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| **UNIVERSITY OF NIŠ** | | | | | | |
| **Course Unit Descriptor** | | **Faculty** | | | Faculty of Arts | |
| **GENERAL INFORMATION** | | | | | | |
| Study program | | | | Piano, String Instruments, Wind Instruments, Solo singing, Guitar, Accordion | | |
| Study Module (if applicable) | | | |  | | |
| Course title | | | | Musical analysis 2 | | |
| Level of study | | | | xBachelor ☐ Master’s ☐ Doctoral | | |
| Type of course | | | | x Obligatory☐ Elective | | |
| Semester | | | | ☐Autumn xSpring | | |
| Year of study | | | | Second | | |
| Number of ECTS allocated | | | | 2 | | |
| Name of lecturer/lecturers | | | | Danijela Zdravić Mihailović | | |
| Teaching mode | | | | xLectures ☐Group tutorials ☐ Individual tutorials  ☐Laboratory work ☐ Project work ☐ Seminar  ☐Distance learning ☐ Blended learning ☐ Other | | |
| **PURPOSE AND OVERVIEW (max. 5 sentences)** | | | | | | |
| Mastering the basic characteristics of musical language of the Baroque era. Understanding Baroque forms (invention, suite, fugue). | | | | | | |
| **SYLLABUS (brief outline and summary of topics, max. 10 sentences)** | | | | | | |
| Characteristics of music in Baroque. The harmony of Baroque. Motif and working with motifs. The Baroque binary form, suite, the Baroque concert. Polyphony. Fugue. The harmonic and formal analysis of compositions of Baroque era. | | | | | | |
| **LANGUAGE OF INSTRUCTION** | | | | | | |
| xSerbian (complete course) x English (complete course) ☐ Other \_\_\_\_\_\_\_\_\_\_\_\_\_ (complete course)  xSerbian with English mentoring ☐Serbian with other mentoring \_\_\_\_\_\_\_\_\_\_\_\_\_\_ | | | | | | |
| **ASSESSMENT METHODS AND CRITERIA** | | | | | | |
| **Pre exam duties** | **Points** | | **Final exam** | | | **points** |
| **Activity during lectures** | **10** | | **Written examination** | | | **30** |
| **Practical teaching** | **20** | | **Oral examination** | | | **20** |
| **Teaching colloquia** | **20** | | **OVERALL SUM** | | | **100** |
| **\*Final examination mark is formed in accordance with the Institutional documents** | | | | | | |