

## COURSE DESCRIPTION

<b>Study program</b>		Basic		
<b>Module</b>		Practical theology		
<b>Type and level of studies</b>		<i>Basic academic studies</i>		
<b>Course name</b>		Musicology and Old Church Chant		
<b>Teacher (lectures)</b>		Askovic Dragan		
<b>Teacher/Associate (exercises)</b>				
<b>Teacher/Associate (additional forms of)</b>				
<b>ECTS</b>		7	<b>Course status (obligatory/elective)</b>	Elective
<b>Attendance</b>				
<b>Course objectives</b>		<p>The aim of the teaching of Musicology and the old church chanting is that students learn about the special part of the Liturgical theology which deals with the study of history and theology of church music, and in correlation with the subjects of Liturgics, Dogmatics, New Testament, Old Testament, Patrology and Hymnography, to recognize to what extent the way of life, the way of thinking, the historical circumstances, the customs and the folk music tradition, the religious heritage, theological thought, etc., influenced the creation and shaping of the old style of church music, that the students acquire additional knowledge of the work of liturgics, i.e., Musicology and old church chanting, and to be able to participate independently and actively in worship as the singers of old melodies and clerics, to acquire knowledge and form critical thoughts about the theological basics of the old church chanting, the history of church music and theological thought that conditioned the existing development of church music both in the East and in the West.</p>		
<b>Learning outcomes</b>		Knowing and independently performing old church melodies.		
<b>Course content</b>				
<b>Lectures</b>		<p>1. Introduction to the subject, music of the old Greeks 2. Theory and tonal basis of music of ancient Greeks 3. Music of ancient Jews and their forms of worship 4. Relationship between pagan and Christian music tradition 5. Early Byzantium Christian music 6. Byzantine forms of worship and their development 7. Church music in the late period of Byzantine history 8. The basics of the Byzantine music system and neume notation 9. Contemporary Byzantine music notation 10. Tonal basics of the Byzantine musical system 11. Byzantine hymnography 12. Hymnography among the Serbs - Srbljak 13. Literary genre as musical forms. 14. Surviving older elements (of church singing) in modern church singing. 15. Arab music tradition. 16. Early Christian music in the West - Gregorian coral. 17. Amvrosian, Mozarapic, Galician, Husitian church music. 18. Church instrumental music 19. Refren and rhymes in Byzantine literary and poetic forms 20. Glagolitic church singing 21. Hymnography near Srbja - Srbljak 22. Contemporary Byzantine church music 23. Serbian medieval church music tradition 24. Tonal basics of Serbian medieval church singing 25. Byzantine and Slavic ecclesiastical music traditions 26. Serbian medieval folk music tradition 27. Melographers of the old Serbian church singing 28. Hilandar and its role in the development of Serbian medieval church chanting 29. Music in Old Serbia, Bulgaria and Macedonia of 15th -19th century 30. Church tradition during the period of the Karlovac metropolitanate.</p>		
<b>Practical classes (exercises, additional forms of classes, research work)</b>				
<b>Literature</b>				
1	X. Г. Бек Путеви византијске књижевности СКЗ, Београд 1967			
2	Р. Пејовић Српска музика Универзитет уметности у Београду 1998			
3	Ј. Нерстан Византијска наука о музици Слио, Београд 2004			
4	Ј. Џереми Музика у средњовековној Европи Слио, Београд 2003			
5				
<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	2			

<b>Coursework methods</b>	Lectures and exercises.		
<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>	20	<b>Written exam</b>	
<b>Practical classes</b>	20	<b>Oral exam</b>	60
<b>Colloquia</b>			
<b>Seminars</b>			