
RESEARCH AND TRADITION

Article received on April 26th 2018

Article accepted on May 16th 2018

UDC: 378.6:78(497.11)''1937/2017''

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THE 80TH ANNIVERSARY OF THE FACULTY OF MUSIC IN BELGRADE¹

Abstract: The text sheds light on the activities of the Faculty of Music (est. 1937), Serbia's oldest institution of higher education in the field of music pedagogy. The aim is to present the context in which the institution developed, changes in the structure of its study programmes, to illuminate the dilemmas it had to negotiate while building a particular approach to higher education in the domain of art and the study of art, focusing on the institution's development over the last 30 years or so.

Keywords: Music Academy / Faculty of Music in Belgrade, music pedagogy, higher education, jubilee, Serbian music

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¹ Parts of research presented in this text were conducted as part of the research project *Identiteti srpske muzike u svetskom kulturnom kontekstu* (Identities of Serbian Music in the Global Cultural Context, No. 177019) funded by the Ministry of Education and Science of the Republic of Serbia.

The Founding and Early Operation of the Music Academy in Belgrade: The Context

A network of institutions of higher education took shape in the territory of former Yugoslavia during the interwar period. Among the first institutions of higher education to be established in the field of music were the three schools founded in the new country's three leading cultural centres: the Royal Academy of Music in Zagreb (1922), the State Conservatory in Ljubljana (1926), and the Music Academy in Belgrade (1937).² All three institutions incorporated different levels of music education, from primary and secondary to higher education in music.³ They differed in structure, with different numbers of departments, usually comprising composition, conducting, and music pedagogy in addition to various instruments and singing. These schools provided ballet training as well and this organizational approach is still followed in some institutions,⁴ while similar conceptions exist at some schools in Croatia. All three schools continued working during the war, while the impact of the occupying authorities differed from one part of the country to another. The years immediately following World War II saw turbulent social changes, including the entire vertical organization of education in music as a whole.⁵ Essentially important was the 1948 agreement of the three institutions of higher education in music which existed at the time

² There had been intense discussions about plans to establish an academy of music in Belgrade as early as 1921 (at one point, the legal basis necessary for the establishment of a conservatory was also set), but there was no agreement about which one of Belgrade's two existing private schools of music (Belgrade School of Music, est. 1899 and Stanković School of Music, est. 1911) would become the official state institution of higher education in music – which was how the Zagreb and Ljubljana institutions came to be. Ultimately, an entirely new institution was founded, although, of course, it had to rely on existing teaching staff, which meant that the founding of the Music Academy caused (temporary) problems in the functioning of Belgrade's existing institutions.

³ The State Conservatory in Ljubljana really became a higher-education institution only in 1939, when it was renamed the Music Academy. Cf. http://www.ag.uni-lj.si/index.php?lang=en&page_id=3812. Following World War II, the state decided to recognise all diplomas issued up to that point by the Music School of Belgrade and Stanković School of Music as equivalent to higher-education degrees. Cf. Sonja Marinković, *Istorijat Fakulteta muzičke umetnosti: razvoj studijskih programa* (The History of the Faculty of Music: The Development of the Study Programmes), in: Vesna Mikić and Tijana Popović Mladenović, *Tematski potencijali leksikografskih jedinica o muzičkim institucijama* (The Thematic Potentials of Lexicographic Units on Musical Institutions), Belgrade, Faculty of Music, 2009, 67.

⁴ These institutions are the music and ballet conservatories of Ljubljana and Maribor, which are secondary schools.

⁵ Characteristic in that regard were changes made in the organisational structure of the Music Academy in Belgrade at the time, which are discussed further below.

concerning the harmonization of their respective structures of organization and study programmes. This created common ground for the development of higher education in music in the entire Yugoslav area. Although there were differences in some study programmes, students could easily begin their studies at one institution and complete them at another, because there were no essential differences in the conception of the studies.

The network of institutions of higher education in music gradually expanded with the founding of the Music Academy in Sarajevo (1955), the High School of Music in Skopje (1966), the Music Academy in Podgorica (1980), and the establishment of two units of the Music Academy of Belgrade in Niš and Novi Sad in 1962. Those two schools were closed in 1975. In Novi Sad, this was natural enough, because 1974 saw the foundation of the Academy of Art in that city, whereas Niš and the entire region of south Serbia were left without an institution of higher education in music, which was somewhat alleviated by the 1987 founding of the College of Music in Niš. Priština got its first institution of higher education in the field of music in 1975 (relocated since 1999 to Leposavić, Varvarin, and then Zvečan and Kosovska Mitrovica; with the onset of the break-up of Yugoslavia, ethnic Albanian teachers and students began withdrawing from this institution and organizing teaching in private homes; upon the cessation of hostilities the Academy resumed work, along with other music schools in the region, albeit with great technical difficulties).⁶ One could thus note a tendency to provide the administrative centre of each federal republic and autonomous province with the highest level of education in music, not only to enable students to complete their training close to home, but also, and primarily, due to the realization that institutions of this type become the organizational backbone of musical life as a whole, because they provide the expert staff needed for running all other institutions of music – ensembles, radio and television centres, the entire school system, as well as various organizations of concert and theatre life, which are important indicators of the level of cultural development attained by a city or region. There was a great deal of collaboration among Yugoslavia's institutions of higher education in music, as well as student and staff exchange.⁷

⁶ The embassies of a number of Western European countries whose governments have recognised Kosovo as an independent state have stepped in to alleviate some of these difficulties. With their financial and organisational assistance, starting in 2012, the European Summer Music Academy has been held in Priština every year, especially encouraging students from Serbia proper, Macedonia, Albania, and Kosovo to participate, with full funding for accommodation, food, and courses led by renowned European teachers. In its first year, the Academy had 60 students and the following year that number was practically doubled.

⁷ For instance, for a number of years, the double bass and guitar were taught at the Faculty of Music in Belgrade by professors from the Music Academy in Zagreb. Whenever a new

The transition period in the region of former Yugoslavia was marked by a continued expansion of the higher-education network and it would be difficult to enumerate all the new schools. Slovenia and Montenegro⁸ alone have retained only one central institution of higher education in music, whereas the rest of former Yugoslavia's network of music schools has experienced a dynamic period of development. When it comes to Serbia, the College of Music in Niš has stopped working, but a university-level school of the arts, including music, was established at the Faculty of Philosophy in that city in 2001/2002, which operates today as an independent institution called the Faculty of Art (in 2012/2013, the Faculty celebrated its tenth anniversary). In 1998, the Faculty of Music in Belgrade established an additional organizational unit in Kragujevac, which was upgraded in 2002/2003 into an institution of higher education in its own right, the Faculty of Philology and Art, comprising, in addition to philology, departments of music and applied and fine arts. In 1997, the first private institution of higher education in music and the arts was established in Belgrade – the Fine Arts Academy (*Akademija lepih umetnosti*).⁹

Similar processes have taken place in Croatia, with new centres of higher education in music such as the study programme in music pedagogy at the Music Department of the Faculty of Philosophy at the Juraj Dobrila University of Pula (1979), the Rijeka unit of the Music Academy of Zagreb (1995), the department at the Josip Juraj Strossmayer University in Osijek (2004), and the

school was founded, its staff was supplied by existing institutions. Conscious efforts were made to keep the study programmes compatible and new institutions usually adopted the same curricula, with modifications that were seldom essential.

⁸ However, this does not mean that their work conditions and achievements are necessarily comparable. While the Slovenian Academy has enjoyed a dynamic period of development and rising student enrolment, since the re-establishment of Montenegro as an independent country, the Music Academy in Cetinje has seen a persistent drop in the number of students, with some generations comprising only a dozen students in all its departments combined.

⁹ The Fine Arts Academy (*Akademija lepih umetnosti, ALU*) was founded on 27 May 1997. It trains aspiring artists in the fields of fine arts (painting) and applied arts (graphic and media design, architecture, interior design, costume design), as well as management in the arts (management in artistic production, mass media management, journalism). Over the course of its ten-year history so far, the Academy has produced 342 graduates, who have affirmed its high pedagogical achievements. Its study programmes are based on the best practices of pedagogy in the arts from Serbia and abroad and the Academy engages in intensive international cooperation. The Academy was the first institution of higher education in Belgrade to offer courses in the accordion and jazz music. However, in 2008 its accreditation to teach music was revoked (http://www.kapk.org/images/stories/odluke/rezultati/Rezultati%20cetrvtog%20ciklusa%20akreditacije%20_2009_.pdf). A similar fate befell Ino Mirković's private music academy founded in Lovran in 1991.

Academy of Art at the University of Split (2005). At times, this dynamic sort of ‘development’ has been driven by political circumstances (giving rise to the ‘doubling’ of institutions in Priština¹⁰ and Sarajevo),¹¹ but the trend of establishing new schools cannot be attributed only or even primarily to political circumstances, because it could not explain the tendency of opening new institutions of higher education in music in the Serb Republic of Bosnia and Herzegovina (*Republika Srpska*, where academies of art have been founded in East Sarajevo and Banja Luka, and the private Slobomir P. University in Bijeljina).

It is likewise interesting to highlight other aspects of the organization of higher education in music, concerning its status within individual universities.¹² When the respective art academies of the University of Belgrade formed their own association in 1957, it was then a unique model of organization globally, which became the platform for the foundation of Belgrade’s second state university, the University of Arts – in 1973 – as soon as the legal conditions were met (the availability of doctoral and master’s degrees).¹³ No other university-level school of art in Serbia has followed the same tradition; instead, they have remained part of their parent universities, forming academies or faculties of art (with the same rights and levels of study, regardless of their official names). These institutions typically comprise different study groups associated with particular artistic disciplines (music, fine arts, drama, and applied arts). There are

¹⁰ Both institutions claim the same history, starting with the founding of the University of Priština in 1975, but nowadays have little else in common. Cf. ISME, <http://idmmei.isme.org/index.php/institutions?pid=91&sid=2856:University-of-Prishtina-Prishtina>

¹¹ In Bosnia and Herzegovina, there are currently nine universities and besides Sarajevo, the only other city privileged enough to have two universities is Mostar.

¹² Only in this part of the world does one primarily identify by their ‘faculty’ (departmental) affiliation, whereas in most countries students identify as students of Harvard, Oxford, Yale, and so on, not as students of musicology, medicine, or some other field. The very concept of studying is also different in most countries, where it is not unusual to ‘combine’ various fields and domains of study. One of the aims of the Bologna Process was precisely to enhance the flexibility of curricula, to make them more adaptable to the labour market and challenges of contemporary society, but these ideas have largely fallen on deaf ears in Serbia’s academic sphere.

¹³ The availability of master’s (artistic and scholarly) and doctoral studies was a prerequisite for the ‘transformation’ of the Academies to Faculties and their association in the University. However, following the provisions of the 2005 Higher Education Act, scholarly studies in the field of art lost their ‘constitutive’ status at the University of Arts, because the existence of doctoral studies in that field was made irrelevant to the accreditation of the University, since the Act demands ‘all three levels of study in at least three artistic disciplines’ only in the field of art (Article 33 of the 2015 corrected version of the Act).

similar models of art schools' associations in many countries today, including those of former Yugoslavia, and there are hints that the art schools of the University of Montenegro will form a special association in Cetinje (in practice, the term 'University of Arts' is already in use, referring to the new campus being built in Cetinje, although still without legal grounding). However, the experience of the University of Arts in Belgrade has shown that a formal secession from the 'big' university is not enough to solve many of the painful issues of higher learning in the arts,¹⁴ above all relating to the problems of space and equipment, as well as funding for research projects,¹⁵ publishing, student standard of living, exchange, and the like.

Belgrade Music Academy: The Development of its Study Programmes

The setting up of the Music Academy in Belgrade was entrusted to a committee of experts comprising the composer and musicologist Kosta Manojlović, the first rector of the Academy, the composer Stevan Hristić, and violinist and composer Petar Stojanović. Together, they drafted the study programmes and plans for seven departments: composition and conducting, solo singing, piano, violin, violoncello, theatre art,¹⁶ and music teaching. They hired teaching staff to teach the main subjects, secured basic initial material resources (the building, library, instruments), and enrolled the first generation of students, comprising 39. Right at the beginning of the Academy's work, Kosta Manojlović, its first rector, managed to secure substantial funds for adapting and refurbishing the exterior and interior of the building, which was temporarily allocated to the Academy; among others, Emil Hajek attested to this, who was one of its first piano teachers. In his memories written on the occasion of the Academy's 25th anniversary,

¹⁴ Of all the state universities in Serbia that were granted accreditation, the University of Arts was the last.

¹⁵ In that regard, particularly illustrative is the funding status of artistic research projects, which neither the Ministry of Culture nor the Ministry of Education, Science, and Technological Development recognise as part of their jurisdiction. Some experiences from abroad suggest that including them in the domain of scholarly research in the field of art would be justified.

¹⁶ The Department of Theatre Art remained active until 1943/1944, producing four graduates: three in acting (Dušan Antonijević, Miodrag Jovičić, and Oľga Medenica) and one in directing (Borivoje Hanauska), whereas a ballet department was established in 1944/1945, only to be discontinued in 1946/1947. Cf. *Dvadeset pet godina Muzičke akademije u Beogradu (1937–1962)* (Twenty-five Years of the Music Academy in Belgrade), Belgrade, NPS – Grafos, 1963, 103–117.

he described the initial conditions of work at the piano department as extremely encouraging, because, in his assessment, in terms of the available instruments, the Music Academy in Belgrade was the best equipped pedagogical institution in Europe at the time.¹⁷

The Academy's early years were marked by a gradual increase in the number of students¹⁸ and teaching staff (27 in its second year), its students' first public concerts, as well as increasing clarity in the physiognomy of some of the departments. But this initial drive was brutally cut short – the April War of 1941 suspended all teaching activities. Teaching resumed on 12 May, but in difficult conditions, and the first generation comprising 13 graduates received their degrees only in the summer of that year, 1941.¹⁹ Although the Academy formally remained active throughout the war years, it existed in a vegetative state, because the building had been damaged by bombing, some of the teaching staff had been taken away as prisoners of war or were persecuted by the occupying authorities, students were taken off to forced labour, there was no heating, and the authorities attempted to meddle in the Academy's work.²⁰ The rectors of the Academy at the time – Petar Konjović and then Stevan Hristić – thus faced a rather complex task: to secure the minimum existence and activities of the school, but, interestingly, the war years saw a constant rise in student enrolment. The conditions of work kept deteriorating and in 1943/1944 no student was able to graduate and regular teaching was impossible until March 1945, when

¹⁷ Cf. Emil Hajek, "Perspektive mladih pijanista" (The Prospects of Young Pianists), in: *Dvadeset pet godina Muzičke akademije u Beogradu (1937–1962)*, op. cit., 45–53.

¹⁸ In the academic year of 1938/1939, the Academy admitted 26 students and had a total of 56 students enrolled; in 1939/1940, 33 were admitted and there were 83 in total; in 1940/1941, 26 were admitted and there were 97 in total; in 1941/1942, 41 were admitted and there were 92 students in total.

¹⁹ The first generation of graduates included the following: five from the music teaching department – Vera Bogdanović, Galina Kvaskova, Nataša Nonveje, Jelisaveta Veter, and Petar Nikolić; three from the department of solo singing – Nadežda Jovanović, Angelina Milošević, and Branislava Radujko; three from the piano department – Vera Bogdanović, Milica Stojanović, and Vida Todorović; two from the violoncello department – Dimitrije Erdelji and Dušica Jovanović.

²⁰ Cf. Stana Đurić Klajn, "Dvadeset godina Muzičke akademije" (Twenty Years of the Music Academy), in: *Dvadeset godina Muzičke akademije u Beogradu (1937–1957)* (Twenty Years of the Music Academy in Belgrade), Belgrade, BIGZ, 1958, 11. To mark its anniversaries, the Academy/Faculty of Music published monographs edited by Stana Đurić Klajn (on the 10th, 20th, and 25th anniversary), Vlastimir Peričić (the 40th anniversary), and Roksanda Pejović (the 50th anniversary). The University of Arts published similar volumes to mark the Academy's 60th and 70th anniversary (edited by Sonja Marinković) and 80th anniversary (edited by Ivana Perković).

the Music Academy of Belgrade, which had been liberated in October 1944, resumed work, two months before the end of the Second World War in Europe.

Emulating the Soviet system of music education at the time, 1945 saw the first of many reforms of the Academy's organizational structure: the theatre department²¹ was discontinued and the department of teaching was suspended, though only temporarily, in the academic year of 1945/1946. The lower grades of the secondary school were moved to the Preparatory School, while the higher grades were admitted to the Academy, whose study programmes were now extended to seven years.²² This kind of organization proved unsuitable and in 1948, in coordination with other similar institutions in Yugoslavia (which at the time still existed only in Zagreb and Ljubljana), new study programmes were made and secondary education in music, taking four years, was once more separated from higher education, which could take four or five years, depending on the department.

Due to frequent changes of organization, the number of students varied considerably during the first post-war years (in 1946/1947, it reached 295, only to go down to 162 in 1948/1949). Although the school hired a large number of new teachers, there was a lack of teaching staff in a number of areas. Some of the most significant changes involved the addition of certain wind instruments (flute, clarinet, and bassoon) to the curriculum, which were previously taught only in secondary and military schools. Thus began the Academy's wind department.²³ Another important change at the time was the establishment of the music

²¹ The ballet department was discontinued in the academic year of 1947/1948.

²² In the first year of the new organisation, 44 students were enrolled in the preparatory school and 33 at the Academy. Three years later, the Academy reverted to its old set-up with two distinct structures: the Secondary School of Music and the Music Academy, each with its own governing bodies and teaching staff. Cf. Sonja Marinković, "Fakultet muzičke umetnosti", in: Svetozar Rapačić (ed.), *Univerzitet umetnosti u Beogradu (1937/1957/1997)*, Belgrade, University of Arts, 1998, 34.

²³ The first head of the Department was Stanojlo Rajičić, but key to its development was the clarinetist Bruno Brun. Thus it was he who authored the retrospective overview of the department's development thus far, included in the volume published on the occasion of the Academy's 25th anniversary (*op. cit.*, 62–67). Brun highlighted the importance of the Military School of Music in Vršac, which had trained around 3,500 students, but at the same time pointed out that it only provided minimum skills and knowledge, merely enough to enable its students to play in wind bands. The subsequent development of wind pedagogy mainly strove for equality of its study programmes with those of other instruments, by introducing subjects from music theory and general education into its curriculum, which was deemed crucial for providing its students with a broader education. Interestingly, the Secondary School of Music at the Music Academy established only one department encompassing wind and brass instruments (flute, oboe, clarinet, bassoon, horn, trumpet, and trombone),

history and folklore department, which gave rise to the teaching of Yugoslav and global music history, and a fresh impetus was given to the study of our rich folk heritage, especially after 1959/1960, when the main subject was split into music history and music folklore and the department itself into group A and group B.²⁴

However, even this new organization of music education, with its unique administrative unity of secondary and higher education, proved incompatible with the general system of education, where those two levels were clearly separate. Then, there were more changes in 1955: the secondary school was separated from the Music Academy and renamed the 'Josip Slavenski School of Music', while the Academy itself soon joined the association of other institutions of higher education in the arts, which in 1957, celebrating the 20th anniversary of our first art schools, became the Academy of Art.

The following academic year, 1958/1959, saw the beginning of graduate studies at the Music Academy, enabling the best students to pursue further education by acquiring master's degrees in art or research.²⁵ Development was

harp, and double bass. The first professors were Jakov Srejšović (flute), Josip Medven (oboe), Bruno Brun and Franjo Partlić (clarinet), Ivan Turšić (bassoon), Ivan Perko (horn), Borislav Živojinović (trumpet), Anton Houf (trombone), Anton Nedvidek (timpani), and Dragoljub Živanović (double bass).

²⁴ The department was first named the History and Folklore Department (from 1948/1949 to 1958/1959). Its first professors were Stana Đurić- Klajn (1950–1971), a doyenne of Serbian music historiography and the author of the first history of Serbian music; Petar Konjović (1939–1951) and Nikola Hercigonja (1949–1974), important Yugoslav composers and writers on music; Milo Asić (1950–1951), adjunct lecturer of Yugoslav music history; Miodrag Vasiljević (1938–1963), an ethnomusicologist and the first teaching assistant and then lecturer with a doctoral degree; and Marija Koren (1969–1972), a musicologist. The Department's development intensified from the early 1970s, which saw numerous changes. The history of Yugoslav music was taught by Vlastimir Peričić (1971–1993), general music history was taught by Dr. Mirjana Veselinović-Hofman (1973–2016), Dr. Roksanda Pejović (1975–1995), Dr. Nadežda Mosusova (1977–1994), Dr. Sonja Marinković (from 1981 on), aesthetics was taught by Dr. Zoran Gavrilović (1970–1971), before the subject was renamed 'History of Philosophy with Aesthetics' and taken over by Dr. Milan Damnjanović (1978–1989), and musical folklore was taught by Dr. Dragoslav Dević (1962–1990) and Dr. Dimitrije Golemović (from 1979)

²⁵ In the first generation, three students were admitted: in chamber music (Konstantin Vina-ver in the class of Andreja Preger), flute (Franc Graseli in the class of Jakov Srejšović), and piano (Darinka Mihailović Pavlović in the class of Olga Mihajlović), and four students in scholarly subjects: Vinko Đini in the music teaching department (harmony and counterpoint, graduating from the class of Ljubica Marić in 1960/1961); two students of musical folklore (Ljiljana Pantović and Radmila Petrović, both of whom graduated in 1960/1961), and Jelena Milojković in music history, under the supervision of Petar Bingulac, graduating in 1962/1963. Roksanda Pejović enrolled in the music history programme under the supervision

likewise evident in terms of a further increase in the number of teachers and students, the establishment of new departments, the reorganization of courses within individual departments, and the opening of undergraduate studies in Novi Sad and Niš in 1962.

The need for formally trained musicians was so great, that for a while the Academy offered separate college- and university-level degrees, to provide its many students as quickly as possible with the minimum qualifications for teaching music in primary and secondary schools. Following explicit demands from students, however, this was discontinued in 1975. As a part of these changes, in 1973 the Academy was renamed the Faculty of Music, as were also the other three art academies in Belgrade, as well as their association, which acquired the status of an independent university, the University of Arts. The Faculty also abandoned the division of performance study programmes into orchestral-pedagogical and artistic.

Following the reforms of the early 1970s, the Faculty organized its curricula in eight different departments: composition, conducting, solo singing, piano and harp, strings, winds and brass, music history and folklore, later musicology and ethnomusicology,²⁶ and music theory, later general music ped-

of Stana Đurić Klajn in 1960/1961 graduating in 1963/1964 and Marija Koren enrolled in the class of Nikola Hercigonja in 1961/1962 and graduated in 1963/1964. During the 1970s, 18 students enrolled in research master's programmes. In the 1980s there were 38 and 49 in the 1990s. Currently, there are 22 master's students, who enrolled during the 2000s. In 1959, another three students enrolled in artistic subjects (Aleksandar Lekovski in conducting and Petar Ozgijan and Dušan Radić in composition). During the 1960s, 45 students were enrolled in artistic subjects and 111 in the 1970s. These figures illustrate the dynamic growth of interest in master's studies of music and the relations between certain departments and subjects.

²⁶ The institution of *katedra* (cathedral, chair), comprising the professors of a department, was formed much later, during the late 1960s and over time, it changed both in name and composition, because it now comprises only the professors who are employed full-time, while the courses included likewise varied. When it comes to musicology, one should nonetheless single out the four most significant organisational changes. The first concerns the separation, mentioned above, of the department (comprising the students) and the *katedra* (comprising the teaching staff). The second change, in the early 1990s, affected the name of the department, dropping the names of the main subjects (music history and musical folklore) in favour of the main disciplines (musicology and ethnomusicology). The renaming was not just a matter of terminology, but occurred as a result of an essential transformation of the study programme's profile, moving the focus from the main subject – music history (general and Yugoslav) – to an interdisciplinary approach to the study of past and contemporary artistic phenomena; also, following the change of Serbia's political status, Yugoslav music history was replaced with national (Serbian) music history. The third stage was marked by the organisational separation of musicology from ethnomusicology, which also marked the beginning of the implementation of the Bologna principles at the Faculty of Music (2008). The fourth stage came with the

agogy.²⁷ Over time, the Faculty increased the number of instruments one could study (by establishing organ, guitar, harpsichord, and percussion classes, forming the multiple instruments department, which also included the harp class).²⁸ A new quality of studying at the winds and brass department was added with the introduction of the option of studying different variants of a number of instruments in the third year (piccolo flute, alto flute, clarinet in E flat, bass clarinet, English horn, contrabassoon, alto trombone), while the tuba was made available as a main subject. The study programmes in music history and musical folklore became five-year programmes, matching in that respect the study programmes in composition and conducting. In the early 1990s, the ethnomusicology department made available the study of the tradition of choral folk singing, while the mission of collecting, preserving, and studying our country's folk and art music tradition was assumed by the Sound Archive established at the Department of Musicology and Ethnomusicology. Courses in media studies were also introduced, as optional within other departments' regular study programmes, as well as a postgraduate major. In 1985, the Faculty began offering doctoral degrees in the fields of musicology, ethnomusicology, music theory and pedagogy, mirroring the previously defined fields of master's studies. The department of composition was modernized with the addition of an electronic studio.²⁹ The dynamics with which certain disciplines developed was also reflected in the increase of the number of departments to ten and the introduction of study programmes in

statutory changes of 2016, whereby the *katedre* were redefined so as to comprise only their parent disciplines, excluding other humanist disciplines, which had previously been included in their organisational structure (in the case of musicology, these included applied aesthetics, art history, foreign languages, sociology of culture, and, for a while, psychology and pedagogy) and a separate *katedra* was formed, a new organisational structure for the professors of the Faculty of Music with degrees in humanist disciplines other than music.

²⁷ In terms of organisation, there were *katedre* – for general music pedagogy and music theory, but following the short-lived introduction of music theory instead of general music pedagogy after the war (with no changes to the curriculum – only the name of the study programme was changed), only the department of general music pedagogy remained, while the focus on studying theoretical disciplines moved to the departments of composition, musicology, and conducting.

²⁸ There was never much enthusiasm about teaching the accordion at the Faculty of Music. This department was established only at the Faculty's unit in Kragujevac and its achievements and international affirmation have failed to initiate discussions about establishing a similar study programme in Belgrade as well.

²⁹ Cf. Sonja Marinković, "Fakultet...", op. cit., 34–35. For more information on the Faculty's Electronic Studio, see Vesna Mikić, "Elektroakustična muzika / Tehnomuzika" (Electro-acoustic Music / Techno Music), in: Mirjana Veselinović Hofman (ed.), *Istorija srpske muzike* (A History of Serbian Music), Belgrade, Zavod za udžbenike, 2007, 616–621.

additional instruments (guitar, organ, percussion). Student admissions hovered around 140 each year, although one should bear in mind that students also transferred from other institutions of higher education in the region every year, which occasionally increased the number of second- and third-year students up to as many as 170 in each year.

The next wave of major organizational reforms occurred upon Serbia's ratification of the Bologna Declaration (2003)³⁰ and the adoption of the new Higher

³⁰ The Bologna Declaration (29 June 1999) essentially constituted only the realisation that something needed to be done to make the European system of higher education more competitive with its counterparts elsewhere, especially in the United States and East Asia. The process itself, as well as its expected results, gradually took shape over the following years. To reach its ultimate aim – the creation of a coherent European Higher Education Area (EHEA) – the following aspects were defined as key: the adoption of a system of recognisable and comparable academic degrees; the adoption of a system of studies comprising two cycles (undergraduate and graduate); the establishment of a system of transferring credit points (ECTS – European Credit Transfer System); the promotion of mobility by means of overcoming problems in the recognition of qualifications and other administrative obstacles; the promotion of European cooperation in quality assurance and the promotion of the European dimension of higher education.

Initially, in 1999, Slovenia was the only former Yugoslav state that joined the process. At the Ministerial Conference in Prague (2001) Croatia participated as well (and joined the process), while Serbia took part as an observer state. The Prague meeting formulated the principles of lifelong learning and the inclusion of institutions of higher education and students as key partners in the process. The Prague ministerial conference promoted the attractiveness of the European Higher Education Area. Two years later, the Berlin conference (2003) concluded that the process was not advancing efficiently enough and that new deadlines should be set for some of the activities. It was decided that by 2005 clear standards should be set concerning quality assurance, a system of qualifications based on a two-tier study cycle, and a system of degree recognition. Crucially, this was the first meeting that gave serious consideration to the problem of conducting research and the document included another aspect – doctoral studies and the promotion of young researchers, with a clear indication that doctoral studies constitute the *third degree* of the higher-education study cycle. The process was then joined by Serbia, Montenegro, Bosnia and Herzegovina, and Macedonia. At the Bergen conference (2005), the ministers agreed to make additional efforts to strengthen the social dimension of higher education and thus remove obstacles to mobility. In addition, the conference stressed the necessity of making further progress in the areas of implementing the adopted standards and guidelines regarding quality assurance, the implementation of national qualifications frameworks harmonised with the adopted European qualifications framework, conferral and recognition of joint degrees, and enabling flexible paths in higher education. At the next two meetings, in London (2007) and Leuven (2009), no further additions were made to the agenda, but the focus was on re-examining the fulfilment of the stated goals thus far and looking for modalities to monitor the process and further develop the European Higher Education Agenda beyond 2010.

Education Act (2005), which enabled the beginning of a fresh cycle of reforms. On the eve of these reform processes, teaching at the Faculty of Music was organized in ten departments. In the artistic field, the following departments offered undergraduate, specialist, and master's studies: Composition, Conducting, Solo Singing, Piano, Strings (violin, viola, violoncello, double bass), Winds (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba), whereas the Chamber Music Department offered only specialist and master's studies. The scholarly field comprised the departments of Musicology, Ethnomusicology, and General Music Pedagogy,³¹ with undergraduate, specialist, master's, and doctoral studies.³² One should also note that a number of professors from the Departments of

³¹ The degree referred to the object of study, so in practice, the Department also conferred master's degrees in the field of music theory.

³² By 2005 (i.e. over the course of 20 years) the Faculty conferred *thirteen* doctoral degrees: *three* in ethnomusicology (to Đorđije Đorđijev in 1985, Dimitrije Golemović in 1987, and to Dragoslav Dević in 1990), *seven* in musicology (to Zorislava Vasiljević in 1986, Sonja Marinković in 1993, Dragana Stojanović Novičić in 2000, Snežana Nikolajević in 2001, Vesna Mikić in 2002, Katarina Tomašević in 2004, and to Tatjana Marković in 2004), *one* in music theory (to Mihailo Đorđević in 1995), and *two* in music pedagogy (to Gordana Stojanović in 2001 and Ivana Hrpka in 2002). Another *thirty* doctoral degrees were conferred from 2006 to 2018 according to the provisions of the previous Higher Education Act: *ten* in ethnomusicology (to Rodna Veličkowska in 2006, Mirjana Zakić in 2007, Sanja Radinović in 2007, Selena Rakočević in 2009, Mladen Marković in 2010, Jelena Jovanović in 2010, Danka Lajić Mihajlović in 2010, Zlata Marjanović in 2013 and Vesna Karin in 2015), *seven* in musicology (to Ivana Perković Radak in 2006, Tijana Popović Mladenović in 2007, Marija Masnikosa in 2007, Milena Medić in 2010, Sonja Cvetković in 2010, Ivana Vuksanović in 2010, and Predrag Đoković in 2016), *three* in music theory (to Saša Božidarević in 2016, Srđan Teparić in 2016, and Valerija Kanački in 2016), and *eleven* in music pedagogy (to Nada Ivanović in 2008, Milena Petrović in 2010, Gordana Karan in 2010, Danijela Sudzilovski in 2015, Vedrana Marković in 2015, Lidija Nikolić in 2016, Nevena Vujović in 2016, Jelena Beočanin in 2016, Lenče Nasev in 2016, Slavica Stefanović in 2016, and Kristina Parezanović in 2016). All of these alumnae and alumni found employment in the higher-education system. Upon completing their doctoral studies, another *five* candidates were made doctors of philosophy in musicology (Jelena Arnautović in 2015, Srđan Atanasovski in 2015, Biljana Leković in 2015, Nataša Dimić in 2015, Nemanja Sovtić in 2017, Anja Lazarević in 2017, Radoš Mitrović in 2018, and Milan Milojković in 2018) and *three* in ethnomusicology (Iva Nenić in 2015, Marija Dumnić in 2016, and Vesna Bajić Stojiljković in 2017). During the same period, the Faculty conferred 241 doctoral degrees in musical arts (DMA). In order to properly grasp these proportions, one should bear in mind that one third of the Faculty's students are enrolled in scholarly study programmes. The situation was similar in the master's programmes as well. Since 1958, the Faculty has conferred 737 master's degrees, 133 in research subjects and departments: 44 in the field of solfège pedagogy and music education in general, 37 in theoretical subjects, 22 in ethnomusicology, 30 in musicology (including Miodrag Lazarov, whose master's was in aesthetics).

Musicology and Composition took an active part in the conception and implementation of interdisciplinary study programmes at the University of Arts.³³

The Faculty organizes teaching in small groups and individual mentored tutorials.³⁴ That is why its teaching is so efficient and successful. In artistic training, the Faculty pursues a balance between artistic, scholarly, theoretical, and practical work, as well as a mutual permeation and synthesis of different artistic and pedagogical experience.³⁵ Its success depends on cultivating a progressive spirit by raising its professional standards, ethical and moral values as the unique purpose of every artistic act, and on cultivating the spirit of an academic community comprising professors and students. The Faculty of Music, as well as the University of Arts, embarked on the Bologna Process with a developed and quite rich collaboration with both Serbian and foreign institutions of higher education; there was an intense exchange of students and lecturers, as well as participation in joint research projects.³⁶ Its students have taken an active part in the processes of artistic practice, public performances and other activities.³⁷

A large number of practice teaching sessions were planned each year (mentored and independent). To be sure, one of the reasons behind the Faculty's success was also its rather selective admissions process involving a rigorous diagnostic test, as well as the fact that its professors were recognized and active artists and scholars. The teaching process at the Faculty thus had many of the qualities that other faculties in Serbia would only come to pursue in later re-

³³ For more on the interdisciplinary studies at the University of Arts, see its website at <http://www.arts.bg.ac.rs/studije/interdisciplinarne-studije/>. It is especially significant that the Theories of Art and Media research doctoral study programme is open to all students of art who require additional training and specialisation in theory. Among others, doctoral dissertations at the University of Arts have been successfully defended by some of the Faculty of Music's current teaching staff: Dragana Jeremić Molnar, Sanela Nikolić, Nikola Dedić, Zoran Božanić, Anica Sabo, Jelena Mihajlović Marković, and Miloje Nikolić.

³⁴ At Serbian universities the ratio between teaching staff and students is around 1:30 on average, whereas at art schools it is 1:4–5.

³⁵ The standards for creating study programmes prescribe a percentage for each group of subjects, which has enhanced the uniformity of the curricula and contributed to a more efficient organisation of group and collective teaching at the Faculty. Problems emerge due to conflicts in the legal provisions governing certain levels of studying, especially concerning the norms for topics in pedagogy for teaching professions. That is why in this respect study programmes must be constantly innovated.

³⁶ Cf. the volumes published on the Faculty's 40th, 50th, and 60th anniversary.

³⁷ Especially important in this regard are the concert performances of the Faculty ensembles, the Symphony Orchestra and Choir, as well as its Opera Studio. For more information about their work, see Sonja Marinković, "The Symphony Orchestra and Choir of the Faculty of Music in Belgrade", *New Sound*, 49, 2017, 52–68.

forms. Degrees conferred by the Faculty of Music were recognized throughout the world and until the wars of the 1990s there was an intense exchange of students at all levels of study.

With the adoption of the 2005 Higher Education Act, the study of music was once again reorganized, in two fields: the artistic field and the field of socio-humanist studies.³⁸ However, one should stress that the two fields are not strictly separate, but overlap to a high degree, with students coming from different fields quite naturally taking the same courses together.³⁹ The reform process was launched with the awareness that the institution's long tradition in education required that it be preserved and that, therefore, there should be no radical changes. However, the demands set by the new standards for accrediting study programmes, especially in the field of art, meant that even some unwanted changes had to be accepted.⁴⁰

The Faculty established three levels of study: the first level – undergraduate studies (four years, 250 ECTS), the second level – master's (one year, 60 ECTS)

³⁸ The tradition of the University of Belgrade dictated this division, 'divorcing' the humanities from art, because it defines five scholarly-educational, that is, artistic-educational fields (the natural and mathematical sciences, socio-humanist studies, medical sciences, technical-technological sciences, and art). Unlike the systematisation in the field of scholarly research (by the same Ministry?!), it ignores OECD standards, which distinguish between six scholarly fields (the natural sciences, engineering and technology, medical and health sciences, agriculture and veterinary science, social sciences, and humanist studies and art, with subfield 6.4 of the humanist studies – art – including the history of art). Cf. Frascati Manual, <http://www.oecd.org/sti/inno/frascati-manual.htm>, acc. 11 Nov 2017 at 11:00 AM.

³⁹ However, one should note that the standards for each field differed to a considerable degree, which considerably complicated the accreditation procedure.

⁴⁰ This primarily applies to the consequences of the new standards for calculating the teaching load of professors and lecturers. Regardless of the mode of teaching (individual, group, or collective), it was set up uniformly for the entire University and the average teaching load is limited to 6.6 classes of active teaching (lectures, practice sessions, and other modes of teaching; more recently, newly adopted standards have brought about a certain relaxation in the average teaching load). In the teaching of instruments, the earlier custom of having two classes weekly of individual teaching (of the student's main instrument, as well as the so-called comparative subjects, such as piano, score-reading, chamber music, and the like) had to be reduced to just one class per week; therefore, to arrive at the required number of classes overall (20 in undergraduate programmes, 10 in master's and specialist programmes, and 5 in doctoral programmes), the number of classes was increased for collectively taught subjects (for instance, six classes of choral singing and orchestral performance each), or, defying tradition, certain subjects were redefined as group subjects (comparative piano, score-reading, etc.). To satisfy the standards, the Faculty was forced to increase its teaching staff from 120 in the mid-1970s to 202 in 2018 (the total number of staff is 246).

and specialist studies (one year, 60 ECTS), and the third level – doctoral studies in scholarly research and art (three years – 180 ECTS).⁴¹

The reform also involved the modularization of courses whereby most of them became one-semester courses, although the concept of two-semester courses was occasionally retained in some places, as the Act permitted.⁴² Steps were taken to harmonize the curriculum with the prescribed standards (the allocation of ECTS points, the designation of the number of classes of active teaching per week, the teaching load of each professor and lecturer, the definitions of the aims and outcomes of each course, its contents, reading lists, teaching methods and examination requirements, etc.). These changes all contributed to the transparency of the pedagogical concept because they enabled an insight into the content of each course and its initial reading list, which essentially defines every course.⁴³

At the Faculty of Music, this led to a restructuring of the existing study programmes.⁴⁴ By means of modularization, which essentially meant preserving the tradition of the old departments, which shared all their courses except the main instrument, the following study programmes were established:

⁴¹ The earlier system provided for four years of coursework and an additional fifth year for the final thesis, or five years of coursework with an additional sixth year for the final thesis. The old undergraduate curriculum was transformed into two cycles: undergraduate academic studies and master's studies, with the possibility of a one-year specialisation. The old master's degree (*magistratura*) was practically abolished, while the doctoral degree, which previously took five years, was reshaped into a three-year study programme (which could take no longer than six years in total, including the dissertation). The new Higher Education Act also envisaged the establishment of doctoral studies in art, which would be new in name only, because their basis would be the old concept of master's studies in the field of art.

⁴² Upon the completion of the first accreditation cycle, in practice it became clear that in the humanist field this kind of segmentation did not yield the desired result, so the Faculty for the most part reverted to the concept of two-semester courses. At first, it seemed as though the concept of one-semester courses supported the earlier teaching practice, which involved periodical testing throughout the academic year and that re-designating the collections (*colloquia*, *kolokvijumi*) as first-semester examinations would not constitute an essential change. However, in addition to an immense amount of additional administrative work, one-semester courses also demonstrated a fundamental flaw, because the students evidently missed the earlier process of maturing and systematising newly gained knowledge, drawing connections between what they have learnt, and developing long-term memory.

⁴³ Obviously, there were plans and programmes of study before Bologna as well, but throughout the Faculty's history, they were published only once and even then this included 'most' of the programmes, not all of them.

⁴⁴ At the beginning of the process, there were 25 undergraduate study programmes, 25 master's and specialist study programmes each, while doctoral degrees were available in the fields of musicology, ethnomusicology, music theory, and general music pedagogy.

- **15 undergraduate study programmes – artistic** (composition, conducting, solo singing, piano, strings, wind and brass, harp, guitar, organ, harpsichord, percussion) and **socio-humanist** (musicology, music pedagogy, music theory,⁴⁵ and ethnomusicology);
- **11 master’s study programmes – artistic** (composition, conducting, solo singing, piano, strings, wind and brass, multiple instruments /harp, guitar, organ, harpsichord, percussion/, chamber music) and **socio-humanist** (musicology, music pedagogy, music theory, and ethnomusicology);
- **4 specialist study programmes** (composition and the performing arts in the artistic field and music theory and music pedagogy in the scholarly field);
- **6 doctoral programmes** (composition and the performing arts in the artistic field and musicology, ethnomusicology, music theory, and music pedagogy in the scholarly field).

The next accreditation cycle, with a change in the standards prescribed by the National Council for Higher Education, enabled the process of the modularization of study programmes to continue by grouping all the performing arts together in one performing arts study module, as well as by consolidating all scholarly study programmes in one music study programme in four modules.⁴⁶ The curricula of existing study programmes were appropriately modified; in relation to the earlier practice, the most important innovation concerned the establishment of the Department of Jazz and Popular Music (accredited for 16 students in 2015).

⁴⁵ The idea to establish the Department of Music Theory was there already in the late 1970s, when curricula were drafted for a potential seventh department, but the conditions for its implementation matured only in the mid-2000s. The status of music theory and music pedagogy is quite peculiar, because in the region, these disciplines are often classified as belonging to the artistic not scientific field. Although in Serbia’s legal provisions governing accreditation, music theory and music pedagogy are unequivocally classified as belonging in the field of arts studies, this could not ‘erase’ the essential connection, sometimes even inseparability of these disciplines from art. This makes an obvious impact on the teaching staff entrusted with the implementation of these study programmes, who are officially appointed in both fields – arts studies and art. The *Katedra* and Department of Music Theory are led precisely by two artists, i.e. composers: Dragana Jovanović and Miloš Zatkalik, respectively. The *Katedra* of Music Pedagogy likewise includes teaching staff appointed in the field of art, and the activities of the *Katedra* and Department of Music Pedagogy pertain to solfège and general music pedagogy, not the pedagogy of instrumental performance, which falls under the purview of the corresponding artistic *katedre*.

⁴⁶ While these may seem like formal issues, they do have an impact on the financial aspects of accreditation as well as the nomenclature of professions at the National Qualifications Framework, a document adopted by the National Assembly of the Republic of Serbia.

The reform process refers not only to plans drafted for certain study areas; indeed, essential changes perhaps occurred precisely in the definition of the contents of certain courses, in line with the prescribed standards. Using European experiences as the starting point, the Faculty defined the outcomes of studies for each level of study and then for each course, set the contents and aims for each course, grading methods, initial reading lists, and teaching methods, while the demands were brought in line with the number of credit points assigned to individual courses.⁴⁷

The language used to discuss studying at the Faculty of Music, following its Bologna reform and the first two accreditation cycles at the University of Arts, the Faculty of Music, and its study programmes has evidently changed. It is therefore worth asking whether one may speak of changes in the concept of studying music, its artistic, theoretical, and scholarly disciplines, and the nature of those changes.

In Serbia's system of music education, the Academy/Faculty of Music occupies a special place due to its long tradition. All other institutions of music education in Serbia are predicated on its experiences and for the most part rely on teaching staff trained at our oldest institution of higher education in music. Somewhat exceptional in that regard is the Faculty of Art in Niš, which also employs a certain number of teaching staff trained in Skopje and in Bulgaria. In performance pedagogy, especially when it comes to the piano and violin, there was always a strong influence of the Soviet school, but there is no reason to single it out because the practice of exchanging experiences with other traditions is something that essentially defined pedagogy at the Academy/Faculty of Music in Belgrade from the very beginning and it is considered natural for the Faculty's teaching assistants and professors to embark, upon graduating, on longer and shorter study trips abroad, which has positive effects and benefits the teaching process.⁴⁸ This exchange implies not only an intense collaboration with other European institutions of higher education, but also with artists and scholars who visit Belgrade as guests and use this opportunity to give master classes, lectures, and seminars at the Faculty of Music.⁴⁹ Its openness to change,

⁴⁷ It should be noted that there is currently no research to measure or document the efficacy of these studies and their quality, which means that the effects of these changes have yet to be analysed.

⁴⁸ Very often this hinges on financial support provided by foreign institutions, whether leading ones (Fulbright, Germany's DAAD, Austria's WUS, Sweden's SIDA, TEMPUS, ERASMUS, ERASMUS+, Jean Monnet projects and modules, and the like) or scholarships and fellowships offered by individual governments, states, cultural organisations, and festivals.

⁴⁹ Over the years, visiting lecturers to the Faculty have included the composers Igor Stravin-

gradual and radical alike, has always been part of the institution's development and the Bologna Process may be understood as a signpost in its unbroken line of development and improvement. The changes made the least impact on the Faculty's concept of studying music, which always combined artistic or scholarly with pedagogical competences, which is not common abroad. However, it would be unjustified to introduce the category of progress, especially in terms of linear grading in the field of art and the humanities, particularly in terms of added value. Of course, one may well compare the results of different epochs (for instance, the concepts and scholarly accomplishments of the old undergraduate final dissertations and today's master's final theses), but that would be unjustified both in terms of historical assessment and grading norms. In that regard, one should not draw conclusions exclusively based on objective, quantitative criteria either, disregarding the context. For instance, over the last few decades, one may note a sharp increase in the number of teaching staff, while the number of students, despite the establishment of new departments, is stagnating. Here one must bear in mind that the same period saw a major increase in the number of institutions of higher education in the field of music, but without challenging the elite and prominent position of the Belgrade school or diminishing the interest of students from across Serbia and the region, especially concerning its doctoral programmes. The way that the Faculty marked its 80th anniversary, with its dynamic, high-quality, and attractive study programmes, is confirmation that it still pursues uncompromising demands in terms of the highest professional criteria, openness, willingness to change, as well as resolution to preserve its tradition and heritage.

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sky, Dmitri Shostakovich, and Krzysztof Penderecki (who was also conferred an honorary doctoral degree by the University of Arts), flutist Emmanuel Pahud, violoncellist Mischa Maisky, violinist David Takeno, double-bassists Joseph Niederhammer and Alberto Bocini, pianists Nataša Veljković and Stephen Bishop Kovacevich, ethnomusicologist Izalij Zemcovski, baroque music specialist Predrag Novović, musicologists Elena Sorokina and Richard Taruskin, semiologist Eero Tarasti, and many others. A special honour for the Faculty has been the engagement of its alumni who have pursued major international careers, such as the violinist Stefan Milenković and pianist Aleksandar Madžar.

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