

## COURSE DESCRIPTION

<b>Study program</b>		Theological-pastoral program		
<b>Module</b>				
<b>Type and level of studies</b>		Basic academic studies		
<b>Course name</b>		Church Chant with the Rule		
<b>Teacher (lectures)</b>		Vladimir Antić, PhD		
<b>Teacher/Associate (exercises)</b>		Vladimir Antić, PhD		
<b>Teacher/Associate (additional forms of</b>				
<b>ECTS</b>	7	<b>Course status (obligatory/elective)</b>		Obligatory
<b>Attendance pr</b>	Enrolled in the first year, Theological-pastoral program.			
<b>Course objectives</b>	Understanding of the historical processes and basic liturgical outlines of ecclesial chanting. Acquisition			
<b>Learning outcomes</b>	Possession of analytical, historical, theoretical, and practical knowledge of ecclesial chant. Mastery of practical skills (chanting at the divine services), theoretical knowledge (familiarization with and understanding of the divine services and their relevant contexts). Enabling of students to creatively utilize their acquired knowledge and skills.			
<b>Course content</b>				
<b>Lectures</b>	1) Church-liturgical song: their conceptualization, emergence, variation, and mutual influences; 2) Terminological guidelines for the song: spiritual, rubrical, ecclesial, liturgical, and paraliturgical; 3) Music and the divine services; 4) Musical and poetic genres in the divine services; 5) Music, ritual, and feast days; 6) The Music of Byzantium; 7) The Ochoechos; 8) Serbian Music in the Middle Ages; 9) Serbian music in the Ottoman period; 10) The emergence of a newer church chanting among the Serbs; 11) The ecclesiastical music of other Orthodox nations 12) Church music in the West; 13) Karlovci and Belgrade church singing; 14) Ecclesiastical and folk chanting: similarities and differences.			
<b>Practical classes (exercises, additional forms of classes, research work)</b>	1) The voice in church singing; 2) Liturgy; 3) Ordinary ("small") chant: solo singing, (vocalic mode); 4) Ordinary chant: antiphons; 5) Ordinary chant: troparia, 6) Great chant; 7) The basics of church singing in Byzantium; 9) Characteristic tones in Serbian chant; 10) Familiarization with and differentiation between the different tones and melodies via examples from the Ochoechos; 11) Dismissal troparia; 12) Melography of Serbian church singing; Due to the specific nature of the Faculty, in its teaching methods are present, on the basis of the Statute, particular methods of teaching, namely pastoral-catechetical and practical-liturgical praxis.			
<b>Literature</b>				
1	Мокрањац, Стојановић Стеван, Осмогласник, Св. арх. Синод. СПЦ, Београд, 2010.			
2	Мокрањац, Стојановић Стеван, Извод из општег појања, Издавачки фонд СПЦ, Београд 2011.			
3	Драган Ашковић, Увод у црквено певање, Београд: ПБФ, ИТИ, Београд 2016.			
4	Попмихајлов, Никола и Ашковић, Драган Осмогласник–старо српско црквено појање, Свети			
5	Hercman Jevgenij, Vizantijska nauka o muzici, CLIO, Beograd 2004.			
<b>Number of hours per week</b>				
<b>Lectures</b>	<b>Exercises</b>	<b>forms of</b>	<b>Research work</b>	<b>Other classes</b>
2	1			2
<b>Coursework methods извођења наставе</b>	Lectures, analysis, listening to and singing of church hymns, discussion. The emphasis will be on an interpretive form of teaching in which an understanding of and fundamental familiarization with the fundamental issues of the course will be favored.			
<b>Knowledge evaluation (maximum number of points 100)</b>				
<b>Pre-exam requirements</b>	<b>Points</b>	<b>Final exam</b>		<b>Points</b>
<b>Class activity</b>	10	<b>Written exam</b>		
<b>Practical classes</b>	10	<b>Oral exam</b>		60
<b>Colloquia</b>	20			
<b>Seminars</b>				

