

**JEAN MONNET MODULE:  
 MUSICAL IDENTITIES AND EUROPEAN PERSPECTIVE – AN INTERDISCIPLINARY  
 APPROACH  
 - SYLLABI OF COURSES –**

MIRJANA VESELINOVIĆ-HOFMAN	
EUROPEAN MUSIC IN THE RELATIONSHIPS AMONG ITS AVANT-GARDE IDENTITIES: PRECONDITIONS, ACCOMPLISHMENTS, INTERSECTIONS	
<b>Typology</b>	Lecture Seminar
<b>Description</b>	<p><b>This course addresses to</b> MA and PhD students.</p> <p><b>The aim of the course and seminar</b> is to provide an elaboration of the phenomenon of avant-garde in the field of European music, from the theoretical and analytical angles. Thereby, that field is deliberated in a double sense: as formed by the relationships between the avant-garde ‘epicenters’ and their local variants, and as a ‘net’ of creative exchanges of avant-garde experiences among the European musical cultures that contain avant-garde elements in their ‘biographies’. In that way, each of those cultures is appreciated not only as relevant in itself, in its specificities, that is, as an individual identity, but exactly due to that, as a relevant factor for constituting a kind of the common avant-garde face of European music.</p> <p><b>The learning objectives of the course</b> are to provide students with the knowledge of avant-garde music, its compositional techniques, aesthetics, its artistic and social position.</p> <p><b>Structure of the course:</b></p> <ol style="list-style-type: none"> <li>1) Theoretical approaches to the notion of identity;</li> <li>2) Theoretical approaches to the notion of avant-garde identity;</li> <li>3) The nature and characteristics of avant-garde phenomena and avant-garde identities in European music;</li> <li>4) Psychological, social and aesthetic reasons for the appearance of avant-garde;</li> <li>5) Avant-garde projects and movements in music and forms of their materialization in comparison with the analogous phenomena in other arts;</li> <li>6) The avant-garde utopia;</li> <li>7) Musical achievements of the leading representatives of the European avant-garde identities, from the perspective of the nature of their similarities and differences;</li> <li>8) Mutual dialogues and intersections of avant-garde identities;</li> <li>9) The overall ‘identity-map’ of European musical avant-garde.</li> </ol>

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<b>Impact</b>	The impact of the course on direct and indirect beneficiaries consists of: 1) Acquiring relevant knowledge from the angle of European studies; 2) Increasing the awareness of the artistic and social importance of intercultural dialogues in Europe; 3) Intensifying the need for the exchange processes and communication in the field of music and culture; 4) Increasing tolerance towards diversity; 5) Developing the system of criteria for the redefinition of the notions of the centre and the periphery.			
<b>N° of hours</b>	<b>1<sup>st</sup> acad. year:</b>	<b>2<sup>nd</sup> acad. year:</b>	<b>3<sup>rd</sup> acad. year:</b>	<b>Total over 3 years:</b>
	15	15	15	45
<b>N° of students</b>	40	40	40	120
<b>Discipline of audience</b>	musicology, music performance			
<b>Year/type of study</b>	2 <sup>nd</sup> cycle (Masters)		Doctoral studies	
<b>Nature</b>	Compulsory		New	

**SONJA MARINKOVIĆ**

**SLAVIC OPERA IN THE 19<sup>th</sup> - AND 20<sup>th</sup> - CENTURY MUSIC**

<b>Typology</b>	Lecture Seminar
<b>Description</b>	<p><b>This course addresses students</b> of MA and doctoral degree, with preferably previous knowledge of the history of opera.</p> <p><b>Aims of the course and seminar</b>            In learning and discussing the history of Slavic opera (Russian, Czech, Slovak, Serbian, Bulgarian, Croats, Slovenian traditions) the course should interconnect studies in music/musicology and cultural history of Europe. Students would achieve the skills in interpreting and analyzing the various ideas of national opera as specific cultural phenomenon. The different issues concerning the subject shall be discussed in scope of following topics:</p> <ul style="list-style-type: none"> <li>- The first opera as a sign of birth of national music tradition (nationalism as "a new element in art" /Odoyevsky/);</li> <li>- Opera as Invented Tradition: Nation, History, Identity;</li> <li>- Opera as an interpretation of national history;</li> <li>- Romanticism and fairy tales;</li> <li>- Slavic music drama;</li> <li>- Slavic comic opera;</li> <li>- Wagner and Slavic opera;</li> <li>- Twenty century Slavic opera: new states, old stories;</li> <li>- Late operas of Rimsky-Korsakov;</li> <li>- Czechs opera (<i>Jenufa</i>);</li> <li>- Prokofieff;</li> <li>- Stravinsky;</li> <li>- Shostakovich.</li> </ul> <p><b>Bibliography</b> (selected):</p> <ul style="list-style-type: none"> <li>• Асафьев, Б.: <i>О Музыке Чайковского</i>. Ленинград: Музыка, 1972.</li> <li>• Born, Georgina, <i>Western Music and Its Others</i>. Berkeley: University of California Press, 2000.</li> <li>• Gandhi, Leela: <i>Postcolonial theory: a critical introduction</i>. Sydney: Allen &amp; Unwin, 1998.</li> <li>• Kotnik, Vlado: <i>Opera, Power and ideology: Anthropological Study of a National Art in Slovenia</i>. Frankfurt am Main: Peter Lang, 2010.</li> <li>• Krims, Adam: <i>Music and Urban Geography</i>. New York: Routledge, 2007.</li> <li>• Левашева, О., Михаил Иванович, Глинка, 1–2, Москва: Музыка, 1987.</li> <li>• Morrison, Simon, <i>The People's Artist (Prokofiev's Soviet Years)</i>, New York: Oxford University Press, 2009.</li> <li>• Нестьев, И.: <i>Жизнь Сергея Прокофьева</i>. Москва: Советский композитор, 1973.</li> <li>• Said, Edward W.: <i>Orientalism</i>. London: Penguin books, 2003.</li> <li>• Samson, Jim (Ed.): <i>The Cambridge History of Nineteenth-century Music</i>. New York:</li> </ul>

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<b>Impact</b>	By the end of this course, students will be able to: <ul style="list-style-type: none"> <li>• understand the key dimension of the emerging power of cultural and artistic European integration;</li> <li>• identify and describe the major issues on musical identities in Slavic opera.</li> </ul>			
<b>N° of hours</b>	<b>1<sup>st</sup> acad. year:</b>	<b>2<sup>nd</sup> acad. year:</b>	<b>3<sup>rd</sup> acad. year:</b>	<b>Total over 3 years:</b>
	15	15	15	45
<b>N° of students</b>	40	40	40	120
<b>Discipline of audience</b>	musicology, music performance			
<b>Year/type of study</b>	2 <sup>nd</sup> cycle (Masters)		Doctoral studies	
<b>Nature</b>	Compulsory		Existing	

**"INSIEME- UNITE, UNITE EUROPE!" - INTRODUCTION TO THE EUROVISION SONG CONTEST STUDIES**

<b>Typology</b>	Lecture Seminar
<b>Description</b>	<p><b>This course addresses</b> the student of doctoral degree, with preferably previous knowledge in popular music studies.</p> <p><b>Aims of the course and seminar:</b> In learning, revealing and discussing the history of Eurovision Song Contest, the course should interconnect studies in music/musicology, media, gender/queer, as well as general and cultural history of Europe, hence it could be seen as a part of European Studies. Students would achieve the skills in interpreting and analyzing this particular cultural phenomenon in wider scope of European studies. Starting from the assumption that the history of the united Europe, not only could be read from its annual song contest, but as well seen as constitutive for EU, and from predominantly musicological perspective, the different issues shall be discussed in scope of following topics:</p> <ul style="list-style-type: none"> <li>- EBU - history, importance, present</li> <li>- ESC - early days - production, reception</li> <li>- Yugoslavia and Europe through the lenses of ESC</li> <li>- New Europe - theoretical framework</li> <li>- Spectacle and ESC</li> <li>- Reinventing Europe</li> <li>- Genre of ESC song</li> <li>- West Balkans and EU through the lenses of ESC</li> <li>- West Balkan ESC ballad</li> </ul> <p><b>Bibliography:</b></p> <ul style="list-style-type: none"> <li>• Balibar, Etienne. <i>We, the People of Europe?: Reflections on Transnational Citizenship</i> James Swenson. Princeton, NJ: Princeton University Press, 2004.</li> <li>• Bauman, Zygmunt. <i>Europe: An Unfinished Adventure</i>. Cambridge: Polity Press, 2004.</li> <li>• Beck, Ulrich and Edgar Grande. <i>Cosmopolitan Europe</i>. Trans. Ciaran Cronin. Cambridge: Polity, 2007.</li> <li>• Berezin, M. and M. Schain, eds. <i>Europe Without Borders: Remapping Territory, Citizenship, and Identity in a Transnational Age</i>. Baltimore and London: The Johns Hopkins University Press, 2003.</li> <li>• Bjelic, Dusan I. and Obrad Savic, eds. <i>Balkan as Metaphor: Between Globalization and Fragmentation</i>. Cambridge, Mass.; London: The MIT Press, 2002.</li> <li>• Björnberg, Alf. "Return to ethnicity: The cultural significance of musical change at the Eurovision Song Contest. <i>A Song for Europe</i>. Raykoff and Tobin, eds.</li> <li>• Boatca, Manuela. "The Eastern Margins of Empire." <i>Cultural Studies</i> 21.2 (2007): 368-384.</li> <li>• Bolin, Goran. "Visions of Europe: Cultural Technologies and Nation-States." <i>International Journal of Cultural Studies</i> 9 (2), 2006.</li> <li>• Bohlman, P.V. "The politics of power, pleasure and prayer in the Eurovision Song Contest." <i>Muzikologija</i> 7 (2007)</li> </ul>

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<p style="text-align: center;"><b>Impact</b></p>	<p>By the end of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• understand the key dimension of the emerging power of cultural and artistic European integration;</li> <li>• identify and describe the major issues on popular music in the cultural context;</li> <li>• discuss and outline the main issues such as "Europeanization" and transformative power of music.</li> </ul>			
<p style="text-align: center;"><b>N° of hours</b></p>	<p><b>1<sup>st</sup> acad. year:</b></p> <p style="text-align: center;">15</p>	<p><b>2<sup>nd</sup> acad. year:</b></p> <p style="text-align: center;">15</p>	<p><b>3<sup>rd</sup> acad. year:</b></p> <p style="text-align: center;">15</p>	<p><b>Total over 3 years:</b></p> <p style="text-align: center;">45</p>
<p style="text-align: center;"><b>N° of students</b></p>	40	40	40	120
<p style="text-align: center;"><b>Discipline of audience</b></p>	musicology, music performance			
<p style="text-align: center;"><b>Year/type of study</b></p>	2 <sup>nd</sup> cycle (Masters)		Doctoral studies	
<p style="text-align: center;"><b>Nature</b></p>	Compulsory		Existing	



CONVERGING EUROPEAN MUSICAL IDENTITIES: „UNITY IN DIVERSITY“

Typology

Lecture  
Seminar

Description

**Introduction**

European cultural identity is often defined as “unity in diversity”, regarding a unique feature of its’ dialogic nature and combining without homogenization. The difference itself is seen as a value: not only the basis for cooperation, but a cultural feature itself (Derrida, Habermas). From a variety of divergent theoretical and practical approaches to the notion of identity (race, gender, community, nation, society, religion, psychology, education, etc.), this course will keep within limits of musical identities as a matter of culture, nation and religion. Adornian identity as the site that links a concept to its object, the “thing” refers, among other things, to frequent uses of music as one of the primary ways to create and maintain identities.

The course explores the discourse of musical identity in European area in the historical continuity – from the medieval times to the contemporary world – through a series of paradigmatic examples. Medieval musical identities are observed from the religious and linguistic standpoint, and in comparison between Western and Eastern Christianity; the position of Ottoman empire is discussed through the reception of the Ottoman world in the 18<sup>th</sup> century music, while the Beethoven’s “Ode of Joy” – a piece that had different symbolical position through the history – is explored from the angle of nationalism and its’ role as cultural symbol of Europe, that is, European anthem.

**Structure of the course:**

1. Cultural and musical symbols of Europe
2. Musical identities of the *Slavia Orthodoxa*
3. Eastern and Western Christian hagiographies as a source of knowledge on musical practice
4. European self and Ottoman other: *alla turca* in Mozart’s Kontretanz K 535, *Die Belagerungs Belgrads (The Siege of Belgrade)*
5. “Concert of Europe” and Beethoven
6. Beethoven’s Ninth Symphony and history of Western music
7. Romantic canonization of Beethoven
8. From “Ode to Joy” to the European anthem

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<b>Impact</b>	<p>By the end of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• understand the key dimension of the emerging power of cultural and artistic European integration;</li> <li>• identify and describe the major issues on musical identities;</li> <li>• discuss and outline the main issues such as "Europeanization" and transformative power of music.</li> </ul>			
	<b>1<sup>st</sup> acad. year:</b>	<b>2<sup>nd</sup> acad. year:</b>	<b>3<sup>rd</sup> acad. year:</b>	<b>Total over 3 years:</b>
<b>N° of hours</b>	15	15	15	45
<b>N° of students</b>	40	40	40	120
<b>Discipline of audience</b>	musicology, music performance			
<b>Year/type of study</b>	2 <sup>nd</sup> cycle (Masters)		Doctoral studies	
<b>Nature</b>	Compulsory		New	

## CROSSROADS OF EUROPEAN CULTURAL HISTORY 1 AND 2

<b>Typology</b>	Lecture Seminar
<b>Description</b>	<p><b>Introduction:</b></p> <ol style="list-style-type: none"> <li>1. The course and seminar aim at introducing the most important interpretations of the phenomenon of appearance of a musical work in a writing from the perspective of the European theory, philosophy and aesthetics of music (musical text as a piece of music; notation as a copy of the original; score as an intentional object; musical writing and time structure; music <i>does not exist</i> in score), i.e. from the perspective of the importance of the appearance of the musical writing and the necessity of creative musical analysis of musical text (that is, the creative use, reading and interpretation of musical text of musical works) in the context of an individual interpretative-performing gesture. Based on case studies of specific analysis, insights into literature, and the seminar paper, the course examines and applies a range of options of integrative and creative approach to performing the music piece which is based on the awareness of the existence of those relatively autonomous layers ("liberated area") of music text.</li> <li>2. The course includes the major theoretical approaches to fantasy and ballad principle, as well as to phantasms and narrative in the music (and beyond, art) creation of a wide range from psychoanalytic theories of Freud, Adler and Jung to Lacan and Michael Adams, through the study of the psychology of art (Predrag Ognjenović), "period of aesthetics" (Danko Grlić), theory of creativity (Milos Ilić), or the attempt to found a philosophy imaginary, that is, a "transcendental fiction" (Gilbert Durand), to the questions of living metaphors, story and experiences of time (Paul Ricoeur), rules of art (Pierre Bourdieu), the philosophy of "unconscious processes" (Gordon Globus and Remo Bodei) and psychological and psychoanalytical approach to music (Anthony Storr and Michel Emberty). At the same time, these theoretical approaches are considered in the field of musical fantasies and ballads in the history of music from the Middle Ages to the present day.</li> </ol> <p><b>Crossroads of European Cultural History 1 - <i>The Fantasy and Ballad Principle in Music (Interdisciplinary Approach):</i></b></p> <ol style="list-style-type: none"> <li>1. European history of the fantasy as a musical genre</li> <li>2. European history of the ballad as a musical genre</li> <li>3. Musical fantasy as the "second scene" of music</li> <li>4. Space as the <i>a priori</i> form of fantastic; time and fantasy</li> <li>5. Ballad and its music protonarrative cocoon; narrated time and the time of narration, narrative and discourse, diegetic and mimetic, temporal distance and performativity</li> </ol>

**Crossroads of European Cultural History 2 - Music Interpretation and Music Text in the Context of Intertextuality (Interdisciplinary Approach):**

1. The phenomenon of music text
2. Integrative and creative approach to performing music text
3. Intertextual European traces – case study of Claude Debussy: *Prélude à l'après-midi d'un faune*
4. Intertextual European traces – case study of Richard Strauss: *Ariadne auf Naxos*
5. Intertextual European traces – case study of Pierre Boulez: *Le Marteau sans maître*; and Luciano Berio: *Sequenza VI* for viola solo

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<b>Impact</b>	<p>By the end of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• understand the key dimension of the emerging power of cultural and artistic European integration;</li> <li>• identify and describe the major issues on musical intertextuality;</li> <li>• discuss and outline the main issues such as "Europeanization" and transformative power of music.</li> </ul>			
<b>N° of hours</b>	<b>1<sup>st</sup> acad. year:</b> 15	<b>2<sup>nd</sup> acad. year:</b> 15	<b>3<sup>rd</sup> acad. year:</b> 15	<b>Total over 3 years:</b> 45
<b>N° of students</b>	40	40	40	120
<b>Discipline of audience</b>	musicology, music performance			
<b>Year/type of study</b>	2 <sup>nd</sup> cycle (Masters)		Doctoral studies	
<b>Nature</b>	Compulsory		Existing	

**MARIJA MASNIKOSA**

**APPLIED MUSICAL SEMIOTICS: TRACES OF EUROPEAN MUSICAL POSTMODERNISM IN SERBIAN POSTMODERN MUSIC**

**Typology**

Lecture  
Seminar

**Description**

**Introduction:**

The academic goal of the course is to relate European musical heritage and focus European elements in Serbian postmodern music using musical semiotics as an interpretative tool.

Significantly influenced by general semiotics concepts based on de Saussure's and Peirce's works, musical semiotics began to grow in the second half of the 20th Century. From its first steps it was a structuralist discipline, focusing European musical heritage in interdisciplinary, intercultural and even transcultural manner. It developed in different ramifications due to various theoretical influences (Chomsky's generative grammatics, Schenker's theory of in-depth structure, generative analytical theory of Lerdahl and Jackendoff, Asafyev's intonation theory, and Greimas' narrative grammar and theory of semeanalysis, etc.). Among various theoretical orientations in contemporary musical semiotic - musical narratology, musical discourse theory and the semiotics of musical space have been largely the province of European researchers.

**The academic aim of this course** is awareness-raising of the presence of European elements and principles in Serbian postmodern music. Furthermore, focusing and analyzing European elements and cultural values in postmodernist Serbian music, the course will encourage specifically musicological approach to intercultural communication in the process of European integration and will increase the awareness of the role of each musical culture and intercultural dialogue in building the European identity.

**The learning objectives are:**

- to enhance students' understanding of the crucial issues in musical semiotics as a discipline of contemporary systemic musicology;
- to encourage the students' interdisciplinary problem-oriented research in musicology, using musical semiotics
- to stress the influence of European musical and cultural values on Serbian postmodern music, and,
- to increase students' awareness of the role of dialogue and cultural diversity in integration processes of European culture.

**Structure of the course :**

1. Music and meaning – history of musical semiotics
2. Linguistics and structuralist theories of musical signification
3. Theory of intonation

4. Pierces theory of signs applied to music
5. Musical discourse theory
6. Musical narrativity and intertextuality
7. Theories of musical topoi
8. Tarasti's theory of musical semiotics
9. Theory of musical gestures
10. Expressive genres in music
11. Musical signs in European and Serbian postmodern music
12. Musical narrativity of European and Serbian postmodern music
13. Gesture analysis of European and Serbian postmodern music
14. Expressive genres in European and Serbian postmodern music
15. Intertextuality in European and Serbian postmodern music

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<b>Impact</b>	<p>The direct and indirect impact of the course consists of: 1) Acquiring relevant knowledge of the issues of current European musical semiotics; 2) Introducing the European-level in teaching and studying of musical semiotics; 3) Increasing the awareness of the unifying process of European culture, very intensively unfolding through music 4) Intensifying the need for introducing specific European studies in the field of musicology.</p>

	<b>1<sup>st</sup> acad. year:</b>	<b>2<sup>nd</sup> acad. year:</b>	<b>3<sup>rd</sup> acad. year:</b>	<b>Total over 3 years:</b>
<b>N° of hours</b>	15	15	15	45
<b>N° of students</b>	40	40	40	120
<b>Discipline of audience</b>	musicology, music performance			
<b>Year/type of study</b>	2 <sup>nd</sup> cycle (Masters)		Doctoral studies	
<b>Nature</b>	Compulsory		New	

**DRAGANA STOJANOVIĆ-NOVIČIĆ**

**EUROPEAN COMPOSERS OF THE TWENTIETH AND TWENTY-FIRST CENTURIES: CORRELATIONS BETWEEN BIOGRAPHICAL SPOTS AND COMPOSITIONAL STRATEGIES**

**Typology**

Lecture  
Seminar

**Description**

**The aim of this course** is to establish a connection between some crucial biographical moments of the composer's life and the direction of his compositional strategy at that time. Sometimes the social turbulences basically changed the context of composer's life: Olivier Messiaen, for instance, was imprisoned in the concentration camp during the WW II. However, that was the time when he wrote his influential *Quartet for the End of Time*. Igor Stravinsky felt that he couldn't live in a stormy atmosphere of Russia in the dawn of communism. But the act of leaving the country intensified his efforts to implement elements of Russian folklore into his musical creations. The survey will include 20<sup>th</sup>- and 21<sup>st</sup>-century European composers of several nations – from Russia, Hungary, France, Greece, Serbia, Slovenia: Igor Stravinsky, Edgar Varèse, Olivier Messiaen, Iannis Xenakis, György Ligeti, Aleksandar Obradović, Vinko Globokar, Rajko Maksimović.

**Structure of the course:**

1. Igor Stravinsky in Switzerland – References to Russia
2. Béla Bartók: Longing for Home – Hungarian Folklore across the Ocean
3. Why did Varèse choose USA?, or: France was not enough
4. Olivier Messiaen in War Camp: Music behind Bars
5. Iannis Xenakis and the Question of Freedom: Escape from Greece
6. György Ligeti: The West after East – Encounter with Electronics
7. Aleksandar Obradović, Rajko Maksimović: Looking for Electronic Equipment (from Eastern Europe to Western Europe and USA)
8. Vinko Globokar: from Miner's Family to French Elite

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<b>Impact</b>	<p>By the end of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• understand the key dimension of the emerging power of cultural and artistic European integration;</li> <li>• identify and describe the major issues on musical biographies in the historical context;</li> <li>• discuss and outline the main issues such as "Europeanization" and transformative power of music.</li> </ul>			
<b>N° of hours</b>	<b>1<sup>st</sup> acad. year:</b>	<b>2<sup>nd</sup> acad. year:</b>	<b>3<sup>rd</sup> acad. year:</b>	<b>Total over 3 years:</b>
	15	15	15	45
<b>N° of students</b>	40	40	40	120
<b>Discipline of audience</b>	musicology, music performance			
<b>Year/type of study</b>	2 <sup>nd</sup> cycle (Masters)		Doctoral studies	
<b>Nature</b>	Compulsory		New	



19<sup>th</sup>-CENTURY OPERA AND REVOLUTION IN EUROPEAN CONTEXT

Typology

Lecture  
Seminar

Description

**Introduction**

The course is conceived with aim to provide two basic insights: first, into the spread of revolutionary ideas and movements through the European continent in 19<sup>th</sup> century (basically during the first half of it), and, second, to highlight the role of opera in this process. Opera is discussed not only as work of art exposed to the influence of revolutionary political ideas, but also as the significant driver of revolution. In the first half of 19<sup>th</sup>-century revolutionary forces in Europe are liberalism and radical republicanism. In the second half, however, the ideological configuration of Europe becomes more complex and leads to the formation of something that, at first glance, resembles an oxymoron: the revolutionary conservatism. While the revolutionary conservatism gains real political strength only in 20<sup>th</sup> century, it is decisively shaped already in 19<sup>th</sup> century and one of its most important “ingredients” is, right from the beginning, opera. In order to investigate these complex interactions in its European context, the course will focus on a link between Daniel-François-Esprit Auber’s opera *La Muette de Portici* and something that could be called Richard Wagner’s “tetralogy” - its first draft (*Siegfrids Tod*), its full exposure (*Der Ring des Nibelungen*), and its ideological finalisation (*Parsifal*). Through this operas the revolutionary dynamics of 19<sup>th</sup>-century Europe could be reconstructed: beginning with liberals in 1830, culminating with radical republicans in 1848/1849 and undergoing conservative change in last decades of century.

**Structure of the course**

**Part I: Revolutionary movements in Europe in the first Half of 19<sup>th</sup>-Century**

1. Revolutionary politics of liberals in 1830: France and Netherlands
2. Revolutionary politics of radical republicans in 1848/1849: France and Germany
3. Revolutionary opera in Paris and Bruxelles (1830): Auber’s *La Muette de Portici*
4. Wagner’s Reception of Auber’s *La Muette de Portici*
5. Revolutionary opera *in nuce* in Dresden (1848/1849): Wagner’s *Siegfrids Tod*

**Part II: Revolutionary Conservatism in German Reich**

6. Revolutionary consequences of right-wing extremist politics in German Reich
7. Wagner’s *Der Ring des Nibelungen* in Bayreuth 1876: German and European Context
8. Wagner’s *Parsifal* in Bayreuth 1882: German and European Context

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- Sarah Hibberd, “*La Muette* and her context”, David Charlton (ed.), *The Cambridge Companion to Grand Opera*, Cambridge University Press, 2003, pp. 149–167;

	<ul style="list-style-type: none"> <li>• Hobsbawm, E. J., <i>The Age of Revolution. 1789–1848</i>, New York, Vintage Books, 1996;</li> <li>• Thomas Grey, “Richard Wagner and the legacy of French grand opera”, David Charlton (ed.), <i>The Cambridge Companion to Grand Opera</i>, Cambridge University Press, 2003, pp. 321–343;</li> <li>• Dragana Jeremić-Molnar and Aleksandar Molnar: <i>Myth, Ideology, and Mystery in the Richard Wagner’s Tetralogy. “Der Ring des Nibelungen” and “Parsifal”</i>, Belgrade, Zavod za udžbenike i nastavna sredstva, 2004, 478 p.</li> <li>• Dragana Jeremić-Molnar: <i>Richard Wagner, constructor of "genuine" reality. Regeneration through Bayreuther Festspiele</i>, Belgrade, Book Factory, 2007, 396 p;</li> <li>• Hervé Lacombe, “The ‘machine’ and the state”, David Charlton (ed.), <i>The Cambridge Companion to Grand Opera</i>, Cambridge University Press, 2003, pp. 21–42;</li> <li>• Richard Wagner, “Reminiscences of Auber (1871)”, <i>Richard Wagner’s Prose Works. Vol. 5: Actors and Singers</i>, William Ashton Ellis (trans.), London, Kegan Paul, Trench, Trübner &amp; Co., Ltd., 1895.</li> <li>• Richard Wagner, “Opera and Drama”, <i>Richard Wagner’s Prose Works. Vol. 2: Opera and Drama</i>, William Ashton Ellis (trans.), London: Kegan Paul, Trench, Trübner &amp; Co., Ltd., 1900.</li> </ul>			
<b>Impact</b>	<p>By the end of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• understand the key dimension of the relations between revolutionary ideas in the 19th century Europe and opera;</li> <li>• identify and describe the major issues on integrative processes through the history;</li> <li>• discuss and outline the main issues such as "Europeanization" and transformative power of music.</li> </ul>			
	<b>1<sup>st</sup> acad. year:</b>	<b>2<sup>nd</sup> acad. year:</b>	<b>3<sup>rd</sup> acad. year:</b>	<b>Total over 3 years:</b>
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<b>Nature</b>	Compulsory		New	