

Academy of Arts in Banská Bystrica
Faculty of Performing Arts



Course information sheets

study programme: **Composition**

level of study: **Bachelor's degree**



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Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko25/22	Course title: Analysis of a piece of music 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be familiar with grant schemes in Slovakia and abroad - know the structure of individual grants and projects - Know how to conceptually develop project proposals for specific types of grant schemes (FPU, Tatrabanka Foundation, KEGA, etc.) - from proposal conception to implementation	
Brief outline of course (contents standard): - Grant schemes in Slovakia - International grant schemes - Internal structure of grant schemes - Preparation and elaboration of a proposal for an art project - Preparation and elaboration of a proposal for a scientific project	
Recommended literatue: HAGOORT, Giep. 2009. Umělecký management v podnikatelském stylu. Praha: Kant. 2009. ISBN: 978-80-7437-008-3 THOMPSON Don. 2010. Jak prodat vycpaného žraloka za 12 milionů dolarů : prapodivné zákony ekonomiky současného umění a aukčních domů, Zlín: Kniha Zlín. ISBN: 978-8087162-58-3	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 13, Individual creative work: 30, Self-study: 17	

Course assessment								
Total number of assessed students: 4								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko26/22	Course title: Analysis of a piece of music 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be familiar with grant schemes in Slovakia and abroad - know the structure of individual grants and projects - Know how to conceptually develop project proposals for specific types of grant schemes (FPU, Tatrabanka Foundation, KEGA, etc.) - from proposal conception to implementation	
Brief outline of course (contents standard): Consultations on selected project types. Development of one project focusing on the areas of - workshops, competitions, international mobility	
Recommended literatue: HAGOORT, Giep. 2009. Umělecký management v podnikatelském stylu. Praha: Kant. 2009. ISBN: 978-80-7437-008-3 THOMPSON Don. 2010. Jak prodat vycpaného žraloka za 12 milionů dolarů : prapodivné zákony ekonomiky současného umění a aukčních domů, Zlín: Kniha Zlín. ISBN: 978-8087162-58-3	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 13, Individual creative work: 30, Self-study: 17	

Course assessment								
Total number of assessed students: 4								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP099/22	Course title: Bachelor Thesis Seminar 1
Type, load and method of educational activities: Type: Lecture / Seminar Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 1	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - Active and independent activity in developing the topic of work based on the standard form (40%) - The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade.	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student: - learns how to obtain and process professional information for the needs of presenting a given topic - acquire information on how to produce a professional text and how to prepare for public speaking - will be able to produce all types of professional theses based on the set standards - be able to work with bibliographic information, copyright protection and ethical requirements when presenting work - be able to prepare for the defence of the thesis	
Brief outline of course (contents standard): 1. Defines different types of final theses, professional outputs 2. Focuses on mastering the preparation and processing of a professional text according to academic standards 3. Preparing for the output and presenting the thesis to a forum of experts	
Recommended literatue: MEŠKO, Dušan; KATUŠČÁK, Dušan; FINDRA, Ján a kolektív. 2013. Akademická príručka. Martin. Osveta. ISBN 9788080633929	
Language of instruction: Slovak	
Notes: Total student load per semester is 30 hours (1 credit/30h of work) Lecture: 13, Individual creative work: 10, Self-study: 7	

Course assessment								
Total number of assessed students: 5								
A	ABS	B	C	D	E	FX	ODP	Uzn.
80.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	20.0
Instructor: Prof. MgA. Ing. Ivo Medek, Ph.D.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko07/22	Course title: Bachelor Thesis Seminar 2
Type, load and method of educational activities: Type: Lecture / Seminar Recommended load (in hours): Weekly: 0 / 1 Whole study period total: 0 / 13 Method : present	
Number of credits: 1	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - Active and independent activity in developing the topic of work based on the standard form (40%) - The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade.	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student: - learns how to obtain and process professional information for the needs of presenting a given topic - acquire information on how to produce a professional text and how to prepare for public speaking - will be able to produce all types of professional theses based on the set standards - be able to work with bibliographic information, copyright protection and ethical requirements when presenting work - be able to prepare for the defence of the thesis	
Brief outline of course (contents standard): 1. Defines different types of final theses, professional outputs 2. Focuses on mastering the preparation and processing of a professional text according to academic standards 3. Preparing for the output and presenting the thesis to a forum of experts	
Recommended literatue: MEŠKO, Dušan; KATUŠČÁK, Dušan; FINDRA, Ján a kolektív. 2013. Akademická príručka. Martin. Osveta. ISBN 9788080633929	
Language of instruction: Slovak	
Notes: The total student load per semester is 30 hours (1 credit/30h of work) Lecture: 13h, Individual creative work: 10h, Self-study: 7h	

Course assessment								
Total number of assessed students: 5								
A	ABS	B	C	D	E	FX	ODP	Uzn.
80.0	0.0	20.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: Prof. MgA. Ing. Ivo Medek, Ph.D.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko27/22	Course title: Basics of Notation Programmes 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Know the different types of notation programs, - Manual dexterity in working with notation programs such as Sibelius, Finale print music, Encore, Musescore, etc, - Be able to create scores of any instrumental grouping, be able to create audio and pdf format from written scores.	
Brief outline of course (contents standard): - Sibelius - basic characteristics of the program, working with individual components of the program - Finale print music - characteristics of the program, working with the individual components of the course - Graphic and formal aspects of the created score - notation (creation) of scores of different instrumentation - Possibilities of creating a sound recording of the created score	
Recommended literatue: Sibelius - Manuál k programu Finale print music. Manuál k programu BREZINA, Pavol. 2013. Edukačné softvéry v hudobnom vzdelávaní. Nitra: Univerzita Konštantína filozofa, Pedagogická fakulta. ISBN 978-80-558-0282-4. MAKEMUSIC Inc. 2007. Elementary Harmony Finale Printmusic Music Notation Software: Theory and Practice. Pearson College Division 2007. ISBN 0132348349 VINCENT Leonard, THOMAS Rudolph. 2011. Sibelis: A Comprehensive Guide to Sibelius Music Notation Software. Hal Leonard Corporation 2011. 460s. ISBN 1423488474 VONDRÁČEK, Josef. 2005. Sibelius – notace skladeb na počítači. Brno: CP Books. ISBN 80-251-0673-X	

Language of instruction: Slovak								
Notes: The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 13, Individual creative work: 30, Self-study: 17								
Course assessment Total number of assessed students: 10								
A	ABS	B	C	D	E	FX	ODP	Uzn.
70.0	0.0	30.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: Mgr. art. Pavol Béreš								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko28/22	Course title: Basics of Notation Programmes 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the different types of notation programs - manual dexterity in working with notation programs such as Sibelius, Finale print music, Encore, Musescore, etc, - Be able to create scores of any instrumental grouping, be able to create audio and pdf format from written scores.	
Brief outline of course (contents standard): - Sibelius - working with individual program components - Finale print music - working with individual components of the course - Graphic and formal aspects of the created score - notation (creation) of scores of different instrumentation - Possibilities of creating a sound recording of the created score	
Recommended literatue: Sibelius - Manuál k programu Finale print music. Manuál k programu BREZINA, Pavol. 2013. Edukačné softvéry v hudobnom vzdelávaní. Nitra: Univerzita Konštantína filozofa, Pedagogická fakulta. ISBN 978-80-558-0282-4. MAKEMUSIC Inc. 2007. Elementary Harmony Finale Printmusic Music Notation Software: Theory and Practice. Pearson College Division 2007. ISBN 0132348349 VINCENT Leonard, THOMAS Rudolph. 2011. Sibelis: A Comprehensive Guide to Sibelius Music Notation Software. Hal Leonard Corporation 2011. 460s. ISBN 1423488474 VONDRÁČEK, Josef. 2005. Sibelius – notace skladeb na počítači. Brno: CP Books. ISBN 80-251-0673-X	
Language of instruction:	

Slovak								
Notes: The student's total workload by credit is 60 hours per semester (1K/30 hours of work). 13, Individual creative work: 30, Self-study: 17								
Course assessment Total number of assessed students: 10								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: Mgr. art. Pavol Béreš								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz60/22	Course title: Basics of conducting and leading ensembles 1
Type, load and method of educational activities: Type: Lecture / Practical Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 50% - Rehearsal of 2 compositions 50%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basics of conducting, the basic tact schemes; - be able to explain and explain the differences between conducting a choir and an orchestra; - understand the tact schemes and their meaning; - be able to conduct simpler choral works; - able to conduct simpler orchestral works; - Able to assess and study works from a conducting and compositional point of view;	
Brief outline of course (contents standard): Fundamentals of conducting: attitude, basic schemes. Playing choral and orchestral works at the piano and conducting these works.	
Recommended literatue: REŽUCHA, Bystrík, - PARÍK, Ivan. 2006. Ako dirigovať. Hudobné centrum: Bratislava. ISBN: 8088884772 BROŽ, Jaroslav – KAŇÁK, Zdeněk: Základy dirigování; PANTON: Praha. 35-056-82 MICKA, Vít. 2013. Knížka o dirigování; AMU: Praha. ISBN 978-80-7331-282-4 BRUCKNER, Anton: Locus iste; Oxford University Press, ISBN-10019341788 X MOZART, Wolfgang Amadeus: Così fan tutte, ouverture; Eulenburg, ISBN-10: 019341788X SUCHOŇ, Eugen: Aká si mi krásna; archív pedagóga Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
Language of instruction: Slovak	
Notes: Total student load per semester is 60 hours (1 credit/30hrs of work) 13h Individual creative work: 20h	

Self-study: 27h								
Course assessment								
Total number of assessed students: 2								
A	ABS	B	C	D	E	FX	ODP	Uzn.
50.0	0.0	50.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor:								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz61/22	Course title: Basics of conducting and leading ensembles 2
Type, load and method of educational activities: Type: Lecture / Practical Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 50% - Rehearsal of 2 compositions 50%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know and explain the differences between choral and orchestral conducting, their application in practice; - to be able to carry out an interpretative and technical analysis of a work; - understand the basic principles of cooperation between composer, conductor and ensemble; - be able to work with and practically conduct a chamber ensemble; - Able to study compositions from the conducting and compositional aspects and apply them by working with a chamber ensemble;	
Brief outline of course (contents standard): Strengthening the technical fundamentals of conducting and the independence of the hands. Study of 19th and 20th century works. Composite and combined baton schemes. Collaboration with live musicianship - chamber ensemble.	
Recommended literatue: REŽUCHA, Bystrík, - PARÍK, Ivan. 2006. Ako dirigovať. Hudobné centrum: Bratislava. ISBN: 8088884772 BROŽ, Jaroslav – KAŇÁK, Zdeněk: Základy dirigování; PANTON: Praha. 35-056-82 MICKA, Vít. 2013. Knížka o dirigování; AMU: Praha. ISBN 978-80-7331-282-4 OČADLÍK, Mirko. 1956. Svět orchestru; SNKLHU: Praha. MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny. 2000, ISBN 80-7106-238-3 BEETHOVEN, Ludwig: Symphony 1 C dur, op. 21. Dover New York, ISBN 13 : 9780486260334 HÄNDEL, Georg Friedrich: Sarabanda; ISBN 10 : 0825891671 Vlastné diela študentov kompozície Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	

Language of instruction: Slovak								
Notes: Total student load per semester is 60 hours (1 credit/30hrs of work) 13h Individual creative work: 20h Self-study: 27h								
Course assessment Total number of assessed students: 5								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	80.0	20.0	0.0	0.0	0.0	0.0	0.0
Instructor:								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz62/22	Course title: Basics of conducting and leading ensembles 3
Type, load and method of educational activities: Type: Lecture / Practical Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 30% - Rehearsal of songs 30% - Public concert 40%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basics of psychological work with an artistic team; - to be able to formulate specific interpretative requirements; - understand the artistic and psychological preparation of the individual and the ensemble for concert performance; - be able to be a motivating, artistically connecting element; - Able to study scores of compositions from a conducting and compositional point of view and apply in practice.	
Brief outline of course (contents standard): Study of scores by composers of the 20th and 21st centuries. Deepening and automation of conductor's tact schemes, independence of hands. Collaboration with a vocal or instrumental chamber ensemble. Psychological preparation for a concert - individual, collective.	
Recommended literatue: REŽUCHA, Bystrík, - PARÍK, Ivan. 2006. Ako dirigovať. Hudobné centrum: Bratislava. ISBN: 8088884772 BROŽ, Jaroslav – KAŇÁK, Zdeněk: Základy dirigování; PANTON: Praha. 35-056-82 MICKA, Vít. 2013. Knížka o dirigování; AMU: Praha. ISBN 978-80-7331-282-4 OČADLÍK, Mirko. 1956. Svět orchestru; SNKLHU: Praha. MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny. 2000, ISBN 80-7106-238-3 Vybrané diela skladateľov 20. stor. Vlastné diela študentov kompozície Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	

Language of instruction: Slovak								
Notes: Total student load per semester is 60 hours (1 credit/30hrs of work) 13h Individual creative work: 20h Self-study: 27h								
Course assessment Total number of assessed students: 5								
A	ABS	B	C	D	E	FX	ODP	Uzn.
40.0	0.0	40.0	20.0	0.0	0.0	0.0	0.0	0.0
Instructor:								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn313/22	Course title: Basics of playing percussion instruments 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for passing the course with regard to the level of maturity: Major scales - fifth circle up to 4 shifts, decompositions, D7 3 etudes or lighter recitals on xylophone, vibraphone, or marimba 4 etudes on small drum Fundamentals of rudimental interpretation Prerequisites for the practical examination (final performance): 1 etude melodic instruments 1 etude small drum Playing by heart is not a prerequisite	
Educational outcomes (performance standard): Upon successful completion of the 1st semester learning process, the student will: Be able to take more advanced technical training on a musical instrument. Understand more advanced elements of melodic percussion and small drum techniques as well as basic elements of selected orchestral instruments, further developing limb coordination while playing a percussion ensemble - to have more advanced skills in playing the percussion instruments in question, knowledge of specific elements in notation and ways of creating them - be capable of elementary coordination of the limbs when playing a set of percussion instruments, practical skill of more advanced technical elements in playing melodic percussion instruments and the small drum. He expands his overview in the instructional and performance literature for percussion instruments as well as his music-theoretical knowledge in a practical level.	
Brief outline of course (contents standard): - chromatic and whole-tone scale play - playing etudes and technical exercises with a focus on the further development of technique, with a gradual increase in the demands on practical solutions to technical problems - playing selected orchestral instruments - playing a set of percussion instruments	

- playing technical exercises and selected compositions

Recommended literatue:

ŽIVKOVIČ, Nebojša Jovan. Funny Mallets, - výber (archív pedagóga)
ŽIVKOVIČ, Nebojša Jovan. Funny Marimba – výber (archív pedagóga)
ŽIVKOVIČ, Nebojša Jovan. Funny vibrafón – výber (archív pedagóga)
AGOSTINI, Dante. Rhythmic Solfeggio (archív pedagóga)
WILCOXON, Charlie. The All American Drummers – výber, (archív pedagóga)
WILCOXON, Charlie. The Modern Rudimental Swing solos, (archív pedagóga)
KNAUER, Heinrich. Paukenschule, (archív pedagóga)
KUBÁNEK, Libor. Škola hry na bicí soupravu – výber, (archív pedagóga)
Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 30 hours per semester (1K/30 hours of work).
13h
Individual creative work: 12 h
Self-study: 5 h

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn314/22	Course title: Basics of playing percussion instruments 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Prerequisites for the course: - you decide 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the course with regard to the level of maturity: Molar scales - quintal circle up to 4 shifts, decompositions, zm7 3 etudes or lighter recitals on xylophone, vibraphone, or marimba 4 etudes on small drum Fundamentals of rudimental interpretation 2 Prerequisites for the practical examination (final performance): 1 etude melodic instruments 1 etude small drum Playing by heart is not a requirement	
Educational outcomes (performance standard): Upon successful completion of the 2nd semester learning process, the student will: <ul style="list-style-type: none"> - be able to have a basic orientation on a musical instrument as part of the technical training. He/she will reinforce the penetration of music theory into practice in the study of minor scales in the fifth circle, chords, and etudes. - Understand the basic elements of melodic percussion and small drum technique. - To have a basic proficiency in playing the percussion instruments in question, knowledge of specific elements in notation and how to create them. - be able to practice the basic technical elements in playing melodic percussion instruments and small drum. Expands his/her survey of the instructional and performance literature for percussion instruments, as well as his/her music theoretical knowledge in a practical 	
Brief outline of course (contents standard): <ul style="list-style-type: none"> - playing minor scales of the fifth circle in 4 shifts, playing minor and major chord decompositions, zm7 - playing etudes and technical exercises with a focus on further development of technique, with gradually increasing demands on practical solutions to technical problems - playing technical exercises and selected compositions 	

Recommended literatue:

PETERS, Mitchell. Fundamental Method for Mallets
 PERKINS, Phill. The Fundamental Approach to Rudimental Snare Drum
 AGOSTINI, Dante. Rhythmic Solfeggio
 WILCOXON, Charlie. The All American Drummers - výber
 Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 30 hours per semester (1K/30 hours of work).
 13h
 Individual creative work: 12 h
 Self-study: 5 h

Course assessment

Total number of assessed students: 2

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	100.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn315/22	Course title: Basics of playing percussion instruments 3
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Molar scales - quart circle up to 4 shifts, decomposition, zm7 3 etudes or lighter recitals on xylophone, vibraphone, or marimba 4 etudes on small drum 4 etudes on timpani Fundamentals of playing orchestral percussion instruments (timpani, cymbals, tambourine,...) Fundamentals of playing a percussion set Prerequisites for the practical examination (final performance): 1 etude melodic instruments 1 etude small drum - classical interpretation 1 etude small drum - rudimentary interpretation 1 etude timpani Playing by heart is not a prerequisite	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: Upon successful completion of the 3rd semester education process, the student will: - Be capable of more advanced orientation on a musical instrument as part of technical training. He/she will reinforce the penetration of music theory into practice in the study of minor scales in the quartet circle, chords, and etudes. - Understand the more advanced elements of melodic percussion technique, small drum as well as the basic elements of selected orchestral instruments, basic limb coordination when playing a percussion ensemble - have more advanced skills in playing the percussion instruments in question, knowledge of specific elements in notation and how to create them. - capable of elementary coordination of the limbs when playing a set of percussion instruments, practical skill of more advanced technical elements in playing melodic percussion instruments and	

small drum. Expands his/her survey of the instructional and performance literature for percussion instruments, as well as his/her music-theoretical knowledge in a practical level.

Brief outline of course (contents standard):

playing minor scales of the quartet circle in 4 shifts, playing minor and major chord decompositions, zm7

playing etudes and technical exercises with a focus on further development of technique, with a gradual increase in demands on practical solutions to technical problems

playing selected orchestral instruments

the basics of playing a set of percussion instruments

playing technical exercises and selected compositions

Recommended literatue:

PETERS, Mitchell. Fundamental Method for Mallets

ŽIVKOVIČ, Nebojša Jovan. Funny Mallets - výber

AGOSTINI, Dante. Rhythmic Solfeggio

WILCOXON, Charlie. The All American Drummers - výber

KNAUER, Heinrich. Paukenschule

KUBÁNEK, Libor. Škola hry na bicí soupravu - výber

Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 30 hours per semester (1K/30 hours of work).

13h

Individual creative work: 12 h

Self-study: 5 h

Course assessment

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn316/22	Course title: Basics of playing percussion instruments 4
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for passing the course with regard to the level of maturity: Chromatic, whole-tone scale 3 etudes or lighter recitals on xylophone, vibraphone, or marimba 4 etudes on small drum 4 etudes on timpani Perfecting coordination on a percussion set Fundamentals of playing orchestral percussion instruments (timpani, cymbals, tambourine,...) Prerequisites for the practical examination (final performance): 1 etude melodic instruments 1 etude small drum - classical interpretation 1 etude small drum - rudimentary interpretation 1 etude timpani 1 etude on percussion set Playing by ear is not a requirement	
Educational outcomes (performance standard): Upon successful completion of the 4th semester learning process, the student will: <ul style="list-style-type: none"> - be able to take a more advanced orientation on a musical instrument as part of their technical training. - Understand more advanced elements of melodic percussion and small drum technique as well as basic elements of selected orchestral instruments, further developing limb coordination while playing a percussion ensemble - to have more advanced skills in playing the percussion instruments in question, knowledge of specific elements in notation and ways of creating them - be capable of elementary coordination of the limbs when playing a set of percussion instruments, practical skill of more advanced technical elements in playing melodic percussion instruments and the small drum. He expands his overview in the instructional and performance literature for percussion instruments as well as his music-theoretical knowledge in a practical level. 	

Brief outline of course (contents standard):

- chromatic and whole-tone scale play
- playing etudes and technical exercises with a focus on the further development of technique, with a gradual increase in the demands on practical solutions to technical problems
- playing selected orchestral instruments
- playing a set of percussion instruments
- playing technical exercises and selected compositions

Recommended literatue:

ŽIVKOVIČ, Nebojša Jovan. Funny Mallets, - výber
ŽIVKOVIČ, Nebojša Jovan. Funny Marimba - výber
ŽIVKOVIČ, Nebojša Jovan. Funny vibrafón - výber
AGOSTINI, Dante. Rhythmic Solfeggio
WILCOXON, Charlie. The All American Drummers - výber
WILCOXON, Charlie. The Modern Rudimental Swing solos
KNAUER, Heinrich. Paukenschule
KUBÁNEK, Libor. Škola hry na bicí soupravu – výber
Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 30 hours per semester (1K/30 hours of work).

13h

Individual creative work: 12 h

Self-study: 5 h

Course assessment

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn317/22	Course title: Basics of playing percussion instruments 5
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Molar scales - quart circle up to 4 shifts, decomposition, zm7 3 etudes or lighter recitals on xylophone, vibraphone, or marimba 4 etudes on small drum 4 etudes on timpani Fundamentals of playing orchestral percussion instruments (timpani, cymbals, tambourine,...) Fundamentals of playing a percussion set Prerequisites for the practical examination (final performance): 1 etude melodic instruments 1 etude small drum - classical interpretation 1 etude small drum - rudimentary interpretation 1 etude timpani Playing by heart is not a prerequisite	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: Upon successful completion of the 5th semester education process, the student will: - Be capable of more advanced orientation on a musical instrument as part of technical training. He/she will reinforce the penetration of music theory into practice in the study of minor scales in the quartet circle, chords, and etudes. - Understand the more advanced elements of melodic percussion technique, small drum as well as the basic elements of selected orchestral instruments, basic limb coordination when playing a percussion ensemble - have more advanced skills in playing the percussion instruments in question, knowledge of specific elements in notation and how to create them. - capable of elementary coordination of the limbs when playing a set of percussion instruments, practical skill of more advanced technical elements in playing melodic percussion instruments and	

small drum. Expands his/her survey of the instructional and performance literature for percussion instruments, as well as his/her music-theoretical knowledge in a practical level.

Brief outline of course (contents standard):

playing minor scales of the quartet circle in 4 shifts, playing minor and major chord decompositions, zm7

playing etudes and technical exercises with a focus on further development of technique, with a gradual increase in demands on practical solutions to technical problems

playing selected orchestral instruments

the basics of playing a set of percussion instruments

playing technical exercises and selected compositions

Recommended literatue:

PETERS, Mitchell. Fundamental Method for Mallets

ŽIVKOVIČ, Nebojša Jovan. Funny Mallets - výber

AGOSTINI, Dante. Rhythmic Solfeggio

WILCOXON, Charlie. The All American Drummers - výber

KNAUER, Heinrich. Paukenschule

KUBÁNEK, Libor. Škola hry na bicí soupravu - výber

Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 30 hours per semester (1K/30 hours of work).

13h

Individual creative work: 12 h

Self-study: 5 h

Course assessment

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn318/22	Course title: Basics of playing percussion instruments 6
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Chromatic, whole-tone scale 3 etudes or lighter recitals on xylophone, vibraphone or marimba 4 etudes on small drum 4 etudes on timpani Perfecting coordination on a percussion set Fundamentals of playing orchestral percussion instruments (timpani, cymbals, tambourine,...) Prerequisites for the practical examination (final performance): 1 etude melodic instruments 1 etude small drum - classical interpretation 1 etude small drum - rudimentary interpretation 1 etude timpani 1 etude on percussion set Playing by ear is not a requirement	
Educational outcomes (performance standard): Upon successful completion of the 6th semester learning process, the student will: <ul style="list-style-type: none"> - be able to take a more advanced orientation on a musical instrument as part of their technical training. - Understand more advanced elements of melodic percussion and small drum technique as well as basic elements of selected orchestral instruments, further developing limb coordination while playing a percussion ensemble - to have more advanced skills in playing the percussion instruments in question, knowledge of specific elements in notation and ways of creating them - be capable of elementary coordination of the limbs when playing a set of percussion instruments, practical skill of more advanced technical elements in playing melodic percussion instruments 	

and the small drum. He expands his overview in the instructional and performance literature for percussion instruments as well as his music-theoretical knowledge in a practical level.

Brief outline of course (contents standard):

- chromatic and whole-tone scale play
- playing etudes and technical exercises with a focus on the further development of technique, with a gradual increase in the demands on practical solutions to technical problems
- playing selected orchestral instruments
- playing a set of percussion instruments
- playing technical exercises and selected compositions

Recommended literatue:

ŽIVKOVIČ, Nebojša Jovan. Funny Mallets, - výber
ŽIVKOVIČ, Nebojša Jovan. Funny Marimba - výber
ŽIVKOVIČ, Nebojša Jovan. Funny vibrafón - výber
AGOSTINI, Dante. Rhythmic Solfeggio
WILCOXON, Charlie. The All American Drummers - výber
WILCOXON, Charlie. The Modern Rudimental Swing solos
KNAUER, Heinrich. Paukenschule
KUBÁNEK, Libor. Škola hry na bicí soupravu – výber
Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 30 hours per semester (1K/30 hours of work).
13h
Individual creative work: 12 h
Self-study: 5 h

Course assessment

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz49/22	Course title: Chamber choir, vocal group 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a chamber choir, vocal group - be able to intone independently in a chamber choir, vocal group - be able to respond to and understand the requirements of the conductor, artistic director - to know specific compositions from the given dramaturgical plan of the ensemble	
Brief outline of course (contents standard): - Familiarization with the technique of vocal expression in chamber choir, vocal group - Familiarisation with the principles of intonation in a smaller singing ensemble. - Mastering of artistic expression in a smaller singing ensemble. - Study, rehearsal of specific works of the dramaturgical plan	
Recommended literatue: A selection of world, renaissance choral literature intended for smaller singing groups. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be scheduled for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours individual creative activity	

Course assessment								
Total number of assessed students: 16								
A	ABS	B	C	D	E	FX	ODP	Uzn.
87.5	0.0	12.5	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: Mgr. art. Adam Sedlický, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz50/22	Course title: Chamber choir, vocal group 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a chamber choir, vocal group - be able to intone independently in a chamber choir, vocal group - be able to respond to and understand the requirements of the conductor, artistic director - to know specific compositions from the given dramaturgical plan of the ensemble	
Brief outline of course (contents standard): 1. Getting acquainted with the technique of vocal expression in a chamber choir, vocal group 2. Familiarisation with the principles of intonation in a smaller singing ensemble. 3. Acquiring artistic expression in a smaller singing ensemble. 4. Study, rehearsal of specific works of the dramaturgical plan.	
Recommended literatue: A selection of world, renaissance choral literature intended for smaller singing groups. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be scheduled for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours individual creative activity	

Course assessment								
Total number of assessed students: 15								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: Mgr. art. Adam Sedlický, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz51/22	Course title: Chamber choir, vocal group 3
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a chamber choir, vocal group - be able to intone independently in a chamber choir, vocal group - be able to respond to and understand the requirements of the conductor, artistic director - able to work independently with his/her vocal group - be able to master specific compositions from the given dramaturgical plan of the ensemble	
Brief outline of course (contents standard): 1. To improve the technique of vocal expression in chamber choir, vocal group. 2. To improve intonation in a smaller singing ensemble. 3. To master the artistic expression in a smaller singing ensemble. 4. Rehearsing with your voice group 5. Study, rehearsal of specific works of the ensemble's dramaturgical plan	
Recommended literatue: A selection of world and Slovak choral literature of various genres intended for smaller singing groups. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours individual creative activity	

Course assessment								
Total number of assessed students: 10								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: Mgr. art. Adam Sedlický, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz52/22	Course title: Chamber choir, vocal group 4
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a chamber choir, vocal group - be able to intone independently in a chamber choir, vocal group - be able to respond to and understand the requirements of the conductor, artistic director - able to work independently with his/her vocal group - be able to master specific compositions from the given dramaturgical plan of the ensemble	
Brief outline of course (contents standard): 1. To improve the technique of vocal expression in chamber choir, vocal group. 2. To improve intonation in a vocal group 3. To master the artistic expression in a small singing group.. 4. Rehearsing with your vocal group 5. Study, rehearsal of specific works of the ensemble's dramaturgical plan	
Recommended literatue: A selection of world and Slovak choral literature of various periods and genres intended for smaller singing groups. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 4 hours individual creative activity	

Course assessment								
Total number of assessed students: 9								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: Mgr. art. Adam Sedlický, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz31/22	Course title: Choir Vocal Practice 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: Whole study period total: 26s Method : present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a choir - know and be able to intonate in the choir and in his/her vocal group - be able to respond to the conductor's gesture and understand the artistic requirements of the conductor - be able to perform specific pieces from a given ensemble's dramaturgical plan	
Brief outline of course (contents standard): - Familiarity with the technique of vocal expression in the choir. - Familiarity with the principles of choral intonation. - Acquiring artistic expression in a choral ensemble. - Study, rehearsal of specific works of the dramaturgical plan of singing. choir	
Recommended literatue: A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity	

Course assessment

Total number of assessed students: 77

A	ABS	B	C	D	E	FX	ODP	Uzn.
81.82	0.0	9.09	3.9	1.3	0.0	2.6	0.0	1.3

Instructor: prof. Mgr. art. Štefan Sedlický, ArtD.**Last changed:** 23.06.2025**Granted by:**

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz32/22	Course title: Choir Vocal Practice 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: Whole study period total: 26s Method : present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a choir - know and be able to intonate in the choir and in his/her vocal group - be able to respond to the conductor's gesture and understand the artistic requirements of the conductor - be able to perform specific pieces from a given ensemble's dramaturgical plan	
Brief outline of course (contents standard): 1. Familiarization with the technique of vocal expression in the choir. 2. Familiarity with the principles of choral intonation. 3. Acquiring artistic expression in a choral ensemble. 4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir	
Recommended literatue: A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity	

Course assessment								
Total number of assessed students: 74								
A	ABS	B	C	D	E	FX	ODP	Uzn.
77.03	0.0	13.51	2.7	2.7	1.35	1.35	0.0	1.35
Instructor: prof. Mgr. art. Štefan Sedlický, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz33/22	Course title: Choir Vocal Practice 3
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: Whole study period total: 26s Method : present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master the technique of vocal expression in a choir - be able to intonate in the choir and in his/her vocal group - be able to respond to the conductor's gesture and understand the artistic requirements of the conductor - master specific compositions from the given dramaturgical plan of the ensemble	
Brief outline of course (contents standard): 1. Improving the technique of vocal expression in the choir. 2. To advance in the quality of choral intonation. 3. Mastering artistic expression in the choral ensemble. 4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir	
Recommended literatue: A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity	

Course assessment								
Total number of assessed students: 53								
A	ABS	B	C	D	E	FX	ODP	Uzn.
62.26	0.0	16.98	9.43	1.89	1.89	0.0	7.55	0.0
Instructor: prof. Mgr. art. Štefan Sedlický, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz34/22	Course title: Choir Vocal Practice 4
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: Whole study period total: 26s Method : present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the technique of vocal expression in a choir - know and be able to intonate in the choir and in his/her vocal group - be able to respond to the conductor's gesture and understand the artistic requirements of the conductor - be able to perform specific pieces from a given ensemble's dramaturgical plan	
Brief outline of course (contents standard): 1. Improving the technique of vocal expression in the choir. 2. To advance in the quality of choral intonation. 3. Mastering artistic expression in the choral ensemble. 4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir	
Recommended literatue: A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity	

Course assessment								
Total number of assessed students: 51								
A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	15.69	5.88	3.92	0.0	1.96	5.88	0.0
Instructor: prof. Mgr. art. Štefan Sedlický, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz35/22	Course title: Choir Vocal Practice 5
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: Whole study period total: 26s Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand and correctly apply the technique of vocal expression in the choir - be able to intonate 21st century compositions seamlessly in the choir - be able to interpret compositions associated with simpler choreography - know and be able to perform on stage specific compositions from the ensemble's dramaturgical plan	
Brief outline of course (contents standard): 1. Mastering the technique of vocal expression in the choir. 2. Mastery of choral intonation even in difficult compositions of the 21st century. 3. Mastering interpretation combined with simple choreography of the ensemble 4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir	
Recommended literatue: A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity	

Course assessment								
Total number of assessed students: 54								
A	ABS	B	C	D	E	FX	ODP	Uzn.
79.63	0.0	5.56	7.41	1.85	1.85	1.85	0.0	1.85
Instructor: prof. Mgr. art. Štefan Sedlický, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz36/22	Course title: Choir Vocal Practice 6
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: Whole study period total: 26s Method : present	
Number of credits: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class (30%) - rehearsal, mastery of the specified repertoire of singing. of the choir Canzona neosolium (30%) - attending a concert or other public performance (30%) - recording artistic performances in the IDM AU BB (10%).	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand and correctly apply the technique of vocal expression in the choir - be able to intonate 21st century compositions seamlessly in the choir - be able to interpret compositions associated with simpler choreography - know and be able to perform on stage specific compositions from the ensemble's dramaturgical plan	
Brief outline of course (contents standard): 1. Mastering the technique of vocal expression in the choir. 2. Mastery of choral intonation even in difficult compositions of the 21st century. 3. Mastering interpretation combined with simple choreography of the ensemble 4. Study, rehearsal of specific works of the dramaturgical plan of singing. choir	
Recommended literatue: A selection of world and Slovak choral literature of various periods and genres. The dramaturgy will be adapted to the needs of concerts and other public performances, or workshops, which will be planned for a particular school. year	
Language of instruction: Slovak	
Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours individual creative activity	

Course assessment								
Total number of assessed students: 53								
A	ABS	B	C	D	E	FX	ODP	Uzn.
81.13	0.0	3.77	7.55	5.66	0.0	0.0	0.0	1.89
Instructor: prof. Mgr. art. Štefan Sedlický, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko01/22	Course title: Composition 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 3	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired: - Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%) - Attendance, consultation - 10 points (25%) - Recording the work in the IDM database - 10 points (25%) - Public performance of the composition and composition activities outside of course content (not a requirement for the grade, but may be considered as partial compensation for missing points in previous assessment requirements) A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements. Credit will not be awarded to a student who has had more than 3 unexcused absences.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the compositional techniques enabling to achieve the set creative intention, master the instrumental specifics of instruments/voices of the composed compositions, - be able to create small-scale musical works capable of independent compositional thinking and fixation of own musical ideas.	
Brief outline of course (contents standard): Composing compositions of smaller formations for solo instrument, duo, choir, etc. Elaboration of composition exercises and other tasks assigned by the teacher	
Recommended literatue: BURLAS, Ladislav. 1962. Formy a druhy hudobného umenia. Bratislava: SPN. De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314. HRUŠOVSKÝ, Ivan. 2019. Úvod do štúdia teórie harmónie. Bratislava: Hudobné centrum. ISBN 9788089427383. JANEČEK, Karel. 1973. Skladateľská práca v oblasti klasické harmonie. Praha: Academia.	

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.

KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.

KRÁK, Egon. 2012. Nová harmónia. Venované pamiatke Paula Klee. Banská Bystrica: Akadémia umení. ISBN 979-0-68507-000-9.

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.

PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.

REŽUCHA, Bystrík a Ivan PARÍK. 1986. Ako čítať partitúru. Bratislava: Opus.

SCHAEFFER, Bogusław. 1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.

Partitúry zo svetovej hudobnej literatúry, prípadne iná relevantná literatúra, súvisiaca so skladbami komponovanými v priebehu semestra.

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching, 24 hours of individual creative work, 10 hours of self-study

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
33.33	0.0	33.33	33.33	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko02/22	Course title: Composition 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 3	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired: - Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%) - Attendance, consultation - 10 points (25%) - Recording the work in the IDM database - 10 points (25%) - Public performance of the composition and composition activities outside of course content (not a requirement for the grade, but may be considered as partial compensation for missing points in previous assessment requirements) A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements. Credit will not be awarded to a student who has had more than 3 unexcused absences.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the compositional techniques enabling to achieve the set creative intention, master the instrumental specifics of instruments/voices of the composed compositions, - be able to create musical works of smaller scale, - capable of independent compositional thinking and fixation of own musical ideas.	
Brief outline of course (contents standard): Composing compositions for piano, accordion, or for harmonic and melodic instrument/human voice (sonatina, suite, song cycle, etc.). Elaboration of composition exercises and other tasks assigned by the teacher.	
Recommended literatue: BURLAS, Ladislav. 1962. Formy a druhy hudobného umenia. Bratislava: SPN. De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314. HRUŠOVSKÝ, Ivan. 2019. Úvod do štúdia teórie harmónie. Bratislava: Hudobné centrum. ISBN 9788089427383. JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Praha: Academia.	

JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.
 KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.
 KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.
 KRÁK, Egon. 2012. Nová harmónia. Venované pamiatke Paula Klee. Banská Bystrica: Akadémia umení. ISBN 979-0-68507-000-9.
 PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobé skladbě. Brno: JAMU. ISBN978-80-86928-41-8.
 PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.
 REŽUCHA, Bystrík a Ivan PARÍK. 1986. Ako čítať partitúru. Bratislava: Opus.
 SCHAEFFER, Bogusław. 1964. Klasycy dodekafonii: częśc analityczna. Kraków: Polskie Wydawnictwo Muzyczne.
 SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.
 SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.
 Partitúry zo svetovej hudobnej literatúry, prípadne iná relevantná literatúra, súvisiaca so skladbami komponovanými v priebehu semestra.

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).
 26 hours of contact teaching, 24 hours of individual creative work, 10 hours of self-study

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
33.33	0.0	66.67	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko03/22	Course title: Composition 3
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 3	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired: - Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%) - Attendance, consultation - 10 points (25%) - Recording the work in the IDM database - 10 points (25%) - Public performance of the composition and composition activities outside of course content (not a requirement for the grade, but may be considered as partial compensation for missing points in previous assessment requirements) A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements. Credit will not be awarded to a student who has had more than 3 unexcused absences.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the compositional techniques enabling to achieve the set creative intention, master the instrumental specifics of instruments/voices of the composed compositions, - be able to create chamber works of appropriate scale, - capable of independent compositional thinking, fixation of own musical ideas.	
Brief outline of course (contents standard): Composing compositions for string quartet or other type of string ensemble (trio, quintet, sextet, etc.). Elaboration of composition exercises and other tasks assigned by the teacher.	
Recommended literatue: BURLAS, Ladislav. 1962. Formy a druhy hudobného umenia. Bratislava: SPN. De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314. IRŠAI, Jevgenij. 2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7. JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.	

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.

KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.

PERSICHETTI, Vincent. 1961. Twentieth Century Harmony. New York: W. W. Norton & Company

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.

PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.

RYCHLÍK, Jan a kolektiv. 1968. Moderní instrumentace. Praha: Panton.

ZICH, Jaroslav. 1986. Orchestrace a sborová sazba: kapitoly a studie. Praha: Panton.

SCHAEFFER, Bogusław. 1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.

Partitúry zo svetovej hudobnej literatúry, prípadne iná relevantná literatúra, súvisiaca so skladbami komponovanými v priebehu semestra.

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching, 24 hours of individual creative work, 10 hours of self-study

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
33.33	0.0	33.33	33.33	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko04/22	Course title: Composition 4
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 3	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired: - Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%) - Attendance, consultation - 10 points (25%) - Recording the work in the IDM database - 10 points (25%) - Public performance of the composition and composition activities outside of course content (not a requirement for the grade, but may be considered as partial compensation for missing points in previous assessment requirements) A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements. Credit will not be awarded to a student who has had more than 3 unexcused absences.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the compositional techniques enabling to achieve the set creative intention, master the instrumental specifics of instruments/voices of the composed compositions, - be able to create chamber works of appropriate scale, - capable of independent compositional thinking, fixation of own musical ideas.	
Brief outline of course (contents standard): Composing compositions for wind quintet or other type of wind ensemble (trio, quartet, etc.). Elaboration of composition exercises and other tasks assigned by the teacher.	
Recommended literatue: BURLAS, Ladislav. 1962. Formy a druhy hudobného umenia. Bratislava: SPN. De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314. IRŠAI, Jevgenij. 2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7. JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.	

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.

KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.

PERSICHETTI, Vincent. 1961. Twentieth Century Harmony. New York: W. W. Norton & Company.

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.

PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.

RYCHLÍK, Jan a kolektiv. 1968. Moderní instrumentace. Praha: Panton.

ZICH, Jaroslav. 1986. Orchestrace a sborová sazba: kapitoly a studie. Praha: Panton.

SCHAEFFER, Bogusław. 1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.

Partitúry zo svetovej hudobnej literatúry, prípadne iná relevantná literatúra, súvisiaca so skladbami komponovanými v priebehu semestra.

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching, 24 hours of individual creative work, 10 hours of self-study

Course assessment

Total number of assessed students: 2

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko05/22	Course title: Composition 5
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 3	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired: - Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%) - Attendance, consultation - 10 points (25%) - Recording the work in the IDM database - 10 points (25%) - Public performance of the composition and composition activities outside of the course content (not a requirement for the grade, but may be considered to partially compensate for missing points in previous assessment requirements) A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements. Credit will not be awarded to a student who has had more than 3 unexcused absences.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the compositional techniques enabling to achieve the set creative intention, master the instrumental specifics of instruments/voices of the composed compositions, - be able to create chamber works of appropriate scale, - capable of independent compositional thinking, fixation of own musical ideas.	
Brief outline of course (contents standard): Composing compositions for a small chamber ensemble (wind, string, percussion and other instruments, possibly using the human voice). Elaboration of compositional exercises and other tasks assigned by the teacher. Assignment of the topic of the bachelor thesis.	
Recommended literatue: IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7. JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.	

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.

KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.

MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.

PERSICETTI, Vincent. 1961. Twentieth Century Harmony. New York: W. W. Norton & Company

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.

PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.

RYCHLÍK, Jan a kolektiv. 1968. Moderní instrumentace. Praha: Panton.

ZICH, Jaroslav. 1986. Orchestrace a sborová sazba: kapitoly a studie. Praha: Panton.

SCHAEFFER, Bogusław. 1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.

Partitúry zo svetovej hudobnej literatúry, prípadne iná relevantná literatúra, súvisiaca so skladbami komponovanými v priebehu semestra.

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching, 24 hours of individual creative work, 10 hours of self-study

Course assessment

Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
80.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	20.0

Instructor: doc. Mgr. Daniel Matej, ArtD., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko06/22	Course title: Composition 6
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 3	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Obtaining 40 points in the following activities, with the requirements taking into account the level of skills and competences already acquired: - Composing compositions according to requirements and working out other tasks given by the teacher - 20 points (50%) - Attendance, consultation - 10 points (25%) - Recording the work in the IDM database - 10 points (25%) - Public performance of the composition and composition activities outside of the course content (not a requirement for the grade, but may be considered to partially compensate for missing points in previous assessment requirements) A - 40-36, B - 35-32, C - 31-28, D - 27-24, E - 23-20, F - 19-less Credit will not be awarded to a student who scores less than 19 points in total for all assessed requirements. Credit will not be awarded to a student who has had more than 3 unexcused absences.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the individual compositional techniques enabling to achieve the set creative intent, the specifics of individual stylistic periods from the compositional point of view - be able to conceptually create works of a larger scale - capable of independent compositional thinking, fixation of own musical ideas, orientation in the field of contemporary music	
Brief outline of course (contents standard): Elaboration of a bachelor thesis - a composition for a larger instrumental or vocal-instrumental cast (chamber orchestra) of at least 15 minutes duration. Elaboration of composition exercises and other tasks assigned by the teacher.	
Recommended literatue: IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7. JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.	

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.

KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.

MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3.

PERSICETTI, Vincent. 1961. Twentieth Century Harmony. New York: W. W. Norton & Company

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.

PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.

RYCHLÍK, Jan a kolektiv. 1968. Moderní instrumentace. Praha: Panton.

ZICH, Jaroslav. 1986. Orchestrace a sborová sazba: kapitoly a studie. Praha: Panton.

SCHAEFFER, Bogusław. 1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.

Relevantná literatúra, súvisiaca s prípravou bakalárskej práce.

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching, 24 hours of individual creative work, 10 hours of self-study

Course assessment

Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
80.0	0.0	20.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD., doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD., Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko08/22	Course title: Composition Seminar 1
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: <ul style="list-style-type: none">- Attendance, (70%)- At least one public presentation of own work or work designated by the teacher - (20%)- Elaboration of a seminar paper 10%	
Educational outcomes (performance standard): <p>Upon successful completion of the training process, the student will:</p> <ul style="list-style-type: none">- be able to present his/her own work at an adequate professional level,- be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems- be able to analyze and verbally take a position and any historical and contemporary musical work	
Brief outline of course (contents standard): <p>The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.</p> <p>Listening to selected works Discussions with guests of the course</p>	
Recommended literatue: <p>IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7.</p> <p>JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon.</p> <p>KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO.</p> <p>KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS.</p> <p>KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS.</p> <p>KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.</p> <p>KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.</p>	

MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum.
ISBN 978-80-89427-25-3.
Vybrané partitúry analyzovaných skladieb

Language of instruction:

Slovak

Notes:

The total student load per semester is 60 hours (1 credit/30h of work)
Lecture: 13h, Individual creative work: 27, Self-study: 20h

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko09/22	Course title: Composition Seminar 2
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Attendance, (70%) - At least one public presentation of own work or work designated by the teacher - (20%) - Elaboration of a seminar paper 10%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to present his/her own work at an adequate professional level, - be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems - be able to analyze and verbally take a position on any historical and contemporary musical work	
Brief outline of course (contents standard): The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.	
Recommended literatue: IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7. JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon. KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO. KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS. KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS. KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6. KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství. MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3. Vybrané partitúry analyzovaných skladiieb	

Language of instruction: Slovak								
Notes: The total student load per semester is 60 hours (1 credit/30h of work) Lecture: 13h, Individual creative work: 27, Self-study: 20h								
Course assessment Total number of assessed students: 3								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. Daniel Matej, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko10/22	Course title: Composition Seminar 3
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Attendance, (70%) - At least one public presentation of own work or work designated by the teacher - (20%) - Elaboration of a seminar paper 10%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to present his/her own work at an adequate professional level, - be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems - be able to analyze and verbally take a position and any historical and contemporary musical work	
Brief outline of course (contents standard): The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.	
Recommended literatue: IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7. JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon. KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO. KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS. KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS. KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6. KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství. MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3. Vybrané partitúry analyzovaných skladiieb	

Language of instruction: Slovak								
Notes: The total student load per semester is 60 hours (1 credit/30h of work) Lecture: 13h, Individual creative work: 27, Self-study: 20h								
Course assessment Total number of assessed students: 3								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. Daniel Matej, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko11/22	Course title: Composition Seminar 4
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Attendance, (70%) - At least one public presentation of own work or work designated by the teacher - (20%) - Elaboration of a seminar paper 10%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to present his/her own work at an adequate professional level, - be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems - be able to analyze and verbally take a position and any historical and contemporary musical work	
Brief outline of course (contents standard): The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.	
Recommended literatue: IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7. JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon. KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO. KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS. KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS. KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6. KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství. MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3. Vybrané partitúry analyzovaných skladiieb	

Language of instruction: Slovak								
Notes: The total student load per semester is 60 hours (1 credit/30h of work) Lecture: 13h, Individual creative work: 27, Self-study: 20h								
Course assessment Total number of assessed students: 2								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. Daniel Matej, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko12/22	Course title: Composition Seminar 5
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Attendance, (70%) - At least one public presentation of own work or work designated by the teacher - (20%) - Elaboration of a seminar paper 10%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to present his/her own work at an adequate professional level, - be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems - be able to analyze and verbally take a position and any historical and contemporary musical work	
Brief outline of course (contents standard): The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.	
Recommended literatue: IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7. JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon. KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO. KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS. KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS. KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6. KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství. MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3. Vybrané partitúry analyzovaných skladiieb	

Language of instruction: Slovak								
Notes: The total student load per semester is 60 hours (1 credit/30h of work) Lecture: 13h, Individual creative work: 27, Self-study: 20h								
Course assessment Total number of assessed students: 5								
A	ABS	B	C	D	E	FX	ODP	Uzn.
80.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	20.0
Instructor: doc. Mgr. Daniel Matej, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko13/22	Course title: Composition Seminar 6
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Attendance, (70%) - At least one public presentation of own work or work designated by the teacher - (20%) - Elaboration of a seminar paper 10%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to present his/her own work at an adequate professional level, - be able to practically apply the acquired theoretical knowledge to his/her own thought formulations to solved compositional problems - be able to analyze and verbally take a position and any historical and contemporary musical work	
Brief outline of course (contents standard): The aim of the course is to create a space for the student to communicate professionally in the field of compositional art. The course has an "open" character, which means that various personalities from the field of music composition, as well as other art forms, may be invited to participate. The main aim of the course is the presentation of the students' own work, its verbal presentation and subsequent reflection on the presented work by other students of the course.	
Recommended literatue: IRŠAI, Jevgenij.2006. O niektorých aspektoch kompozičnej techniky 20. storočia. Banská Bystrica: FHV UMB. 82s. ISBN 80-8083-289-7. JANEČEK, K. 1968. Tektonika: Nauka o stavbě skladeb. Praha: Supraphon. KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO. KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS. KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS. KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6. KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství. MESSIAEN, Olivier. 2016. Technika môjho hudobného jazyka. Bratislava: Hudobné centrum. ISBN 978-80-89427-25-3. Vybrané partitúry analyzovaných skladiieb	

Language of instruction: Slovak								
Notes: The total student load per semester is 60 hours (1 credit/30h of work) Lecture: 13h, Individual creative work: 27, Self-study: 20h								
Course assessment Total number of assessed students: 5								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. Daniel Matej, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko53/22	Course title: Composition teaching methodology at art schools 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Know the Methodological Procedures of Lesson Preparation - Know how to classify teaching methods, forms of education and work Be able to logically construct the structure of a lesson	
Brief outline of course (contents standard): - Preparation of the lesson - Lesson structure - Forms and methods of education - Objectives of the lesson	
Recommended literatue: KALHOUS, Zdeněk., OBST, Oto. a kol.2002. Školní didaktika. Praha : Portál. ISBN 80-7178-253-X. PETLÁK, Erich.1997. Všeobecná didaktika. Bratislava : IRIS. ISBN: 80-88778-49-2. PETTY, Goefrey. 1996. Moderní vyučování. Praha: Vydavatel'stvo Portál. ISBN 978-80-7367-427-4 SILBERMAN, Marc. 101 metod pro aktivní výcvik a vyučování. Praha : Portál, 1997. SITNÁ, Daniela. 2009. Metódy aktívniho vyučování. Praha : Portál, 2009. ISBN 978-80-7367-246-1.	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 13, Individual creative work: 10, Self-study: 7	

Course assessment								
Total number of assessed students: 2								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko54/22	Course title: Composition teaching methodology at art schools 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Developing tasks and assignments for teachers 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Know the Methodological Procedures of Lesson Preparation - Know how to classify teaching methods, forms of education and work - Be able to logically construct the structure of a lesson	
Brief outline of course (contents standard): - Elaboration of lesson preparation - Stages and phases of the lesson - Practical models for composition lessons - min 5 lessons	
Recommended literatue: KALHOUS, Zdeněk., OBST, Oto. a kol.2002. Školní didaktika. Praha : Portál. ISBN 80-7178-253-X. PETLÁK, Erich.1997. Všeobecná didaktika. Bratislava : IRIS. ISBN: 80-88778-49-2. PETTY. Goefrey. 1996. Moderní vyučování. Praha: Vydavatel'stvo Portál. ISBN 978-80-7367-427-4 SILBERMAN, Marc. 101 metod pro aktivní výcvik a vyučování. Praha : Portál, 1997. SITNÁ, Daniela. 2009. Metódy aktívniho vyučování. Praha : Portál, 2009. ISBN 978-80-7367-246-1.	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 13, Individual creative work: 10, Self-study: 7	

Course assessment								
Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP001/22	Course title: Creation of an artistic portfolio 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Final written test 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Able to create a plan for his/her own professional development - Be able to define the different types of portfolios - Is able to create a portfolio of his/her own artistic profiling and present it adequately in the online space	
Brief outline of course (contents standard): - Initial sources for the creation of a personal portfolio - Types of portfolios (professional, presentational, certofootage) - Procedures and portfolio construction	
Recommended literatue: BRANDL, Werner., 2004. Portfolios in der Lhrerbildung – Ein Beitrag zur Kompetenzentwicklung? In: Prednáška na 16. spolkovvej konferencii o školskej psychológii. Norinberg. Dostupné z: http://www.evb-online.de/docs/Portfolios_in_der_Lehrerbildung.pdf SEBEROVÁ, Alena. a Mattin. MALČÍK, 2009. Autoevaluace školy - od teorie k praxi a výzkumu. Ostrava: Ostravská univerzita. ISBN 978-80-7368-759-5. TRUNDA, Jiří., 2012. Profesní portfolio učitele. Praha: Národní ústav pro vzdělávání. ISBN 978-80-87063-62-0 Dostupné z: http://www.nuov.cz/uploads/AE/evaluacni_nastroje/09_Profesni_portfolio_ucitele.pdf VALACHOVÁ, Daniela, LIPÁROVÁ, Lenka., GAŠPEROVÁ, Júlia. 2018. CREA – AE Kreativne reflexívne emocionálne alternatívne - umelecké vzdelávanie. IN: Zborník z elektronickej konferencie s medzinárodnou účasťou. PF UMB, Banská Bystrica, ISBN 978-80-557-1519-3	

<p>Dostupné z: https://konferencia.kreativnevzdelavanie.sk/wp-content/uploads/2019/02/Zbornik_CREA2018.pdf VALENT, Marián., 2019. Plán profesijného rozvoja podľa novej legislatívy [online]. Bratislava: MPC. ISBN 978-80-565-1445-0. Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/m_valent_plan_profesijneho_rozvoja_podla_novej_legislativy.pdf</p>								
<p>Language of instruction: Slovak</p>								
<p>Notes: The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 13 hours of contact teaching 7 hours of assignment solving and thesis preparation / semester 10 hours self-study</p>								
<p>Course assessment Total number of assessed students: 74</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
91.89	0.0	2.7	0.0	0.0	0.0	5.41	0.0	0.0
<p>Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.</p>								
<p>Last changed: 23.06.2025</p>								
<p>Granted by:</p>								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP002/22	Course title: Creation of an artistic portfolio 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Final written test 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Starting resources for the creation of a personal portfolio - Types of portfolios (professional, presentation, certofolio) - Procedures and portfolio creation	
Brief outline of course (contents standard): - Initial sources for the creation of a personal portfolio - Types of portfolios (professional, presentational, certofootage) - Procedures and portfolio construction	
Recommended literatue: BRANDL, Werner., 2004. Portfolios in der Lhrerbildung – Ein Beitrag zur Kompetenzentwicklung? In: Prednáška na 16. spolkovvej konferencii o školskej psychológii. Norinberg. Dostupné z: http://www.evb-online.de/docs/Portfolios_in_der_Lehrerbildung.pdf SEBEROVÁ, Alena. a Mattin. MALČÍK, 2009. Autoevaluace školy - od teorie k praxi a výzkumu. Ostrava: Ostravská univerzita. ISBN 978-80-7368-759-5. TRUNDA, Jiří., 2012. Profesní portfolio učitele. Praha: Národní ústav pro vzdělávání. ISBN 978-80-87063-62-0 Dostupné z: http://www.nuov.cz/uploads/AE/evaluacni_nastroje/09_Profesni_portfolio_ucitele.pdf VALACHOVÁ, Daniela, LIPÁROVÁ, Lenka., GAŠPEROVÁ, Júlia. 2018. CREA – AE Kreativne reflexívne emocionálne alternatívne - umelecké vzdelávanie. IN: Zborník z elektronickej konferencie s medzinárodnou účasťou. PF UMB, Banská Bystrica, ISBN 978-80-557-1519-3 Dostupné z: https://konferencia.kreativnevzdelavanie.sk/wp-content/uploads/2019/02/Zbornik_CREA2018.pdf	

VALENT, Marián., 2019. Plán profesijného rozvoja podľa novej legislatívy [online]. Bratislava: MPC. ISBN 978-80-565-1445-0.
Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/m._valent_plan_profesijneho_rozvoja_podla_novej_legislativy.pdf

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 30 hours per semester (1K/30 hours of work).
13 hours of contact teaching
7 hours of assignment solving and thesis preparation / semester
10 hours self-study

Course assessment

Total number of assessed students: 70

A	ABS	B	C	D	E	FX	ODP	Uzn.
95.71	0.0	0.0	0.0	1.43	0.0	2.86	0.0	0.0

Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP003/22	Course title: Creation of an artistic portfolio 3
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Final written test 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - have the competence to process various multimedia files. - be able to define the basic knowledge in the field of acoustics. - know how to work with sound, editing, be able to create an audiovisual recording at an appropriate sound level.	
Brief outline of course (contents standard): - Fundamentals of acoustics - Physical acoustics - Electroacoustics - Musical acoustics - Building acoustics	
Recommended literatue: ĎURČEK, Jozef, ČIČMANEC, Pavol, SLABEYCIUS, Juraj. Základy hudobnej akustiky pre učiteľov, hudobníkov a lektorov. VeRBuM 2011. 100 s.ISBN: 978-80-8084-712-8 GRIFFITHS, Dai. OK Computer. The Continuum International Publishing Group Inc.New York, 2004 LAŠAR, Martin –HORÁKOVÁ, Jana –MACEK, Petr a kol. Umění a nová média. Brno, Masarykova univerzita, 2011 REIFOVÁ , Ivana a kol. Slovník mediální komunikce. Praha, Portál, 2004. ŠPELDA, A.: Úvod do akustiky pro hudebníky. Praha, SNKLHU 1958 ŠPELDA, A.: Hudobní akustika. Praha, SPN 1978 ZAMAZAL, V.: Hudební nástroje před mikrofonem. Praha, Editio supraphon 1975 ZENKL, L.: Temporované a čisté ladení v evropské hudbě 19. a 20. století. Praha, SPN 1971 VLACHÝ, V. : Praxe zvukové techniky. Muzikus, 1995 FORRÓ, D.: Domácí nahrávací studio. Grada 1996	

OWSINSKY, B.: The Recording Engineer's Handbook. ArtistPro, 2005

Language of instruction:

Slovak

Notes:

Celková pracovná záťaž študenta podľa kreditov je 30 hodín za semester (1K / 30 hodín práce).

13 hodín kontaktná výučba

7 hodín riešenie zadaných úloh a príprava prác / semester

10 hodín samoštúdium

Course assessment

Total number of assessed students: 53

A	ABS	B	C	D	E	FX	ODP	Uzn.
90.57	0.0	5.66	1.89	0.0	0.0	1.89	0.0	0.0

Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP004/22	Course title: Creation of an artistic portfolio 4
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Final written test 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - have the competence to process various multimedia files. - be able to define the basic knowledge in the field of acoustics. - know how to work with sound, editing, be able to create an audiovisual recording at an appropriate sound level.	
Brief outline of course (contents standard): - Fundamentals of acoustics - Physical acoustics - Electroacoustics - Musical acoustics - Building acoustics	
Recommended literatue: ĎURČEK, Jozef, ČIČMANEC, Pavol, SLABEYCIUS, Juraj. Základy hudobnej akustiky pre učiteľov, hudobníkov a lektorov. VeRBuM 2011. 100 s.ISBN: 978-80-8084-712-8 GRIFFITHS, Dai. OK Computer. The Continuum International Publishing Group Inc.New York, 2004 LAŠAR, Martin –HORÁKOVÁ, Jana –MACEK, Petr a kol. Umění a nová média. Brno, Masarykova univerzita, 2011 REIFOVÁ , Ivana a kol. Slovník mediální komunikce. Praha, Portál, 2004. ŠPELDA, A.: Úvod do akustiky pro hudebníky. Praha, SNKLHU 1958 ŠPELDA, A.: Hudobní akustika. Praha, SPN 1978 ZAMAZAL, V.: Hudební nástroje před mikrofonem. Praha, Editio supraphon 1975 ZENKL, L.: Temporované a čisté ladení v evropské hudbě 19. a 20. století. Praha, SPN 1971 VLACHÝ, V. : Praxe zvukové techniky. Muzikus, 1995 FORRÓ, D.: Domácí nahrávací studio. Grada 1996	

OWSINSKY, B.: The Recording Engineer's Handbook. ArtistPro, 2005

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 30 hours per semester (1K/30 hours of work).

13 hours of contact teaching

7 hours of assignment solving and thesis preparation / semester

10 hours self-study

Course assessment

Total number of assessed students: 51

A	ABS	B	C	D	E	FX	ODP	Uzn.
94.12	0.0	5.88	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP005/22	Course title: Creation of an artistic portfolio 5
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Final written test 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Able to create his/her own artistic portfolio as a kind of artistic CV	
Brief outline of course (contents standard): - The content is derived from the practical tasks in the AU simulation centre	
Recommended literatue: BRANDL, W., 2004. Portfolios in der Lhrerbildung – Ein Beitrag zur Kompetenzentwicklung? In: Prednáška na 16. spolkovvej konferencii o školskej psychológii. Norinberg. ĎURČEK, Jozef, ČIČMANEC, Pavol, SLABEYCIUS, Juraj. Základy hudobnej akustiky pre učiteľov, hudobníkov a lektorov. VeRBuM 2011. 100 s.ISBN: 978-80-8084-712-8 Dostupné z: http://www.evb-online.de/docs/Portfolios_in_der_Lehrerbildung.pdf FORRÓ, David.: Domáci nahrávací studio. Grada 1996 LAŠAR, Martin –HORÁKOVÁ, Jana –MACEK, Petr a kol. Umění a nová média. Brno, Masarykova univerzita, 2011 SEBEROVÁ, Alena. a Martin. MALČÍK, 2009. Autoevaluace školy - od teorie k praxi a výzkumu. Ostrava: Ostravská univerzita. ISBN 978-80-7368-759-5. ŠPELDA, Antonín.: Úvod do akustiky pro hudebníky. Praha, SNKLHU 1958 ŠPELDA, Antonín.: Hudobní akustika. Praha, SPN 1978 TRUNDA, Jiří., 2012. Profesní portfolio učitele. Praha: Národní ústav pro vzdělávání. ISBN 978-80-87063-62-0 Dostupné z: http://www.nuov.cz/uploads/AE/evaluacni_nastroje/09_Profesni_portfolio_ucitele.pdf VALACHOVÁ, Daniela, LIPÁROVÁ, Lenka., GAŠPEROVÁ, Júlia. 2018. CREA – AE Kreativne reflexívne emocionálne alternatívne - umelecké vzdelávanie. IN: Zborník z elektronickej konferencie s medzinárodnou účasťou. PF UMB, Banská Bystrica, ISBN 978-80-557-1519-3	

Dostupné z: https://konferencia.kreativnevzdelavanie.sk/wp-content/uploads/2019/02/Zbornik_CREA2018.pdf
 VALENT, M., 2019. Plán profesijného rozvoja podľa novej legislatívy [online]. Bratislava: MPC. ISBN 978-80-565-1445-0.
 Dostupné z: <https://mpc-edu.sk/plan-profesijneho-rozvoja-podla-novej-legislativy>
 ZAMAZAL, Václav.: Hudební nástroje před mikrofonom. Praha, Editio supraphon 1975
 ZENKL, Luděk.: Temporované a čisté ladení v evropské hudbě 19. a 20. století. Praha, SPN 1971

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 30 hours per semester (1K/30 hours of work).
 13 hours of contact teaching
 7 hours of assignment solving and thesis preparation / semester
 10 hours self-study

Course assessment

Total number of assessed students: 58

A	ABS	B	C	D	E	FX	ODP	Uzn.
91.38	0.0	5.17	0.0	0.0	0.0	1.72	0.0	1.72

Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP006/22	Course title: Creation of an artistic portfolio 6
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 60% - Final written test 40% - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Able to create his/her own artistic portfolio as a kind of artistic CV	
Brief outline of course (contents standard): - Initial sources for the creation of a personal portfolio - Types of portfolios (professional, presentational, certofootage) - Procedures and portfolio construction	
Recommended literatue: BRANDL, W., 2004. Portfolios in der Lhrerbildung – Ein Beitrag zur Kompetenzentwicklung? In: Prednáška na 16. spolkovej konferencii o školskej psychológii. Norinberg. ĎURČEK, Jozef, ČIČMANEC, Pavol, SLABEYCIUS, Juraj. Základy hudobnej akustiky pre učiteľov, hudobníkov a lektorov. VeRBuM 2011. 100 s.ISBN: 978-80-8084-712-8 Dostupné z: http://www.evb-online.de/docs/Portfolios_in_der_Lehrerbildung.pdf FORRÓ, David.: Domáci nahrávací studio. Grada 1996 LAŠAR, Martin –HORÁKOVÁ, Jana –MACEK, Petr a kol. Umění a nová média. Brno, Masarykova univerzita, 2011 SEBEROVÁ, Alena. a Martin. MALČÍK, 2009. Autoevaluace školy - od teorie k praxi a výzkumu. Ostrava: Ostravská univerzita. ISBN 978-80-7368-759-5. ŠPELDA, Antonín.: Úvod do akustiky pro hudebníky. Praha, SNKLHU 1958 ŠPELDA, Antonín.: Hudobní akustika. Praha, SPN 1978 TRUNDA, Jiří., 2012. Profesní portfolio učitele. Praha: Národní ústav pro vzdělávání. ISBN 978-80-87063-62-0 Dostupné z: http://www.nuov.cz/uploads/AE/evaluacni_nastroje/09_Profesni_portfolio_ucitele.pdf VALACHOVÁ, Daniela, LIPÁROVÁ, Lenka., GAŠPEROVÁ, Júlia. 2018. CREA – AE Kreatívne reflexívne emocionálne alternatívne - umelecké vzdelávanie. IN: Zborník z	

<p>elektronickej konferencie s medzinárodnou účasťou. PF UMB, Banská Bystrica, ISBN 978-80-557-1519-3 Dostupné z: https://konferencia.kreativnevzdelavanie.sk/wp-content/uploads/2019/02/Zbornik_CREA2018.pdf VALENT, M., 2019. Plán profesijného rozvoja podľa novej legislatívy [online]. Bratislava: MPC. ISBN 978-80-565-1445-0. Dostupné z: https://mpc-edu.sk/plan-profesijneho-rozvoja-podla-novej-legislativy ZAMAZAL, Václav.: Hudební nástroje před mikrofonom. Praha, Editio supraphon 1975 ZENKL, Luděk.: Temporované a čisté ladení v evropské hudbě 19. a 20. století. Praha, SPN 1971</p>								
Language of instruction:								
Slovak								
Notes:								
The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 13 hours of contact teaching 7 hours of assignment solving and thesis preparation / semester 10 hours self-study								
Course assessment								
Total number of assessed students: 57								
A	ABS	B	C	D	E	FX	ODP	Uzn.
91.23	0.0	8.77	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SŠ1/22	Course title: Defense of the bachelor's thesis (artistic performance with written reflection)
Type, load and method of educational activities: Type: Recommended load (in hours): Weekly: Whole study period total: Method : present	
Number of credits: 3	
Recommended semester of study:	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Studying the artistic part of the bachelor thesis - Elaboration of the written part of the bachelor thesis - reflection - Defence before the commission	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to independently present a musical work; - know the processes of creating a reflection on an artistic performance; - interpret and present his/her work through verbal expression; - interpret and present his/her work in written form; - be able to apply the knowledge acquired in music theory subjects to their own artistic presentation.	
Brief outline of course (contents standard): 1. Preparation and realization of artistic performance 2. Defence of the artistic performance before the commission 3. Elaboration of a reflection on the artistic performance 4. Presentation of own reflection on the artistic performance 5. Interpretation and presentation of the artistic performance and presentation of attitudes in the field of musical culture.	
Recommended literatue: according to the nature of the topic of the bachelor thesis in the form of an artistic performance with reflection	
Language of instruction: Slovak	
Notes: The student's total workload is 90 hours per semester (1 credit/30 hours of work).	

Course assessment					
Total number of assessed students: 83					
A	B	C	D	E	FX
57.83	27.71	8.43	3.61	2.41	0.0
Instructor:					
Last changed: 23.06.2025					
Granted by:					

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP100/23	Course title: External lecturer expansion course
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: Whole study period total: 21s Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: A minimum 90 percent attendance in all block classes of the course is required for passing the course and for the grade to be awarded. A failing grade will be awarded to a student who fails to meet the requirement.	
Educational outcomes (performance standard): The purpose of this special course is to flexibly award credit for extra activity and participation associated with participation in ad hoc courses by external lecturers from foreign partner institutions, mostly within the Erasmus programme. External training courses organised under the umbrella of this subject are mostly non-repeatable one-off activities coming as an immediate offer from foreign lecturers from partner institutions. The courses offer students the opportunity to gain knowledge and know-how from the wider European educational area and professional practice and allow the institution to gain immediate access to new people, their knowledge and experience. They also link external and internal environments. After completing the extension courses organised on an ad hoc basis during the academic year at the Academy, the student will acquire new knowledge on various topics in the field of art, skills and know-how in the subject areas on which the courses focus. They will expand their linguistic, professional and intercultural competences and contacts.	
Brief outline of course (contents standard): It will be determined on an ad hoc basis based on the recommendations of the external lecturer for the specific course.	
Recommended literature: It will be determined on an ad hoc basis for a specific course.	
Language of instruction: Slovak language and Czech language	
Notes: The course has variable content determined by the specific course agreed upon. The content will be communicated in advance by the study department and will allow enrolment in this course in order to be able to obtain credits	

- The course is offered in any semester, as long as at least one course is arranged by an external lecturer in that semester- The course is entered in the enrolment lists by the study department on the basis of registration- The number of students enrolled in a course in a given period is limited on an ad hoc basis based on the number of courses and its total capacity- In case of greater student interest, students will be selected according to the order in which they registered for the courses- The person responsible for the course records the grade based on the attendance record kept for the course in question.

Course assessment

Total number of assessed students: 0

ABS	NEABS
0.0	0.0

Instructor: PaedDr. Mgr. Peter Vítko

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP043/22	Course title: Foreign Language - English 1
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (50%) - Successful completion of the final exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will be able to understand sentences and frequently used expressions related to the area of immediate concern to him/her (e.g. the most basic information about himself/herself, family, shopping, local geography and employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and common matters. Will be able to describe in simple terms his/her family background, immediate surroundings and issues in areas of essential needs.	
Brief outline of course (contents standard): Vocabulary: appearance, clothes, shoes, accessories and fashion; - Grammar: Present simple tense, present progressive tense, status and dynamic verbs, definite and indefinite Articles; - Speaking (oral interaction and independent oral expression): Participation in conversation; - Comprehension (reading and listening): Power of appearance; - Writing: Informal letter.	
Recommended literatue: DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7. CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9. CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Príroda. ISBN 80- 901070- 7- 9. MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8. SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5.	

SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Workbook. Oxford: Oxford University Press. ISBN 0- 19- 470225- 1.
 WATCYN- JONES, Peter. 1984. Pair Work One. Harlow: Penguin English. ISBN 978- 0- 14- 080834- 6.
 YATES, Jean. 2012. English Conversation. New York: McGraw Hill. ISBN 978- 0- 07- 177085- 9.

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

Course assessment

Total number of assessed students: 92

A	ABS	B	C	D	E	FX	ODP	Uzn.
31.52	0.0	25.0	23.91	7.61	7.61	2.17	0.0	2.17

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP044/22	Course title: Foreign Language - English 2
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (50%) - Successful completion of the final exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will understand the main points of clear written input about familiar things he/she regularly encounters at work, school, leisure, etc. He/she will be able to find his/her way around most situations that may arise when travelling in an area where the language is spoken. Can produce a simple, coherent text on topics familiar to him/her or of personal interest to him/her is interested in. Can describe their experiences and events, dreams, hopes and ambitions and briefly justify and explain their views and plans.	
Brief outline of course (contents standard): - Vocabulary: Scientific research, phrases with thought and mind, drone users, science and technology; - Grammar: Simple prepositional tense and progressive prepositional tense; - Speaking (oral interaction and independent oral expression): Making choices; - Comprehension (reading and listening): Sci- fi or science fact; - Writing: Blog post.	
Recommended literatue: DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7. CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9. CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Príroda. ISBN 80- 901070- 7- 9. MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8. SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5.	

SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Workbook. Oxford: Oxford University Press. ISBN 0- 19- 470225- 1.
WATCYN- JONES, Peter. 1984. Pair Work One. Harlow: Penguin English. ISBN 978- 0- 14- 080834- 6.
YATES, Jean. 2012. English Conversation. New York: McGraw Hill. ISBN 978- 0- 07- 177085- 9.

Language of instruction:

English

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

Course assessment

Total number of assessed students: 90

A	ABS	B	C	D	E	FX	ODP	Uzn.
52.22	0.0	15.56	16.67	3.33	8.89	1.11	0.0	2.22

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP045/22	Course title: Foreign Language - English 3
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (50%) - Successful completion of the final exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will understand the main points of clear written input about familiar things he/she regularly encounters at work, school, leisure, etc. He/she will be able to find his/her way around most situations that may arise when travelling in an area where the language is spoken. Can produce a simple, coherent text on topics familiar to him/her or of personal interest to him/her is interested in. Can describe their experiences and events, dreams, hopes and ambitions and briefly justify and explain their views and plans.	
Brief outline of course (contents standard): - Vocabulary: Sports and fitness, injury, accident and emergency, diet and nutrition; - Grammar: Simple past tense, past tense progressive, pre-past simple tense, English link used to/ would; - Speaking (oral interaction and independent oral expression): Being polite; - Comprehension (reading and listening): Grow your food, eat well, be healthy; - Writing: Short story.	
Recommended literatue: DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7. CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9. CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Príroda. ISBN 80- 901070- 7- 9. MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8. SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5.	

SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Workbook. Oxford: Oxford University Press. ISBN 0- 19- 470225- 1.
 WATCYN- JONES, Peter. 1984. Pair Work One. Harlow: Penguin English. ISBN 978- 0- 14- 080834- 6.
 YATES, Jean. 2012. English Conversation. New York: McGraw Hill. ISBN 978- 0- 07- 177085- 9.

Language of instruction:

English

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

Course assessment

Total number of assessed students: 61

A	ABS	B	C	D	E	FX	ODP	Uzn.
36.07	0.0	19.67	22.95	1.64	3.28	4.92	9.84	1.64

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP046/22	Course title: Foreign Language - English 4
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (50%) - Successful completion of the final exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will understand the main ideas of a complex text on concrete and abstract topics, including professional discussions in his/her specialisation. He/she will communicate at a level of fluency and spontaneity that enables him/her to carry on a normal conversation with native speakers without increased effort for any of the interactants. Can produce clear, detailed text on a variety of topics and explain his/her point of view on current issues, indicating the advantages and disadvantages of different options.	
Brief outline of course (contents standard): - Vocabulary: Air travel, holiday phrases, travel essentials and phrases, urban transport; - Grammar: Modal and linking verbs, definite and indefinite linking clauses; - Speaking (oral interaction and independent oral expression): Expressing agreement and disagreement; - Comprehension (reading and listening): How to survive a holiday together? - Writing: Formal letter.	
Recommended literatue: DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7. CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9. CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Příroda. ISBN 80- 901070- 7- 9. MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8. SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5. SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Workbook. Oxford: Oxford University Press. ISBN 0- 19- 470225- 1.	

WATCYN- JONES, Peter. 1984. Pair Work One. Harlow: Penguin English. ISBN 978- 0- 14- 080834- 6.
YATES, Jean. 2012. English Conversation. New Y

Language of instruction:

English

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
22 hours self-study
25 hours solving assignments / semester

Course assessment

Total number of assessed students: 58

A	ABS	B	C	D	E	FX	ODP	Uzn.
55.17	0.0	15.52	10.34	0.0	5.17	1.72	10.34	1.72

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP047/22	Course title: Foreign Language - English 5
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (50%) - Successful completion of the final exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will understand the main ideas of a complex text on concrete and abstract topics, including professional discussions in his/her specialisation. He/she will communicate at a level of fluency and spontaneity that enables him/her to carry on a normal conversation with native speakers without increased effort for any of the interactants. Can produce clear, detailed text on a variety of topics and explain his/her point of view on current issues, indicating the advantages and disadvantages of different options.	
Brief outline of course (contents standard): Vocabulary: Personal adjectives, study, work and employment; - Grammar, - Speaking (oral interaction and independent oral expression): Describing weaknesses and strengths; - Comprehension (reading and listening): The world of work in the future; - Writing: personal statement.	
Recommended literatue: DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7. CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9. CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Příroda. ISBN 80- 901070- 7- 9. MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8. SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5. SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Workbook. Oxford: Oxford University Press. ISBN 0- 19- 470225- 1.	

<p>WATCYN- JONES, Peter. 1984. Pair Work One. Harlow: Penguin English. ISBN 978- 0- 14- 080834- 6.</p> <p>YATES, Jean. 2012. English Conversation. New York: McGraw Hill. ISBN 978- 0- 07- 177085- 9.</p>								
<p>Language of instruction: English</p>								
<p>Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 22 hours self-study 25 hours solving assignments / semester</p>								
<p>Course assessment Total number of assessed students: 57</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
47.37	0.0	15.79	26.32	5.26	1.75	0.0	0.0	3.51
<p>Instructor: PaedDr. Michal Marko, PhD.</p>								
<p>Last changed: 23.06.2025</p>								
<p>Granted by:</p>								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP048/22	Course title: Foreign Language - English 6
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (50%) - Successful completion of the final exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will be able to understand a wide range of challenging, longer texts and recognize their implicit meanings. He/she will be able to express himself/herself fluently and spontaneously without too much apparent searching for expressions. Can use language flexibly and effectively for social, academic or professional purposes. Can produce clear, well-organised and detailed text on complex topics, demonstrating command of compositional techniques, connective expressions and means of cohesion.	
Brief outline of course (contents standard): Vocabulary: Truth and falsehood, communication, relationships, conflicts and problems; - Grammar: 0., 1. and 2. conditionals, alternatives with "when" (if); - Speaking (oral interaction and independent oral expression): Asking for advice and then responding; - Comprehension (reading and listening): If I keep this, I will be rich; - Writing: Pre- and counter-essay.	
Recommended literatue: DRÁBIK, Eduard, ENGLISH, Nick a ZÁMBORY, Mikuláš. 2001. Anglicko- slovenský a slovensko- anglický slovník. Košice: Pezolt Pvd. ISBN 80- 88797- 35- 7. CHUDÁ, Jana. 1998. Topics for English Conversation. Havlíčkův Brod: Fragment. ISBN 80- 7200- 051- 9. CHUDÝ, Tomáš a CHUDÁ, Jana. 1992. Practise your English Grammar. Bratislava: Príroda. ISBN 80- 901070- 7- 9. MISZTAL, Marius. 1997. Testy z angličtiny. Bratislava: Slovenské pedagogické nakladateľstvo. ISBN 80- 08- 02594- 8. SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Student' Book. Oxford: Oxford University Press. ISBN 0- 19- 470223- 5.	

<p>SOARS, Liz a SOARS, John. 1996. New Headway. Intermediate Workbook. Oxford: Oxford University Press. ISBN 0- 19- 470225- 1.</p> <p>WATCYN- JONES, Peter. 1984. Pair Work One. Harlow: Penguin English. ISBN 978- 0- 14- 080834- 6.</p> <p>YATES, Jean. 2012. English Conversation. New York: McGraw Hill. ISBN 978- 0- 07- 177085- 9.</p>								
<p>Language of instruction: English</p>								
<p>Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 22 hours self-study 25 hours solving assignments / semester</p>								
<p>Course assessment Total number of assessed students: 57</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
36.84	0.0	19.3	17.54	5.26	19.3	0.0	0.0	1.75
<p>Instructor: PaedDr. Michal Marko, PhD.</p>								
<p>Last changed: 23.06.2025</p>								
<p>Granted by:</p>								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP049/22	Course title: Foreign Language - Italian Language 1
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (50%) - Active participation in lexical, grammatical and conversational exercises (40%) - Completion of homework (grammar, lexical exercises) The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic grammatical phenomena, understand sentences and frequently used expressions in the areas close to his/her own (introducing oneself, studying, working); - be able to introduce himself/herself and others; be able to ask and answer questions about personal details; be able to describe in simple terms his/her background, current environment and issues related to current needs; - understand and use familiar everyday expressions and basic phrases; - able to interact in a simple way.	
Brief outline of course (contents standard): 1. Pronunciation accent 2. Basic phrases 3. Timing of the verbs ESSERE and AVERE 4. Gender and number of nouns and adjectives 5. Definite and indefinite articles 6. Timing of regular verbs - ARE, - ERE, - IRE	
Recommended literatue: BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7	

BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9
SACCARDINI M. & HLUŠÍK, M. 2003. Taliansko- slovenský slovník, Bratislava: Kniha - spoločník. ISBN 8088814324

Language of instruction:

Italian

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

Course assessment

Total number of assessed students: 59

A	ABS	B	C	D	E	FX	ODP	Uzn.
57.63	0.0	23.73	8.47	6.78	0.0	1.69	0.0	1.69

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP050/22	Course title: Foreign Language - Italian Language 2
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (50%) - Active participation in lexical, grammatical and conversational exercises (40%) - Completion of homework (grammar, lexical exercises) The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic grammatical phenomena, understand sentences and frequently used expressions in the areas close to his/her own (introduction, leisure, family, invitation to a performance); - be able to introduce himself/herself and others; be able to ask and answer questions about personal details; be able to describe in simple terms his/her background, current environment and issues related to current needs; - understand and use familiar everyday expressions and basic phrases; - able to interact in a simple way.	
Brief outline of course (contents standard): 1. Italy and Italian regions, cities 2. Family 3. Invitation to a concert/performance 4. Timing of irregular verbs 5. Free time	
Recommended literatue: BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7 BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9	

SACCARDINI M. & HLUŠÍK, M. 2003. Taliansko- slovenský slovník, Bratislava: Kniha - spoločník. ISBN 8088814324

Language of instruction:

Italian

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

Course assessment

Total number of assessed students: 55

A	ABS	B	C	D	E	FX	ODP	Uzn.
41.82	0.0	32.73	16.36	5.45	0.0	1.82	0.0	1.82

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP051/22	Course title: Foreign Language - Italian Language 3
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (50%) - Active participation in lexical, grammatical and conversational exercises (40%) - Completion of homework (grammar, lexical exercises) The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic grammatical phenomena, understand sentences and frequently used expressions in areas close to his/her own (preferences, hobbies, expression of opinion, occupation, professions); - be able to ask and answer questions about personal preferences; be able to describe his/her feelings in simple terms; be able to respond to questions in a job interview, the current environment and issues related to current needs; - understand and use familiar everyday expressions and basic phrases; - able to interact in a simple way.	
Brief outline of course (contents standard): 1. Simple prepositions 2. Auxiliary verbs 3. The verb PIACERE, expressing preferences 4. Occupation and professions 5. Job interview	
Recommended literatue: BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7 BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9	

SACCARDINI M. & HLUŠÍK, M. 2003. Taliansko- slovenský slovník, Bratislava: Kniha - spoločník. ISBN 8088814324

Language of instruction:

Italian

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

Course assessment

Total number of assessed students: 32

A	ABS	B	C	D	E	FX	ODP	Uzn.
28.13	0.0	37.5	18.75	6.25	9.38	0.0	0.0	0.0

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP052/22	Course title: Foreign Language - Italian Language 4
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (50%) - Active participation in lexical, grammatical and conversational exercises (40%) - Completion of homework (grammar, lexical exercises) The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic grammatical phenomena, understand sentences and frequently used expressions in his/her area (preferences, shopping, daily routine); - be able to ask and answer questions about personal shopping preferences; be able to describe his/her feelings in simple terms; be able to respond to Italian gestures, the current environment and issues related to current needs; - understand and use familiar everyday expressions and basic phrases; - able to interact in a simple way.	
Brief outline of course (contents standard): 1. Shops and services 2. Box office - ticket purchase 3. Italian gestures 4. Reversible verbs 5. Daily routine	
Recommended literatue: BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7 BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9	

SACCARDINI M. & HLUŠÍK, M. 2003. Taliansko- slovenský slovník, Bratislava: Kniha - spoločník. ISBN 8088814324

Language of instruction:

Italian

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

Course assessment

Total number of assessed students: 33

A	ABS	B	C	D	E	FX	ODP	Uzn.
24.24	0.0	27.27	24.24	18.18	6.06	0.0	0.0	0.0

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP053/22	Course title: Foreign Language - Italian Language 5
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (50%) - Active participation in lexical, grammatical and conversational exercises (40%) - Completion of homework (grammar, lexical exercises) The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic grammatical phenomena, understand sentences and frequently used expressions in his/her field (clock and time, description of place, housing, café); - be able to ask and answer questions about time preferences; be able to describe his/her observations in simple terms; be able to respond to time events, current environment and issues related to the description of place, house, housing; - understand and use familiar everyday expressions and basic phrases; basic knowledge and overview of Italian operas and theatres; - able to interact in a simple way.	
Brief outline of course (contents standard): 1. Hours and time, opening times in Italy 2. Serial numbers, description of place, house 3. Pronouns with accusative, adverbs, particle CI 4. Italian lifestyle - coffee, bar 5. Italian operas and theatres	
Recommended literatue: BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7	

BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9
SACCARDINI M. & HLUŠÍK, M. 2003. Taliansko- slovenský slovník, Bratislava: Kniha - spoločník. ISBN 8088814324

Language of instruction:

Italian

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

Course assessment

Total number of assessed students: 37

A	ABS	B	C	D	E	FX	ODP	Uzn.
35.14	0.0	27.03	10.81	21.62	2.7	2.7	0.0	0.0

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP054/22	Course title: Foreign Language - Italian Language 6
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (50%) - Active participation in lexical, grammatical and conversational exercises (40%) - Completion of homework (grammar, lexical exercises) The number of points achieved in the seminar constitutes the following overall grade for the course: for a grade of A you need to obtain at least 94 points, for a grade of B you need to obtain at least 87 points, for a grade of C you need to obtain at least 80 points, for a grade of D you need to obtain at least 73 points, for a grade of E you need to obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars. Absence from seminars is compensable by written make-up work.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic grammatical phenomena, understand sentences and frequently used expressions in his/her area (description of past events - weekend, holiday); - be able to ask and answer questions about personal preferences; be able to describe in simple terms his/her experiences, observations; be able to react to temporal events, current environment and past tense issues; - understand and use familiar everyday expressions and basic phrases; basic knowledge and overview of Italian music and musical expressions; - able to interact in a simple way.	
Brief outline of course (contents standard): 1. Passato prossimo - compound past tense 2. Description of a weekend, holiday in the past tense 3. Italy and music 4. Musical expressions	
Recommended literatue: BACCI P. & ZAMBARDINO, G. 2015. Un tuffo nell'azzurro 1, Rimini: Panozzo Editore. ISBN 978- 88- 7472- 117- 7 BRIOSCHI D. 2015. L'italiano nell'aria 1, Roma: Edilingua Edizioni. ISBN 978- 88- 9843- 333- 9	

SACCARDINI M. & HLUŠÍK, M. 2003. Taliansko- slovenský slovník, Bratislava: Kniha - spoločník. ISBN 8088814324

Language of instruction:

Italian

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours solving assignments / semester

Course assessment

Total number of assessed students: 36

A	ABS	B	C	D	E	FX	ODP	Uzn.
41.67	0.0	11.11	16.67	16.67	13.89	0.0	0.0	0.0

Instructor: doc. Mgr. Eva Mesárová, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko55/22	Course title: Historical compositional studies 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - have a basic overview of the historical, technical and methodological background of the issue - have practical experience with multivoice techniques and their rate solution - understand the developmental aspects of polyphonic structure and their changes - be able to acquire an adequate level in the solution of individual polyphonic techniques	
Brief outline of course (contents standard): Dissonant and organic double voice Conduct and motet rate principle Contrapunctus diminutus and "hocqueting" Imitatio and sincopatio in the 14th century	
Recommended literatue: FUX, Johann Joseph. 1938 Die Lehre vom Kontrapunkt (Gradus ad Parnassum, 2. kniha, 1.-3. cvičení). Hermann Molck Verlag, Celle 1938. HAAS, Max: Die Musiklehre im 13.Jahrhundert von Johannes Garlandia bis Franco.IN:Frieder Zamminer: Geschichte der Musiktheorie, Bd.5,Darmstadt 1984 HULA, Zdeněk. 1958. Nauka o kontrapunktu I. Vokální polyfonie. SNKLHU, Praha. II. Instrumentální polyfonie. SHV Praha 1965. JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Academia, Praha 1973. KNUD Jeppesen. 1956. Kontrapunkt. Breitkopf u. Härtel, Leipzig.	

<p>TINCTORIS, Johannes: Opera theoretica, ed. A. Seay, 2 vols. plus vol. iia (Corpus Scriptorum de Musica, 22; n. p., 1975; vol. iia, Neuhausen-Stuttgart, 1978).</p> <p>TINCTORIS, Johannes: The Art of Counterpoint [= Liber de arte contrapuncti], trans. A. Seay, Musicological Studies and Documents, 5 (Rome, 1961).</p>								
<p>Language of instruction: Slovak</p>								
<p>Notes: The total student load per semester is 60 hours (1 credit/30h of work) Lecture: 26, Individual creative work: 20, Self-study: 14</p>								
<p>Course assessment Total number of assessed students: 1</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
<p>Instructor: doc. Mgr. Daniel Matej, ArtD., Mag. art. Juraj Vajó, ArtD.</p>								
<p>Last changed: 23.06.2025</p>								
<p>Granted by:</p>								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko56/22	Course title: Historical compositional studies 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - have a basic overview of the historical, technical and methodological background of the issue - have practical experience with multi-voice techniques and their typesetting - understand the developmental aspects of polyphonic structure and their changes - be able to acquire an adequate level in the solution of individual polyphonic techniques	
Brief outline of course (contents standard): Systematics of counterpoint according to Tinctoris in the 15th century and relevant examples Solmisatio, mutatio and musica ficta - practical solutions of shifts in the 14th and 15th centuries Paired imitation and canonic structures Res facta or Contrapunctus absolutus at the turn of the 15th and 16th centuries	
Recommended literatue: FUX, Johann Joseph. 1938 Die Lehre vom Kontrapunkt (Gradus ad Parnassum, 2. kniha, 1.-3. cvičení). Hermann Molck Verlag, Celle 1938. JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Academia, Praha 1973. KNUD Jeppesen. 1956. Kontrapunkt. Breitkopf u. Härtel, Leipzig. HULA, Zdeněk. 1958. Nauka o kontrapunktu I. Vokální polyfonie. SNKLHU, Praha. II. Instrumentální polyfonie. SHV Praha 1965.	

ZAMINER, Frieder: Geschichte der Musiktheorie, Bd. 5, Darmstadt : Wissenschaftliche Buchgesellschaft, 1984. SEAY, Albert: The Expositio manus of Johannes Tinctoris. In: Journal of Music Theory, 9, 1965, s. 194–232.								
Language of instruction: Slovak								
Notes: The total student load per semester is 60 hours (1 credit/30h of work) Lecture: 26, Individual creative work: 20, Self-study: 14								
Course assessment Total number of assessed students: 1								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. Daniel Matej, ArtD., Mag. art. Juraj Vajó, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko57/22	Course title: Historical compositional studies 3
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - have a basic overview of the historical, technical and methodological background of the issue - have practical experience with 16th and 17th century counterpoint and its tariff solution - understand the developmental aspects of polyphonic structure and its changes in the 16th-18th centuries. - be able to acquire an adequate level of practical solution of individual polyphonic techniques according to given examples and Syllabus	
Brief outline of course (contents standard): Principles of counterpoint 16th cent. according to P.Aaron and G.Zarlin Chromatic and enharmonic procedures according to N. Vicentino Consonant counterpoint and Ricercar of the Venetian School (Willaert, Rore and Gabrieli)	
Recommended literatue: FUX, Johann Joseph. 1938 Die Lehre vom Kontrapunkt (Gradus ad Parnassum, 2. kniha, 1.-3. cvičení). Hermann Molck Verlag, Celle 1938. JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Academia, Praha 1973. KNUD Jeppesen. 1956. Kontrapunkt. Breitkopf u. Härtel, Leipzig. HULA, Zdeněk. 1958. Nauka o kontrapunktu I. Vokální polyfonie. SNKLHU, Praha. II. Instrumentální polyfonie. SHV Praha 1965.	

ZAMINER, Frieder: Geschichte der Musiktheorie, Bd. 5, Darmstadt : Wissenschaftliche Buchgesellschaft, 1984. SEAY, Albert: The Expositio manus of Johannes Tinctoris. In: Journal of Music Theory, 9, 1965, s. 194–232.								
Language of instruction: Slovak								
Notes: The total student load per semester is 60 hours (1 credit/30h of work) Lecture: 26, Individual creative work: 20, Self-study: 14								
Course assessment Total number of assessed students: 3								
A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	33.33	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. Daniel Matej, ArtD., Mag. art. Juraj Vajó, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko58/22	Course title: Historical compositional studies 4
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars	
Educational outcomes (performance standard): Po úspešnom ukončení procesu vzdelávania študent bude: - mať základný prehľad o historickom, technickom a metodickom pozadí problematiky - mať praktickú skúsenosť s kontrapunktom 16. a 17. stor a jeho sadzobným riešením - rozumieť vývojovým aspektom polyfonickej štruktúry a jej zmenám v 16. - 18. stor. - schopný nadobudnúť adekvátnu úroveň praktického riešenia jednotlivých polyfonických techník podľa zadaných príkladov a Sylabov	
Brief outline of course (contents standard): Contrapunctus luxurians of the Italian tradition and floridus in Germany (Schutz and Sweelinck) Structure of the synchronous-diachronic counterpoint of J. S. Bach imitative and diminutive counterpoint according to Gradus ad Parnassum by J.J.Fux	
Recommended literatue: FUX, Johann Joseph. 1938 Die Lehre vom Kontrapunkt (Gradus ad Parnassum, 2. kniha, 1.-3. cvičení). Hermann Molck Verlag, Celle 1938. JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Academia, Praha 1973. KNUD Jeppesen. 1956. Kontrapunkt. Breitkopf u. Härtel, Leipzig. HULA, Zdeněk. 1958. Nauka o kontrapunktu I. Vokální polyfonie. SNKLHU, Praha. II. Instrumentální polyfonie. SHV Praha 1965.	

ZAMINER, Frieder: Geschichte der Musiktheorie, Bd. 5, Darmstadt : Wissenschaftliche Buchgesellschaft, 1984. SEAY, Albert: The Expositio manus of Johannes Tinctoris. In: Journal of Music Theory, 9, 1965, s. 194–232.								
Language of instruction: Slovak								
Notes: The total student load per semester is 60 hours (1 credit/30h of work) Lecture: 26, Individual creative work: 20, Self-study: 14								
Course assessment Total number of assessed students: 2								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. Daniel Matej, ArtD., Mag. art. Juraj Vajó, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko29/22	Course title: KOMPOST - practicum of contemporary ensemble play 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.	
Educational outcomes (performance standard): The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".	
Brief outline of course (contents standard): Principles and principles of ensemble playing. Different types of notation and recording of music. Study of open scores. Analysis of music notation and its interpretation. Rehearsal of selected repertoire and preparation for performance. Free and guided collective improvisation. Movement in the field between composition and improvisation. Advanced vocal and instrumental techniques. "Small home-made electronics", "ready-mades", sound objects. Pedagogical application of acquired knowledge and skills.	
Recommended literatue: ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848-3-7. CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648	

COLLINS, Nicolas. Handmade Electronic Music. The Art of Hardware Hacking. 2009. Second edition. Oxon/New York: Routledge. ISBN: 0-415-99609-0 (hbk). ISBN 0-415-99873-5 (pbk). ISBN 0-203-87962-7 (ebk). ISBN: 978-0-415-99609-9 (hbk). ISBN 978-0-415-99873-4 (pbk). ISBN 978-0-203-87962-7 (ebk).

DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.

HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.

LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.

MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.

PIŇOS, Alois. Co je ve hře? Otázky uspořádání hudebního materialu v soudobé skladbě. 2008. Brno: JAMU.

PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.

SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.

SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.

Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámbovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

4 hours individual creative activity

Course assessment

Total number of assessed students: 24

A	ABS	B	C	D	E	FX	N.	ODP	P	Uzn.
70.83	0.0	16.67	12.5	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko30/22	Course title: KOMPOST - practicum of contemporary ensemble play 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.	
Educational outcomes (performance standard): The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".	
Brief outline of course (contents standard): Principles and principles of ensemble playing. Different types of notation and recording of music. Study of open scores. Analysis of music notation and its interpretation. Rehearsal of selected repertoire and preparation for performance. Free and guided collective improvisation. Movement in the field between composition and improvisation. Advanced vocal and instrumental techniques. "Small home-made electronics", "ready-mades", sound objects. Pedagogical application of acquired knowledge and skills.	
Recommended literatue: ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848-3-7. CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648	

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DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.

HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.

LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.

MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.

PIŇOS, Alois. Co je ve hře? Otázky uspořádání hudebního materialu v soudobé skladbě. 2008. Brno: JAMU.

PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.

SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.

SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.

Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámbovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

4 hours individual creative activity

Course assessment

Total number of assessed students: 23

A	ABS	B	C	D	E	FX	N.	ODP	P	Uzn.
91.3	0.0	4.35	0.0	4.35	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko31/22	Course title: KOMPOST - practicum of contemporary ensemble play 3
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.	
Educational outcomes (performance standard): The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".	
Brief outline of course (contents standard): Principles and principles of ensemble playing. Different types of notation and recording of music. Study of open scores. Analysis of music notation and its interpretation. Rehearsal of selected repertoire and preparation for performance. Free and guided collective improvisation. Movement in the field between composition and improvisation. Advanced vocal and instrumental techniques. "Small home-made electronics", "ready-mades", sound objects. Pedagogical application of acquired knowledge and skills.	
Recommended literatue: ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848-3-7. CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648	

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DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.

HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.

LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.

MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.

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PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.

SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.

SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.

Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámbovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

4 hours individual creative activity

Course assessment

Total number of assessed students: 7

A	ABS	B	C	D	E	FX	N.	ODP	P	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko32/22	Course title: KOMPOST - practicum of contemporary ensemble play 4
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.	
Educational outcomes (performance standard): The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".	
Brief outline of course (contents standard): Principles and principles of ensemble playing. Different types of notation and recording of music. Study of open scores. Analysis of music notation and its interpretation. Rehearsal of selected repertoire and preparation for performance. Free and guided collective improvisation. Movement in the field between composition and improvisation. Advanced vocal and instrumental techniques. "Small home-made electronics", "ready-mades", sound objects. Pedagogical application of acquired knowledge and skills.	
Recommended literatue: ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848-3-7. CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648	

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DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.

HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.

LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.

MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.

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PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.

SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.

SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.

Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámbovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

4 hours individual creative activity

Course assessment

Total number of assessed students: 6

A	ABS	B	C	D	E	FX	N.	ODP	P	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko33/22	Course title: KOMPOST - practicum of contemporary ensemble play 5
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.	
Educational outcomes (performance standard): The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".	
Brief outline of course (contents standard): Principles and principles of ensemble playing. Different types of notation and recording of music. Study of open scores. Analysis of music notation and its interpretation. Rehearsal of selected repertoire and preparation for performance. Free and guided collective improvisation. Movement in the field between composition and improvisation. Advanced vocal and instrumental techniques. "Small home-made electronics", "ready-mades", sound objects. Pedagogical application of acquired knowledge and skills.	
Recommended literatue: ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848-3-7. CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648	

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DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.

HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.

LOUDOVÁ, Ivana. Moderní notace a její interpretace. 1998. Praha: HAMU.

MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.

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PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.

SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.

SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.

Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôsobovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámbovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

4 hours individual creative activity

Course assessment

Total number of assessed students: 4

A	ABS	B	C	D	E	FX	N.	ODP	P	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko34/22	Course title: KOMPOST - practicum of contemporary ensemble play 6
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: The student will be evaluated both continuously during the semester (quality of home preparation and activity in class, i.e. ensemble rehearsals - 50 points) and at the end of the semester (practical performance - 50 points). The course ends with a public concert. A total of at least 91 points is required for a grade of A, at least 81 points for a grade of B, at least 71 points for a grade of C, at least 61 points for a grade of D, and at least 51 points for a grade of E. Credit will not be awarded to a student who has had more than 2 unexcused absences and has not performed in the final concert.	
Educational outcomes (performance standard): The student is able to study and perform the chosen repertoire from the position of an ensemble player. The student understands the basic principles and principles of ensemble playing. The student is able to formulate a basic artistic-interpretive concept for the study of the chosen repertoire. Is able to deal creatively with the interpretation of so-called open scores, to discuss it professionally with the conductor (artistic director) and other fellow players and to arrive at a creative and professionally competent grasp of the musical work and its preparation for performance. Proficient in both traditional and experimental techniques of instrumental playing. Can appropriately combine playing on his/her own instrument with playing on the body, extended vocal techniques and playing on elementary instruments (of his/her own making) and a variety of so-called sound objects ('ready-mades'). He understands the issue of so-called "small home-made electronics".	
Brief outline of course (contents standard): Princípy a zásady ansámbovej hry. Rôzne typy notácie a záznamu hudby. Štúdium otvorených partitúr. Analýza notového textu a jeho interpretácia. Návrik zvoleného repertoáru a jeho príprava na predvedenie. Voľná a riadená kolektívna improvizácia. Pohyb v teréne medzi kompozíciou a improvizáciou. Rozšírené vokálne a inštrumentálne techniky. „Small home-made electronics“, „ready-mades“, zvukové objekty. Pedagogická aplikácia nadobudnutých poznatkov a schopností.	
Recommended literatue: ADAMČIAK, Milan. Archív III (Nôty). 2012-2013. Košice: Dive Buki. ISBN 978-80-970848-3-7. CAGE, John. Notations. 1969. New York: Something Else Press. ISBN-13 978-0685148648 COLLINS, Nicolas. Handmade Electronic Music. The Art of Hardware Hacking. 2009. Second edition. Oxon/New York: Routledge. ISBN: 0-415-99609-0 (hbk). ISBN 0-415-99873-5 (pbk).	

ISBN 0-203-87962-7 (ebk). ISBN: 978-0-415-99609-9 (hbk). ISBN 978-0-415-99873-4 (pbk). ISBN 978-0-203-87962-7 (ebk).

DAVIES, Hugh. Sounds Heard. 2002. Chelmsford: Soundworld Publishers. ISBN 1-902440-05-6.

HAUGG, Gerhard. Beiträge zur Kompositionspädagogik und grafische Partituren (vorwort von Armin Köhler und Andreas Link). 2007. Remagen: Verlag Kessel. ISBN 3-935638-99-X.

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MATEJ, Daniel. Otvorené partitúry. Medzi kompozíciou a improvizáciou: [Poznámky] k interpretácii otvorených partitúr a konceptov. In: Časopis X, časopis o súčasnej kresbe, október 2013, s.10-15, slovensky. Bratislava: OZ Hardness&Blackness, 2013. ISSN 1339-2522.

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PARSCH, Arnošt/PIŇOS, Alois/ ŠŤASTNÝ, Jaroslav. Náhoda, princip, systém, řád. 2004. Brno: JAMU. ISBN 80-85429-40-3.

SAUER, Theresa. NOTATIONS 21. 2009. Mark Batty Publisher. ISBN-10 0979554640, ISBN-13 978-0979554643.

SCHÄFFER, Boguslaw. 176. Wstep do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

WILSON, Peter Niklas. Úvahy o improvizovanej hudbe. 2002. Bratislava: Hudobné centrum. ISBN 80-88884-35-7.

Pozn.: Hudobná literatúra – konkrétny repertoár sa bude prispôbovať možnostiam daného ansámblu, pričom bude vychádzať najmä z tzv. otvorených partitúr, ktoré sú určené pre akékoľvek obsadenie. V ostatných výskumoch sa ukazuje, že tento typ skladieb (teda predovšetkým grafické a verbálne partitúry) je mimoriadne vhodným materiálom pre výučbu ansámbovej hry na všetkých typoch hudobno-vzdelávacieho procesu. Adept magisterského štúdia tak získa skúsenosti v oblasti, ktorá je mimoriadne aktuálna a progresívna.

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

4 hours individual creative activity

Course assessment

Total number of assessed students: 4

A	ABS	B	C	D	E	FX	N.	ODP	P	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. Daniel Matej, ArtD., Mgr. art. Pavol Béreš

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP078/22	Course title: Methodology of preparation and implementation of the conference and art projects 1
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 1. Active participation in seminars (30%) 2. Elaboration and presentation of an art project on a given topic (50%) 3. Active solving of part-tasks (20%) 4. The course is completed by awarding credits without a grade (passed)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to projects and conferences; - be able to give examples of foundations and funds that create space for artistic projects; - understand the essence of preparing an art project; - be able to prepare a project that meets the requirements and criteria for a project grant; - Able to publicly speak and present their project.	
Brief outline of course (contents standard): - Foundations and grant-giving organisations in Slovakia. - Foundations and grant-making organisations abroad. - Selection of fund supporting artistic activities. - Processing and preparation of a project of your choice. - Presentation of the developed project to the group members.	
Recommended literatue: webové stránky organizácií podporujúcich umelecké aktivity na Slovensku Fond na podporu umenia. Dostupné na: https://www.fpu.sk/sk/ Nadácia VÚB. Dostupné na https://www.nadaciavub.sk/ Výzvy schémy malých grantov na predkladanie žiadostí o projekt podnikanie v kultúre, kultúrne dedičstvo a kultúrna spolupráca. Dostupné na https://socialnepodniky.gov.sk/wp-content/uploads/2020/11/Podpora-kultury-a-umenia-2020.pdf Národný štipendijný program; štipendiá a granty SAIA. Dostupné na https://www.saia.sk/ Literárny fond. Dostupné na http://www.litfond.sk/	
Language of instruction: Slovak	

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

3 hours self-study

14 hours assignment solving and project preparation / semester

Course assessment

Total number of assessed students: 22

ABS	NEABS
90.91	9.09

Instructor: doc. PhD. PaedDr. Mária Strenáčiková, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP079/22	Course title: Methodology of preparation and implementation of the conference and art projects 2
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: <ul style="list-style-type: none">- Foundations and grant-giving organisations in Slovakia.- Foundations and grant-making organisations abroad.- Selection of fund supporting artistic activities.- Processing and preparation of a project of your choice.- Presentation of the developed project to the group members.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none">- know the basic terminology related to projects and conferences;- be able to give examples of foundations and funds that create space for artistic projects;- understand the essence of preparing an art project;- be able to prepare a project that meets the requirements and criteria for a project grant;- Able to publicly speak and present their project.	
Brief outline of course (contents standard): <ul style="list-style-type: none">- Foundations and grant-giving organisations in Slovakia.- Foundations and grant-making organisations abroad.- Selection of fund supporting artistic activities.- Processing and preparation of a project of your choice.- Presentation of the developed project to the group members.	
Recommended literatue: webové stránky organizácií podporujúcich umelecké aktivity na Slovensku Fond na podporu umenia. Dostupné na: https://www.fpu.sk/sk/ Nadácia VÚB. Dostupné na https://www.nadaciavub.sk/ Výzvy schémy malých grantov na predkladanie žiadostí o projekt podnikanie v kultúre, kultúrne dedičstvo a kultúrna spolupráca. Dostupné na https://socialnepodniky.gov.sk/wp-content/uploads/2020/11/Podpora-kultury-a-umenia-2020.pdf Národný štipendijný program; štipendiá a granty SAIA. Dostupné na https://www.saia.sk/ Literárny fond. Dostupné na http://www.litfond.sk/	
Language of instruction:	

Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 3 hours self-study 14 hours assignment solving and project preparation / semester	
Course assessment Total number of assessed students: 22	
ABS	NEABS
90.91	9.09
Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.	
Last changed: 23.06.2025	
Granted by:	

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP097/22	Course title: Methodology of teaching music theory 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in the exercise (30%) - elaboration and presentation of a seminar project on the assigned topic (30%) - active solving of partial tasks (20%) - passing an exam (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the problems of teaching music at the ZUŠ; - be able to characterize different methods of teaching music; - be able to describe the phases of a lesson in the teaching of music; - able to characterise the motivation and motivation of pupils of the ZUŠ for the study of music teaching; - Able to describe different innovative methods of teaching music in ZUŠ; - Able to independently design and present at least three innovative methods of teaching music education at ZUŠ.	
Brief outline of course (contents standard): 1. Methods of teaching music. 2. Phases of the music lesson. 3. Motivation of pupils of ZUŠ to the study of music teaching. 4. Innovative methods of teaching music at ZUŠ.	
Recommended literatue: ŠTOFIROVÁ, Claudia. 2012. Námety na efektívnosť vyučovania hudobnej náuky v základnej umeleckej škole. Prešov: Metodicko-pedagogické centrum. Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/projekty/vystup/3_ops_stofirova_claudia_-_namety_na_efektivnost_vyučovania_hudobnej_nauky_v_zakladnej_umeleckej_skole.pdf JANEKOVÁ, Viktória. 2012. Aktivizujúce metódy v hudobnej výchove. Bratislava, Prešov: Metodicko-pedagogické centrum. Dostupné z: https://mpc-edu.sk/sites/default/files/projekty/vystup/3_ops_janekova_viktoria_-_aktivizujuce_metody_v_hv.pdf	

SKLABINSKI, Milina. 2010. Inovačné metódy v hudobnej pedagogike. In Slovenská hudba vo Vojvodine 2020. Zborník prác 6. konferencie muzikológov a hudobných odborníkov. Novy Sad. Dostupné z: (PDF) Inovačné metódy v hudobnej pedagogike
Milina Sklabinski - Academia.edu

ŠEBEKOVÁ, Veronika. 2015. Rozdiely vo výkonovej motivácii u žiakov základnej školy. Bakalárska práca. Pražská vysoká škola psychosociálných štúdií, Psychologie. Dostupné z: https://www.pvsps.cz/data/2017/03/03/14/sebekova_veronika.pdf

STRENÁČIKOVÁ, Mária. 2018. Teoretické východiská učiteľskej praxe pre doplňujúce pedagogické štúdium učiteľov umeleckých predmetov, III. diel – Pedagogická komunikácia; Tvorivosť. 2018. Banská Bystrica: Akadémia umení, Fakulta múzických umení. ISBN 978-80-8206-002-0. https://www.academia.edu/43186537/Inova%C4%8Dn%C3%A9_met%C3%B3dy_v_hudobnej_pedagogike

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

7 hours self-study

10 hours assignment solving and project preparation / semester

Course assessment

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Mária Strenáčiková, CSc.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP098/22	Course title: Methodology of teaching music theory 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in the exercise (30%) - elaboration and presentation of a seminar project on the assigned topic (30%) - active solving of partial tasks (20%) - passing an exam (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the curriculum for teaching music at the Elementary School; - be able to characterize modern methods of teaching music at ZUŠ; - be able to describe the different possibilities of using ICT in music teaching; - be able to explain the essence of critical thinking and the possibilities of its development in the teaching of music; - be able to explain the influence of the teacher and his/her personality on the pupils in the teaching of music; - know the didactic principles as requirements for teaching music at ZUŠ.	
Brief outline of course (contents standard): 1. Curriculum for the teaching of the subject Music. Music major. 2. Modern methods of teaching music education. 3. The use of technology in teaching music education at ZUŠ. 4. Development of critical thinking of the pupil in music teaching. 5. The influence of the teacher and his/her personality on the pupils of ZUŠ. 6. Didactic principles in the teaching of music at the Elementary School	
Recommended literatue: STRENÁČIKOVÁ, Mária. 2015. Stratégie na podporu kritického myslenia vo vyučovaní hudobnoteoretických predmetov. In Horizonty umenia 3. Banská Bystrica: Akadémia umení, 2015. ISBN 978-80-89555-57-4. s. 280-300. ŠTOFIROVÁ, Claudia. 2012. Námety na efektivnost' vyučovania hudobnej náuky v základnej umeleckej škole. Prešov: Metodicko-pedagogické centrum. Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/projekty/vystup/3_ops_stofirova_claudia_-_namety_na_efektivnost_vyučovania_hudobnej_nauky_v_zakladnej_umeleckej_skole.pdf	

JANEKOVÁ, Viktória. 2012. Aktivizujúce metódy v hudobnej výchove. Bratislava, Prešov: Metodicko-pedagogické centrum. Dostupné z: https://mpc-edu.sk/sites/default/files/projekty/vystup/3_ops_janekova_viktoria_-_aktivizujuce_metody_v_hv.pdf

Učebné osnovy Hudobnej náuky. Hudobný odbor. 1995. Bratislava Ministerstvo školstva Slovenskej republiky. Dostupné z: https://www.statpedu.sk/files/sk/svp/statny-vzdelavaci-program/svp-zakladne-umelecke-skoly/uo_hud_nauka.pdf

HOLAS, M. 2013. Psychologie hudby v profesionální hudební výchově. Praha: Nakladatelství Akademie múzických umění. ISBN: 978-80-7331-262-6. (súkromný archív pedagóga)

STRENÁČIKOVÁ, Mária. 2018. Teoretické východiská učiteľskej praxe pre doplňujúce pedagogické štúdium učiteľov umeleckých predmetov, III. diel – Pedagogická komunikácia;

STRENÁČIKOVÁ, Mária. 2017. Teoretické východiská učiteľskej praxe pre doplňujúce pedagogické štúdium učiteľov umeleckých predmetov, I. diel. Banská Bystrica: Akadémia umení, Fakulta múzických umení. ISBN 978-80-89555-82-6.

OSVALDOVÁ, Zuzana. 2017. Pracovné listy ako prostriedok aktivizácie žiakov vo vyučovacom procese. Banská Bystrica: UMB. Dostupné z: https://www.upjs.sk/public/media/15903/Osvaldova_1.pdf

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

7 hours self-study

10 hours assignment solving and project preparation / semester

Course assessment

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Mária Strenáčiková, CSc.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP012/22	Course title: Music History 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in lectures (70%) Passing the final written test or additional oral exam (30%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - have an overview of the cultural and general history of the development of society; - know the basic information and orientation in the historical development phases of European music history; - be oriented in presentation-demonstration audio with defining characteristic features; - be able to compare selected iconic works by composers in different developmental epochs;	
Brief outline of course (contents standard): 1. the great ancient cultures with emphasis on the culture of Greece; 2. late antiquity and the Middle Ages (Gregorian chant, viachlas, notational systems, ars antiqua, ars nova); 3. the Renaissance (Dutch polyphony, Franco-Flemish and Burgundian schools, Josquin, Italian schools); 4. important personalities: Palestrina, Lasso, Gesualdo	
Recommended literatue: HOPPIN, Richard. 2007. Hudba stredoveku. HC, Bratislava. ISBN 978- 80- 88884- 87- 3 HRČKOVÁ, Naďa. 2003. Stredovek. Orman, Bratislava. ISBN 80- 968773- 3- X HRČKOVÁ, Naďa. 2004. Renesancia. IKAR a.s., Bratislava. ISBN 80- 551- 0927- 3 ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80- 88884- 46- 2 GLOCKOVÁ, Mária. 2018. Kapitoly z hudby. AU Banská Bystrica, ISBN 978- 80- 8206- 010- 5 MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80- 7106- 238- 3 Aktuálne stránky internetových portálov, odborné časopisy.	
Language of instruction: Slovak	

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

Course assessment

Total number of assessed students: 115

A	ABS	B	C	D	E	FX	ODP	Uzn.
54.78	0.0	16.52	10.43	7.83	5.22	2.61	0.0	2.61

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP013/22	Course title: Music History 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (70%) Passing the final written test or supplementary oral exam (30%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> - acquire a general cultural overview corresponding to the musical baroque; - gain an overview of the development of Baroque music; - acquire and know the basic principles of Baroque music; - be able to orientate themselves in the differentiation of vocal and instrumental music; - to understand the importance of the personalities of the Baroque period, including the influences on subsequent developmental stages; 	
Brief outline of course (contents standard): <ol style="list-style-type: none"> 1. baroque and its developmental metamorphosis; 2. socio-political and social reality; 3. affect theory; 4. monodial style; opera; 5. suite; concerto grosso; emergence of instrumental style and its forms; 6. monographs on J. S. Bach and G. F. Handel; 7. analytical survey of the iconic opuses of Baroque music 	
Recommended literatue: BUKOFZER, Manfred. 1986. Hudba v období baroka. OPUS. Bratislava. ABRAHÁM, Gerald 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80- 88884- 46- 2 ALBRECHT, Jan. 1982. Podoby a premeny barokovej hudby. OPUS, Bratislava. GLOCKOVÁ, Mária. 2018. Kapitol[k]y z hudby. AU Banská Bystrica, ISBN 978- 80- 8206- 010- 5 MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80- 7106- 238- 3 Aktuálne stránky internetových portálov, odborné časopisy;	
Language of instruction:	

Slovak								
Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
Course assessment Total number of assessed students: 111								
A	ABS	B	C	D	E	FX	ODP	Uzn.
48.65	0.0	22.52	16.22	5.41	1.8	3.6	0.0	1.8
Instructor: Mgr. Andrej Šuba, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP014/22	Course title: Music History 3
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (70%) Passing the final written test or supplementary oral exam (30%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none">- acquire a general cultural overview corresponding to musical classicism;- gain an overview of the development of Classical music;- acquire and know the basic principles and essence of the periodization of Classical music;- to be able to navigate the differentiation of music and the emergence of new musical forms;- to know the basic principles and differences in the codified forms of Classical music and their violations- understand the significance of the personalities of the Classical period;- identify the importance of the representatives of the first Viennese school;	
Brief outline of course (contents standard): <ol style="list-style-type: none">1. classicism in general; periodization; characteristic features;2. Mannheimer Tonschule;3. classical forms and types, their codification (symphony, sonata, concerto, opera buffa);4. operatic reform and Ch. W. Gluck5. the first Viennese school: J. Haydn, W. A. Mozart, L. van Beethoven in selected works6. analyses of selected opuses	
Recommended literatue: ROSEN, Charles. 2005. Klasicizmus. Hudobné centrum, Bratislava. ISBN 80- 88884- 68- 3 ŠIŠKOVÁ, Ingeborg. 1988. Európsky klasicizmus. Skriptá FFUK Bratislava. ŠIŠKOVÁ, Ingerborg. 1999. Obraz vývoja hudobného klasicizmu. STYMUL, Bratislava. ISBN 80- 88982- 13- 8 POLÁK, Pavol. 1978. Hudobno- estetické názory klasicizmu. Veda SAV, Bratislava. ABRAHÁM, Gerhlad. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80- 88884- 46- 2 GLOCKOVÁ, Mária. 2018. Kapitol[k]y z hudby. AU Banská Bystrica, ISBN 978- 80- 8206- 010- 5	

MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80- 7106-238- 3

Monograficky:

Hlavní predstavitelia - konkretizácia na prednáškach.

Aktuálne stránky internetových portálov; odborné časopisy;

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

Course assessment

Total number of assessed students: 87

A	ABS	B	C	D	E	FX	ODP	Uzn.
39.08	0.0	17.24	32.18	6.9	0.0	2.3	1.15	1.15

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP015/22	Course title: Music History 4
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (70%) Passing the final written test or supplementary oral exam (30%)	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student: - gains a general cultural overview corresponding to musical romanticism; - gain an overview of the development of Romantic music; - acquire and know the basic principles and essence of the periodization of the music of Romanticism; - be able to navigate the differentiation of music and the emergence of new musical forms; - know the basic principles and differences in the codified forms of Romantic music and their violations - understand the significance of the personalities of the Romantic period; - analyzes interpretive exhibitionism;	
Brief outline of course (contents standard): 1. romanticism in general; periodization; 2. characteristic features (early, peak, late); 3. representatives (Schubert, Bartholdy, Schumann, Berlioz, Liszt, Chopin, Wagner, Mahler, Bruckner, Strauss) 4. romantic-classical and romantic-realist syntheses (Brahms, Russian music, Czech music) 5. emergence and characteristics of new programme forms (symphonic poem, song, music drama, etc.);	
Recommended literatue: EINSTEIN, Alfred. 1989. Hudba v období romantizmu. OPUS, Bratislava. ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80- 88884- 46- 2 MICHEL, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80- 7106- 238- 3 GLOCKOVÁ, Mária. 2018. Kapitoly z hudby. AU Banská Bystrica, ISBN 978- 80- 8206- 010- 5 Monograficky	

Hlavní predstavitelia - konkretizácia na prednáškach;
Aktuálne stránky internetových portálov; odborné časopisy;

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

Course assessment

Total number of assessed students: 85

A	ABS	B	C	D	E	FX	ODP	Uzn.
38.82	0.0	24.71	22.35	8.24	1.18	2.35	1.18	1.18

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP016/22	Course title: Music History 5
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (70%) Passing the final written test or supplementary oral exam (30%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> - acquire a basic informational overview and orientation in the historical developmental phases of European music history at the turn of the century and in the first half of the 20th century; - characterise the social and artistic movement up to the beginning of the First World War - to gain an overview of the development of late Romantic and turn-of-the-century music; - be able to orient themselves in the differentiation of music and the emergence of new musical forms; - know the basic principles and differences in both codified forms of music and their violations - Understand the significance of the personalities of the period; - to know the exaggerated exhibitionism of performance; 	
Brief outline of course (contents standard): <ol style="list-style-type: none"> 1. fin de siècle and features of the transition period; 2. the peak post-Romantic stage of symphonic, song and music-dramatic forms (Mahler, Bruckner, Strauss); 3. impressionism and the importance of Debussy; 4. The Paris Six, its representatives and significance; 5. the classics of 20th century music - Igor Stravinsky; 6. the origins of the influences of expressionism; 7. the pre-war and inter-war period; 	
Recommended literatue: EINSTEIN, Aôfred. 1989. Hudba v období romantizmu. OPUS, Bratislava. JAROCINSKI, Stefan. 1989. Debussy, impresionizmus a symbolizmus. OPUS, Bratislava. ISBN 8070930012 ABRAHÁM, Gerald. 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80- 88884- 46- 2 MICHELS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80- 7106- 238- 3	

GLOCKOVÁ, Mária. 2018. Kapitoly z hudby. AU Banská Bystrica, ISBN 978- 80- 8206-010- 5
 GLOCKOVÁ, Mária.(ed.) 2013. Reflexie o slovenskej hudbe autoroch a dielach. AU, Banská Bystrica. ISBN 978- 80- 89555- 28- 4
 Monograficky
 hlavní predstavitelia - konkretizácia na prednáškach.
 Aktuálne stránky internetových portálov; odborné časopisy;

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

14 hours self-study

20 hours solving assignments and exercises / semester

Course assessment

Total number of assessed students: 87

A	ABS	B	C	D	E	FX	ODP	Uzn.
67.82	0.0	13.79	12.64	2.3	0.0	1.15	0.0	2.3

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP017/22	Course title: Music History 6
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (70%) Passing the final written test or supplementary oral exam (30%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> - acquire a basic informational overview and orientation in the historical developmental phases of European music history in the first and second half of the 20th century; - be able to characterise the social and artistic movement in the inter-war and post-war period - gain an overview of the development of music in the 2nd century; - be able to orientate themselves in the differentiation of music and the emergence of new and extravagant musical forms; - to know the basic principles and differences in the codified forms of musical development and their violations - be familiar with new trends in the development of music - understand the importance of important personalities of the period; - to know the exaggerated exhibitionism of authorship; 	
Brief outline of course (contents standard): <ol style="list-style-type: none"> 1. music in the 20th century; 2. basic stylistic tendencies in selected works of composers (Stravinsky, Bartók, Hindemith, Shostakovich, Prokofiev, etc.) 3. New music, dodecaphony, serialism, aleatorics, timbre music, expressionism and 4. 2. the Viennese School 5. development tendencies in the 2nd half of the 20th century. 20th century, minimalism, stochastic-algorithmic music, computer music, syntheses; 	
Recommended literatue: BUKOFZER, Manfred. 1986. Hudba v období baroka. OPUS. Bratislava. ABRAHÁM, Gerald 2003. Stručné dejiny hudby. HC, Bratislava. ISBN 80- 88884- 46- 2 ALBRECHT, Jan. 1982. Podoby a premeny barokovej hudby. OPUS, Bratislava. GLOCKOVÁ, Mária. 2018. Kapitoly z hudby. AU Banská Bystrica, ISBN 978- 80- 8206- 010- 5	

MICHELIS, Ulrich. 2000. Encyklopedický atlas hudby. Lidové noviny, Praha. ISBN 80- 7106- 238- 3 Aktuálne stránky internetových portálov, odborné časopisy;								
Language of instruction: Slovak								
Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 26 hours of contact teaching 14 hours self-study 20 hours solving assignments and exercises / semester								
Course assessment Total number of assessed students: 86								
A	ABS	B	C	D	E	FX	ODP	Uzn.
55.81	0.0	19.77	17.44	4.65	0.0	0.0	0.0	2.33
Instructor: Mgr. Andrej Šuba, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP095/22	Course title: Music journalism / criticism 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - Final thesis created according to a specific journalistic genre on a specific event (40%) - The number of points achieved in the seminars constitutes the following overall grade for the course: for a grade of A, you must obtain at least 94 points; for a grade of B, you must obtain at least 87 points; for a grade of C, you must obtain at least 80 points; for a grade of D, you must obtain at least 73 points; for a grade of E, you must obtain at least 65 points. - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student: - will gain an overview of the subject in the context of print, internet and media sources dealing with music journalism and criticism in Slovakia and abroad - gain knowledge about the origin and development of music journalism and criticism, - will be able to comment on current topics in the cultural and musical field, - will be able to create and evaluate commentaries, analyses, interviews, reviews, reports	
Brief outline of course (contents standard): 1. Defines journalism and criticism in a broader context 2. Focuses on music journalism and criticism in Slovakia and abroad 3. Prepares the student to work with a variety of journalistic genres and language styles	
Recommended literatue: HANSLICK, Eduard. 2010. O hudobnom krásne. Bratislava. Hudobné centrum. ISBN 9788089427079 DINGLE, Christopher. 2019. Music Criticism. Cambridge University Press. ISBN 9781139795425 REJŽEK, Jan. 2015. Jak tohle můžete vůbec otisknout! Bratislava. Hudobné centrum. ISBN 9788074921841 ALBRECHT, Ján. 1999. Človek a umenie. Bratislava. Hudobné centrum. ISBN 80-88884-13-6	

SCRUTON, Roger. 2009. Hudobná estetika. Bratislava. Hudobné centrum. ISBN 9788089427116
FISHER, Mark. 2021. Ako písať o divadle. Bratislava. MLOKi. ISBN 978-80-570-2473-6

Language of instruction:

Slovak

Notes:

The total student load per semester is 60 hours (1 credit/30h of work)

26

Individual creative work: 20

Self-study: 14

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
33.33	0.0	33.33	33.33	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP096/22	Course title: Music journalism / criticism 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - Final thesis created according to a specific journalistic genre on a specific event (40%) - The number of points achieved in the seminars constitutes the following overall grade for the course: for a grade of A, you must obtain at least 94 points; for a grade of B, you must obtain at least 87 points; for a grade of C, you must obtain at least 80 points; for a grade of D, you must obtain at least 73 points; for a grade of E, you must obtain at least 65 points. - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student: - will gain an overview of the subject in the context of print, internet and media sources dealing with music journalism and criticism in Slovakia and abroad - gain knowledge about the origin and development of music journalism and criticism, - will be able to comment on current topics in the cultural and musical field, - will be able to create and evaluate commentaries, analyses, interviews, reviews, reports	
Brief outline of course (contents standard): 1. Defines journalism and criticism in a broader context 2. Focuses on music journalism and criticism in Slovakia and abroad 3. Prepares the student to work with a variety of journalistic genres and language styles	
Recommended literatue: HANSLICK, Eduard. 2010. O hudobnom krásne. Bratislava. Hudobné centrum. ISBN 9788089427079 DINGLE, Christopher. 2019. Music Criticism. Cambridge University Press. ISBN 9781139795425 REJŽEK, Jan. 2015. Jak tohle můžete vůbec otisknout! Bratislava. Hudobné centrum. ISBN 9788074921841 ALBRECHT, Ján. 1999. Človek a umenie. Bratislava. Hudobné centrum. ISBN 80-88884-13-6	

SCRUTON, Roger. 2009. Hudobná estetika. Bratislava. Hudobné centrum. ISBN 9788089427116
FISHER, Mark. 2021. Ako písať o divadle. Bratislava. MLOKi. ISBN 978-80-570-2473-6

Language of instruction:

Slovak

Notes:

The total student load per semester is 60 hours (1 credit/30h of work)

26

Individual creative work: 20

Self-study: 14

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
33.33	0.0	33.33	33.33	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. Andrej Šuba, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP091/22	Course title: Music theory Practical exercises 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the specifics of the analysed works of the Renaissance and Baroque periods, - be able to formulate knowledge in an unfamiliar work, - be able to recognize the main features of works of the Renaissance and Baroque periods, - gain an overview of the problems of complex music-theoretical analysis of a work	
Brief outline of course (contents standard): 1. Focuses on a comprehensive music-theoretical analysis of selected works by composers of the Renaissance and Baroque periods 2.. Analysis of musical notation as well as musical examples 3. Work with specialist literature, its use, processing and mastering in the subject matter	
Recommended literatue: HŮLA, Zdeněk. 1985. Nauka o kontrapunktu. Praha. Supraphon. 02-001-85 JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85 KRESÁNEK, Jozef. 1997. Slovenská ľudová pieseň zo stanoviska hudobného. Bratislava. Národné hudobné centrum. ISBN 80-88880-14-9 KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83 JANEČEK, Karel. 1982. Harmonie rozbořem. Praha. Supraphon. 02-063-82	

MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3
SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN 978-80-89427-35-2

Language of instruction:

Slovak

Notes:

The total student load per semester is 60 hours (1 credit/30h of work)

26

Individual creative work: 20

Self-study: 14

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
33.33	0.0	0.0	0.0	33.33	33.33	0.0	0.0	0.0

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP092/22	Course title: Music theory Practical exercises 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the specifics of the analysed works of the Baroque and Classical periods, - be able to formulate knowledge in an unfamiliar work, - be able to recognize the main features of the works of the Baroque and Classical periods, - gain insight into the problems of complex music-theoretical analysis of a work	
Brief outline of course (contents standard): Upon successful completion of the training process, the student will: - know the specifics of the analysed works of the Baroque and Classical periods, - be able to formulate knowledge in an unfamiliar work, - be able to recognize the main features of the works of the Baroque and Classical periods, - gain insight into the problems of complex music-theoretical analysis of a work	
Recommended literatue: HŮLA, Zdeněk. 1985. Nauka o kontrapunktu. Praha. Supraphon. 02-001-85 JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85 KRESÁNEK, Jozef. 1997. Slovenská ľudová pieseň zo stanoviska hudobného. Bratislava. Národné hudobné centrum. ISBN 80-88880-14-9 KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83	

JANEČEK, Karel. 1982. Harmonie rozborem. Praha. Supraphon. 02-063-82
 MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3
 MOTTE, Diether de la. 2009. Harmonielehre. Kassel. Bärenreiter. ISBN 978-3-7618-2115-2
 KRÄMER, Thomas. 1997. Lehrbuch der harmonischen Analyse. Wiesbaden. Breitkopf&Härtl. ISBN 978-3-7651-0305-6
 KOFROŇ, Jaroslav. 1958. Učebnice harmonie. Praha. Státní nakladatelství krásné literatury, hudby a umění.
 HŮLA, Zdeněk. 1956. Nauka o harmonii. Praha. Státní nakladatelství krásné literatury, hudby a umění.
 HRADECKÝ, Emil. 1972. Úvod do studia tonální harmonie. Praha. Supraphon.
 SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN 978-80-89427-35-2

Language of instruction:

Slovak

Notes:

The total student load per semester is 60 hours (1 credit/30h of work)

26

Individual creative work: 20

Self-study: 14

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
33.33	0.0	33.33	0.0	33.33	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP093/22	Course title: Music theory Practical exercises 3
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the specifics of the analyzed works of the Classical period, - be able to formulate knowledge in an unfamiliar work, - be able to recognize the main features of the works of classicism, - gain insight into the problems of complex music-theoretical analysis of a work	
Brief outline of course (contents standard): 1. Focuses on a comprehensive music-theoretical analysis of selected works by composers of the Romantic period 2. Analysis of musical notation as well as musical examples 3. Work with specialist literature, its use, processing and mastering in the subject	
Recommended literatue: JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85 KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83 JANEČEK, Karel. 1982. Harmonie rozbořem. Praha. Supraphon. 02-063-82 MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3 MOTTE, Diether de la. 2009. Harmonielehre. Kassel. Bärenreiter. ISBN 978-3-7618-2115-2	

KRÄMER, Thomas. 1997. Lehrbuch der harmonischen Analyse. Wiesbaden. Breitkopf&Härtl. ISBN 978-3-7651-0305-6
 KOFROŇ, Jaroslav. 1958. Učebnice harmonie. Praha. Státní nakladatelství krásne literatury, hudby a umění.
 HŮLA, Zdeněk. 1956. Nauka o harmonii. Praha. Státní nakladatelství krásne literatury, hudby a umění.
 HRADECKÝ, Emil. 1972. Úvod do studia tonální harmonie. Praha. Supraphon.
 SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN 978-80-89427-35-2

Language of instruction:

Slovak

Notes:

The total student load per semester is 60 hours (1 credit/30h of work)

26

Individual creative work: 20

Self-study: 14

Course assessment

Total number of assessed students: 4

A	ABS	B	C	D	E	FX	ODP	Uzn.
25.0	0.0	0.0	50.0	0.0	0.0	25.0	0.0	0.0

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP094/22	Course title: Music theory Practical exercises 4
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (60%) - from a comprehensive music-theoretical analysis of one work and from the verification of the achieved knowledge of the subject matter in the exercises (40%) - The number of points achieved in the seminars constitutes the following overall assessment of the course: at least 94 points are required for an A grade, at least 87 points are required for a B grade, at least 80 points are required for a C grade, at least 73 points are required for a D grade, and at least 65 points are required for an E grade (65%). - Credit will not be awarded to a student who has had more than three unexcused absences from seminars - Excused absences are compensable with make-up work	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the specifics of the analyzed works of the Impressionist period, - be able to formulate knowledge in an unfamiliar work, - able to recognize the main features of Impressionist works, - gain insight into the problems of complex music-theoretical analysis of a work - master the specifics of the analysed works of the 20th and 21st century, - be able to formulate knowledge in the case of an unfamiliar work, - be able to recognise the main features of 20th and 21st century works, - gain an overview of the issues of complex music-theoretical analysis of a work	
Brief outline of course (contents standard): 1. It focuses on a comprehensive music-theoretical analysis of selected works by composers of the Impressionist period and works of the 20th and 21st centuries, 2. Analysis of notational as well as musical examples 3. Work with specialized literature, its use, processing and mastering in the subject matter	
Recommended literatue: JIRÁK, Karel Boleslav. 1985. Nauka o hudebních formách. Praha. Panton. 35-100-85 KRESÁNEK, Jozef. 1994. Tektonika. Bratislava. ASCO. ISBN 80-901416-7-6 KRESÁNEK, Jozef. 1983. Tonalita. Bratislava. OPUS. 62-466-83	

JANEČEK, Karel. 1982. Harmonie rozborem. Praha. Supraphon. 02-063-82
 MOTTE, Diether de la. 2011. Musikalische analyse. Kassel. Bärenreiter. ISBN 978-3-7618-0141-3
 MOTTE, Diether de la. 2009. Harmonielehre. Kassel. Bärenreiter. ISBN 978-3-7618-2115-2
 KRÄMER, Thomas. 1997. Lehrbuch der harmonischen Analyse. Wiesbaden. Breitkopf&Härtl. ISBN 978-3-7651-0305-6
 KOFROŇ, Jaroslav. 1958. Učebnice harmonie. Praha. Státní nakladatelství krásné literatury, hudby a umění.
 HŮLA, Zdeněk. 1956. Nauka o harmonii. Praha. Státní nakladatelství krásné literatury, hudby a umění.
 HRADECKÝ, Emil. 1972. Úvod do studia tonální harmonie. Praha. Supraphon.
 SUCHOŇ, Eugen. 2018. Hudobnoteoretické dielo. Bratislava. Hudobné centrum. ISBN 978-80-89427-35-2
 FILIP, Miroslav. 1997. Vývinové zákonitosti klasickej harmónie. Bratislava. Národné hudobné centrum. ISBN 80-967799-5-8
 BENEŠ, Juraj. 2003. O harmónii. Bratislava. Hudobné centrum. ISBN 80-88884-40-3
 SCHÖNBERG, Arnold. 2003. Štruktúralne funkcie harmónie. Bratislava. Hudobné centrum. ISBN 80-88884-41-1

Language of instruction:

Slovak

Notes:

The total student load per semester is 60 hours (1 credit/30h of work)

26

Individual creative work: 20

Self-study: 14

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	33.33	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Eva Miškovičová, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP082/22	Course title: Musical analysis - Composition 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in lectures and seminars (70%) Developing an analysis of the recommended work at least 1 time per semester (30%) The number of points achieved constitutes the following overall assessment of the course: at least 94 points must be obtained for grade A, at least 87 points must be obtained for grade B, at least 80 points must be obtained for grade C, at least 73 points must be obtained for grade D, and at least 65 points must be obtained for grade E (65%). Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars.	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will be able to: - understand and analyze the music of the European Middle Ages and Renaissance and analyze works of the High Renaissance (Palestrina, Ockeghem, Marenzio, etc.), including Gesualdo and his musical chromaticism	
Brief outline of course (contents standard): The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.	
Recommended literatue: ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9. CHOMINSKI, Józef: Historia harmonii i kontrapunktu. Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975 DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975	

BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967
 JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
 JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968
 HOPPIN, Ch.: Medieval Music, New York 1979
 BROWN, M.H.: Music in the Renaissance, New York 1976
 BUKOFZER, M.: Hudba v období baroka, OPUS Bratislava 1986
 DICKINSON, H.G.: A Handbook of Style, New York 1969
 CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
 FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007. 199 s.
 BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
 Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
 JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
 KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s..
 KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
 KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s.
 KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
 KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977.
 KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
 MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 60 hours per semester (1K/30 hours of work).

24 hrs.

Individual creative work: 16h

Self-study: 20h

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: prof. PhDr. Zuzana Martináková, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP083/22	Course title: Musical analysis - Composition 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in lectures and seminars (70%) Developing an analysis of the recommended work at least 1 time per semester (30%) The number of points achieved constitutes the following overall assessment of the course: at least 94 points must be obtained for grade A, at least 87 points must be obtained for grade B, at least 80 points must be obtained for grade C, at least 73 points must be obtained for grade D, and at least 65 points must be obtained for grade E (65%). Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars.	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will be able to: - understand and analyze the music of the European Middle Ages and Renaissance and analyze works of the High Renaissance (Palestrina, Ockeghem, Marenzio, etc.), including Gesualdo and his musical chromaticism	
Brief outline of course (contents standard): The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.	
Recommended literatue: ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9. CHOMINSKI, Józef: Historia harmonii i kontrapunktu. Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975 DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975	

BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967
 JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
 JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968
 HOPPIN, Ch.: Medieval Music, New York 1979
 BROWN, M.H.: Music in the Renaissance, New York 1976
 BUKOFZER, M.: Hudba v období baroka, OPUS Bratislava 1986
 DICKINSON, H.G.: A Handbook of Style, New York 1969
 CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
 FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007. 199 s.
 BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
 Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
 JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
 KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s..
 KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
 KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s.
 KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
 KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977.
 KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
 MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 60 hours per semester (1K/30 hours of work).

24 hrs.

Individual creative work: 16h

Self-study: 20h

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	0.0	33.33	0.0	0.0	0.0	0.0	0.0

Instructor: prof. PhDr. Zuzana Martináková, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP084/22	Course title: Musical analysis - Composition 3
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in lectures and seminars (70%) Developing an analysis of the recommended work at least 1 time per semester (30%) The number of points achieved constitutes the following overall assessment of the course: at least 94 points must be obtained for grade A, at least 87 points must be obtained for grade B, at least 80 points must be obtained for grade C, at least 73 points must be obtained for grade D, and at least 65 points must be obtained for grade E (65%). Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars.	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will be able to: - understand and analyze the works of European Baroque, Classical and Romantic composers	
Brief outline of course (contents standard): The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.	
Recommended literatue: ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9. CHOMINSKI, Józef: Historia harmonii i kontrapunktu. Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975 DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975 BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967 JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955	

JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968
 KOHOUTEK, Ctirad: Novodobé skladební směry , Praha 1965
 HOPPIN, Ch.: Medieval Music, New York 1979
 BROWN, M.H.: Music in the Renaissance, New York 1976
 BUKOFZER, M.: Hudba v období baroka, OPUS Bratislava 1986
 DICKINSON, H.G.: A Handbook of Style, New York 1969
 CHALUPKA, Ľubomír: Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského 2011, 672 str., prílohové CD. ISBN: 978-80-223-3115-9
 CHALUPKA, Ľubomír: Výklad pohybu okolí harmonických centier v diele teoretika Miroslava Filipa ako cesta k pochopeniu harmónie Fryderyka Chopina.
 In: Slovenská hudba 36, 2010, č. 3, s. 259 – 281.
 CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
 CHALUPKA, Ľubomír: Notes to Understanding of Beginning and Formation of Slovak Musical Avant-Garde in the 1960s.
 In: Muzyka jest zawsze współczesna (zborník, ed. M. Woźna-Stankiewicz). Kraków: Musica Iagellonica 2011, s. 67 – 80.
 FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007. 199 s.
 BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
 Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
 JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
 KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s..
 KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
 KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s.
 KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
 KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977.
 KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
 MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)
 MARTINÁKOVÁ-RENDEKOVÁ, Z.: Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti. Akadémia umení, Banská Bystrica 2004
 MOTTE, Diether de la: Musikalische Analyse. Kassel Bärenreiter 1968, 215 s.
 SCHOENBERG, Arnold: Stil un Gedanke, Reclam Verlag 1989
 SCHOENBERG, Arnold: Harmonielehre, Wien 1911, Universal Edition Wien 1966
 SCHOENBERG, Arnold: Formbildende Tendenzen, Mainz 1957
 ŠTEFKOVÁ, Markéta: Na ceste k zmyslu (Štúdie k hudobnej analýze). Bratislava: Divis 2007, 250 s.
 VOLEK, Jaroslav: Struktura a osobnosti hudby. Praha: Panton 1983, 210 s.

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 60 hours per semester (1K/30 hours of work).
 24 hrs.
 Individual creative work: 16h
 Self-study: 20h

Course assessment								
Total number of assessed students: 3								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: prof. PhDr. Zuzana Martináková, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP085/22	Course title: Musical analysis - Composition 4
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in lectures and seminars (70%) Developing an analysis of the recommended work at least 1 time per semester (30%) The number of points achieved constitutes the following overall assessment of the course: at least 94 points must be obtained for grade A, at least 87 points must be obtained for grade B, at least 80 points must be obtained for grade C, at least 73 points must be obtained for grade D, and at least 65 points must be obtained for grade E (65%). Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars.	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will be able to: - understand and analyze the works of European Baroque, Classical and Romantic composers	
Brief outline of course (contents standard): The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.	
Recommended literatue: ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9. CHOMINSKI, Józef: Historia harmonii i kontrapunktu. Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975 DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975 BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967 JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955	

JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968
 KOHOUTEK, Ctirad: Novodobé skladební směry , Praha 1965
 HOPPIN, Ch.: Medieval Music, New York 1979
 BROWN, M.H.: Music in the Renaissance, New York 1976
 BUKOFZER, M.: Hudba v období baroka, OPUS Bratislava 1986
 DICKINSON, H.G.: A Handbook of Style, New York 1969
 CHALUPKA, Ľubomír: Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského 2011, 672 str., prílohové CD. ISBN: 978-80-223-3115-9
 CHALUPKA, Ľubomír: Výklad pohybu okolí harmonických centier v diele teoretika Miroslava Filipa ako cesta k pochopeniu harmónie Fryderyka Chopina.
 In: Slovenská hudba 36, 2010, č. 3, s. 259 – 281.
 CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
 CHALUPKA, Ľubomír: Notes to Understanding of Beginning and Formation of Slovak Musical Avant-Garde in the 1960s.
 In: Muzyka jest zawsze współczesna (zborník, ed. M. Woźna-Stankiewicz). Kraków: Musica Iagellonica 2011, s. 67 – 80.
 FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007. 199 s.
 BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
 Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
 JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
 KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s..
 KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
 KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s.
 KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
 KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977.
 KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
 MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť. HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)
 MARTINÁKOVÁ-RENDEKOVÁ, Z.: Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti. Akadémia umení, Banská Bystrica 2004
 MOTTE, Diether de la: Musikalische Analyse. Kassel Bärenreiter 1968, 215 s.
 SCHOENBERG, Arnold: Stil un Gedanke, Reclam Verlag 1989
 SCHOENBERG, Arnold: Harmonielehre, Wien 1911, Universal Edition Wien 1966
 SCHOENBERG, Arnold: Formbildende Tendenzen, Mainz 1957
 ŠTEFKOVÁ, Markéta: Na ceste k zmyslu (Štúdie k hudobnej analýze). Bratislava: Divis 2007, 250 s.
 VOLEK, Jaroslav: Struktura a osobnosti hudby. Praha: Panton 1983, 210 s.

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 60 hours per semester (1K/30 hours of work).
 24 hrs.
 Individual creative work: 16h
 Self-study: 20h

Course assessment								
Total number of assessed students: 2								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: prof. PhDr. Zuzana Martináková, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP086/22	Course title: Musical analysis - Composition 5
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in lectures and seminars (70%) Developing an analysis of the recommended work at least 1 time per semester (30%) The number of points achieved constitutes the following overall assessment of the course: at least 94 points must be obtained for grade A, at least 87 points must be obtained for grade B, at least 80 points must be obtained for grade C, at least 73 points must be obtained for grade D, and at least 65 points must be obtained for grade E (65%). Credit will not be awarded to a student who has had more than 30% unexcused absences from lectures and seminars.	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will be able to: - understand and analyze the works of composers of the first half of the 20th century, see the differences between modal, tonal and atonal thinking.	
Brief outline of course (contents standard): The course is aimed at mastering musical analysis with respect to the logic of the development of musical thought from the Middle Ages to the first half of the 20th century. The content is modal thinking in antiquity, the Middle Ages in European music, its developmental transformation in the High Renaissance, the emergence of tonal functional thinking, and further implications in the stage of the disintegration of the tonal functional system in the late 19th and during the first half of the 20th century.	
Recommended literatue: ANTOLÓGIA Geschichte der Musiktheorie, Darmstadt 1986, Bande 5, 7, 9. CHOMINSKI, Józef: Historia harmonii i kontrapunktu. Krakow 1958 LEICHTENTRITT, Hugo: Musikalische Formenlehre, Mainz 1980 BOULEZ, Pierre: Anhaltspunkte – Essays, Stuttgart-Zürich 1975 DE LA MOTTE, Diether: Musik Formen, Wien 1968 KRESÁNEK, Jozef: Tonalita. Bratislava: OPUS 1983, 406 s. KOFROŇ, Jiří: Učebnice harmonie, SNKLHU Praha 1958 POSPÍŠIL, Juraj: Hudobná teória pre konzervatória I., II, SPN 1975 BURLAS, Ladislav: Formy a druhy hudobného umenia, Supraphon Bratislava 1967	

JANEČEK, Karel.: Hudební formy, SNKLHU Praha 1955
 JANEČEK, Karel: Tektonika, nauka o stavbě skladeb, Supraphon Praha-Bratislava 1968
 KOHOUTEK, Ctirad: Novodobé skladební směry , Praha 1965
 HOPPIN, Ch.: Medieval Music, New York 1979
 BROWN, M.H.: Music in the Renaissance, New York 1976
 BUKOFZER, M.: Hudba v období baroka, OPUS Bratislava 1986
 DICKINSON, H.G.: A Handbook of Style, New York 1969
 CHALUPKA, Ľubomír: Slovenská hudobná avantgarda. Bratislava: Univerzita Komenského 2011, 672 str., prílohové CD. ISBN: 978-80-223-3115-9
 CHALUPKA, Ľubomír: Výklad pohybu okolí harmonických centier v diele teoretika Miroslava Filipa ako cesta k pochopeniu harmónie Fryderyka Chopina.
 In: Slovenská hudba 36, 2010, č. 3, s. 259 – 281.
 CHALUPKA, Ľubomír: Die Anfänge und die Entwicklung der professionellen Musik im 20. Jahrhundert. In: Die Slowakei. Klagenfurt: Wiesen Verlag 2010, s. 127–144.
 CHALUPKA, Ľubomír: Notes to Understanding of Beginning and Formation of Slovak Musical Avant-Garde in the 1960s.
 In: Muzyka jest zawsze współczesna (zborník, ed. M. Woźna-Stankiewicz). Kraków: Musica Iagellonica 2011, s. 67 – 80.
 FERKOVÁ, E.: Hudobná analýza. Teória a stručné dejiny. Bratislava: VŠMU 2007. 199 s.
 BaileyShea, Matt (2007). "Mignon: A New Recipe for Analysis and Recomposition", Music Theory Online Volume 13, Number 4, December 2007.
 Bauer, Amy (2004). "Cognition, Constraints, and Conceptual Blends in Modernist Music", in The Pleasure of Modernist Music, Ashby, Arved, ed.
 JANEČEK, Karel: Tektonika. Praha: Supraphon 1968, 244 s.
 KOHOUTEK, Ctirad: Hudební styly z hlediska skladatele, Praha 1976, 180 s..
 KOUBA, JAN: ABC hudebních slohů, Praha 1988. 140 s.
 KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977, 265 s.
 KRESÁNEK, Jozef: Tonalita. Bratislava: Opus 1983, 406 s.
 KRESÁNEK, J.: Základy hudobného myslenia. OPUS, Bratislava 1977.
 KRESÁNEK, J.: Tektonika. ASCO, Bratislava 1994.
 MARTINÁKOVÁ-RENDEKOVÁ, Z.: Modálne myslenie v hudbe. Minulosť a súčasnosť.
 HUAJA, Banská Štiavnica 2019 (2. rozšírené vydanie)
 MARTINÁKOVÁ-RENDEKOVÁ, Z.: Hudba v kontexte vývoja umenia v 20. storočí. Štýly a osobnosti. Akadémia umení, Banská Bystrica 2004
 MOTTE, Diether de la: Musikalische Analyse. Kassel Bärenreiter 1968, 215 s.
 SCHOENBERG, Arnold: Stil un Gedanke, Reclam Verlag 1989
 SCHOENBERG, Arnold: Harmonielehre, Wien 1911, Universal Edition Wien 1966
 SCHOENBERG, Arnold: Formbildende Tendenzen, Mainz 1957
 ŠTEFKOVÁ, Markéta: Na ceste k zmyslu (Štúdie k hudobnej analýze). Bratislava: Divis 2007, 250 s.
 VOLEK, Jaroslav: Struktura a osobnosti hudby. Praha: Panton 1983, 210 s.

Language of instruction:

Slovak

Notes:

The student's total workload by credit is 60 hours per semester (1K/30 hours of work).

24 hrs.

Individual creative work: 16h

Self-study: 20h

Course assessment								
Total number of assessed students: 5								
A	ABS	B	C	D	E	FX	ODP	Uzn.
80.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	20.0
Instructor: prof. PhDr. Zuzana Martináková, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP074/22	Course title: Musical and Psychological Etudes 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 1. Developing and presenting a project on a given topic (50%) 2. Successful completion of the exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the issues of music perception and the possibilities of developing sensory cognition in musical art; - be able to describe musical memory, musical thinking and musical imagination and indicate the possibilities of their development; - understand the nature of evoking emotions through music; - be able to describe the possibilities of expressing emotions through music; - know the basic principles of the application of music in a commercial environment and in advertising.	
Brief outline of course (contents standard): - Perception of music, development of sensory cognition, figure and background in music. - Musical memory, development of short and long term memory. - Musical thinking, development of processes of abstraction, concretization, induction, deduction, comparison. - Musical imagination and imagination, development of musical imagination and imagination. - Music and emotions, expressing emotions through music, evoking emotions through music. - Music in commercial settings and advertising, music as a soundscape, exercises.	
Recommended literatue: KULKA, Jiří. 2008. Psychológia umenia. Praha: Grada Publishing. ISBN 978-80-247-2329-7 FRANĚK, Marek. 2005. Hudební psychologie. Praha: Univerzita Karlova v Prahe. (súkromný archív pedagóga) SAKS, Oliver. 2015. Musicophilia. Příběhy o vlivu hudby na lidský mozek. Dybbuk. ISBN 9788074381324. (súkromný archív pedagóga) NAKONEČNÝ, Milan. 2012. Emoce. Praha / Kroměříž: Stanislav Juhaňák – Triton, 2012. ISBN 978-80-7387-614-2. (súkromný archív pedagóga)	

HOLAS, Milan. 2013. Psychologie hudby v profesionální hudební výchově. Praha: Nakladatelství Akademie múzických umění. ISBN 978-80-7331-262-6. (súkromný archív pedagóga)

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).
26 hours of contact teaching
4 self-study

Course assessment

Total number of assessed students: 58

A	ABS	B	C	D	E	FX	ODP	Uzn.
89.66	0.0	3.45	1.72	0.0	1.72	3.45	0.0	0.0

Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP075/22	Course title: Musical and Psychological Etudes 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 2 Whole study period total: 26 Method : present	
Number of credits: 1	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 1. Developing and presenting a project on a given topic (50%) 2. Successful completion of the exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the possibilities of influencing experience and behaviour caused by contact with musical art, whether in the form of perception or self-interpretation; - be familiar with the issue of stage fright during and before a performance; - Know strategies to reduce the level of stage fright and performance anxiety; - be able to describe the specificities of musical creativity and the relevant skills (fluency, flexibility, sensitivity, originality, elaboration, redefinition); - be able to describe the possibilities of using music in film and know the basic principles of its application.	
Brief outline of course (contents standard): 1. Music and human experience and behaviour, analysis of studies and research. 2. Performance stage fright, exercises to overcome stage fright. 3. Specifics of musical creativity, removing barriers to creativity, exercises. 4. Music in film.	
Recommended literatue: SAKS, Oliver. 2015. Musicophilia. Příběhy o vlivu hudby na lidský mozek. Dybbuk. ISBN 9788074381324. (súkromný archív pedagóga) NAKONEČNÝ, Milan. 2012. Emoce. Praha / Kroměříž: Stanislav Juhaňák – Triton, 2012. ISBN 978-80-7387-614-2. (súkromný archív pedagóga) HOLAS, Milan. 2013. Psychologie hudby v profesionální hudební výchově. Praha: Nakladatelství Akademie múzických umění. ISBN 978-80-7331-262-6. (súkromný archív pedagóga) KOGAN, Grigorij Michailovič. 2009. Práca pianistu. Bratislava: Divis. ISBN 978-80-89454-00-6.	

KENNY, Diana Theadora & OSBORNE, Margaret. 2006. Music performance anxiety: New insights from young musicians. In *Advances in Cognitive Psychology*. Vol. 2, No. 2-3, 103-112. Dostupné na https://www.researchgate.net/publication/26450060_Music_performance_anxiety_New_insights_from_young_musicians

KÖNIGOVÁ, Marie. 2007. *Tvořivost. Techniky a cvičenie*. Praha: Grada. ISBN 978-80-2471-652-7. (súkromný archív pedagóga)

STRENÁČIKOVÁ, Mária. 2018. *Teoretické východiská učiteľskej praxe pre doplňujúce pedagogické štúdium učiteľov umeleckých predmetov, III. diel – Pedagogická komunikácia; Tvorivosť*. Banská Bystrica: Akadémia umení, Fakulta múzických umení. ISBN 978-80-8206-002-0.

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).
 26 hours of contact teaching
 4 self-study

Course assessment

Total number of assessed students: 57

A	ABS	B	C	D	E	FX	ODP	Uzn.
71.93	0.0	12.28	1.75	5.26	3.51	5.26	0.0	0.0

Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP063/22	Course title: Personality Development musician 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 1. Successful completion of the exam (50%) 2. Developing and presenting a project on the assigned topic (30%) 3. Elaboration of partial tasks (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to personality issues; - be able to describe the structure of personality from both vertical and horizontal perspectives; - understand the essence of personality traits; - be able to determine the specifics of dynamic, activation-motivational, performance, relational-attitudinal and self-regulatory personality traits; - know one's strengths, weaknesses and opportunities for self-development.	
Brief outline of course (contents standard): - Personality, theoretical background. - Personality structure - horizontal and vertical. - Personality traits - dynamic, activation-motivational, performance, relational-attitudinal, self-regulatory. - Practical tasks for developing individual groups of personality traits.	
Recommended literatue: ŘÍČAN, Pavel. 2010. Psychologie osobnosti. Praha: Orbis. ISBN 9788024731339. KULKA, Jiří. 2008. Psychologie umění. Praha: Grada. ISBN 978-80-247-2329-7. BLATNÝ, Marek a kol. 2010. Psychologie osobnosti. Praha: Grada. ISBN 9788024734347 (súkromný archív pedagóga) RUISEL, Imrich. 2008. Osobnosť a poznávanie. Bratislava: Ikar. IBN 978-80-55115993. (súkromný archív pedagóga)	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work).	

13 hours of contact teaching 15 hours self-study 2 hours problem solving and exercises / semester								
Course assessment Total number of assessed students: 84								
A	ABS	B	C	D	E	FX	ODP	Uzn.
71.43	0.0	13.1	8.33	1.19	2.38	3.57	0.0	0.0
Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP064/22	Course title: Personality Development musician 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 1. Successful completion of the exam (50%) 2. Developing and presenting a project on the assigned topic (30%) 3. Elaboration of partial tasks (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the issue of motivation; - be able to describe the basic theories of motivation; - understand the nature of performance motivation and its impact on performance in the arts; - be able to identify the specifics of performance motivation during performance; - know the possibilities of developing intrinsic and performance motivation.	
Brief outline of course (contents standard): 1. Motivation. 2. Theories of motivation. 3. Performance motivation in the arts. 4. Performance motivation before and during performance.	
Recommended literatue: BOROŠ, Ján. 1995. Motivácia a emocionalita človeka. Bratislava: Odkaz. (archív pedagóga) PAŠKOVÁ, Lucia. Výkonová motivácia. 2008. Banská Bystrica: UMB, PF. ISBN 978-80-8083-623-8 (archív pedagóga) KŘIVOHLAVÝ, Jaro. 1998. Jak neztratit nadšení. Praha: Grada. ISBN 9788071695513 (archív pedagóga) ŘÍČAN, Pavel. 2010. Psychologie osobnosti. Praha: Orbis. ISBN 9788024731339. (archív pedagóga) KULKA, Jiří. 2008. Psychologie umění. Praha: Grada. ISBN 978-80-247-2329-7. (archív pedagóga)	
Language of instruction: Slovak	
Notes:	

The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 2 hours problem solving and exercises / semester								
Course assessment Total number of assessed students: 78								
A	ABS	B	C	D	E	FX	ODP	Uzn.
57.69	0.0	17.95	7.69	8.97	5.13	2.56	0.0	0.0
Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP065/22	Course title: Personality Development musician 3
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 1. Successful completion of the exam (50%) 2. Developing and presenting a project on the assigned topic (30%) 3. Elaboration of partial tasks (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the issues of assertiveness and creativity; - be able to describe the principles of assertive communication; - understand the essence of assertive communication, assertive rights and responsibilities; - understand the nature of the creative process and its phases; - be able to apply the principles of assertive communication in practice.	
Brief outline of course (contents standard): 1. Assertiveness, assertive behaviour. 2. Assertive communication, assertive rights and duties. 3. Practical tasks to develop assertive communication skills. 4. Creativity - the process and stages of creativity. 5. Developing creativity.	
Recommended literatue: POTTS, Conrad & POTTS, Suzane. 2014. Asertivita. Umění být silný v každé situaci. Praha: Grada, 2014. ISBN 978-80-247-9312-2. (súkromný archív pedagóga) NOVÁK, Tomáš. 2012. Jednej asertivně. Asertivně na duševní hygienu. Praha: Grada, 2012 ISBN 9788024739991. (súkromný archív pedagóga) HADFIELDOVÁ, Sue & HASSONOVÁ, Gill. 2012. Jak být asertivní v každé situaci. Praha: Grada. ISBN 9788024742694. (súkromný archív pedagóga) RUISEL, Imrich. 2008. Osobnosť a poznávanie. Bratislava: Ikar. IBN 978-80-55115993. (súkromný archív pedagóga) SZOBIOVÁ, Eva. 2016. Tvorivosť - poznávanie tajomstiev. Plzeň: Aleš Čeněk, s.r.o. ISBN 9788073806132. (súkromný archív pedagóga)	
Language of instruction:	

Slovak								
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 15 hours self-study 2 hours problem solving and exercises / semester								
Course assessment Total number of assessed students: 48								
A	ABS	B	C	D	E	FX	ODP	Uzn.
75.0	0.0	10.42	8.33	4.17	2.08	0.0	0.0	0.0
Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP066/22	Course title: Personality Development musician 4
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 1. Successful completion of the exam (50%) 2. Developing and presenting a project on the assigned topic (30%) 3. Elaboration of partial tasks (20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to communication issues; - understand the nature of verbal and non-verbal communication; - be able to describe the principles of communication; - be able to characterise errors in communication; - know the essence of communication through art; - be able to characterize the conditions and process of communication through music.	
Brief outline of course (contents standard): 1. Communication and its types. 2. Verbal and non-verbal communication. 3. Principles and errors of communication. 4. Communication through art. 5. Communication through music and its specifics.	
Recommended literatue: GLOCKOVÁ, Mária & DOLINSKÁ, Viktória. 2013. Kultúra – komunikácia – hudba (Interkultúrne súvislosti). Banská Bystrica: Akadémia umení v Banskej Bystrici, Fakulta múzických umení. ISBN978-80-89555-23-9 ŘÍČAN, Pavel. 2010. Psychologie osobnosti. Praha: Orbis. ISBN 9788024731339. ŠUBOVÁ, Michaela & BAHLEDOVÁ, Terézia & KASÁČOVÁ, Lenka. 2007. Komunikácia, umenie, výchova. Banská Bystrica: Univerzita Mateja Bela, PF. ISBN 978-80-8083-498-2 (archív pedagóga) KRISTOVÁ, Jarmila. 2004. Komunikácia – cvičenia. Bratislava: Osveta. ISBN 8080631646 (archív pedagóga) BASU, Andreas & FAUST, Liane. 2013. Umění úspěšné komunikace. Praha: Grada. ISBN 978-80-247-8736-7 (archív pedagóga)	

RECKNAGEL, Marion & ROHMANN-VAN WÜLLEN, Heike. 2012. Jak komunikovat chytře. Praha: Grada. ISBN 978-80-247-7601-9 (archív pedagóga)

SCRUTON, Roger. 2009. Hudobná estetika. Bratislava: Hudobné centrum. ISBN 978-80-89427-11-6.

KOPČÁKOVÁ, Slávka. 2013. Vývoj hudobnoestetického myslenia na Slovensku v 20. storočí. Prešov: Prešovská univerzita v Prešove. ISBN 978-555-0804-7. Dostupné na: https://www.researchgate.net/publication/357571916_Vyvoj_hudobnoestetického_myslenia_na_Slovensku_v_20_storoci

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).
 13 hours of contact teaching
 15 hours self-study
 2 hours problem solving and exercises / semester

Course assessment

Total number of assessed students: 49

A	ABS	B	C	D	E	FX	ODP	Uzn.
59.18	0.0	16.33	8.16	4.08	4.08	8.16	0.0	0.0

Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn081/22	Course title: Piano practice - Composition 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Major scales - fifth circle (8), decompositions, D7 3 etudes 1 baroque composition 1 classical composition Prerequisites for the practical examination (final performance): 1 etude 1 Baroque composition 1 Classical composition Playing by heart is not a prerequisite	
Educational outcomes (performance standard): Upon successful completion of the 1st semester learning process, the student will be able to have a basic orientation on a musical instrument as part of their technical training. The student will reinforce the penetration of music theory into practice in the study of major scales in the fifth circle, chords, and etudes. The student will understand the basic stylistic practices of Baroque and Classical music in keyboard playing. He/she will become familiar with the expressive means of pertraced musical styles and will be able to put them into practice. Acquire the necessary skill to play piano pieces or accompaniments with respect to the level of maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the basic compositional techniques of Baroque and Classical composers. The student will gain a basic overview of works in the piano literature of these periods. His/her music-theoretical knowledge will be expanded in a practical way.	
Brief outline of course (contents standard): - playing of major scales of the fifth circle in octaves, playing of minor and major chord decompositions, D7	

- playing etudes with a focus on the development of piano technique, identification of a technical problem and its practical solution
- playing compositions of the Baroque period - basic identification of polyphony, homophony, confrontation with the Classical period, specifics of Baroque means of expression in keyboard playing
- playing works of the Classical period - basic identification of Classical form, homophony, stylistic means, confrontation with the Baroque period, specifics of Classical means of expression in keyboard playing

Recommended literatue:

Barokové diela – výber:

BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší

Etudy - výber:

CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.

Klasicizmus - výber:

HAYDN, Joseph. MOZART, Wolfgang Amadeus. BEETHOVEN, Ludwig van. VAŇHAL, Jan Křtitel. CLEMENTI, Muzio. TOMÁŠEK, Jan Václav. BENDA, Jiří. HUMMEL, Johann Nepomuk. KUHLAU, Friedrich. a ďalší.

Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

Presence: 13 hours contact teaching

Individual creative work: 12 hours of individual creative activity

Self-study: 5 hours

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn082/22	Course title: Piano practice - Composition 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Mole scales - quintal circle (8), decompositions, D7 3 etudes 1 composition of romanticism 1 20th or 21st century composition Prerequisites for practical exam (final performance): 1 etude 1 composition of Romanticism 1 20th or 21st century composition Playing by heart is not a prerequisite	
Educational outcomes (performance standard): Upon successful completion of the 2nd semester learning process, the student will be able to have a basic orientation on a musical instrument as part of their technical training. He/she will reinforce the penetration of music theory into practice in the study of minor scales in the fifth circle, chords and etudes. The student will understand the basic stylistic progressions of musical romanticism and 20th or 21st century compositions on keyboard instruments. He/she will become familiar with the expressive devices of pertracted musical styles and will be able to put them into practice. Acquire the necessary skill to play piano pieces or accompaniments with respect to the level of their own playing maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the basic compositional techniques of Romantic composers and 20th or 21st century compositions. A basic overview of works in the piano literature of the periods mentioned will be acquired. His/her music theoretical knowledge will be expanded in a practical way.	
Brief outline of course (contents standard): - playing minor scales of the fifth circle in octaves, playing minor and major chord decomposition, D7	

- playing etudes with a focus on the development of piano technique, identification of a technical problem and its practical solution
- playing compositions of the Romantic period and compositions of the 20th or 21st century - basic identification of the expressive means of Romanticism in juxtaposition with Classical, Baroque and modern compositions of the present day

Recommended literature:

Etudy - výber:

CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.

Diela romantizmu – výber:

CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. SCHUBERT, Franz. LISZT, Franz. WEBER, Carl Maria. BRAHMS, Johannes. SCHUMANN, Robert. FRANCK, Cézár. ČAJKOVSKIJ, Peter Il'jič. GRIEG, Edvard Hagerup. SMETANA, Bedřich. DVOŘÁK, Antonín. FIGUŠ-BYSTRÝ, Viliam. BELLA, Ján Levoslav. a ďalší.

Diela 20., 21. storočia - výber:

DEBUSSY, Claude. RAVEL, Maurice. P6, HINDEMITH, Paul. BARTÓK, Béla. RACHMANINOV, Sergej. PROKOFJEV, Sergej. ŠOSTAKOVIČ, Dmitrij. JANÁČEK, Leoš. SUK, Jozef. MARTINŮ, Bohuslav. SUCHOŇ, Eugen. CIKKER, Ján. MOYZES, Alexander. ŠPILÁK, Peter. DIDI, Vojtech. a ďalší.

Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

Presence: 13 hours contact teaching

Individual creative work: 12 hours of individual creative activity

Self-study: 5 hours

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn083/22	Course title: Piano practice - Composition 3
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Major scales - quart circle (8), decomposition, D7 3 etudes 1 Baroque suite (selection of min. 2 contrasting movements of the suite) 1 Classical sonata (sonatina) - 1st and 2nd movements Prerequisites for the practical exam (final performance): 1 etude 1 Baroque movement of a Baroque suite (fast movement) 1st movement of a sonata (sonatina) - fast Playing by heart is not a prerequisite	
Educational outcomes (performance standard): 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Major scales - quart circle (8), decomposition, D7 3 etudes 1 Baroque suite (selection of min. 2 contrasting movements of the suite) 1 Classical sonata (sonatina) - 1st and 2nd movements Prerequisites for the practical exam (final performance): 1 etude 1 Baroque movement of a Baroque suite (fast movement) 1st movement of a sonata (sonatina) - fast Playing by heart is not a prerequisite	
Brief outline of course (contents standard):	

- playing of major scales of the quartet circle in octaves, playing of minor and major chord decompositions, D7
- playing etudes with a focus on the development of piano technique, identification of a technical problem and its practical solution
- playing suites of the Baroque period - basic identification of dance and non-dance parts of suites, confrontation with the Classical period, specifics of Baroque means of expression in the playing of suites on keyboard instruments
- playing sonatas/sonatinas of the Classical period - basic identification of Classical form, homophony, stylistic means, confrontation with the Baroque period (characteristics of the Baroque sonata), specifics of Classical means of expression in playing on keyboard instruments

Recommended literatue:

Barokové suity – výber:

BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. COUPERIN, Francois. a ďalší

Etudy:

CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.

Klasicizmus:

HAYDN, Joseph. MOZART, Wolfgang Amadeus. BEETHOVEN, Ludwig van. VAŇHAL, Jan Křtitel. CLEMENTI, Muzio. TOMÁŠEK, Jan Václav. BENDA, Jiří. HUMMEL, Johann Nepomuk. KUHLAU, Friedrich. a ďalší.

Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

Presence: 13 hours contact teaching

Individual creative work: 12 hours of individual creative activity

Self-study: 5 hours

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	33.33	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn084/22	Course title: Piano practice - Composition 4
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Molar scales - quart circle (8), decompositions, D7 3 etudes 1 Classical composition (sonata /sonatina 3rd movement) 1 composition of Romanticism 1 20th or 21st century composition Prerequisites for the practical exam (final performance): 1 etude 1 composition of Romanticism 1 20th or 21st century composition Playing by heart is not a prerequisite	
Educational outcomes (performance standard): Upon successful completion of the 4th semester learning process, the student will expand and reinforce the penetration of music theory into practice in the study of minor scales of the quartet circle, chords, and etudes. His/her technical maturity will increase He/she will understand the basic stylistic progressions of classical, romantic, and 20th or 21st century compositions in keyboard playing. He/she will become familiar with the means of expression of the musical styles pertracted and will be able to put them into practice. Acquire the necessary skill to play piano pieces or accompaniments, taking into account their own level of playing maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the basic compositional techniques of Classical, Romantic and 20th or 21st century composers. A basic survey of works in the piano literature of the periods mentioned will be acquired. His/her music theoretical knowledge will be expanded in a practical way.	
Brief outline of course (contents standard): - playing minor scales of the quartet circle in octaves, playing minor and major chord decompositions, D7	

- playing etudes with a focus on the development of piano technique, identification of a technical problem and its practical solution
- playing compositions of the Romantic period and compositions of the 20th or 21st century - basic identification of the expressive means of Romanticism in juxtaposition with Classical, Baroque and modern compositions of the present day
- completion of the sonata cycle in the Classical period by interpreting the 3rd movement of a sonata / sonatina

Recommended literatue:

Etudy – výber:

CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. RACHMANINOV, Sergej. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.

Diela romantizmu – výber:

CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. SCHUBERT, Franz. LISZT, Franz. WEBER, Carl Maria. BRAHMS, Johannes. SCHUMANN, Robert. FRANCK, Cézár. ČAJKOVSKIJ, Peter Il'jič. GRIEG, Edvard Hagerup. SMETANA, Bedřich. DVOŘÁK, Antonín. FIGUŠ-BYSTRÝ, Viliam. BELLA, Ján Levoslav. a ďalší.

Diela 20., 21. storočia - výber:

DEBUSSY, Claude. RAVEL, Maurice. P6, HINDEMITH, Paul. BARTÓK, Béla. RACHMANINOV, Sergej. PROKOFJEV, Sergej. ŠOSTAKOVIČ, Dmitrij. JANÁČEK, Leoš. SUK, Jozef. MARTINŮ, Bohuslav. SUCHOŇ, Eugen. CIKKER, Ján. MOYZES, Alexander. ŠPILÁK, Peter. DIDI, Vojtech. a ďalší.

Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

Presence: 13 hours contact teaching

Individual creative work: 12 hours of individual creative activity

Self-study: 5 hours

Course assessment

Total number of assessed students: 2

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn085/22	Course title: Piano practice - Composition 5
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for completion of the course with regard to the level of maturity Major scales - fifth and fifth circle (3, 6), decomposition, D7 3 etudes 2 baroque compositions (polyphony) 1 Classical sonata (sonatina) - 1st, 2nd movement or variations of the Classical period Prerequisites for the practical exam (final performance): 1 etude 1 Baroque composition (polyphony) 1 Classical composition Playing by heart is not a prerequisite	
Educational outcomes (performance standard): Upon successful completion of the 5th semester learning process, the student will expand and reinforce the penetration of music theory into practice in the study of scales, chords, and etudes. Scale playing will focus on more challenging playing in thirds and sixths. The student's proficiency in technical maturity will be increased. He/she will understand the stylistic practices of Baroque music in the area of polyphony, and may expand his/her program in Classical music to include form variation techniques in keyboard playing. He/she will be able to work independently with the expressive devices of the pertracted musical styles. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify compositional practices in the forms of Baroque and Classical music. His/her survey of the works of piano literature of these periods will be expanded. The student will be able to apply music-theoretical knowledge independently in practice. Acquired piano playing skills of the Baroque and Classical periods are at a high level. The technical training, which the student has acquired through piano literature aimed at increasing the motor skills of playing, is of an identical level.	
Brief outline of course (contents standard): - playing of scales in thirds, octaves, playing of major chord progressions, D7	

- playing etudes with a focus on the development of piano technique, identification of a technical problem and its practical solution
- playing Baroque compositions with polyphonic texture solution - basic identification of voice leading in polyphony, specifics of playing polyphony on keyboard instruments
- playing sonatas of the Classical period / variations of the Classical period - basic identification of the Classical sonata form or variations, stylistic means, specifics of Classical means of expression in keyboard playing

Recommended literature:

Barokové diela – výber:

BACH, Johann Sebastian. HÄNDEL, Georg Friedrich. SCARLATTI, Domenico. TELEMANN, Georg Philip. ALBERTI, Antonio. RAMEAU, Jean Philip. PACHELBEL, Johann. BUXTEHUDE, Dietrich. COUPERIN, Francois. a ďalší

Etudy:

CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.

Klasicizmus:

HAYDN, Joseph. MOZART, Wolfgang Amadeus. BEETHOVEN, Ludwig van. VAŇHAL, Jan Křtitel. CLEMENTI, Muzio. TOMÁŠEK, Jan Václav. BENDA, Jiří. HUMMEL, Johann Nepomuk. KUHLAU, Friedrich. a ďalší.

Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

Presence: 13 hours contact teaching

Individual creative work: 12 hours of individual creative activity

Self-study: 5 hours

Course assessment

Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
80.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	20.0

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: KN/ I.Kn086/22	Course title: Piano practice - Composition 6
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 70% - active participation in class 30% - practical exam (final performance) Minimum practical requirements for the completion of the course with regard to the level of maturity: Molar scales - quint and quartic circle (3, 6), decompositions, D7 2 etudes 1 composition of romanticism 1 20th or 21st century composition Prerequisites for practical exam (final performance): 1 composition of Romanticism 1 20th or 21st century composition Playing by heart is not a prerequisite	
Educational outcomes (performance standard): Upon successful completion of the 6th semester learning process, the student will expand and reinforce the penetration of music theory into practice in the study of scales, chords, and etudes. Scale playing will focus on more challenging playing in thirds and sixths. The student's proficiency in technical maturity will be increased. There will be an understanding of the basic stylistic progressions of 20th or 21st century romanticism and 20th or 21st century compositions in keyboard playing. The student will be able to identify the diversity of 20th and 21st century compositions across a range of specific uses of expressive devices. Their realisation in practice is closely related to the compositional practice of the profile subject - composition. The student will consolidate the necessary skill to interpret piano compositions of different stylistic periods, or accompaniments with regard to the level of performance maturity. The course pursues the development of musical imagination using one's own creative potential. The student will be able to practically identify the basic compositional techniques of Romantic composers and 20th or 21st century compositions. A basic overview of works in the piano literature of the periods mentioned will be acquired. The student's music-theoretical knowledge will be expanded in a practical way that has important connections to compositional practice.	
Brief outline of course (contents standard):	

- playing of scales in thirds, octaves, playing of major chord progressions, D7
- playing etudes with a focus on the development of piano technique, identification of a technical problem and its practical solution
- playing compositions of the Romantic period and compositions of the 20th or 21st century - basic identification of the means of expression of Romanticism in confrontation with Classicism, Baroque and modern compositions of the present day

Recommended literature:

Etudy - výber

CZERNY, Carl. CRAMER, Hans. CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. KABALEVSKIJ, Dmitrij. DUVERNOY, Jean Baptista. HUMMEL, Johann Nepomuk. RACHMANINOV, Sergej. MOSZKOWSKI, Moritz. HURNÍK, Ilja. LEMOINE, Henri. a ďalší.

Diela romantizmu – výber:

CHOPIN, Fryderyk. MENDELSSOHN-BARTHOLDY, Felix. SCHUBERT, Franz. LISZT, Franz. WEBER, Carl Maria. BRAHMS, Johannes. SCHUMANN, Robert. FRANCK, Cézár. ČAJKOVSKIJ, Peter Il'jič. GRIEG, Edvard Hagerup. SMETANA, Bedřich. DVOŘÁK, Antonín. FIGUŠ-BYSTRÝ, Viliam. BELLA, Ján Levoslav. a ďalší.

Diela 20., 21. storočia - výber:

DEBUSSY, Claude. RAVEL, Maurice. P6, HINDEMITH, Paul. BARTÓK, Béla. RACHMANINOV, Sergej. PROKOFJEV, Sergej. ŠOSTAKOVIČ, Dmitrij. JANÁČEK, Leoš. SUK, Jozef. MARTINŮ, Bohuslav. SUCHOŇ, Eugen. CIKKER, Ján. MOYZES, Alexander. ŠPILÁK, Peter. DIDI, Vojtech. a ďalší.

Hudobná literatúra v archíve pedagóga.

Language of instruction:

Slovak

Notes:

Presence: 13 hours contact teaching

Individual creative work: 12 hours of individual creative activity

Self-study: 5 hours

Course assessment

Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
80.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	20.0

Instructor: doc. MgA. Jana Škvarková, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn319/22	Course title: Playing in a jazz ensemble 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class(50%) - studying thematic etudes focused on jazz phrasing(10%) - studying thematic etudes focused on playing in the section(10%) - studying thematic etudes focused on solo performance(10%) - preparation for a public concert(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the basics of jazz phrasing - know the specifics of playing in a jazz ensemble - understand the issues of interplay within their instrumental section - understand the issues of interplay between instrumental sections - be able to implement the above in various jazz ensemble settings	
Brief outline of course (contents standard): - Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold) - Study of small ensemble parts - combo - Study of big band parts - Split rehearsals by section - Rehearsals of the whole orchestra	
Recommended literatue: Estudy: VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019 VELDKAMP Erik: 20 Play Alongs in All Styles Level 1 Beginner © qPress Publishing 2018 VELDKAMP Erik: 30 Play Alongs in All Styles Level 2 Beginner © qPress Publishing 2018 VELDKAMP Erik: 32 Play Alongs in All Styles Level 3 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 18 Play Alongs in All Styles Level 4 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 12 Play Alongs in All Styles Level 5 Advanced © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.1 © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.2 © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.3 © qPress Publishing 2018	

VELDKAMP Erik: 60 Progressive Swing Duets Vol.4 © qPress Publishing 2018
 VELDKAMP Erik: 60 Progressive Swing Duets Vol.5 © qPress Publishing 2018
 VELDKAMP Erik: Play the Lead Vol.1 © qPress Publishing 2021
 VELDKAMP Erik: Play the Lead Vol.2 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.1 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.2 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.3 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.4 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.5 © qPress Publishing 2021
 FISHMAN Greg: Jazz Saxophone Duets Vol. 1 © Greg Fishman 2006
 FISHMAN Greg: Jazz Saxophone Duets Vol. 2 © Greg Fishman 2010
 FISHMAN Greg: Jazz Saxophone Duets Vol. 3 © Greg Fishman 2010
 AEBERSOLD Jamey: Vol. 01 How to Play Jazz and Improvise! © Jamey Aebersold Jazz® 1967, 1992
 AEBERSOLD Jamey: Vol. 16 Turnarounds, Cycles & ii/V7s, © Jamey Aebersold Jazz® 1979
 AEBERSOLD Jamey: Vol. 21 Gettin' It Together © Jamey Aebersold Jazz® 1979
 AEBERSOLD Jamey: Vol. 24 Major Minor © Jamey Aebersold Jazz® 1976, 2009
 AEBERSOLD Jamey: Vol. 39 Swing, Swing, Swing © Jamey Aebersold Jazz® 1987
 AEBERSOLD Jamey: Vol. 42 Blues in All Keys © Jamey Aebersold Jazz® 1987
 AEBERSOLD Jamey: Vol. 47 I Got Rhythm Changes in All Keys s © Jamey Aebersold Jazz® 1991
 AEBERSOLD Jamey: Vol. 66 Billy Strayhorn © Jamey Aebersold Jazz® 1995
 AEBERSOLD Jamey: Vol. 69 Bird Goes Latin © Jamey Aebersold Jazz® 1995
 AEBERSOLD Jamey: Vol. 107 Singers! It Had To Be You © Jamey Aebersold Jazz® 2003
 AEBERSOLD Jamey: Vol. 110 When I Fall In Love © Jamey Aebersold Jazz® 2004
 AEBERSOLD Jamey: Vol. 117 For Singers - Cole Porter © Jamey Aebersold Jazz® 2006
 AEBERSOLD Jamey: Vol. 133 - Down By The Riverside © Jamey Aebersold Jazz® 2012
 GABRIC Lukas: The Rhythm Changes Guide © Sher Music Co. 2020
 HAERLE Dan: The Essential Jazz Harmony Book © Jamey Aebersold Jazz® 2015
 MINTZER Bob: 14 Blues Etudes © Mintzer Music Co.1996
 MINTZER Bob: 12 Contemporary Jazz Etudes © Mintzer Music Co.2004
 MINTZER Bob: 14 Jazz and Funk Etudes © Mintzer Music Co.1994
 WORKMAN Josh: I Hear Rhapsody © Gower Music USA
 DOBBINS Bill: Modern Jazz Classics © Advance Music 1991

Ansámble:
 výber podľa aktuálneho nástrojového zloženia prihlásených študentov

Metodiky:
 VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019
 FERRARA John M.: Jazz Piano and Harmony - A Fundamental Guide © Jamey Aebersold Jazz® 2011
 FERRARA John M.: Jazz Piano and Harmony - An Advanced Guide © Jamey Aebersold Jazz® 2011
 CARTER Ron: Bass Lines © Jamey Aebersold Jazz® 1983
 LEVINE Mark: How to Voice Standards at the Piano © Sher Music Co. 2014

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching 4 hours self-study								
Course assessment Total number of assessed students: 1								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: Mgr. art. Peter Solárik, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn320/22	Course title: Playing in a jazz ensemble 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class(40%) - studying thematic etudes focused on jazz phrasing(10%) - studying thematic etudes focused on playing in the section(10%) - studying thematic etudes focused on solo performance(10%) - public concert(20%) - recording artistic performances in IDM AU BB(10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the basics of jazz phrasing - know the specifics of playing in a jazz ensemble - understand the issues of interplay within their instrumental section - understand the issues of interplay between instrumental sections - be able to implement the above in various jazz ensemble settings	
Brief outline of course (contents standard): 1. Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold) 2. Study of small ensemble parts - combo 3. Study of large ensemble parts - bigband 4. Split rehearsals by section 5. Rehearsals of the whole orchestra 6. public concert	
Recommended literatue: Estudy: VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019 VELDKAMP Erik: 20 Play Alongs in All Styles Level 1 Beginner © qPress Publishing 2018 VELDKAMP Erik: 30 Play Alongs in All Styles Level 2 Beginner © qPress Publishing 2018 VELDKAMP Erik: 32 Play Alongs in All Styles Level 3 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 18 Play Alongs in All Styles Level 4 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 12 Play Alongs in All Styles Level 5 Advanced © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.1 © qPress Publishing 2018	

VELDKAMP Erik: 60 Progressive Swing Duets Vol.2 © qPress Publishing 2018
 VELDKAMP Erik: 60 Progressive Swing Duets Vol.3 © qPress Publishing 2018
 VELDKAMP Erik: 60 Progressive Swing Duets Vol.4 © qPress Publishing 2018
 VELDKAMP Erik: 60 Progressive Swing Duets Vol.5 © qPress Publishing 2018
 VELDKAMP Erik: Play the Lead Vol.1 © qPress Publishing 2021
 VELDKAMP Erik: Play the Lead Vol.2 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.1 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.2 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.3 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.4 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.5 © qPress Publishing 2021
 FISHMAN Greg: Jazz Saxophone Duets Vol. 1 © Greg Fishman 2006
 FISHMAN Greg: Jazz Saxophone Duets Vol. 2 © Greg Fishman 2010
 FISHMAN Greg: Jazz Saxophone Duets Vol. 3 © Greg Fishman 2010
 AEBERSOLD Jamey: Vol. 01 How to Play Jazz and Improvise! © Jamey Aebersold Jazz® 1967, 1992
 AEBERSOLD Jamey: Vol. 16 Turnarounds, Cycles & ii/V7s, © Jamey Aebersold Jazz® 1979
 AEBERSOLD Jamey: Vol. 21 Gettin' It Together © Jamey Aebersold Jazz® 1979
 AEBERSOLD Jamey: Vol. 24 Major Minor © Jamey Aebersold Jazz® 1976, 2009
 AEBERSOLD Jamey: Vol. 39 Swing, Swing, Swing © Jamey Aebersold Jazz® 1987
 AEBERSOLD Jamey: Vol. 42 Blues in All Keys © Jamey Aebersold Jazz® 1987
 AEBERSOLD Jamey: Vol. 47 I Got Rhythm Changes in All Keys © Jamey Aebersold Jazz® 1991
 AEBERSOLD Jamey: Vol. 66 Billy Strayhorn © Jamey Aebersold Jazz® 1995
 AEBERSOLD Jamey: Vol. 69 Bird Goes Latin © Jamey Aebersold Jazz® 1995
 AEBERSOLD Jamey: Vol. 107 Singers! It Had To Be You © Jamey Aebersold Jazz® 2003
 AEBERSOLD Jamey: Vol. 110 When I Fall In Love © Jamey Aebersold Jazz® 2004
 AEBERSOLD Jamey: Vol. 117 For Singers - Cole Porter © Jamey Aebersold Jazz® 2006
 AEBERSOLD Jamey: Vol. 133 - Down By The Riverside © Jamey Aebersold Jazz® 2012
 GABRIC Lukas: The Rhythm Changes Guide © Sher Music Co. 2020
 HAERLE Dan: The Essential Jazz Harmony Book © Jamey Aebersold Jazz® 2015
 MINTZER Bob: 14 Blues Etudes © Mintzer Music Co.1996
 MINTZER Bob: 12 Contemporary Jazz Etudes © Mintzer Music Co.2004
 MINTZER Bob: 14 Jazz and Funk Etudes © Mintzer Music Co.1994
 WORKMAN Josh: I Hear Rhapsody © Gower Music USA
 DOBBINS Bill: Modern Jazz Classics © Advance Music 1991

Ansámble:
 výber podľa aktuálneho nástrojového zloženia prihlásených študentov

Metodiky:
 VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019
 FERRARA John M.: Jazz Piano and Harmony - A Fundamental Guide © Jamey Aebersold Jazz® 2011
 FERRARA John M.: Jazz Piano and Harmony - An Advanced Guide © Jamey Aebersold Jazz® 2011
 CARTER Ron: Bass Lines © Jamey Aebersold Jazz® 1983
 LEVINE Mark: How to Voice Standards at the Piano © Sher Music Co. 2014

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

4 hours self-study

Course assessment

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn321/22	Course title: Playing in a jazz ensemble 3
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class(50%) - studying thematic etudes focused on jazz phrasing(10%) - studying thematic etudes focused on playing in the section(10%) - studying thematic etudes focused on solo performance(10%) - preparation for a public concert(20%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the basics of jazz phrasing - know the specifics of playing in a jazz ensemble - understand the issues of interplay within their instrumental section - understand the issues of interplay between instrumental sections - be able to implement the above in various jazz ensemble settings	
Brief outline of course (contents standard): 1. Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold) 2. Study of small ensemble parts - combo 3. Study of large ensemble parts - bigband 4. Split rehearsals by section 5. Rehearsals of the whole orchestra	
Recommended literatue: Estudy: VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019 VELDKAMP Erik: 20 Play Alongs in All Styles Level 1 Beginner © qPress Publishing 2018 VELDKAMP Erik: 30 Play Alongs in All Styles Level 2 Beginner © qPress Publishing 2018 VELDKAMP Erik: 32 Play Alongs in All Styles Level 3 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 18 Play Alongs in All Styles Level 4 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 12 Play Alongs in All Styles Level 5 Advanced © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.1 © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.2 © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.3 © qPress Publishing 2018	

VELDKAMP Erik: 60 Progressive Swing Duets Vol.4 © qPress Publishing 2018
 VELDKAMP Erik: 60 Progressive Swing Duets Vol.5 © qPress Publishing 2018
 VELDKAMP Erik: Play the Lead Vol.1 © qPress Publishing 2021
 VELDKAMP Erik: Play the Lead Vol.2 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.1 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.2 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.3 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.4 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.5 © qPress Publishing 2021
 FISHMAN Greg: Jazz Saxophone Duets Vol. 1 © Greg Fishman 2006
 FISHMAN Greg: Jazz Saxophone Duets Vol. 2 © Greg Fishman 2010
 FISHMAN Greg: Jazz Saxophone Duets Vol. 3 © Greg Fishman 2010
 AEBERSOLD Jamey: Vol. 01 How to Play Jazz and Improvise! © Jamey Aebersold Jazz® 1967, 1992
 AEBERSOLD Jamey: Vol. 16 Turnarounds, Cycles & ii/V7s, © Jamey Aebersold Jazz® 1979
 AEBERSOLD Jamey: Vol. 21 Gettin' It Together © Jamey Aebersold Jazz® 1979
 AEBERSOLD Jamey: Vol. 24 Major Minor © Jamey Aebersold Jazz® 1976, 2009
 AEBERSOLD Jamey: Vol. 39 Swing, Swing, Swing © Jamey Aebersold Jazz® 1987
 AEBERSOLD Jamey: Vol. 42 Blues in All Keys © Jamey Aebersold Jazz® 1987
 AEBERSOLD Jamey: Vol. 47 I Got Rhythm Changes in All Keys s © Jamey Aebersold Jazz® 1991
 AEBERSOLD Jamey: Vol. 66 Billy Strayhorn © Jamey Aebersold Jazz® 1995
 AEBERSOLD Jamey: Vol. 69 Bird Goes Latin © Jamey Aebersold Jazz® 1995
 AEBERSOLD Jamey: Vol. 107 Singers! It Had To Be You © Jamey Aebersold Jazz® 2003
 AEBERSOLD Jamey: Vol. 110 When I Fall In Love © Jamey Aebersold Jazz® 2004
 AEBERSOLD Jamey: Vol. 117 For Singers - Cole Porter © Jamey Aebersold Jazz® 2006
 AEBERSOLD Jamey: Vol. 133 - Down By The Riverside © Jamey Aebersold Jazz® 2012
 GABRIC Lukas: The Rhythm Changes Guide © Sher Music Co. 2020
 HAERLE Dan: The Essential Jazz Harmony Book © Jamey Aebersold Jazz® 2015
 MINTZER Bob: 14 Blues Etudes © Mintzer Music Co.1996
 MINTZER Bob: 12 Contemporary Jazz Etudes © Mintzer Music Co.2004
 MINTZER Bob: 14 Jazz and Funk Etudes © Mintzer Music Co.1994
 WORKMAN Josh: I Hear Rhapsody © Gower Music USA
 DOBBINS Bill: Modern Jazz Classics © Advance Music 1991

Ansámble:
 výber podľa aktuálneho nástrojového zloženia prihlásených študentov

Metodiky:
 VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019
 FERRARA John M.: Jazz Piano and Harmony - A Fundamental Guide © Jamey Aebersold Jazz® 2011
 FERRARA John M.: Jazz Piano and Harmony - An Advanced Guide © Jamey Aebersold Jazz® 2011
 CARTER Ron: Bass Lines © Jamey Aebersold Jazz® 1983
 LEVINE Mark: How to Voice Standards at the Piano © Sher Music Co. 2014

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching 4 hours self-study								
Course assessment Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: Mgr. art. Peter Solárik, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DN/ I.Dn322/22	Course title: Playing in a jazz ensemble 4
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class(40%) - studying thematic etudes focused on jazz phrasing(10%) - studying thematic etudes focused on playing in the section(10%) - studying thematic etudes focused on solo performance(10%) - public concert(20%) - recording artistic performances in IDM AU BB(10%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - understand the basics of jazz phrasing - know the specifics of playing in a jazz ensemble - understand the issues of interplay within their instrumental section - understand the issues of interplay between instrumental sections - be able to implement the above in various jazz ensemble settings	
Brief outline of course (contents standard): 1. Study of specific etudes focused on jazz phrasing (E.Veldkamp, G. Fishman, J. Aebersold) 2. Study of small ensemble parts - combo 3. Study of large ensemble parts - bigband 4. Split rehearsals by section 5. Rehearsals of the whole orchestra 6. public concert	
Recommended literatue: Estudy: VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019 VELDKAMP Erik: 20 Play Alongs in All Styles Level 1 Beginner © qPress Publishing 2018 VELDKAMP Erik: 30 Play Alongs in All Styles Level 2 Beginner © qPress Publishing 2018 VELDKAMP Erik: 32 Play Alongs in All Styles Level 3 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 18 Play Alongs in All Styles Level 4 Intermediate © qPress Publishing 2018 VELDKAMP Erik: 12 Play Alongs in All Styles Level 5 Advanced © qPress Publishing 2018 VELDKAMP Erik: 60 Progressive Swing Duets Vol.1 © qPress Publishing 2018	

VELDKAMP Erik: 60 Progressive Swing Duets Vol.2 © qPress Publishing 2018
 VELDKAMP Erik: 60 Progressive Swing Duets Vol.3 © qPress Publishing 2018
 VELDKAMP Erik: 60 Progressive Swing Duets Vol.4 © qPress Publishing 2018
 VELDKAMP Erik: 60 Progressive Swing Duets Vol.5 © qPress Publishing 2018
 VELDKAMP Erik: Play the Lead Vol.1 © qPress Publishing 2021
 VELDKAMP Erik: Play the Lead Vol.2 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.1 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.2 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.3 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.4 © qPress Publishing 2021
 VELDKAMP Erik: Swinging Trumpet Quartets Vol.5 © qPress Publishing 2021
 FISHMAN Greg: Jazz Saxophone Duets Vol. 1 © Greg Fishman 2006
 FISHMAN Greg: Jazz Saxophone Duets Vol. 2 © Greg Fishman 2010
 FISHMAN Greg: Jazz Saxophone Duets Vol. 3 © Greg Fishman 2010
 AEBERSOLD Jamey: Vol. 01 How to Play Jazz and Improvise! © Jamey Aebersold Jazz® 1967, 1992
 AEBERSOLD Jamey: Vol. 16 Turnarounds, Cycles & ii/V7s, © Jamey Aebersold Jazz® 1979
 AEBERSOLD Jamey: Vol. 21 Gettin' It Together © Jamey Aebersold Jazz® 1979
 AEBERSOLD Jamey: Vol. 24 Major Minor © Jamey Aebersold Jazz® 1976, 2009
 AEBERSOLD Jamey: Vol. 39 Swing, Swing, Swing © Jamey Aebersold Jazz® 1987
 AEBERSOLD Jamey: Vol. 42 Blues in All Keys © Jamey Aebersold Jazz® 1987
 AEBERSOLD Jamey: Vol. 47 I Got Rhythm Changes in All Keys © Jamey Aebersold Jazz® 1991
 AEBERSOLD Jamey: Vol. 66 Billy Strayhorn © Jamey Aebersold Jazz® 1995
 AEBERSOLD Jamey: Vol. 69 Bird Goes Latin © Jamey Aebersold Jazz® 1995
 AEBERSOLD Jamey: Vol. 107 Singers! It Had To Be You © Jamey Aebersold Jazz® 2003
 AEBERSOLD Jamey: Vol. 110 When I Fall In Love © Jamey Aebersold Jazz® 2004
 AEBERSOLD Jamey: Vol. 117 For Singers - Cole Porter © Jamey Aebersold Jazz® 2006
 AEBERSOLD Jamey: Vol. 133 - Down By The Riverside © Jamey Aebersold Jazz® 2012
 GABRIC Lukas: The Rhythm Changes Guide © Sher Music Co. 2020
 HAERLE Dan: The Essential Jazz Harmony Book © Jamey Aebersold Jazz® 2015
 MINTZER Bob: 14 Blues Etudes © Mintzer Music Co.1996
 MINTZER Bob: 12 Contemporary Jazz Etudes © Mintzer Music Co.2004
 MINTZER Bob: 14 Jazz and Funk Etudes © Mintzer Music Co.1994
 WORKMAN Josh: I Hear Rhapsody © Gower Music USA
 DOBBINS Bill: Modern Jazz Classics © Advance Music 1991

Ansámble:
 výber podľa aktuálneho nástrojového zloženia prihlásených študentov

Metodiky:
 VELDKAMP Erik: The Jazz Articulation Big Book © qPress Publishing 2019
 FERRARA John M.: Jazz Piano and Harmony - A Fundamental Guide © Jamey Aebersold Jazz® 2011
 FERRARA John M.: Jazz Piano and Harmony - An Advanced Guide © Jamey Aebersold Jazz® 2011
 CARTER Ron: Bass Lines © Jamey Aebersold Jazz® 1983
 LEVINE Mark: How to Voice Standards at the Piano © Sher Music Co. 2014

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

26 hours of contact teaching

4 hours self-study

Course assessment

Total number of assessed students: 0

A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mgr. art. Peter Solárik, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP080/22	Course title: Prevention of the musculoskeletal system 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (30%) - Preparation of a seminar paper on the assigned topic (20%) - Successful completion of the final exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will be familiar with basic terminology related to health issues, diseases, disorders and impairments of the musculoskeletal system. He/she will also be able to describe the nature, manifestations and onset of diseases, disorders and impairments of the musculoskeletal system and explain the process of their development and subsequent resolution through multiple targeted movement intervention programs.	
Brief outline of course (contents standard): Characteristics of primary concepts (nature, manifestations, evaluation, origin of diseases, disorders and impairments) - Diseases, disorders and debilitations (process of formation, consequences, treatment, prevention) - Muscle functions (process of development of diseases, disorders and weaknesses) - Muscles with a tendency to shortening, to weakening. - Clinical syndromes of diseases, disorders and weakening of muscle function (broken movement stereotypes, their diagnosis, symptoms, consequences) - Hypermobility (diagnosis, specifics and types of occurrence and subsequent methods, methodologies exercises for individual types) - Kinesiology of prototypical activities (Posture, postural stability, postural postural stability, postural reactivity, postural disorders)	
Recommended literatue: HENEŠOVÁ, Judita a JABLONSKÝ, Peter. 2013. Pohybový systém a regeneračné cvičenia. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._hene_ov_p._jablonsk_pohybov_syst_m_a_regenera_n_cvi_enia.pdf	

HOGARTH, Burne. 2003. Dynamic Anatomy. New York: Watson-Guption Publications. ISBN 978-0-8230-1552-1.
 LARSEN, Christian. 2010. Držení tela. Olomouc: Poznání. ISBN 978-80-86606-93-4.
 MASARYKOVÁ, Dana. 2020. Telesná a zdravotná výchova v predprimárnom vzdelávaní. Trnava: Trnavská univerzita v Trnave. [online] Dostupné z: file:///C:/Users/ZSDUMBB/AppData/Local/Temp/masarykova-tzvpp-2020.pdf
 VEREŠOVÁ, Jana. 2013. Zdravotná telesná výchova. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._veresova_zdravotna_telesna_vychova.pdf

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).
 13 hours of contact teaching
 7 hours self-study
 10 hours solving assignments and exercises / semester

Course assessment

Total number of assessed students: 60

ABS	NEABS
86.67	13.33

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP081/22	Course title: Prevention of the musculoskeletal system 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (30%) - Preparation of a seminar paper on the assigned topic (20%) - Successful completion of the final exam (50%)	
Educational outcomes (performance standard): Characteristics of secondary concepts (nature, manifestations, evaluation, occurrence of diseases, disorders and impairments) - Diseases, disorders and debilitations (process of formation, consequences, treatment, prevention) - New exercise methodologies (basic principles) - Medical history (content, meaning) - Aspect examination (content, scope) - Examination of hypermobility (possibilities of hypermobility, division of exercise options) - Movement stereotypes (types, examination) - Pain assessment (content, scope)	
Brief outline of course (contents standard): Characteristics of secondary concepts (nature, manifestations, evaluation, occurrence of diseases, disorders and impairments) - Diseases, disorders and debilitations (process of formation, consequences, treatment, prevention) - New exercise methodologies (basic principles) - Medical history (content, meaning) - Aspect examination (content, scope) - Examination of hypermobility (possibilities of hypermobility, division of exercise options) - Movement stereotypes (types, examination) - Pain assessment (content, scope)	
Recommended literatue: HENEŠOVÁ, Judita a JABLONSKÝ, Peter. 2013. Pohybový systém a regeneračné cvičenia. Bratislava: Metodicko-pedagogické centrum v Bratislave: [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._hene_ov_p._jablonsk_pohybov_syst_m_a_regenera_n_cvi_enia.pdf	

HOGARTH, Burne. 2003. Dynamic Anatomy. New York: Watson-Guption Publications. ISBN 978-0-8230-1552-1.
 LARSEN, Christian. 2010. Držení tela. Olomouc: Poznání. ISBN 978-80-86606-93-4.
 MASARYKOVÁ, Dana. 2020. Telesná a zdravotná výchova v predprimárnom vzdelávaní. Trnava: Trnavská univerzita v Trnave. [online] Dostupné z: file:///C:/Users/ZSDUMBB/AppData/Local/Temp/masarykova-tzvpp-2020.pdf
 VEREŠOVÁ, Jana. 2013. Zdravotná telesná výchova. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._veresova_zdravotna_telesna_vychova.pdf

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).
 13 hours of contact teaching
 7 hours self-study
 10 hours solving assignments and exercises / semester

Course assessment

Total number of assessed students: 57

ABS	NEABS
87.72	12.28

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko35/22	Course title: Score Play 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - attendance 50% - active approach to solving problems of course outcomes 40% - final test and practical artistic output -10% - Record artistic outcomes in IDM AU BB	
Educational outcomes (performance standard): - after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano, - can characterize the different types of scores, - knows the composition of orchestral, choral scores, - knows the individual instrumental groups and can define the tunings of individual instruments - is able to play scores from the sheet music.	
Brief outline of course (contents standard): - Scores- characteristics of the division of scores - Possibilities of adapting scores for piano performance - Choral scores - playing from the page	
Recommended literatue: BURGHAUSER, Jarmil - EBEN, Petr. 1967. Čtení a hra partitur. SHV, Praha 1967 LOUDOVÁ Ivana. 1998. : Moderní notace a její interpretace. AMU: Praha. ISBN 80-85883-31-7. REŽUCHA, Bystrík.- PARÍK. Ivan. 1998: Ako čítať partitúru. Národné hudobné centrum: Bratislava. ISBN 80-8884-08-X. ŠOLC, Milan. 1980. Tajemství akordických značek. Supraphon: Praha. Notový materiál vybraný k riešeniu predmetnej problematike. Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 30 hours per semester (1K/30 hours of work).	

13

Individual creative work: 12

Self-study: 5

Course assessment

Total number of assessed students: 1

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko36/22	Course title: Score Play 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Skóre - charakteristiky rozdelenia skóre - Možnosti prispôsobenia partitúr pre klavírnu interpretáciu - Zborové partitúry - hranie zo stránky	
Educational outcomes (performance standard): - after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano, - can characterize the different types of scores, - knows the composition of orchestral, choral scores, - knows the individual instrumental groups and can define the tunings of individual instruments - is able to play scores from the sheet music.	
Brief outline of course (contents standard): - old keys - division, method of reading - orchestral scores - composition, instrumental transpositions - playing scores in old keys/ instrumental parts - simple orchestral scores	
Recommended literatue: BURGHAUSER, Jarmil - EBEN, Petr. 1967. Reading and playing scores. SHV, Prague 1967 LOUDOVÁ Ivana. 1998. : Modern notation and its interpretation. AMU: Prague. ISBN 80-85883-31-7. REŽUCHA, Bystrík.- PARIK. Ivan. 1998: How to read a score. National Music Centre: Bratislava. ISBN 80-8884-08-X. ŠOLC, Milan. 1980. The Mystery of Chord Markings. Supraphon: Prague. Sheet music material selected to address the subject matter. Other sources: AU archive, teacher's archive, www.imslp.org	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 30 hours per semester (1K/30 hours of work).	

13

Individual creative work: 12

Self-study: 5

Course assessment

Total number of assessed students: 1

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko37/22	Course title: Score Play 3
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - attendance 50% - active approach to solving problems of course outcomes 40% - final test and practical artistic output -10% - Record artistic outcomes in IDM AU BB	
Educational outcomes (performance standard): - after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano, - can characterize the different types of scores, - knows the composition of orchestral, choral scores, - knows the individual instrumental groups and can define the tunings of individual instruments - is able to play scores from the sheet music.	
Brief outline of course (contents standard): Playing orchestral scores - selection - Arrangement of scores for piano lift	
Recommended literatue: BURGHAUSER, Jarmil - EBEN, Petr. 1967. Čtení a hra partitur. SHV, Praha 1967 LOUDOVÁ Ivana. 1998. : Moderní notace a její interpretace. AMU: Praha. ISBN 80-85883-31-7. REŽUCHA, Bystrík.- PARÍK. Ivan. 1998: Ako čítať partitúru. Národné hudobné centrum: Bratislava. ISBN 80-8884-08-X. ŠOLC, Milan. 1980. Tajemství akordických značek. Supraphon: Praha. Notový materiál vybraný k riešeniu predmetnej problematike. Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 13	

Individual creative work: 12 Self-study: 5								
Course assessment Total number of assessed students: 2								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	50.0	0.0	0.0	50.0	0.0	0.0	0.0
Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko38/22	Course title: Score Play 4
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: <ul style="list-style-type: none">- attendance 50%- active approach to solving problems of course outcomes 40%- final test and practical artistic output -10%- Record artistic outcomes in IDM AU BB	
Educational outcomes (performance standard): <ul style="list-style-type: none">- after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano,- can characterize the different types of scores,- knows the composition of orchestral, choral scores,- knows the individual instrumental groups and can define the tunings of individual instruments- is able to play scores from the sheet music.	
Brief outline of course (contents standard): <p>Playing orchestral and vocal-instrumental scores - selection</p> <ul style="list-style-type: none">- Arrangement of scores for piano lift	
Recommended literatue: <p>BURGHAEUSER, Jarmil - EBEN, Petr. 1967. Čtení a hra partitur. SHV, Praha 1967</p> <p>LOUDOVÁ Ivana. 1998. : Moderní notace a její interpretace. AMU: Praha. ISBN 80-85883-31-7.</p> <p>REŽUCHA, Bystrík.- PARÍK. Ivan. 1998: Ako čítať partitúru. Národné hudobné centrum: Bratislava. ISBN 80-8884-08-X.</p> <p>ŠOLC, Milan. 1980. Tajemství akordických značek. Supraphon: Praha.</p> <p>Notový materiál vybraný k riešeniu predmetnej problematike.</p> <p>Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org</p>	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 30 hours per semester (1K/30 hours of work). <p>13</p>	

Individual creative work: 12 Self-study: 5								
Course assessment Total number of assessed students: 1								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko39/22	Course title: Score Play 5
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: <ul style="list-style-type: none">- attendance 50%- active approach to solving problems of course outcomes 40%- final test and practical artistic output -10%- Record artistic outcomes in IDM AU BB	
Educational outcomes (performance standard): <ul style="list-style-type: none">- after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano,- can characterize the different types of scores,- knows the composition of orchestral, choral scores,- knows the individual instrumental groups and can define the tunings of individual instruments- is able to play scores from the sheet music.	
Brief outline of course (contents standard): <ul style="list-style-type: none">- Playing orchestral and vocal-instrumental scores - selection- Arrangement of scores for piano lift	
Recommended literatue: <p>BURGHAEUSER, Jarmil - EBEN, Petr. 1967. Čtení a hra partitur. SHV, Praha 1967</p> <p>LOUDOVÁ Ivana. 1998. : Moderní notace a její interpretace. AMU: Praha. ISBN 80-85883-31-7.</p> <p>REŽUCHA, Bystrík.- PARÍK. Ivan. 1998: Ako čítať partitúru. Národné hudobné centrum: Bratislava. ISBN 80-8884-08-X.</p> <p>ŠOLC, Milan. 1980. Tajemství akordických značek. Supraphon: Praha.</p> <p>Notový materiál vybraný k riešeniu predmetnej problematike.</p> <p>Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org</p>	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 13	

Individual creative work: 12 Self-study: 5								
Course assessment Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko40/22	Course title: Score Play 6
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - attendance 50% - active approach to solving problems of course outcomes 40% - final test and practical artistic output 10% - Record artistic outcomes in IDM AU BB	
Educational outcomes (performance standard): - after completing the course, the student acquires the ability to navigate in scores (especially choral and orchestral) and is able to interpret them on the piano, - can characterize the different types of scores, - knows the composition of orchestral, choral scores, - knows the individual instrumental groups and can define the tunings of individual instruments - is able to play scores from the sheet music.	
Brief outline of course (contents standard): - Playing orchestral and vocal-instrumental scores - selection - Arrangement of scores for piano lift	
Recommended literatue: BURGHAUSER, Jarmil - EBEN, Petr. 1967. Čtení a hra partitur. SHV, Praha 1967 LOUDOVÁ Ivana. 1998. : Moderní notace a její interpretace. AMU: Praha. ISBN 80-85883-31-7. REŽUCHA, Bystrík.- PARÍK. Ivan. 1998: Ako čítať partitúru. Národné hudobné centrum: Bratislava. ISBN 80-8884-08-X. ŠOLC, Milan. 1980. Tajemství akordických značek. Supraphon: Praha. Notový materiál vybraný k riešeniu predmetnej problematike. Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
Language of instruction: Slovak	
Notes: The student's total workload by credit is 30 hours per semester (1K/30 hours of work). 13	

Individual creative work: 12 Self-study: 5								
Course assessment Total number of assessed students: 0								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. art. Mgr. Peter Špilák, PhD., ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP022/22	Course title: Seminar on theoretical written works 1
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in classes (30%) Completion of an assessed project on the assigned topic (70 %)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> - be able to integrate the written thesis into a final artistic output - actively process the chosen problem and topic - obtain multi-source information and creatively incorporate it into a complete work - work creatively with specialist literature - respond to and master the formalities of thesis writing - work seamlessly with the literature and be able to use sources of citations, paraphrases and notational material - in collaboration with the thesis supervisor, produce a meaningful thesis, respecting all formal and professional comments during the development and writing of the thesis - be able to apply and use the computer skills necessary to write the thesis. 	
Brief outline of course (contents standard): <ol style="list-style-type: none"> 1. gradual familiarization of the student with the processing of the work 2. editing, corrections 3. the procedure for writing the thesis 4. technical recognition of typefaces, formatting, insertion of pictures, sheet music, etc. 	
Recommended literatue: KATUŠČÁK, Dušan. 1998. Ako písať vysokoškolské a kvalifikačné práce. Stimul, Bratislava. ISBN 80- 85697- 82- 3 KATUŠČÁK, Dušan. 2004. Ako písať záverečné a kvalifikačné práce. 3. vyd. Nitra: Enigma. ISBN 80- 89132- 10- 3. KUCIANOVÁ, A. Metódy citovania podľa STN ISO 690: 2012 [online]. 2013 [cit. 2014- 09- 03]. Dostupné z: http://www.fns.uniba.sk/fileadmin/user_upload/editors/geog/kfg/Katedra/Studium/Zaver_p_race_a_statnice/ISO_690-2010_priklady_SlovNarKniz_AKucianova.pdf STAROŇOVÁ, Katarína. 2011. Vedecké písanie. Ako písať akademické a vedecké texty. Osveta, Martin. ISBN 978- 80- 8063- 359- 2	

<p>SMERNICA č. 2/2014 o bibliografickej registrácii, kontrole originality, sprístupňovaní, uchovávaní a základných náležitostiach záverečných prác na Akadémii umení v Banskej Bystrici; GLOCKOVÁ, Mária. 2021. Manuál písania záverečných prác na FMU AU; pdf formát bez vydania a prideleného ISBN. Pre internú potrebu FMU AU.</p> <p>MŠ SR. Metodické usmernenie 14/2009- R z 27. augusta 2009 o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní [online]. Dostupné z: http://www.spgk.sk/?centralny-registerzaverecnych-a-kvalifikacnych-prac</p> <p>MŠ SR. Metodické usmernenie k používaniu titulov, čestných titulov a označení funkcií vysokoškolských učiteľov [online]. Dostupné z: http://www.minedu.sk/data/att/1583.pdf</p> <p>STN 6910:2011. Pravidlá písania a úpravy písomností [online]. 2011 [cit. 2014-09-15]. Dostupné z: http://www.ucps.sk/subory/Pravne_predpisy_pdf_doc/STN_01_6910_Pravidla_pisania_a_upravy_pisomnosti.pdf</p> <p>STN ISO 690: 2012. Informácie a dokumentácia. Návod na tvorbu bibliografických odkazov na informačné pramene a ich citovanie.</p> <p>Výber bibliografických titulov podľa individuálnych požiadaviek daných tém záverečných prác.</p>								
Language of instruction:								
Slovak								
Notes:								
The student's total workload is 30 hours per semester (1 credit/30 hours of work).								
13 hours of contact teaching								
7 hours self-study								
10 hours problem solving and exercises / semester								
Course assessment								
Total number of assessed students: 116								
A	ABS	B	C	D	E	FX	ODP	Uzn.
87.07	0.0	7.76	2.59	0.86	0.0	1.72	0.0	0.0
Instructor: doc. Mgr. art. Mária Strenáčiková, CSc.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP023/22	Course title: Seminar on theoretical written works 2
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in classes (30%) Completion of an assessed project on the assigned topic (70 %)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none">- be able to integrate the written thesis into a final artistic output- actively process the chosen problem and topic- obtain multi-source information and creatively incorporate it into a complete work- work creatively with specialist literature- respond to and master the formalities of thesis writing- work seamlessly with the literature and be able to use sources of citations, paraphrases and notational material- in collaboration with the thesis supervisor, produce a meaningful thesis, respecting all formal and professional comments during the development and writing of the thesis- be able to apply and use the computer skills necessary to write the thesis.	
Brief outline of course (contents standard): <ol style="list-style-type: none">1. gradual familiarization of the student with the processing of the work2. basic requirements for the formal preparation of the thesis3. the main part of the thesis and its structure4. the structure and layout of the thesis.	
Recommended literatue: KATUŠČÁK, Dušan. 1998. Ako písať vysokoškolské a kvalifikačné práce. Stimul, Bratislava. ISBN 80- 85697- 82- 3 KATUŠČÁK, Dušan. 2004. Ako písať záverečné a kvalifikačné práce. 3. vyd. Nitra: Enigma. ISBN 80- 89132- 10- 3. KUCIANOVÁ, A. Metódy citovania podľa STN ISO 690: 2012 [online]. 2013 [cit. 2014- 09- 03]. Dostupné z: http://www.fns.uniba.sk/fileadmin/user_upload/editors/geog/kfg/Katedra/Studium/Zaver_p_race_a_statnice/ISO_690-2010_priklady_SlovNarKniz_AKucianova.pdf STAROŇOVÁ, Katarína. 2011. Vedecké písanie. Ako písať akademické a vedecké texty. Osveta, Martin. ISBN 978- 80- 8063- 359- 2	

SMERNICA č. 2/2014 o bibliografickej registrácii, kontrole originality, sprístupňovaní, uchovávaní a základných náležitostiach záverečných prác na Akadémii umení v Banskej Bystrici; GLOCKOVÁ, Mária. 2021. Manuál písania záverečných prác na FMU AU; pdf formát bez vydania a prideleného ISBN. Pre internú potrebu FMU AU.

MŠ SR. Metodické usmernenie 14/2009- R z 27. augusta 2009 o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní [online].

Dostupné z: <http://www.spgk.sk/?centralny-registerzaverecnych-a-kvalifikacnych-prac>

MŠ SR. Metodické usmernenie k používaniu titulov, čestných titulov a označení funkcií vysokoškolských učiteľov [online]. Dostupné z: <http://www.minedu.sk/data/att/1583.pdf>

STN 6910:2011. Pravidlá písania a úpravy písomností [online]. 2011 [cit. 2014-

09- 15]. Dostupné z: http://www.ucps.sk/subory/Pravne_predpisy_pdf_doc/STN_01_6910_Pravidla_pisania_a_upravy_pisomnosti.pdf

STN ISO 690: 2012. Informácie a dokumentácia. Návod na tvorbu bibliografických odkazov na informačné pramene a ich citovanie.

Výber bibliografických titulov podľa individuálnych požiadaviek daných tém záverečných prác.

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

7 hours self-study

10 hours problem solving and exercises / semester

Course assessment

Total number of assessed students: 110

A	ABS	B	C	D	E	FX	ODP	Uzn.
87.27	0.0	8.18	0.91	0.0	2.73	0.91	0.0	0.0

Instructor: doc. Mgr. art. Mária Strenáčiková, CSc.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP024/22	Course title: Seminar on theoretical written works 3
Type, load and method of educational activities: Type: Seminar Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in classes (30%) Completion of an assessed project on the assigned topic (70 %)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none">- be able to integrate the written thesis into a final artistic output- actively process the chosen problem and topic- obtain multi-source information and creatively incorporate it into a complete work- work creatively with specialist literature- respond to and master the formalities of thesis writing- work seamlessly with the literature and be able to use sources of citations, paraphrases and notational material- in collaboration with the thesis supervisor, produce a meaningful thesis, respecting all formal and professional comments during the development and writing of the thesis- be able to apply and use the computer skills necessary for writing the thesis	
Brief outline of course (contents standard): <ol style="list-style-type: none">1. bibliographical references, citations2. citations, quotations, paraphrases and extracts3. monographs, parts of monographs4. serial publication as a whole (journal, proceedings...)5. articles in serial publications6. linguistic and stylistic aspects of the thesis	
Recommended literatue: KATUŠČÁK, Dušan. 1998. Ako písať vysokoškolské a kvalifikačné práce. Stimul, Bratislava. ISBN 80- 85697- 82- 3 KATUŠČÁK, Dušan. 2004. Ako písať záverečné a kvalifikačné práce. 3. vyd. Nitra: Enigma. ISBN 80- 89132- 10- 3. KUCIANOVÁ, A. Metódy citovania podľa STN ISO 690: 2012 [online]. 2013 [cit. 2014- 09- 03]. Dostupné z: http://www.fns.uniba.sk/fileadmin/user_upload/editors/geog/kfg/Katedra/Studium/Zaver_p_race_a_statnice/ISO_690-2010_priklady_SlovNarKniz_AKucianova.pdf	

STAROŇOVÁ, Katarína. 2011. Vedecké písanie. Ako písať akademické a vedecké texty. Osveta, Martin. ISBN 978- 80- 8063- 359- 2

SMERNICA č. 2/2014 o bibliografickej registrácii, kontrole originality, sprístupňovaní, uchovávaní a základných náležitostiach záverečných prác na Akadémii umení v Banskej Bystrici;

GLOCKOVÁ, Mária. 2021. Manuál písania záverečných prác na FMU AU; pdf formát bez vydania a prideleného ISBN. Pre internú potrebu FMU AU.

MŠ SR. Metodické usmernenie 14/2009- R z 27. augusta 2009 o náležitostiach záverečných prác, ich bibliografickej registrácii, kontrole originality, uchovávaní a sprístupňovaní [online].

Dostupné z: <http://www.spgk.sk/?centralny-registerzaverecnych-a-kvalifikacnych-prac>

MŠ SR. Metodické usmernenie k používaniu titulov, čestných titulov a označení funkcií vysokoškolských učiteľov [online]. Dostupné z: <http://www.minedu.sk/data/att/1583.pdf>

STN 6910:2011. Pravidlá písania a úpravy písomností [online]. 2011 [cit. 2014-

09- 15]. Dostupné z: http://www.ucps.sk/subory/Pravne_predpisy_pdf_doc/STN_01_6910_Pravidla_pisania_a_upravy_pisomnosti.pdf

STN ISO 690: 2012. Informácie a dokumentácia. Návod na tvorbu bibliografických odkazov na informačné pramene a ich citovanie.

Výber bibliografických titulov podľa individuálnych požiadaviek daných tém záverečných prác.

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

7 hours self-study

10 hours problem solving and exercises / semester

Course assessment

Total number of assessed students: 85

A	ABS	B	C	D	E	FX	ODP	Uzn.
80.0	0.0	12.94	5.88	0.0	0.0	1.18	0.0	0.0

Instructor: doc. Mgr. art. Mária Strenáčiková, CSc.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP069/22	Course title: Slovak musical literature 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 1. Active participation in classes (30%) 2. Completion of an assessed project on the assigned topic (40 %) 3. Successful completion of the examination (30 %)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to access the music. The student will be able to study the artifact in a comprehensive way; - to be able to confront the work with music-historical and aesthetic facts; - understand the contemporary tendencies and the socio-historical context of the work; - Able to penetrate the notated graphic notation of music in order to "hear the music"; - know the possibilities of exploring a work through literature, score, sound recording; - able to present orally and in writing the knowledge acquired about a musical work.	
Brief outline of course (contents standard): 1. Slovak composers and their selected compositions. 2. Analytical view of a musical work - genetic analysis. 3. Characteristics of contemporary tendencies and socio-historical context of the work. 4. Work with notation/partitura. 5. A holistic understanding of the musical work. 6. Effective use of sources of information about music literature.	
Recommended literatue: Časopisy o slovenskej hudbe – konkrétne čísla v kontinuite preberanej témy: Adoramus Te. Časopis o duchovnej hudbe. Ružomberok: Hudobná subkomisia Liturgickej komisie Konferencie biskupov Slovenska. ISSN 1335-3292. (online) Dostupné z: http://www.spevnik.sk/2publikacie.htm . AFA Ad Fontes Artis. Banská Bystrica: Fakulta múzických umení Akadémie umení v Banskej Bystrici. ISSN 2453-9694. (online) Dostupné z: https://fmu.aku.sk/sk/afa-casopis . Art3. ISSN 2453-7349. Banská Bystrica: Akadémia umení v Banskej Bystrici. (online) Dostupné z: https://www.aku.sk/sk/univerzita-au/casopis-art3.html . Hudobný život. Bratislava: Hudobné centrum. ISSN 1335-4140. (online) Dostupné z: https://xn--h-toa.hc.sk/ .	

Musicologica Slovaca. Bratislava: Ústav hudobnej vedy SAV. ISSN 2729-9783. (online)
Dostupné z: www.sav.sk (od roku 1969), www.elis.sk (od roku 2011).
Slovenská hudba. Revue pre hudobnú kultúru. Časopis pre muzikológiu. Bratislava: Slovenská hudobná únia. ISSN 1335-2458. (online) Dostupné z: <http://www.slovenskahudba.com/>

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

7 hours self-study

10 hours problem solving and exercises / semester

Course assessment

Total number of assessed students: 41

A	ABS	B	C	D	E	FX	ODP	Uzn.
90.24	0.0	4.88	2.44	0.0	0.0	2.44	0.0	0.0

Instructor: doc. Mgr. art. Mária Strenáčiková, CSc.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP070/22	Course title: Slovak musical literature 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 1. Active participation in classes (30%) 2. Completion of an assessed project on the assigned topic (40 %) 3. successful completion of the examination (30 %)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to access the music. The student will be able to study the artifact in a comprehensive way; - to be able to confront the work with music-historical and aesthetic facts; - understand the contemporary tendencies and the socio-historical context of the work; - Able to penetrate the notated graphic notation of music in order to "hear the music"; - know the possibilities of exploring a work through literature, score, sound recording; able to present orally and in writing the knowledge acquired about a musical work.	
Brief outline of course (contents standard): 1. Musical composers of the Banská Bystrica region and their selected compositions. 2. Analytical view of musical works - genetic analysis. 3. Characteristics of contemporary tendencies and socio-historical context of the work. 4. Work with notation/partitura. 5. A holistic understanding of the musical work. 6. Effective use of sources of information about music literature.	
Recommended literatue: ČERVENÁ, Ľudmila. 2008. Hudobná kultúra v Banskej Bystrici. Banská Bystrica: Univerzita Mateja Bela v Banskej Bystrici. ISBN 978-80-8083-646-7. AK AU: https://chamo.kis3g.sk/lib/item?id=chamo:10100701&theme=aubb . Časopisy o slovenskej hudbe – konkrétne čísla v kontinuite preberanej témy: Adoramus Te. Časopis o duchovnej hudbe. Ružomberok: Hudobná subkomisia Liturgickej komisie Konferencie biskupov Slovenska. ISSN 1335-3292. (online) Dostupné z: http://www.spevnik.sk/2publikacie.htm . AFA Ad Fontes Artis. Banská Bystrica: Fakulta múzických umení Akadémie umení v Banskej Bystrici. ISSN 2453-9694. (online) Dostupné z: https://fmu.aku.sk/sk/afa-casopis .	

Art3. ISSN 2453-7349. Banská Bystrica: Akadémia umení v Banskej Bystrici. (online) Dostupné z: <https://www.aku.sk/sk/univerzita-au/casopis-art3.html>.
 Hudobný život. Bratislava: Hudobné centrum. ISSN 1335-4140. (online) Dostupné z: <https://xn--h-toa.hc.sk/>.
 Musicologica Slovaca. Bratislava: Ústav hudobnej vedy SAV. ISSN 2729-9783. (online) Dostupné z: www.sav.sk (od roku 1969), www.elis.sk (od roku 2011).
 Slovenská hudba. Revue pre hudobnú kultúru. Časopis pre muzikológiu. Bratislava: Slovenská hudobná únia. ISSN 1335-2458. (online) Dostupné z: <http://www.slovenskahudba.com/>.

Language of instruction:

Slovak

Notes:

The student's total workload is 30 hours per semester (1 credit/30 hours of work).
 13 hours of contact teaching
 7 hours self-study
 10 hours problem solving and exercises / semester

Course assessment

Total number of assessed students: 39

A	ABS	B	C	D	E	FX	ODP	Uzn.
94.87	0.0	2.56	0.0	0.0	0.0	2.56	0.0	0.0

Instructor: doc. Mgr. art. Mária Strenáčiková, CSc.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP025/22	Course title: Social, psychological and physical preparation of a musician 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Individual or group development and presentation of assignments (20%) - Elaboration and presentation of a project on a given topic (30%) - Successful completion of the examination (50%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to personality issues; - be able to describe different groups of intrapersonal competences; - understand the essence of self-regulation, self-development, self-reflection and self-evaluation; - be able to characterize personality performance traits; musical talent, giftedness, genius; - Able to identify the specifics of thinking, cognitive and metacognitive competencies; - be able to characterize decision making and its phases; - know the possibilities of own self-development.	
Brief outline of course (contents standard): - Intrapersonal competencies. - Self-regulation and self-development. - Self-reflection and self-assessment. - Personality performance, cognitive and metacognitive competencies. - Stages of development of musical abilities and possibilities of their development (giftedness, talent, genius). - Decision-making. - Cognitive and metacognitive competences.	
Recommended literatue: SUCHOŽOVÁ, Eva. 2014. Rozvíjanie a hodnotenie kľúčových kompetencií v edukačnom procese. Bratislava: Metodické centrum. ISBN 978-80-8052-857-7. Dostupné na https://archiv.mpc-edu.sk/sites/default/files/publikacie/rozvijanie_a_hodnotenie_klucovych_kompetencii_-_po_recenziach_-_s_isbn_-_na_webe.pdf MESÁROŠOVÁ, Margita & BAVOLÁR, Jozef & SLAVKOVSKÁ, Miriam. 2018. Kognitívne, metakognitívne kompetencie a sebaregulácia. Košice: UPJŠ, FF. ISBN 978-80-8152-696-1. Dostupné na https://unibook.upjs.sk/img/cms/2018/ff/kognitivne-kompetencie-web.pdf	

<p>KAHNEMAN, Daniel. 2019. Myslenie rýchle a pomalé. Bratislava: Aktuell. ISBN 9788081720567 (archív pedagóga)</p> <p>MOSER-WILL, Ines & GRUBE, Ingrid. 2010. 110 her pro rozvoj myšlení, lepší paměť a koncentraci. Praha: Grada. ISBN 978-80-247-3560-3. (archív pedagóga)</p> <p>KLICKSTEIN, Gerald. The musician's way. Oxford: Osford University Press. ISBN 978-0-19-534313-7 (archív pedagóga)</p>																										
<p>Language of instruction: Slovak</p>																										
<p>Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 22 hours self-study 25 hours of assignment solving and exercises / semester</p>																										
<p>Course assessment Total number of assessed students: 114</p> <table border="1"> <thead> <tr> <th>A</th> <th>ABS</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> <th>ODP</th> <th>Uzn.</th> </tr> </thead> <tbody> <tr> <td>66.67</td> <td>0.0</td> <td>16.67</td> <td>7.89</td> <td>2.63</td> <td>2.63</td> <td>3.51</td> <td>0.0</td> <td>0.0</td> </tr> </tbody> </table>									A	ABS	B	C	D	E	FX	ODP	Uzn.	66.67	0.0	16.67	7.89	2.63	2.63	3.51	0.0	0.0
A	ABS	B	C	D	E	FX	ODP	Uzn.																		
66.67	0.0	16.67	7.89	2.63	2.63	3.51	0.0	0.0																		
<p>Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.</p>																										
<p>Last changed: 23.06.2025</p>																										
<p>Granted by:</p>																										

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP026/22	Course title: Social, psychological and physical preparation of a musician 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Individual or group development and presentation of assignments (20%) - Developing and presenting a project on a given topic (30%) - Successful completion of the exam (50%)	
Educational outcomes (performance standard): - Upon successful completion of the training process, the student will: - know the basic terminology related to the issue of empathy and prosocial behaviour; - be able to describe emotional intelligence and its structure; - understand the nature of cooperation, coexistence and coordination; - be able to characterize different types of conflict; - be familiar with conflict resolution strategies.	
Brief outline of course (contents standard): 1. Emotional intelligence, empathy. 2. Prosocial behaviour. 3. Cooperation, coexistence and coordination. 4. Conflict and its resolution. 5. Practical tasks for learning conflict resolution strategies.	
Recommended literatue: GOLEMAN, Daniel. 2017. Emocionálna inteligencia. Bratislava: Citadella. ISBN 9788081820861. (archív pedagóga) ŘÍČAN, Pavel. 2010. Psychologie osobnosti. Praha: Orbis. ISBN 9788024731339 NAKONEČNÝ, Milan. 2012. Emoce. Praha: Triton, 2012. ISBN 9788073876142. (archív pedagóga) GAJDOŠOVÁ, Eva & HERÉNYIOVÁ, Gabriela. 2002. Škola rozvíjania emocionálnej inteligencie žiakov. Bratislava: Príroda. ISBN 80-07-01177-3. (archív pedagóga) ELLIS, Albert. 2010. Trénink emocií. Praha: Portál. ISBN 978-80-7367-719-0 (archív pedagóga) KŘIVOHLAVÝ, Jaro. 1998. Jak neztratit nadšení. Praha: Grada. ISBN 9788071695513 (archív pedagóga) KNIFFIN, Kevin & YAN, Jubo et at. 2017. The sound of cooperation: Musical influences on cooperative behavior: The sound of Cooperation. In Journal of	

Organizational Behavior, 38, s. 372–390. Dostupné na https://www.researchgate.net/publication/306020089_The_sound_of_cooperation_Musical_influences_on_cooperative_behavior_The_Sound_of_Cooperation
 DOVIDIO, John F. et al. 2006. The Social Psychology of Prosocial Behavior. Psychology press. ISBN 9781351540506. Dostupné na https://books.google.sk/books/about/The_Social_Psychology_of_Prosocial_Behav.html?id=O36wswEACAAJ&redir_esc=y
 HŘEBÍČKOVÁ, Martina. 2011. Pětifaktorový model v psychologii osobnosti. Praha: Grada. ISBN 9788024733807 (archív pedagóga)

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).
 13 hours of contact teaching
 22 hours self-study
 25 hours of assignment solving and exercises / semester

Course assessment

Total number of assessed students: 111

A	ABS	B	C	D	E	FX	ODP	Uzn.
54.05	0.0	20.72	9.01	9.01	0.9	6.31	0.0	0.0

Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP027/22	Course title: Social, psychological and physical preparation of a musician 3
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Individual or group development and presentation of assignments (20%) - Developing and presenting a project on a given topic (30%) - Successful completion of the exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to psychohygiene; - be able to describe stress and coping strategies; - understand the essence of coping strategies; - be able to explain the nature of workload and its risk level; - know their tendencies to react to stress and to stressors.	
Brief outline of course (contents standard): 1. Concepts of health, hygiene, psychohygiene. 2. Issues of stress. 3. Workload. 4. Options for coping with stress and strain. 5. Practical tasks for learning coping strategies.	
Recommended literatue: VAŠINA, Bohumil. 2009. Základy psychologie zdraví. Ostrava: Ostravská univerzita v Ostravě. ISBN 978-80-7368-757-1 (súkromný archív pedagóga) KŘIVOHLAVÝ, Jaro. 1994. Jak zvládat stres. Praha: Grada Avicenum (súkromný archív pedagóga) MLČÁK, Zdeněk. 2004. Stres v profesi vychovatelů. In I. SOBOTKOVÁ, D. HELLER a J. PROCHÁZKOVÁ (ed.) Svět žen a svět mužů: polarita a vzájemné obohacování. Sborník z konference Psychologické dny. Olomouc: Universita Palackého v Olomouci, Filosofická fakulta. ISBN 9788024410593 Dostupné na https://portal.osu.cz/wps/portal/is/publsearch?record_id=18788 DANOVÁ, Livia. (n.d.) Prevencia stresu a vyhorenia. Levice: Centrum pedagogicko-psychologického poradenstva a prevencie. Dostupné na https://www.cpppapevice.sk/index.php?castmenu=pre%20pedagogov&dokument=deti4	

SELKO, Dušan. (ed.). 2009. Psychológia zdravia v praxi. Bratislava: Mauro Slovakia, Bratislava. ISBN 978–80–968092–5–7. Dostupné na <https://www.prohuman.sk/files/Psychologia-zdravia-2008.pdf>

ŠVAMBERK ŠAUEROVÁ, Markéta. 2018. Techniky osobnostního rozvoje a duševní hygieny učitele. Praha: Grada. ISBN978-80-271-0470-3 (archív pedagóga)

Language of instruction:

Slovak

Notes:

The student's total workload is 60 hours per semester (1 credit/30 hours of work).

13 hours of contact teaching

22 hours self-study

25 hours of assignment solving and exercises / semester

Course assessment

Total number of assessed students: 81

A	ABS	B	C	D	E	FX	ODP	Uzn.
59.26	0.0	20.99	12.35	1.23	1.23	2.47	2.47	0.0

Instructor: PaedDr. Michal Marko, PhD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP028/22	Course title: Social, psychological and physical preparation of a musician 4
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (30%) - Preparation of a seminar paper on the assigned topic (20%) - Successful completion of the final exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the learning process, the student will - know the basic terminology related to health issues, diseases, disorders and weaknesses of the musculoskeletal system; - be able to describe and understand the nature of diseases, disorders and impairments of the musculoskeletal system, specifically in the spine and foot; - be able to implement targeted movement intervention programs to modify diseases, disorders and weaknesses of the musculoskeletal system and later become familiar with potential remediation; - be able to use multiple methods to assess determinants of the musculoskeletal system; - Able to recognize the possibility of self-development.	
Brief outline of course (contents standard): 1. Characteristics of primary concepts 2. Characteristics of the support and movement system 3. Deviations and weaknesses of the musculoskeletal system 4. Congenital, acquired and other clinical syndromes of the musculoskeletal system 5. Pedagogical diagnosis	
Recommended literatue: HOGARTH, Burne. 2003. Dynamic Anatomy. New York: Watson-Guption Publications. ISBN 978-0-8230-1552-1. LARSEN, Christian. 2010. Držení tela. Olomouc: Poznání. ISBN 978-80-86606-93-4. MASARYKOVÁ, Dana. 2020. Telesná a zdravotná výchova v predprimárnom vzdelávaní. Trnava: Trnavská univerzita v Trnave. [online] Dostupné z: file:///C:/Users/ZSDUMBB/AppData/Local/Temp/masarykova-tzvpp-2020.pdf VEREŠOVÁ, Jana. 2013. Zdravotná telesná výchova. Bratislava: Metodicko-pedagogické centrum v Bratislave. [online] Dostupné z: https://archiv.mpc-edu.sk/sites/default/files/publikacie/j._veresova_zdravotna_telesna_vychova.pdf	

Language of instruction: Slovak								
Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 22 hours self-study 25 hours of assignment solving and exercises / semester								
Course assessment Total number of assessed students: 81								
A	ABS	B	C	D	E	FX	ODP	Uzn.
65.43	0.0	18.52	12.35	0.0	0.0	1.23	2.47	0.0
Instructor: PaedDr. Michal Marko, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP029/22	Course title: Social, psychological and physical preparation of a musician 5
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class (40%) - Review of assigned publications - choice of topic (60%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basics of management in the arts, - know how to define a cultural project, - be able to define types of cultural projects, - know the basics of lobbying and fundraising, - know what socially responsible business is.	
Brief outline of course (contents standard): 1. Management and Art 2. Types of cultural projects 3. Cultural project management 4. Lobbying 5. Fundraising 6. Introduction to Socially Responsible Business	
Recommended literatue: SEKOVÁ, Mária a kol. 2013. Manažment II: ľudia v organizácii a organizačná kultúra. Bratislava: IURA EDITION, Ekonómia. ISBN 978-80-8078-511-6. BYRNES, William J. 2009. Management and the Arts. Taylor & Francis. ISBN 978-0-240-81004-1. HODGES, Megan a WOOD, Geoffrey. 1998. Aby váš hlas byl vyslyšen. Úvod do lobbování v České republice. 1. vyd. Praha: ICN, ISBN 80-902284-4-5. NADÁCIA VIA. 2003. Praktický průvodce fundraisingem pro neziskové organizace. Praha: Nadace Via. [online] Dostupné z: https://docplayer.cz/1288235-Prakticky-pruvodce-fundraisingem-pro-neziskove-organizace.html BUSSARD, Allan a kol. 2005. Spoločensky zodpovedné podnikanie. Prehľad základných princípov a príkladov. Bratislava: Nadácia Integra, Nadácia Pontis, Nadácia PANET [online]	

Dostupné z: https://www.nadaciapontis.sk/wp-content/uploads/2019/01/text_zodpovedne_podnikanie.pdf								
Language of instruction: Slovak								
Notes: The student's total workload is 60 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 22 hours self-study 25 hours of assignment solving and exercises / semester								
Course assessment Total number of assessed students: 61								
A	ABS	B	C	D	E	FX	ODP	Uzn.
60.66	0.0	22.95	6.56	6.56	1.64	1.64	0.0	0.0
Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP030/22	Course title: Social, psychological and physical preparation of a musician 6
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Individual or group development and presentation of assignments (20%) - Developing and presenting a project on a given topic (30%) - Successful completion of the exam (50%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to didactics; - be able to describe the basic didactic methods applicable in the teaching of performing arts; - understand the necessity of applying didactic principles in education; - know the different ways of motivating a pupil to study performing arts; - able to formulate teaching objectives independently; - be able to prepare independently for a lesson in the field of performing arts.	
Brief outline of course (contents standard): 1. Concepts of didactics, teaching, education. 2. Didactic principles. 3. Methods of teaching. 4. Pupil motivation in the performing arts. 5. Objectives of teaching. 6. Preparation for teaching.	
Recommended literatue: ČAPEK, Robert. 2015. Moderní didaktika. Lexikon výukových a hodnotících metod. Praha: Grada Publishing a.s. ISBN 978-80-247-3450-7 (archív pedagóga) KALHOUS, Zdeněk. OBST, Otto et al. 2009. Školní didaktika. Praha: Portál s.r.o. ISBN 978-80-7367-571-4 (archív pedagóga) PETLÁK, Erich. 2000. Pedagogicko-didaktická práca učiteľa. Bratislava: Iris. ISBN 80-89018-05-X (archív pedagóga) TUREK, Ivan. 2014. Didaktika (tretie prepracované a doplnené vydanie). Bratislava: Wolters Kluwer. ISBN 978-80-8168-004-5 (archív pedagóga) ZORMANOVÁ, Lucie. 2017. Didaktika dospelých. Praha: Grada Publishing, a.s. ISBN 978-80-271-0051-4 (archív pedagóga)	

Language of instruction: Slovak								
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 22 hours self-study 25 hours of assignment solving and exercises / semester								
Course assessment Total number of assessed students: 60								
A	ABS	B	C	D	E	FX	ODP	Uzn.
61.67	0.0	21.67	6.67	6.67	3.33	0.0	0.0	0.0
Instructor: doc. PhDr. PaedDr. Mária Strenáčiková, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP018/22	Course title: Solfeggio 1
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (60%) Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%) The points achieved in the seminar constitute the following overall course grade: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars Unexcused absences from seminars may be made up with make-up work	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> - master relative (or absolute) solmization, - able to intone melodic examples in diatonicism, - be able to analyse aural rhythmic-melodic examples in diatonics, - be able to rhythmise monophonic exercises 	
Brief outline of course (contents standard): <ul style="list-style-type: none"> - Intonation of melodic examples in diatonics - Auditory analysis and notation of melodic-rhythmic examples in diatonics - Rhythmization of monophonic examples 	
Recommended literatue: LADUKHIN, Nikolay. 1981. 1000 príkladov hudobného diktátu pre 1, 2 a 3 hlasy. Sprievodca pre systematický rozvoj sluchu. Moskva. Muzyka. POŠ, Vladimír. 1998. Nová intonace, rytmus, sluchová výchova. Praha. EDIT.	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

7 hours self-study 10 hours solving assignments and exercises / semester								
Course assessment Total number of assessed students: 116								
A	ABS	B	C	D	E	FX	ODP	Uzn.
53.45	0.0	20.69	14.66	5.17	1.72	2.59	0.0	1.72
Instructor: Mag. art. Juraj Vajó, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP019/22	Course title: Solfeggio 2
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (60%) Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%) The points achieved in the seminar constitute the following overall course grade: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars Unexcused absences from seminars may be made up with make-up work	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master relative (or absolute) solmization, - be able to intonate melodic examples in diatonic and modality, - be able to analyse aural rhythmic-melodic examples, triple and quadruple sounds in diatonic and modality, - able to rhythmise two-part exercises	
Brief outline of course (contents standard): 1. Intonation of melodic examples in diatonics and modality 2. Auditory analysis and notation of melodic-rhythmic examples, three- and four-voices in diatonic and modality 3. Rhythmization of monophonic examples	
Recommended literatue: LADUKHIN, Nikolay. 1000 príkladov hudobného diktátu pre 1, 2 a 3 hlasy. Sprievodca pre systematický rozvoj sluchu. Moskva. Muzyka. POŠ, Vladimír. 1998. Nová intonace, rytmus, sluchová výchova. Praha. EDIT.	
Language of instruction: Slovak	
Notes:	

The student's total workload is 30 hours per semester (1 credit/30 hours of work).
13 hours of contact teaching
7 hours self-study
10 hours solving assignments and exercises / semester

Course assessment

Total number of assessed students: 114

A	ABS	B	C	D	E	FX	ODP	Uzn.
55.26	0.0	19.3	11.4	6.14	2.63	3.51	0.0	1.75

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP020/22	Course title: Solfeggio 3
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (60%) Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%) The points achieved in the seminar constitute the following overall course grade: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars Unexcused absences from seminars may be made up with make-up work	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - master relative (or absolute) solmization, - be able to intone melodic examples from the multi-class in diatonic and chromatic, - be able to analyse multi-voice aural rhythmic-melodic examples in diatonic and chromatic, - able to rhythmicise multi-voice exercises	
Brief outline of course (contents standard): 1. Intonation of melodic and rhythmic examples in multi-class 2. Auditory analysis and notation of multivocal melodic-rhythmic examples in diatonic and chromatic 3. Rhythmization of polyphonic examples	
Recommended literatue: LADUKHIN, Nikolay. 1981. 1000 príkladov hudobného diktátu pre 1, 2 a 3 hlasy. Sprievodca pre systematický rozvoj sluchu. Moskva. Muzyka. POŠ, Vladimír. 1998. Nová intonace, rytmus, sluchová výchova. Praha. EDIT. EDLUND, Lars. 2004. Modus Novus. Londýn. Chester Music. ISBN 978- 9177483823	
Language of instruction: Slovak	
Notes:	

<p>The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 7 hours self-study 10 hours solving assignments and exercises / semester</p>								
<p>Course assessment Total number of assessed students: 87</p>								
A	ABS	B	C	D	E	FX	ODP	Uzn.
51.72	0.0	29.89	6.9	3.45	2.3	1.15	3.45	1.15
<p>Instructor: Mag. art. Juraj Vajó, ArtD.</p>								
<p>Last changed: 23.06.2025</p>								
<p>Granted by:</p>								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP021/22	Course title: Solfeggio 4
Type, load and method of educational activities: Type: Practical Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: Active participation in class (60%) Achieve marks in intonation, rhythm and aural analysis in mid-term and final examinations (40%) The points achieved in the seminar constitute the following overall course grade: for a grade of A you must obtain at least 94 points, for a grade of B you must obtain at least 87 points, for a grade of C you must obtain at least 80 points, for a grade of D you must obtain at least 73 points, for a grade of E you must obtain at least 65 points (65%). Credit will not be awarded to a student who has had more than three unexcused absences from seminars Unexcused absences from seminars may be made up with make-up work	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to intone melodic examples in atonality, - be able to analyse aural rhythmic-melodic examples in atonality, - be able to rhythmicise multi-voice exercises	
Brief outline of course (contents standard): 1. Intonation of examples in atonality 2. Auditory analysis and notation of melodic-rhythmic examples in atonality 3. Rhythmization of multi-voiced examples	
Recommended literatue: LADUKHIN, Nikolay. 1981. 1000 príkladov hudobného diktátu pre 1, 2 a 3 hlasy. Sprievodca pre systematický rozvoj sluchu. Moskva. Muzyka. POŠ, Vladimír. 1998. Nová intonace, rytmus, sluchová výchova. Praha. EDIT. EDLUND, Lars. 2004. Modus Novus. Londýn. Chester Music. ISBN 978- 9177483823	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching	

7 hours self-study 10 hours solving assignments and exercises / semester								
Course assessment Total number of assessed students: 86								
A	ABS	B	C	D	E	FX	ODP	Uzn.
75.58	0.0	5.81	8.14	3.49	3.49	0.0	2.33	1.16
Instructor: Mag. art. Juraj Vajó, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz57/22	Course title: Study of musical scores 1
Type, load and method of educational activities: Type: Lecture / Seminar Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 50% - Rehearsal of 2 compositions 50%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the problems of orientation in reading and studying scores (choral, orchestral); - be able to characterize the stylistic specifics of scores of the Baroque and Classical periods; - understand the management of voices in a score, correct phrasing; - be able to interpret simpler scores on the piano; - Able to perform and sing individual voices and parts of a score; - able to work independently with the score and its development ;	
Brief outline of course (contents standard): Mastering the study, reading and playing of initially easier, later more difficult scores. Ability to read and interpret a variety of keys.	
Recommended literatue: REŽUCHA Bystrík – PARÍK Ivan. 1998. Ako čítať partitúru; Národné hudobné centrum: Bratislava. ISBN 80888840X EBEN, Petr, BURGHAUSER, Jarmil: Čtení a hra partitúr; Supraphon: Praha. ISBN7058-055-5 HAYDN, Joseph: Sinfonia G dur, Nr. 94; Universal Edition. ISBN: 978-3-7024-1383-5 BEETHOVEN, Ludwig: Symphony 1 C dur, op. 21. Dover New York, ISBN 13 : 9780486260334 Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
Language of instruction: Slovak	
Notes: Total student load per semester is 60 hours (1 credit/30hrs of work) Lecture: 26h, Individual creative work: 24h, Self-study: 10h	

Course assessment								
Total number of assessed students: 3								
A	ABS	B	C	D	E	FX	ODP	Uzn.
33.33	0.0	66.67	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: doc. Mgr. art. Pavol Tužinský, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz58/22	Course title: Study of musical scores 2
Type, load and method of educational activities: Type: Lecture / Seminar Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 50% - Rehearsal of 2 compositions 50%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the problems of orientation in reading and studying scores (choral, orchestral); - be able to characterize the stylistic specifics of the scores of the Romantic and the beginning of the Romantic period. 20th century; - understand the nature and development of music during the 19th century. - Able to perceive the differences in the work of composers of national music of the Romantic period; - Able to know the tunings and ranges of instruments;	
Brief outline of course (contents standard): Acquiring the ability to navigate scores and be able to interpret them on the piano, 2-manual or 4-manual. Ranges and tunings of orchestral instruments. Use and blending of instrumental colours - the expressive element.	
Recommended literatue: REŽUCHA Bystrík – PARÍK Ivan. 1998. Ako čítať partitúru; Národné hudobné centrum: Bratislava. ISBN 80888840X EBEN, Petr, BURGHAUSER, Jarmil: Čtení a hra partitúr; Supraphon: Praha. ISBN7058-055-5 SCHUBERT, Franz: Symphony h moll, Unvollendete; Dover, ISBN 10:0486299236 PROKOFJEV, Sergej: Clasical Symphony; Dover Edition, ISBN 10: 0486449505 Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
Language of instruction: Slovak	
Notes: Total student load per semester is 60 hours (1 credit/30hrs of work)	

Lecture: 26h, Individual creative work: 24h, Self-study: 10h

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	33.33	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: doc. Mgr. art. Pavol Tužinský, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: DZ/ I.Dz59/22	Course title: Study of musical scores 3
Type, load and method of educational activities: Type: Lecture / Seminar Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in class 50% - Rehearsal of 2-3 songs 50%	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the basic terminology related to the problems of orientation in reading and studying scores (choral, orchestral); - be able to characterize the stylistic specifics of the scores of selected composers of the 20th century; - know selected works by Slovak composers and be able to orient themselves in them; - understand the basic development of music in the course of the 20th century. - be able to perceive the differences in the works of 20th century composers; - Able to develop and interpret a work of the 20th century;	
Brief outline of course (contents standard): Ability to read and interpret various keys. Transpositions according to the tuning of each instrument in the orchestra. Treatment of the same text preludes in scores of different stylistic periods, their comparison in character, content and expression.	
Recommended literatue: REŽUCHA Bystrík – PARÍK Ivan. 1998. Ako čítať partitúru; Národné hudobné centrum: Bratislava. ISBN 80888840X EBEN, Petr, BURGHAUSER, Jarmil: Čtení a hra partitúr; Supraphon: Praha. ISBN7058-055-5 HAYDN, Joseph. Messe d mol (Nelson); Carus Aug, ISBN 13: 9790007073244 BEETHOVEN, Ludwig: Missa solemnis D dur; Bärenreiter Urtext, ISBN 13: 9790006563838 GOUNOD, Charles: Missa brevis C dur; Kalmus Edition, ISBN 10: 0-7692-4463-7 SUCHOŇ, Eugen: Symfionietta rustica (Obrázky zo Slovenska); SHF: Bratislava Ďalšie zdroje: archív AU, archív pedagóga, www.imslp.org	
Language of instruction: Slovak	
Notes:	

Total student load per semester is 60 hours (1 credit/30hrs of work) Lecture: 26h, Individual creative work: 24h, Self-study: 10h								
Course assessment Total number of assessed students: 3								
A	ABS	B	C	D	E	FX	ODP	Uzn.
0.0	0.0	66.67	0.0	0.0	0.0	33.33	0.0	0.0
Instructor: doc. Mgr. art. Pavol Tužinský, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP067/22	Course title: Theatre History 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 1., 3., 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 1. Developing and presenting a project on a given topic (50%) 2. Successful completion of the written examination (50%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Be able to present the emergence of theatre as a synthetic art form - Gain a basic historical and developmental orientation in the course of historical development. - Present the tendencies of theatre as an independent and distinct art form with its own expressive possibilities.	
Brief outline of course (contents standard): 1. pre-history of theatre 2. theatre of ancient Greece and Rome, drama, comedy 3. theatre of the Middle Ages 4. liturgical dramas 5. the status and emergence of the basic theatrical positions 6. Italian theatre up to 1700	
Recommended literatue: BROCKETT, Oscar. 1999. Dejiny divadla. LN, Praha 1999. ISBN 80-7106-532-3 POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľov, Bratislava 2004. ISBN 80-8061-193-9 BŽOCHOVÁ-WILD, Jana. 1999. Úvod do shakespeareovského divadla. Divadelný ústav, Bratislava 1999. ISBN 80-88987-11-3	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 7 hours self-study 10 hours solving assignments and exercises / semester	

Course assessment								
Total number of assessed students: 30								
A	ABS	B	C	D	E	FX	ODP	Uzn.
66.67	0.0	10.0	0.0	6.67	10.0	3.33	0.0	3.33
Instructor: Mgr. Andrej Šuba, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: TP/ I.SP068/22	Course title: Theatre History 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 1	
Recommended semester of study: 2., 4., 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 1. Developing and presenting a project on a given topic (50%) 2. Successful completion of the written examination (50%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - Be able to present the emergence of theatre as a synthetic art form - Gain a basic historical and developmental orientation in the course of historical development. - Present the tendencies of theatre as an independent and distinct art form with its own expressive possibilities.	
Brief outline of course (contents standard): 1. renaissance, humanism and reformation 2. England of the early Renaissance 3. the Elizabethan period and the theatre 4. theatre space and practice 5. W. Shakespeare	
Recommended literatue: BROCKETT, Oscar. 1999. Dejiny divadla. LN, Praha 1999. ISBN 80-7106-532-3 POLÁK, Milan. 2004. Krátke dejiny divadla. Spolok slovenských spisovateľov, Bratislava 2004. ISBN 80-8061-193-9 BŽOCHOVÁ-WILD, Jana. 1999. Úvod do shakespeareovského divadla. Divadelný ústav, Bratislava 1999. ISBN 80-88987-11-3	
Language of instruction: Slovak	
Notes: The student's total workload is 30 hours per semester (1 credit/30 hours of work). 13 hours of contact teaching 7 hours self-study 10 hours solving assignments and exercises / semester	

Course assessment								
Total number of assessed students: 29								
A	ABS	B	C	D	E	FX	ODP	Uzn.
79.31	0.0	10.34	3.45	0.0	0.0	3.45	0.0	3.45
Instructor: Mgr. Andrej Šuba, PhD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica					
Faculty: Faculty of Performing Arts					
Course code: Komp/I.KoSS2/22		Course title: Theory and history of composition			
Type, load and method of educational activities: Type: Recommended load (in hours): Weekly: Whole study period total: Method : present					
Number of credits: 4					
Recommended semester of study:					
Degree of study: I.					
Prerequisites :					
Course completion conditions: - submission of the bachelor's thesis in the prescribed scope and difficulty, successful defence of the bachelor's thesis - submission of the bachelor artistic performance in the prescribed form and scope (PDF - score), successful defence					
Educational outcomes (performance standard): Výsledkom vzdelávania je prezentovanie získaných vedomostí zo všetkých teoretických predmetov v rámci štúdia. Študent prostredníctvom kolokviálnej skúšky preukazuje nadobudnuté vedomosti predovšetkým z teórie kompozície v kontexte širšieho historického vývoja kompozičného umenia.					
Brief outline of course (contents standard): - colloquial state examination					
Recommended literatue: Selection of literature according to the specificity of the treated topic of DP and DUV.					
Language of instruction: Slovak					
Notes: The student's total workload by credit is 90 hours per semester (1K/30 hours of work). 0 Individual creative work: 45 Self-study: 45					
Course assessment Total number of assessed students: 5					
A	B	C	D	E	FX
80.0	0.0	20.0	0.0	0.0	0.0
Instructor:					
Last changed: 23.06.2025					

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko14/22	Course title: Theory of Composition 1
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester. Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> - be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections; - be able to reflect verbally on the historical and theoretical aspects of musical composition - Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work 	
Brief outline of course (contents standard): Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions. Completion of analytical and compositional assignments assigned by the instructor during the semester.	
Recommended literatue: BENEŠ, Juraj. 2003. O harmónii. Bratislava: Hudobné centrum. ISBN 80-88884-40-3 BENEŠ, Juraj. O sonátovosti. Niekoľko poznámok k Beethovenovým klavírnym sonátam. In: Slovenská hudba, 2011, roč. 37, č. 2, s. 113 – 119. De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314. HRUŠOVSKÝ, Ivan. 2019. Úvod do štúdia teórie harmónie. Bratislava: Hudobné centrum. ISBN 9788089427383. HUTTER, Josef. 1943. Hudební myšlení. Praha: Dr. Václav Tomsa. JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Praha: Academia. KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO. KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS. KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS.	

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.

KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobé skladbě. Brno: JAMU. ISBN978-80-86928-41-8.

PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.

RISINGER, Karel. 1969. Hierarchie hudebních celků. Praha: Panton.

RISINGER, Karel. 1984. Nauka o kontrapunktu 20. století. Praha: Panton.

SCHAEFFER, Bogusław. 1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.

Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:

Slovak

Notes:

Celková záťaž študenta za semester je 60 hodín (1 kredit/30h práce)
Prezenčne: 26h, Individuálna tvorivá práca: 10h, Samoštúdium: 24h

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko15/22	Course title: Theory of Composition 2
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester. Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections; - be able to reflect verbally on the historical and theoretical aspects of musical composition - Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work	
Brief outline of course (contents standard): Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions. Completion of analytical and compositional assignments assigned by the instructor during the semester.	
Recommended literatue: BENEŠ, Juraj. 2003. O harmónii. Bratislava: Hudobné centrum. ISBN 80-88884-40-3 BENEŠ, Juraj. O sonátovosti. Niekoľko poznámok k Beethovenovým klavírnym sonátam. In: Slovenská hudba, 2011, roč. 37, č. 2, s. 113 – 119. De la Motte, Diether. Kontrapunkt. 2019. Bratislava: Hudobné centrum. ISBN 9788089427314. HRUŠOVSKÝ, Ivan. 2019. Úvod do štúdia teórie harmónie. Bratislava: Hudobné centrum. ISBN 9788089427383. HUTTER, Josef. 1943. Hudební myšlení. Praha: Dr. Václav Tomsa. JANEČEK, Karel. 1973. Skladatelská práce v oblasti klasické harmonie. Praha: Academia. KRESÁNEK, Jozef. 1994. Tektonika. Bratislava: ASCO. KRESÁNEK, Jozef. 1982. Tonalita. Bratislava: OPUS. KRESÁNEK, Jozef. 1977. Základy hudobného myslenia. Bratislava: OPUS.	

KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.

KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobé skladbě. Brno: JAMU. ISBN978-80-86928-41-8.

PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.

RISINGER, Karel. 1969. Hierarchie hudebních celků. Praha: Panton.

RISINGER, Karel. 1984. Nauka o kontrapunktu 20. století. Praha: Panton.

SCHAEFFER, Bogusław. 1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÖNBERG, Arnold. 1967. Fundamentals of Musical Composition. London: Faber. ISBN 0-571-09276-4.

Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:

Slovak

Notes:

Total student load per semester is 60 hours (1 credit/30hrs of work)

Lecture: 26h, Individual creative work: 10h, Self-study: 24h

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko16/22	Course title: Theory of Composition 3
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester. Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> - be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections; - be able to reflect verbally on the historical and theoretical aspects of musical composition - Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work 	
Brief outline of course (contents standard): Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions. Completion of analytical and compositional assignments assigned by the instructor during the semester.	
Recommended literatue: BAILEY, Kathryn. The Twelve-Note Music of Anton Webern. 1991. Cambridge: Cambridge University Press. ISBN 0-521-39088-5. BERNARD, Jonathan W. 1987. The Music of Edgard Varése. New Haven: Yale University Press. ISBN 9780300035155. CAGE, John: Notations. 1969. New York: Something Else Press. ELGER, Dietmar: Dadaism. 2004. Köln: Taschen. ISBN 3-8228-2946-3. FALTIN, Peter. 1966. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo. HUTTER, Josef. 1943. Hudební myšlení. Praha: Dr. Václav Tomsa. KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.	

KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.

LÉBL, Vladimír. Elektronická hudba. 1966. Praha: Státní hudební vydavatelství.

ORLEDGE, Robert: Satie the Composer. 1990. Cambridge: Cambridge University Press. ISBN 0-521-35037-9.

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.

PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.

RISINGER, Karel. 1969. Hierarchie hudebních celků. Praha: Panton.

RISINGER, Karel. 1984. Nauka o kontrapunktu 20. století. Praha: Panton.

SCHAEFFER, Bogusław.1964. Klasycy dodekafonii: część analityczna. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:

Slovak

Notes:

Total student load per semester is 60 hours (1 credit/30hrs of work)

Lecture: 26h, Individual creative work: 10h, Self-study: 24h

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko17/22	Course title: Theory of Composition 4
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester. Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> - be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections; - be able to reflect verbally on the historical and theoretical aspects of musical composition - Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work 	
Brief outline of course (contents standard): Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions. Completion of analytical and compositional assignments assigned by the instructor during the semester.	
Recommended literatue: BAILEY, Kathryn. The Twelve-Note Music of Anton Webern. 1991. Cambridge: Cambridge University Press. ISBN 0-521-39088-5. BERNARD, Jonathan W. 1987. The Music of Edgard Varése. New Haven: Yale University Press. ISBN 9780300035155. CAGE, John: Notations. 1969. New York: Something Else Press. ELGER, Dietmar: Dadaism. 2004. Köln: Taschen. ISBN 3-8228-2946-3. FALTIN, Peter. 1966. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo. HUTTER, Josef. 1943. Hudební myšlení. Praha: Dr. Václav Tomsa. KOHOUTEK, Ctirad. 1989. Hudební kompozice: Stručný komplexní pohled z hlediska skladatele. Praha: Supraphon. ISBN 80-7058-150-6.	

KOHOUTEK, Ctirad. 1965. Novodobé skladební směry v hudbě. Praha: Státní hudební vydavatelství.

LÉBL, Vladimír. Elektronická hudba. 1966. Praha: Státní hudební vydavatelství.

MONDRIAAN, Piet. 2002. Lidém budoucnosti. Praha: Triáda, 2002. ISBN 80-86138-31-3

ORLEDGE, Robert: Satie the Composer. 1990. Cambridge: Cambridge University Press. ISBN 0-521-35037-9.

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN978-80-86928-41-8.

PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.

RISINGER, Karel. 1969. Hierarchie hudebních celků. Praha: Panton.

RISINGER, Karel. 1984. Nauka o kontrapunktu 20. století. Praha: Panton.

SCHAEFFER, Bogusław. 1964. Klasycy dodekafonii: częśc analityczna. Kraków: Polskie Wydawnictwo Muzyczne.

SCHÄFFER, Boguslaw. 1976. Wstęp do kompozycji / Introduction to Composition. Kraków: Polskie Wydawnictwo Muzyczne.

Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:

Slovak

Notes:

Total student load per semester is 60 hours (1 credit/30hrs of work)

Lecture: 26h, Individual creative work: 10h, Self-study: 24h

Course assessment

Total number of assessed students: 2

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko18/22	Course title: Theory of Composition 5
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester. Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections; - be able to reflect verbally on the historical and theoretical aspects of musical composition - Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work	
Brief outline of course (contents standard): Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions. Completion of analytical and compositional assignments assigned by the instructor during the semester. Preparation of the concept of the Bachelor's thesis from a compositional-theoretical point of view.	
Recommended literatue: CAGE, John: Notations. 1969. New York: Something Else Press. CAGE, John. Silence. 2010. Praha: Tranzit. ISBN 978-80-87259-07-8. CSERES, Jozef: Hudobné simulakrá. 2001. Bratislava: Hudobné centrum. ISBN 80-88884-30-6. DORUŽKA, Petr a kol. Hudba na pomezí. 1991. Praha: Panton. ISBN 80-7039-125-1. FALTIN, Peter. 1966. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo. GRIFFITH, Paul. Modern Music, The Avantgarde since 1945. 1981. London: J. M. Dent & Sons Ltd. ISBN 0-460-04365-X. MOURE, Gloria. Marcel Duchamp. 1988. London: Thames and Hudson. ISBN 0-500-27523-8.	

MERTENS, Wim. American Minimal Music. 1983. London: Kahn & Averill. ISBN 0-912483-15-6.

NICHOLLS, David. American Experimental Music 1890-1940. 1990. Cambridge: Cambridge University Press. ISBN 0-521-34578-2.

NYMAN, Michael. Experimental Music. Cage and Beyond. 2000. Cambridge: Cambridge University Press. ISBN 0-521-65383-5.

NYMAN, Michael. Experimentálna hudba. Cage a iní. 2007. Bratislava: Hudobné centrum. ISBN 978-80-88884-93-4.

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN 978-80-86928-41-8.

PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.

SMITH BRINDLE, Reginald: New Music. The Avant-Garde since 1945. 1987. Oxford, New York: Oxford University Press. ISBN 0-19-315468-4.

Partitúry zo svetovej hudobnej literatúry súvisiace so skladbami komponovanými v priebehu semestra.

Language of instruction:

Slovak

Notes:

Total student load per semester is 60 hours (1 credit/30hrs of work)

Lecture: 26h, Individual creative work: 10h, Self-study: 24h

Course assessment

Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
60.0	0.0	20.0	0.0	0.0	0.0	0.0	0.0	20.0

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko19/22	Course title: Theory of Composition 6
Type, load and method of educational activities: Type: Lecture Recommended load (in hours): Weekly: 1 Whole study period total: 13 Method : present	
Number of credits: 2	
Recommended semester of study: 6.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: 90% attendance at lectures, fulfillment of study criteria and requirements resulting from the course syllabus, independent work during the semester. Credit will not be awarded to a student who has had more than 3 unexcused absences and has failed to complete assignments given during the semester.	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> - be familiar with the diverse types and modes of musical thought, as well as the resulting compositional strategies, concepts and techniques in both historical and systematic cross-sections; - be able to reflect verbally on the historical and theoretical aspects of musical composition - Able to reflect verbally and analytically on his/her own compositional work as well as on any historical and contemporary musical work 	
Brief outline of course (contents standard): Analysis of key scores of music literature in terms of compositional strategies and concepts in both historical and systematic cross-sections, possibly in relation to students' current work. Analysis and verbal reflection of own musical compositions. Completion of analytical and compositional assignments assigned by the instructor during the semester. Preparation of the concept of the Bachelor's thesis from a compositional-theoretical point of view.	
Recommended literatue: CAGE, John: Notations. 1969. New York: Something Else Press. CAGE, John. Silence. 2010. Praha: Tranzit. ISBN 978-80-87259-07-8. CSERES, Jozef: Hudobné simulakrá. 2001. Bratislava: Hudobné centrum. ISBN 80-88884-30-6. DORUŽKA, Petr a kol. Hudba na pomezí. 1991. Praha: Panton. ISBN 80-7039-125-1. FALTIN, Peter. 1966. Funkcia zvuku v hudobnej štruktúre. Bratislava: Štátne hudobné vydavateľstvo. GRIFFITH, Paul. Modern Music, The Avantgarde since 1945. 1981. London: J. M. Dent & Sons Ltd. ISBN 0-460-04365-X. MOURE, Gloria. Marcel Duchamp. 1988. London: Thames and Hudson. ISBN 0-500-27523-8.	

MERTENS, Wim. American Minimal Music. 1983. London: Kahn & Averill. ISBN 0-912483-15-6.

NICHOLLS, David. American Experimental Music 1890-1940. 1990. Cambridge: Cambridge University Press. ISBN 0-521-34578-2.

NYMAN, Michael. Experimental Music. Cage and Beyond. 2000. Cambridge: Cambridge University Press. ISBN 0-521-65383-5.

NYMAN, Michael. Experimentálna hudba. Cage a iní. 2007. Bratislava: Hudobné centrum. ISBN 978-80-88884-93-4.

PIŇOS, Alois. 2008. Co je ve hře? Otázky uspořádání hudebního materialu v soudobe skladbě. Brno: JAMU. ISBN 978-80-86928-41-8.

PIŇOS, Alois a Ivo MEDEK. 2004. Řád hudební kompozice a prostředky jeho výstavby. Brno: JAMU. ISBN 8086928004.

SMITH BRINDLE, Reginald: New Music. The Avant-Garde since 1945. 1987. Oxford, New York: Oxford University Press. ISBN 0-19-315468-4.

Ďalšia odborná literatúra a partitúry zo svetovej hudobnej literatúry súvisiace s pripravovanou bakalárskou prácou.

Language of instruction:

Slovak

Notes:

Total student load per semester is 60 hours (1 credit/30hrs of work)

Lecture: 26h, Individual creative work: 10h, Self-study: 24h

Course assessment

Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko20/22	Course title: Vocal and instrumental typesetting 1
Type, load and method of educational activities: Type: Lecture / Practical Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 2	
Recommended semester of study: 1.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - active participation in class (40%) - elaboration of instrumental examples given by the teacher according to the problem solved (60%)	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - know the terminology of individual musical instruments, vocal music - know the possibilities of musical instruments and define their use in instrumentation - be able to instrument small compositions for vocal ensembles, (children's, women's, mixed, male choirs - be able to define and characterize individual human voices and control their specifics - be able to classify and define individual human voices. - be able to analyse selected works of vocal world music literature.	
Brief outline of course (contents standard): - instrumentation of selected compositions: - children's choirs, - mixed, female, male	
Recommended literatue: EMMERT, František. 1997. 2000. Poznámky k instrumentaci, I., II., , Brno: JAMU. 2001. ISBN 80-85429-52-7 Kol. autorov. 2010. Orchestrace jako otevřený process, I.-III., Praha: AMU 2010. 209 s. ISBN 978-80-904266-9-6 RYCHLÍK, Ján. 1968. Moderní instrumentace. Panton. 1968 VAČKÁŘ, Dalibor. 1954. V. Instrumentace I.,II. Praha 1954 ZICH, Jaroslav. 1986. Orchestrace a sborová Kapitoly a studie. Praha: Panton.1986. Partitúry analyzovaných diel	
Language of instruction: Slovak	
Notes: Total student load per semester is 60 hours (1 credit/30hrs of work)	

Lecture: 26h, Individual creative work: 20h, Self-study: 14h

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko21/22	Course title: Vocal and instrumental typesetting 2
Type, load and method of educational activities: Type: Lecture / Practical Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 2	
Recommended semester of study: 2.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in classes min. range (40%) - Completion of assignments and exercises by teachers (60%) - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to instrument compositions for string instruments - master specific techniques of playing string instruments. - be able to describe individual string instruments (development, construction, tuning, etc.) - be able to analyse selected works of world music literature in instrumental terms.	
Brief outline of course (contents standard): - thematic circle - string instruments - historical development of string instruments - characteristics of individual instruments (violin, viola, cello, double bass) - specific techniques of playing string instruments - examples for solo instruments and chamber instrument combinations, including the use of instruments/voices covered in the previous semester.	
Recommended literatue: EMMERT, František. 1997. 2000. Poznámky k instrumentaci, I., II., , Brno: JAMU. 2001. ISBN 80-85429-52-7 Kol. autorov. 2010. Orchestrace jako otevřený process, I.-III., Praha: AMU 2010. 209 s. ISBN 978-80-904266-9-6 RYCHLÍK, Ján. 1968. Moderní instrumentace. Panton. 1968 VAČKÁŘ, Dalibor. 1954. V. Instrumentace I.,II. Praha 1954 RIMSKY-KORSAKOV, Nikolai1964. Principles of Orchestration, Dover Publications, 1964, ISBN 13: 9780486212661 Partitúry analyzovaných diel	
Language of instruction: Slovak	

Notes:

Total student load per semester is 60 hours (1 credit/30hrs of work)

Lecture: 26h, Individual creative work: 20h, Self-study: 14h

Course assessment

Total number of assessed students: 3

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko22/22	Course title: Vocal and instrumental typesetting 3
Type, load and method of educational activities: Type: Lecture / Practical Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 2	
Recommended semester of study: 3.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in classes min. range (40%) - Completion of assignments and exercises by teachers (60%) - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - be able to instrument compositions for wind instruments - master specific techniques of playing wind instruments. - be able to describe individual wind instruments (development, construction, tuning, etc.) be able to perform instrumental analysis of selected works of world music literature.	
Brief outline of course (contents standard): - thematic area - woodwind and brass instruments - historical development of woodwind instruments - characteristics of individual instruments by group (flute, oboe, clarinet, bassoon, horn, trombone, tuba and other related instruments) - techniques and methods of playing wind instruments - development of tasks - instrumentation of compositions for various wind ensembles - examples for solo instruments and chamber instrument combinations, including opportunities to use instruments covered in the previous semester.	
Recommended literatue: EMMERT, František. 1997. 2000. Poznámky k instrumentaci, I., II., , Brno: JAMU. 2001. ISBN 80-85429-52-7 HYBLER, Martin. 2008. Dechové nástroje moderního symfonického orchestru: (se zřetelem k jejich novým technickým možnostem). Vyd. 1. Praha: Triga, 2008. 143 s. ISBN 978-80-904266-6-5 Kol. autorov. 2010. Orchestrace jako otevřený process, I.-III., Praha: AMU 2010. 209 s. ISBN 978-80-904266-9-6 RYCHLÍK, Ján. 1968. Moderní instrumentace. Panton. 1968 RYCHLÍK, Ján. 1968. Žesťové nástroje bez strojiva. Praha : Státní nakladatelství krásné literatury, hudby a umění , 1960	

VAČKÁŘ, Dalibor. 1954. V. Instrumentace I.,II. Praha 1954 Partitúry analyzovaných diel								
Language of instruction: Slovak								
Notes: Total student load per semester is 60 hours (1 credit/30hrs of work) Lecture: 26h, Individual creative work: 20h, Self-study: 14h								
Course assessment Total number of assessed students: 3								
A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Instructor: Mag. art. Juraj Vajó, ArtD.								
Last changed: 23.06.2025								
Granted by:								

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko23/22	Course title: Vocal and instrumental typesetting 4
Type, load and method of educational activities: Type: Lecture / Practical Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 2	
Recommended semester of study: 4.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: - Active participation in classes min. range (40%) - Completion of assignments and exercises by teachers (60%) - Record artistic outputs in IDM AU BB	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: - will be able to analyze individual percussion instruments from the organological as well as structural point of view and will be able to divide them into groups, - know and be able to characterize other instruments in the score (harp, piano, organ, harpsichord guitar, etc. - to know their sonic use in instrumentation	
Brief outline of course (contents standard): - membranophonic and idiophonic percussion instruments instrumentation of small-scale piano compositions (e.g. Tchaikovsky's compositions, - Schumann, Kardoš, Bartók and others) for 3-6 members of various instrumental ensembles - Develop examples for solo instruments, chamber instrument combinations, including taking advantage of opportunities to use instruments covered in the previous semester.	
Recommended literatue: EMMERT, František. 1997. 2000. Poznámky k instrumentaci, I., II., , Brno: JAMU. 2001. ISBN 80-85429-52-7 Kol. autorov. 2010. Orchestrace jako otevřený process, I.-III., Praha: AMU 2010. 209 s. ISBN 978-80-904266-9-6 RYCHLÍK, Ján. 1968. Moderní instrumentace. Panton. 1968 ŠTEDROŇ, Miloš.2008. Instrumentace - zvukový ideál i výraz doby. Praha: Triga. 2008. ISBN: 978-80-904266-4-1 VAČKÁŘ, Dalibor. 1954. V. Instrumentace I.,II. Praha 1954 Partitúry analyzovaných diel	
Language of instruction: Slovak	

Notes:

Total student load per semester is 60 hours (1 credit/30hrs of work)

Lecture: 26h, Individual creative work: 20h, Self-study: 14h

Course assessment

Total number of assessed students: 2

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by:

Course information letter

University: Academy of Arts Banská Bystrica	
Faculty: Faculty of Performing Arts	
Course code: Komp/I.Ko24/22	Course title: Vocal and instrumental typesetting 5
Type, load and method of educational activities: Type: Lecture / Practical Recommended load (in hours): Weekly: 1 / 1 Whole study period total: 13 / 13 Method : present	
Number of credits: 2	
Recommended semester of study: 5.	
Degree of study: I.	
Prerequisites :	
Course completion conditions: <ul style="list-style-type: none"> - active participation in the class of at least 40% - preparation of assignments and exercises by the teacher (60%) - min. 3 short studies for different instruments - instrument a shorter piece for chamber orchestra - record artistic outputs in IDM AU BB 	
Educational outcomes (performance standard): Upon successful completion of the training process, the student will: <ul style="list-style-type: none"> - be able to instrument compositions for various instrumental and vocal ensembles, - be proficient in transpositions, combinations of different instrumental groups. - be able to characterize instrumentally the different musical periods. - Able to perform instrumental analysis of selected works of world music literature 	
Brief outline of course (contents standard): Instrumentation of compositions by various composers, also own compositions, for larger chamber ensembles (up to 12 instruments), string orchestra, chamber orchestra, etc.	
Recommended literatue: EMMERT, František. 1997. 2000. Poznámky k instrumentaci, I., II., , Brno: JAMU. 2001. ISBN 80-85429-52-7 Kol. autorov. 2010. Orchestrace jako otevřený process, I.-III., Praha: AMU 2010. 209 s. ISBN 978-80-904266-9-6 RYCHLÍK, Ján. 1968. Moderní instrumentace. Panton. 1968 ŠTEDROŇ, Miloš. 2008. Instrumentace - zvukový ideál i výraz doby. Praha: Triga, 2008. ISBN: 978-80-904266-4-1 VAČKÁŘ, Dalibor. 1954. V. Instrumentace I.,II. Praha 1954 Partitúry analyzovaných diel	
Language of instruction: Slovak	
Notes: Total student load per semester is 60 hours (1 credit/30hrs of work)	

Lecture: 26h, Individual creative work: 20h, Self-study: 14h

Course assessment

Total number of assessed students: 5

A	ABS	B	C	D	E	FX	ODP	Uzn.
100.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

Instructor: Mag. art. Juraj Vajó, ArtD.

Last changed: 23.06.2025

Granted by: