: 3 hours of lectures 1 hour of exercise 9 hours and 20 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	In the semester Teaching and final exam: (13 hours and 20 minutes) x 16 = 213 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (13 hours and 20 minutes) = 26 hours and 40 minutes Total workload for the course: 10 x 30 = 300 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 213 hours and 20 minutes (teaching) + 26 hours and 40 minutes (preparation) + 30 hours (additional work)

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

Literature:

Representation of the following authors is necessary:

JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslarian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations, S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.

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

- Minimum 2 etudes
- At least one work from the Romantic era

Exam program:

- Recital lasting 50 minutes
- Polyphony
- Concert etude
- Sonata, variations or rondo
- A romantic work
- A work of the XX or XXI century

The program is performed by heart.

Rating:

Arrivals: 30 points; Colloquium 20; 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 subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Note: Additional information about the subject

Subject:		<i>Piano VI</i>		
Subject code	Subject status	Semester	Number of ECTS credits	Number of lessons
	compulsory	VI	10	2

Organized for study program : Academic basic studies of the Music Academy, study program Performing Arts (studies last 6 semesters, 180 ECTS credits).

Conditionality to other subjects: Successfully passed the Piano V exam

Course study objectives:

- Mastering the technique of the piano playing and interpretation of piano literature
- Training for independent work on new compositions
- Acquiring knowledge and skills to act as a concert pianist, chamber musician and accompanist.
- Creating the basis for acquiring pedagogical qualifications – piano teachers in music schools.
-

Learning outcomes:

Student will:

- Acquire and be aware of the production of the piano tone in relation to the functioning of the instrument mechanism
- Acquire and be aware of the functions of the playing apparatus; understand the interaction of the playing apparatus and the tone to be realized
- Apply technical skills to perform a certain composition,,
- Acquire piano repertoire
- Realize the given literature from the historical and stylistic aspect, ie recognize the historical, social and musical context of the given compositions
- Distinguish the stylistic features of a given program and develop the skills of their correct interpretation
- Create your own opinion based on the collected information and be able to evaluate the heard examples,
- Systematize the acquired knowledge in creating your own interpretation; have a personal approach to the work of art, Critically estimate and evaluate one's own technical and interpretive achievements as well as technical and interpretive achievements of other musicians.

Name and surname of teacher and associate: Assoc. Bojan Martinović, assistant professor Vladimir Domazetović

Method of teaching and mastering the material: Lectures, exercises, concert practice

Subject content	
I week II week III week IV week V week VI week VII week VIII week IX week X week XI week XII week XIII week XIV week XV week	<p>The content is performed in an open curriculum, dynamics adapted to the prior knowledge and abilities of each student.</p> <p>Work on:</p> <ul style="list-style-type: none"> - Two concert etudes - Classical sonata, variations and rondo (VA Mozart, J. Haydn, D. Scarlatti, L. Beethoven) - At least one major romantic work or cycle lasting about 20 minutes - At least one part of the XX and XXI century
Student workload on the subject	
In a week 10 credits x 40/30 = 13 hours and 20 minutes Structure: 3 hours of lectures 1 hour of exercise 9 hours and 20 minutes of individual student work (preparation for laboratory exercises, for colloquia, homework) including consultations	In the semester Teaching and final exam: (13 hours and 20 minutes) x 16 = 213 hours and 20 minutes Necessary preparation before the beginning of the semester (administration, enrollment, certification): 2 x (13 hours and 20 minutes) = 26 hours and 40 minutes Total workload for the course: 10 x 30 = 300 hours Additional work for exam preparation in the remedial exam period, including taking the remedial exam from 0 - 30 hours. Load structure: 213 hours and 20 minutes (teaching) + 26 hours and 40 minutes (preparation) + 30 hours (additional work)
Student responsibilities: <p style="text-align: center;">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: <p>Representation of the following authors is necessary:</p> <p>JS Bach: Prelude and Fugues, Toccatas, English Suite, Partite; GF Handel: Suite; D. Scarlatti: Sonatas, Ramo, Kupren, VAMocart: Sonatas, Fantasies, Variations, Piano Concertos, F. Schubert: Sonatas, Lv Beethoven: Sonatas, Ronda, Bagatele, Piano Concertos, Variations, F. Chopin: Etudes, Polonaises, Balde, Scherzo, Fantasy, Polonaise Fantasy, Mazurkas, Preludes, Berzeza, Barcarola, Piano Concertos, Variations, Sonatas; F. List: Etudes, Rhapsodies, Sonata in E minor, Year of Pilgrimage cycle, Piano Concertos, JR Schumann: Fantasy, Chryslarian, Forest Scenes, Children's Scenes, Piano Concerto, E. Grieg: Piano Concerto, Sonata, J. Brahms: Sonatas Variations, Intermezza, Rhapsodies, K. Debussy, M. Ravel: Gaspard de la nuit, Mirroirs, Piano Concertos, Sonatina, A. Scriabin: Sonatas, Preludes, Etudes, Poems, S. Rachmaninoff: Etudes of Paintings, Preludes, Sonatas, Variations , S. Prokofiev: Sonatas, Etudes, Piano Concertos, Đ. Ligeti: Etudes, Music of the Little Riders O. Messian: 20 Views of the Child Jesus, A. Schoenberg, A. Berg, I. Stravinsky, A. Webern.</p>	

Forms of knowledge assessment and grading:

Exam program:

- Piano Concerto by V. A. Mozart

Note: The exam is performed by heart

Rating:

Arrivals: 50 points; **Exam** 50 points

91 - 100 grade A

81 - 90 grade B

71 - 80 grade C

61 - 70 r grade D

51 - 60 grade E

0 – 50 grade F

Special note for the subject:

Languages in which it is possible to attend classes: English, French.

Name and surname of the teacher who prepared the data: Assoc. Bojan Martinović, assistant professor
Vladimir Domazetović

Note: Additional information about the subject